THE SHAKSPERE ALLUSION-BOOK: A COLLECTION OF ALLUSIONS TO SHAKSPERE FROM 1591 TO 1700, VOL. II.

ORIGINALLY COMPILED BY C. M. INGLEBY, MISS L. TOULMIN SMITH, AND BY DR. F. J. FURNIVALL, WITH THE ASSISTANCE OF THE NEW SHAKSPERE SOCIETY: RE-EDITED, REVISED, AND RE-ARRANGED, WITH AN INTRODUCTION, BY JOHN MUNRO (1909), AND NOW RE-ISSUED WITH A PREFACE BY SIR EDMUND CHAMBERS.

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1932
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## Chronological List of Shakspere Allusions

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THOMAS BAYLY, 1650.

[1] the frightened judgment of his brain (that then was ray'd with his own hair, standing stiff an end, like ported feathers of some Porcupine).

[2] I thought (when I saw him first (as live as lightning) get up upon his flying Horse) he had been able to have pluckt bright Honour from the pale-fac'd Moone;


No. 1 appears to be an echo of _Hamlet_, I. v. 18-20:

Thy knotted and combined locks to part
And each particular hair to stand an end,
Like quills upon the fretful porpentine.

No. 2 is from 1 _Henry II_; I. iii. 201-2:

By Heaven, methinks it were an easy leap,
To pluck bright honour from the pale-faced moon. M.
SAMUEL SHEPPARD, 1650.

and now being well heated with Wine, they knock'd for Mariana the Mistresse of the house, who came sparing into their company, like some nice Sister of the new edition; and yet ere she parted, received her Sallary, to make the Beast with two backs, with one and tother that night.


[This italicised phrase seems borrowed from Iago in Othello; it originated in Rabelais (see after, p. 38). Sheppard knew Othello well (see ii. p. 10), and one of his Bishops in the above romance is actually named Othello, p. 29, etc. M.]
Anonymous, 1650.

Mr Ben: Johnson and Mr Wm: Shake-speare Being Merrye
att a Tavern Mr Jonson haveing begunne this for his Epitaph

Here lies Ben Johnson that was once one he gives ytt to Mr Shakspere to make upp who
prezently wrightes.

Who while hee liv'de was a sloe thing
and now being dead is Nothinge.

Manuscript. Ashmolean Collection, vol. 38, p 181
Printed in Halliwell's Life of Shakespeare, p. 186.

[I print "sloe thing" as my own reading of the MS., and that of Dr.
Neubauer, the accomplished vice-librarian at the Bodleian, who has kindly
looked at it for me. That he was slow was a common accusation against
Jonson (see e.g. vol. i. p. 484). Dr. Ingleby would read "shoe"; I
accordingly leave his note as it stands. L. T. S.]

Mr. Halliwell misprints "slow thing" for "sloe thing": sloe is the
early orthography of show (see i. p. 12) "A shoe thing" meant a
player (q. d. a poor thing that lives by show). According to this view,
"sloe thing" (show-thing), like "Shake-scene," is a neologism, and a term
of reproach and contempt. Both comages, then, bear witness to the low
estate of the actor before the Restoration. John Davies' Microcosmos (from
which we have given an extract on i. 126, was published in the same year
as the first quarto edition of Hamlet, when, one may suppose, the player
was at his lowest. Davies thus comments on the mixture of pride and
baseness exhibited in such an one—

"Good God! that ever pride should stoope so low,
That is by nature so exceeding hie:
Base pride, didst thou thy selfe, or others know,
Wouldst thou in harts of Apish Actors lie,
That for a Cue wil sel their Qualities?
Yet they through thy persuasian (being strong)
Doe weene they merit immortality,
Onely because (forsooth) they use their Tongue,
To speake as they are taught, or right or wrong.
ANONYMOUS, 1650.

If pride ascende the stage (o base ascent)
Al men may see her, for nought comes thereon
But to be seen, and where Vice should be shent,
Yes, made most odious to ev'ry one,
In blazing her by demonstration
Then pride that is more then most vicious,
Should there endure open damnation,
And so shee doth, for shee's most odious
In Men most base, that are ambitious."


Mr. Halliwell writes,

"The conclusion of the first line of the epitaph should probably be 'that was one's son,' for in an early MS. common-place book I have seen the following lines:—

_B. Johnson in sipsam,—_
Heere lies Johnson,
Who was ones sonne:
Hee had a little hayre on his chin,
His name was Benjamin!"

_Life of Shakespeare._ 1848. p. 186.

C. M. L.
ROBERT BARON, 1650.

PARALLEL PASSAGES.

*Fortune's Tennis-Ball.*

Like him that tore from Love-sick

Love her Love

This fate (Woods mutter) he deserv'd,

hunting there,

When Venus would be's Parke, if he

her Deere (St 6).

Finding their balefull foe so grim and
curst,

They all strain court'sie which should
cope him first (St. 17).

The sary Queen (sounds child) each
yell repies
As if another chase were in the
skies (St 18).

* The Hounds are at a
Bay (St 20).

Shaking their cares, tatter'd and
torne with scratches,
Their stiff tailes 'gainst the grasse
they clap and beat (St. 21).

A mantle of green Velvet (wrought
to wonder)

Her maidens o'r her curious limbes
did cast,
It over her shoulder went, and under

Her right Arm; on her breast it was
made fast

With clasps of radient Diamonds,
now as
A Dazie shew'd she, in a field of
grasse (St. 175)

*Venus and Adonis.*

And now the happy season once
more fits
That love-sick Love by pleading
may be blest (l. 328).
I'll be a park, and thou shalt be my
deer (ll 231, 239).

Finding their enemy to be so curst
They all strain courtesy who shall
cope him first (l. 888).

Then do they spend their mouths :
Echo repies,
As if another chase were in the
skies (l. 695).

By this, she hears the hounds are at
a bay (l. 877).

Clapping their proud tails to the
ground below,
Shaking their scratch'd ears, bleeding
as they go (l. 923).

Luc rec.

Without the bed her other fair hand
was
On the green coverlet; whose perfect
white
Show'd like an April daisy on the
grass,
With pearly sweat, resembling dew
of night (l. 393).
ROBERT BARON, 1650.

So Falstaff triumph'd o'er Hotspur's stiffe clay;
But, what cannot resist is Asses prey.

Fortune's Tennis-Ball, St. 232

To Sir John Falstaff
Thou think'st Sack makes men fat, faith't makes them leane
If they drink much of 't, 'gainst the wall I mean.

Epigrams, 21, p. 129

Pocula Castalia: [containing] The Author's Motto; Fortune's Tennis-Ball; Eliza; Poems; Epigrams. By R. B. Gen. 1650.

[Baron's Fortune's Tennis-Ball is founded on the story of the Emperor and the Forester's Son in the Gesta Romanorum (Sir F. Madden's edition for the Roxburghe Club, 1838, p. 164); which also may have been in Shakespere's mind when he made the King compass Hamlet's death by sending him to England with treacherous letters (Act III, sc. iii; Act IV, sc. iii). Baron owed much to Shakespere's influence, for, besides what may be the coincidence of his having taken the motto from Ovid to Venus and Adonis for his collection called Pocula Castalia, Fortune's Tennis-Ball is full of words and phrases caught from the remembrance of Venus and Adonis and Lucrece, in the earlier portion of the poem which relates the boar-hunt. In the description of the marriage he has followed another master, Ben Jonson. Dr. Brinsley Nicholson has taken some pains to seek out the numerous parallels of which we here give specimens. L. T. S.]
ANTHONY DAVENPORT, 1650.

See how the Learned shades do meet,
And like Ærial shadowes fleet,
More in number then were spide
To flock 'bout the Dulichian Guide.
The first, Museus, then Catullus,
Then Nafo, Flaccus, and Tibullus;
Then Petrar[ch, Sydney, none can move
Shakespeare out of Adonis Grove,
There sullenly he sits; but these
Admire thy novel Rhapsodies.
Dear Friend, which ever shall subsist,
Spight of Oblivion's hiding-mist.

Verses prefixed to the Loves of Amandus and Sophronia.
By Samuel Sheppard. 1650. [8vo.]

[Davenport here intends the highest praise to the Venus and Adonis; Shakespeare sits alone, none can come near him in the grove of Adonis. Other amatory poets show their admiration for Sheppard, but Shakespeare, the chief of all, sole in that grove, holds aloof. Sullenly is here used in its older meaning, drawn from the Fr. solein, i.e. sole, alone. Compare Sheppard's own use of "sole," after, third line of p. 13, vol. ii. Mr. Bullen of the British Museum, and Dr. Richard Morris, concur in this interpretation. L. T. S.]
SIR NICHOLAS L’ESTRANGE, 1650-55.

Shake-speare was Godfather to one of Ben: Johnsons children, and after the chriftnng being in a deepe study, Johnson came to cheere him up, and askt him why he was so Melancholy? no faith Ben: (fayes he) not I, but I have beene considering a great while what should be the fittest gift for me to bestow upon my God-child, and I have resolv’d at laft; I pry’the what, fayes he? I faith Ben: I’le e’en give him a douzen good Lattin Spoones, and thou shalt translate them.


— — — — — —

It has been inferred from L’Estrange’s authority for this anecdote that he had derived it from Dr John Donne. At the end of the MS (fols. 89—91) is a list of authorities for 603 of the anecdotes (there being a few additional ones for whom no names are given). In this we find that No. 4 is referred to “Mr. Dunn,” Nos. 11 and 12 to “Mr. Dun;” (where the : is doubtless—as in all other cases—a sign of abbreviation); Nos. 26, 56, and others to “Mr. Donne.” One of the authorities is Captain Duncumb: whence it would appear that “Dun;” may be an abbreviation of Duncumb. Dr. John Donne is not mentioned at all.

[Sir Nicholas was the elder brother of the famous Sir Roger L’Estrange. (See notices of the family prefixed to Anecdotes and Traditions, edited for the Camden Society by W. J. Thoms, 1839) I. T S. ]
SAMUEL SHEPPARD, 1651.

To Mr. Davenport on his Play called the Pirate.

Make all the cloth you can, haste, haste away,
The Pirate will o'retake you if you stay:
Nay, we will yeeld our selves, and this confesse,
Thou Rival'ft Shakespeare, though thy glory's lesse

Epigrams Theological, Philosophical, and Romantick.
Six Books, &c., with other Select Poems. 1651.
[1m. 8vo.] Book 2. Epig. 19. p. 27. C M. T
SAMUEL SHEPPARD, 1651.

On Mr. Davenants most excellent Tragedy of Albovine k[ing] of [the] Lombards.

Shakespeare's Othello, Johnsons Cataline,
Would lose the their luster, were thy Albovine
Placed betwixt them, and as when the Sunne,
Doth whirling in his fiery Chariot runne,
All other lights burn dim, so this thy play,
Shall be accepted as the Sun-shine day:
While other witts (like Tapers) onely seems
Good in the want of thy Refulgent beames.
This Tragedy (let who lift dare dissent)
Shall be thy everlafting Monument.

Epigrams Theological, Philosophical, and Romantick.
Six Books, &c., with other Select Poems. 1651
[sm. 8vo.] Book 4. Ephe 39 f. 98 C. M. 1
SAMUEL SHEPPARD, 1651.

In Memory of our Famous Shakespeare.

1.
Sacred Spirit, whiles thy Lyre
Ecchoed o’re the Arcadian Plaines,
Even Apollo did admire,
Orpheus wondered at thy Straines.

2.
Plautus Sigh’d, Sophocles wept
Teares of anger, for to heare
After they so long had slept,
So bright a Genius should appeare:

3.
Who wrote his Lines with a Sunne-beanie,
More durable then Time or Fate,
Others boldly do Blaspheme,
Like those that seeme to Preach, but prate.

4.
Thou wert truely Priest Elect,
Chosen darling to the Nine,
Such a Trophye to erect
(By thy wit and skill Divine)

5.
That were all their other Glories
(Thine excepted) torn away,
By thy admirable Stories,
Their garments ever shall be gay.
Where thy honoured bones do lie
(As Statius once to Maro's Urne)
Thither every year will I
Slowly tread, and sadly mourn.

Epigrams Theological, Philosophical, and Romantick. Six
Books, &c., with other Select Poems. 1651. [sm. 8vo.]
Book 6, Epig. 17, pp. 150, 152, and 154. [Should be pp.
154, 155, 156, but there is some mis-paging.]

The first line of the second verse almost requires us to read "Sophocles."
The lyric, as a whole, is very weak; but it has one good line—the last.
C. M. I.
SAMUEL SHEPPARD, 1651.

With him* contemporary then
(As Nafo, and fam'd Maro, when
Our sole Redeemer took his birth)
Shakespeare trod on English earth,
His Muse doth merit more rewards
Then all the Greek or Latine Bards,
What flowed from him, was purely rare,
As born to blesse the Theater;
He first refin'd the Commuck Lyre,
His Wit all do, and shall admire,
The chiefest glory of the Stage,
Or when he sung of war and strage,1
Melpomene soon viewd the globe,
Invelop'd in her languine Robe,
He that his worth would truely sing,
Must quaffe the whole Pietun spring

*     *     *     *     *

Two happy wits, late brightly thone,
The true sonsnes of Hyperion,
Fletcher, and Beaumont, who so wrot,
Johnsons Fame was soon forgot,
Shakespeare no glory was allow'd,
His Sun quite shrunk beneath a Cloud.

Epigrams Theological, &c., with other Select Poems, 1651
Third Pastoral, pp. 249, 250, 251.

1 [Strage, i.e. slaughter. Compare,—
"I have not dreaded famine, fire, nor strage."

Webster's Appius and Virginia, Act V. sc. iii.
Dyce's edition, p. 179. P. A Daniel.]
J. S., 1651.

The true and primary intent of the Tragedians and Comedians of old, was to magnifie Virtue, and to depress Vice; And you may observe throughout the Works of incomparable Johnson, excellent Shakespeare, and elegant Fletcher, &c., they (however vituperated by some freight-laced brethren not capable of their sublimity,) aim at no other end.

An excellent Comedy, called, the Prince of Priggs revolts: or, the Practices of that grand Thief Captain James Hind, relating Divers of his Pranks and Exploits, never heretofore published by any. Replete with various Concoits, and Tarltonian Mirth, suitable to the Subject. 1651. [4to.] Address "To the Reader."

This mention of Shakespeare was communicated to the Athenæum (September 19, 1874) by its discoverer, Mr. George Bullen, the courteous Keeper of Printed Books at the British Museum, to whom we are indebted for valuable aid in our search for extracts. From the Athenæum notice we take the following remarks:—

"This being a comedy, so called, and by J. S., one is at first inclined to think that it was most likely written by James Shirley; but upon examination, it will be seen not to bear any traces of Shirley's style. It is, in fact, more in the nature of a droll, such as those published by Kirkman in 1673, — 'The Wits or sport upon sport,' — as specimens of the mutilated sort of stage-plays that were exhibited by stealth during the time (1642-60) in which stage-plays were prohibited by ordinance of the Lords and Commons. Although in five acts, the play is very brief, containing only fourteen pages altogether. The hero of it, Capt. Hinde, a famous highwayman, was said, at the time when it was published, to have accompanied Charles the Second in his wanderings after the Battle of Worcester, and to have actually escorted the Prince and Wilmot to London itself. At least, so it was put forth, but with no ground of truth, in the newspapers of the time. In accordance with
this belief, Charles the Second is introduced as one of the characters in the play, under the title of the 'King of Scots.' This is almost conclusive against the supposition that Shirley, who was a devoted Cavalier, was the author of the piece, as he would scarcely have deemed it respectful to his sovereign to introduce him as the companion of a notorious highwayman. Moreover, Dyce, in his edition of Shirley, takes no notice of this piece, although he took pains to collect everything that might fairly be attributed to his author. Hinde was afterwards hung, drawn, and quartered, not for his highway robberies, but for his high treason, and there are some verses upon him, 'by a poet of his own time,' inserted in Johnson's 'Lives of the Highwaymen,' which remind one strongly of Wordsworth's lines on Rob Roy.'" C. M. L.
WILLIAM BELL, 1651.

To the Memory of Mr. William Cartwright,

How had we lost both Mint, and Coyn too, were
That salvage love still fashionable here,
To sacrifice upon the Funerall Wood
All, the deceat'd had er held tree and good!
We would bring all our speed, to ransome thine
With Don's rich Gold, and Johnson's silver Mine,
Then to the pile add all that Fletcher writ,
Stamp'd by thy Character a currant Wit.
Suckling's Ore, with Sherley's small mony, by
Heywood's old Iron, and Shakespear's Alchemy.

Prefixed to Wm Cartwright's Comedies, Tragi-comedies, and
Poems 1651. [sm. 8vo.] C. M. I.
JASPER MAYNE, 1651.

To the deceased Author of these Poems.

For thou to Nature had'st joyn'd Art and skill,
In Thee Ben Johnson still held Shakespeare's Quill:
A Quill, rul'd by sharp Judgement, and such Laws,
As a well studied Mind, and Reason draws.

Prefixed to Wm. Cartwright's Comedies, Tragi-comedies, and
Poems. 1651. [sm. 8vo] C. M. I.
Anonymous, 1651.

Poeta is her Minion, to whom she [Eloquentia] resignes the whole government of her Family. * * Ovid she makes Major-domo. Homer because a merry Greek, Master of the Wine-Cellars. Aretine (for his skill in Postures) growing old, is made Pander. Shack-Spear, Butler. Ben Johnson, Clerk of the Kitchin, Fenner his Turn-spit, And Taylor his Scullion.

A Hermeticall Banquet, drest by a Spagirical Cook: for the better Preservation of the Microcosme. 1652. [12mo.]

p. 35.

[This little book was dedicated by its author as an offering for the New Year, 1652, to Sir Isaac Wake, English ambassador to Savoy and Piedmont, to whom he was physician. L. T. S.]

Here are associated, Shakespeare, Ben Jonson, Fennor, and John Taylor. In Certaine Elegies, &c., by H. Fitzgeoffrey, 1620 [sign A 8, back], we have

"Taylor the Ferriman,
Fennor with his Unisounding Eare word;"

whatever that may mean. (Collier's Hist. of Dramat. Poetry, iii. 388.)
The association of Taylor and Fennor was due to their wit-combats in 1615. See, Taylor’s Revenge against Fennor, and A cast over the Water to William Fennor. Taylor’s Works. 1630. pp 142, 155. [Fo.] C M I.
THOMAS RANDOLPH, 1651.

Caron. Without thee (Plutus) the Lawyer would not go to London on any Terms.

Chremylus. Did not Will Summers break his wind for thee? And Shakespeare therefore writ his Comedy? All things acknowledge thy vast power divine, (Great God of Money) whose most powerful shine Gives motion, life.


Blepsidemus What creature is this with the Red-oker face? She looks as if she were begot by Marking-stones.

Chr. By stones sure: 'tis some Erynnis that is broke loose from the Tragedy.

Blep. By Jeronymo, her looks are as terrible as Don Andrea or the Ghost in Hamlet.


Caron. To be rich is the daintiest pleasure in the world; especially to grow rich without ventring the danger of Tiburn or Whipping. Every Cupbord is full of Custards, the Hogheads replenished with sparkling Sacks * * The Kitchen and Buttery is entire Ivory, the very purity of the Elephants tooth. The Sinke is paved with the rich Rubies, and incomparable Carbuncles of Sir John Oldcastle's Nose.

Act IV. Sc. i p. 28.

A pleasant Comedie, Hey for Honesty, Down with Knavery. Translated out of Aristophanes his Plutus. Augmented and Published by F. 7. 1651.
[Randolph died in March 1634, at the age of twenty-nine; *Hey for
Honesty*, however, does not appear to have seen the light till some years
later, in 1651, when it was "augmented and published by F. J." I
therefore place it under the later date; though what share F. J. had in the
play beyond "the setting forth of" it does not appear.

In Randolph's opinion it was by his comedies that Shakespeare prospered
and grew rich.

*Jeronymo, the First Part; with the Wars of Portugal and the Life and
Death of Don Andrea*, was an anonymous tragedy first printed in 1605, but
supposed to have been acted about 1588: Thomas Kyd wrote *The Spanish
Tragedy*, or *Hieronymo is mad again*, which came out in 1603; in both the
Ghost of Don Andrea appears, referred to above by Randolph, and by John
Gee, before, p. 160. Professor Dowden, who kindly pointed out these passages
in *Hey for Honesty*, thinks from his coupling the "Ghost in Hamlet." with
the Jeronymo-Ghost, "and from the fact of there being some other
somewhat antiquated references" in the play, that Randolph means the old
Hamlet-ghost, in the old pre-Shakespearian play to which Lodge refers in
*Wit's Miserie and the World's Madness*, 1596, p. 56, where he speaks of
"the Visard of ye ghost which cried so miserably at ye Theator, like an
other wife, 'Hamlet, revenge.'"

In the third extract, it is noticeable that the name of Oldcastle should
have lingered so long, Falstaff being apparently intended. See vol. i.
p. 510. (It was, however, Bardolph who had the red nose.)

Mr. Daniel suggests that "Whipping" is a misprint for *Wapping*, that
place having been "the usual Place of Execution for hanging of Pirates and
Sea-Rovers," and frequently referred to in the old drama, he thinks the
coupling of Tyburn and Wapping most probable here. See W. C. Hazlitt's
edition of *Dodson*, 1875, vol. xi. p. 188  L T. S.]
WILLIAM LEAKE, 1652.

Bookes printed or sold by William Leake at the signe of the Crown in Fleetstreet between the two Temple Gates.

* * *

PLAYES.

Hero and Leander.
The Wedding.
The Hollander.
Maids Tragedy.
King and no King.
Philaster.
The gratefull Servant.
The strange Discovery.
The Merchant of Venice.

Publisher's list printed at the end of—
The Garden of Eden [a book on fruits and flowers]
By . . . Sir Hugh Platt, Knight . . . 1653.

[The date is corrected in ink in the Brit. Mus. copy to "Decemb. 4, 1652." M.]
JOHN MARTYN,
HENRY HERRINGMAN,
RICHARD MARIOT,

If our care and endeavours to do our Authors right (in an incorrupt and genuine Edition of their Works) and thereby to gratifie and oblige the Reader, be but requited with a suitable entertainment, we shall be encourag'd to bring Ben Johnson's two volumes into one, and publish them in this form; and also to reprint Old Shakespeare: both which are designed by

yours,

Ready to serve you.

JO. TATHAM, 1652.

There is a Faction (Friend) in Town, that cries,
Down with the Dagon-Poet, Johnson dies.
His Works were too elaborate, not fit
To come within the Verge, or face of Wit.
Beaumont and Fletcher (they say) perhaps, might
Pass (well) for currant Coin, in a dark night:
But Shakespeare the Pleasan Driller, was
Founder'd in 's Pericles, and must not pass.
And so, at all men flie, that have but been
Thought worthy of Applauze; therefore, their spleen.
Ingratefull Negro-kinde, dart you your Rage
Against the Beams that warm'd you, and the Stage!

Commendatory verses prefixed to A Joviall Crew: or The
Merry Beggars, by Richard Bronte. Presented &c in
the yeer 1641. 1652. [4to.]

Of course it is the faction opposed to Tatham who thus denounces Jonson,
Beaumont, Fletcher, and Shakespeare. As to Shakespeare being "founder'd
in 's Pericles," the libel is disproved by the extract from Pimlyco and that
from The Hog hath lost his Pearl (i. pp. 209, 248). But Owen Feltham's
testimony (i. p. 346) may be taken for the fact that the Gower interlude
and the brothel-scenes in Pericles had scandalised, and caused "deep
displeasure" to, the friends of public morality. C. M. L.
FRANCIS KIRKMAN, 1652.

TO

His much honored Friend

WIL. BRESTON Esq.;

Worthy Sir,

Divers times (in my hearing) to the admiration of the whol Company, you have most judiciously discoursed of Poëte: which is the cause I presume to chuse you for my Patron and Protecor; who are the happiest interpreter and judg of our English Stage-Playes this Nation ever produced; which the Poets and Aflors of these times, cannot (without ingratitute) deny; for I have heard the chief, and most ingenious of them, acknowledg their Fames & Profits essentially sprung from your instructions, judgment and fancy. I am vers'd in Forraign tongues and subscribe to your opinion, that no Nation ever could glory in such Playes, as the most learned and incomparable Johnson, the copious Shakespeare, or the ingenuous Fletcher compos'd; but I believe the French for amorous language, admirable invention, high achievements, honorable Loves inimitable constancy, are not to be equalled: and that no Nation yeilds better Arguments for Romance Playes (the only Poëms now desired) then the French: Therefore, and for you have I translated the Adventures and Loves of Clerio and Lozia; and I doubt not though they fail to receive encouragement from you, your son Mr George Beeston (whom knowing men conclude a hopeful inheritor of his Fathers rare ingenuity) may receive them with a gracious allowance.


The Epistle Dedicatory is sign'd 'Fra. Kirkman, jun.'

* Catchword Sheak-
RO. LOVEDAY, 1652.

Upon BELLIES IPHIGENES,
better'd into English by the Ingenious Pen of His Dear Brother,
Major WRIGHT.

I

Need not injure Truth to Blazon thee
(Wer't in my pow'r) with Wit's false Heraldrie:
For, but to give thee all thy due, would swell
Too high, and turne the Reader Infidell.
I'l onely tell him, hee'll finde nothing here,
But what is Manly, Modest, Rich and Cleare.
No Drop'd Monstrer-words, all sweet, and cleane
As the smooth Cheeke of laishfull Iphigene;
Who, as thy Pen has made her woo'd and wooe,
Might passe for Venus and Adonis too.

J. O. HIL.-P.

DOROTHY OSBORNE, 1653.

Sa

You are more in my debt then you imagin, I neuer
deserved a long letter, soe much as now when you sent mee a
short one. I could tell you such a story, ('tis too longe to bee
written) as would make you see (what I neuer discouered in my
selfe before) that I am a valiant Lady,—in Earnest wee haue
had such a skirmish and vpon soe foolish an occasion, as I
cannot tell wch is strangest. the Emperour [Sir Justinian
Isham] and his proposalls began it. I talked merrily on't till I
saw my B[rother] put on his sober face and could hardly then
beleeue hee was in Earnest. it seem's hee was, for when I had
spoke freely my meaning, it wrought soe with him as to fetch
up all that lay vpon his stomack, all the people that I had
ever in my life refus'd were brought againe vpon the Stage,
like Richard the 3's ghostes to reproach mee withall, and all the
kindenesse his discouery's could make I had for you was layed
to my charge, my best quality's (if I haue any that are good)
served but for agrauations of my fault, and I was allowed to
haue witt and understanding, & discretion in other thing's, that it
might apear I had none in this.

Love-Letters of Dorothy Osborne to Sir William Temple.
British Museum, Addit. MS. 33.975, p. 34.

[The Love-Letters were edited by E. A. Parry, 1888, and the above forms
part of Letter 22 in his volume, p. 113. The allusion was noticed by
H. Littledale in the Academy, April 27, 1895, p. 359, col. 2. M.]
NATHANIEL HOOKE, 1653.

The Heavens court thee, Princely Oberon
And Mab his Emp’resse both expect thee yon,
They wait to see thee, sport the time away,
And on green beds of dazies dance the hay;
In their small acorn posnets, as they meet
Quaff off the dew, left it should wet thy feet."

Hooke’s Amanda, 1653, p. 47.

Possibly an allusion to Shakspere’s Fairy King and Queen.—R. ROBERTS.

"If Owen Tudor prai’d his Madams hue
’Cause in her cheeks the rose and lilie grew,
Thou’rt more praise-worthy then was Katherine,
There’s fresher York and Lancaster in thine:
Had thy sweet features with thy beauty met
In William de-la-pool’s faire Margaret,
The Peers surpriz’d had never giv’n consent,
For th’ Duke of Suffolks five years banishment,
For the Exchange of Mauns, Anjou, and Main,
T’ haue giv’n a kingdom for thee had been gain:"

Hooke’s Amanda, 1653, p. 71

Possibly an allusion to the Shaksperean Henry VI. Plays.—R. R.
ALEXANDER BROME, 1653.

But in Epistles of this nature, something is usually begg'd; and I would do so too, but, I vow, am puzzled, what. 'Tis not acceptance, for then you'll expect I should give it; 'tis not Money, for then I shou'd loose my labour; 'tis not praise, for the Author bid me tell you, that, now he is dead, he is of Falstaff's minde, and cares not for Honour; 'tis not pardon, for that supposes a fault, which (I believe) you cannot finde.

Five New Plays by Richard Brome. 1653. [4to.] (To the Readers.) L. T S.
SIR ASTON COKAIN, 1653.

Judicious Beaumont, and th' Ingenious Soule
Of Fletcher too may move without controule.
Shakespeare (most rich in Humours) entertaine
The crowded Theaters with his happy veine.
Davenant and Massinger, and Sherry, then
Shall be cry'd up againe for Famous men.

Five New Players, by Richard Brome, 1653 [4to]
(A Preludium to Mr. Richard Brome's Plays).
Also included in Cokain's Small Poems, 1658. [12mo]
SIR WILLIAM DUGDALE, 1653.

Shakespeare and John Combes Monument*, at Stratford up Avon, made by one Gerard Johnson.


For an account of Shakespeare's monument and tombstone, with plates, see Dugdale's Antiquities of Warwickshire.

In an Appendix, Hamper printed "Certificates returned in Aprill and May 1593, of all the Strangers Forreiners abiding in London," among which is one for Garratt Johnson, whence it appears that he was "a Hollander, born at Amsterdam, a Tombe maker," 26 years resident in London (pp 510, 512). C. M. I.
1653. RICHARD FLECKNOE, 1656.

1653.

The History of Cardenio. A Play, by Mr. Fletcher and Shakspeare. Entered on the book of the Stationers' Company, Sept 9, 1653; but we believe never printed. It has been suggested that this play may possibly be the same as The Double Falsehood; afterwards brought to light by Mr Theobald. 1812. Baker's Biogr. Dram., ii. 306, col. 1.

RICHARD FLECKNOE, 1656.

On the Play of the life and death of Pyrocles, / 
Prince of Tyre.

Ars longa, vita brevis, as they say,
But who inverts that saying, made this Play.

The Diary, or Journal: 1656 [p. 15]. Halliwell's Folio Shakespeare, xvi. 70. See also vol. i. p. 323.

1 Divided into 12. Jornadas, or Burlesque Rhime, or Drolling Verse, With divers other pieces of the same Author. . . . London, Printed for Henry Herringman at the sign of the Anchor in the lower walk of the New-Exchange, 1656 [March 28]. “I . . . take thee aside from the Title-page, & tell thee my name is Richard Flecknoe.” Sign. A 4.—F. J. F.

1660.

Davenport, Robert. was also the author of the following:
9. Henry I. and Henry II.

It does not appear whether these are one or two plays. In the book of the Stationers' Company, they are said to be written by Shakspeare and Davenant.

EDMUND GAYTON, 1654.

Unda Eurysque Notusque ruunt, Creberque procelles,
Affricus, & vaistos volvunt ad littora Fluctus,
Qua data porta ruunt, & terras turbine persistant.

Which in plaine English read you thus,

Supposing Sancho Æolus:
And with both hands his belly pressing,
Blow winds, saith he, upon my blessing;
When that the Port-hole open, or his buck door,
Out goe the Winds. East East, Nore and by Nore.
These fly about, and like the Bawdy wind,
(Sweet breath'd or no) kiss all they meet or find;
There is no guard against them, though you compass her.
Your Nose, they have priviledge (as the Trump has)
To goe about:

Pleasant / Notes / upon / Don Quixot / By Edmund
Gayton, Esq.; [motto from Juvenal] London, / Printed
by William Hunt. MDCLIV. p 106.

The quotation is from Othello, IV ii. 78

"What committed?
Heauen stoppes the Nose at it, and the Moone winks:
The bawdy winde that kisses all it mettes,
Is hush'd within the hollow Myne of Earth,
And will not hear 't. What committed?"

Part sent-in by Mr. Hill.-P.
For several other Allusions in Gayton, see after, p. 36.—F. J. F.
ALEXR. BROME, 1654.

Val[entia]. What are you sir? whence are you? what's your name?

Pro[spero]. I am your friend, should you desire to know What my name is, alas my name's your foe.

Val. Being my friend, and court me in this kind, You should have come and left your name behind.

Pro. I should indeed, my name is Prospero.


Pro. Give me some other name,

Call me your friend and I am not the same.

Val. Y' are not the same, you are th' adven'trous Knight That from the forest-treason fav'd my Father.

Pro. I was Prince Prospero when I rescu'd him, And so continued till I saw your face; But as my heart within your eye was toft, At once my hatred and my name I left.

---

The Cunning Lovers A Comedy. As it was Acted with great Applause, by their Majesties Servants at the private House in Drury Lane. Written by Alexander Brome, Gent. London, Printed for Will. Sheares, at the Bible in S Pauls Churchyard, near the little North doore, 1654 Act II. Scene I. p. 24.

[il. Act IV. Scene I. p. 44-5]. Clo[une]. I have a fute to your Grace.

Man[ina]. Thy busines Groome?

Clo. That for the good news I have brought you I may have some guerdon, some remuneration, as they say.
Man. This thy reward be, since by thy occasion
My Dutches of her best wits is depriv’d,
Wander for ever like a banish’d Caine,
Till of her fence she be possesst againe
Dare not so neare our Court . . . . .

Clo. Banish, what’s that? can any man tell me what it means?
let me see; Banish’d . . . the meaning of it may be, give him
a hundred Crowns . . . Banish’d? I will go seek out some
wise man or other to tell me what the word meanes, and what
sum of money I may demand of the Duke’s Treasurer; Ban-
ish’d——

Enter Montecello.

. . . my friend, what are you?

Mon. Sir I professe my selfe to be a wise man.

Clo. Then you are the man that I desire to meet, for I was
seeking a wise man to tell me the meaning of a strange word
. . . . . it was my fate to bring the news to the Court . . .
now demanding reward for my news, the Duke out of his
bounty said, he would banish me the Court; now I would faine
know what sum of money the word banish’d signifies.

"The conversation between Valentia and Prospero recalls that between
Romeo and Juliet, Act II. sc. ii. ll. 33—61 The scene with the Clown and
Mantua as to ‘guerdon’ and ‘banish’ seems founded on Costard’s ‘re-
muneration’ in Love’s Labours Lost, Act III."—(Appendix B.) F. J. F.
RICHARD WHITLOCK, 1654.

The Index

Mans speculation a comedy of errors, and employments much ado about nothing, 319

ΖΩΟΤΟΜΙΑ, / Or / Observations / On The / Present Manners / Of The / English : / Briefly Anatomising the Living / by the Dead / With / an Usefull Detection / Of The / Mountebanks of both Sexes / By Richard Whitlock, M.D Late Fellow of / All-Souls Colledge in Oxford. / London, / Printed by Tho. Roycroft, and are to be sold by / Humphrey Moseley, at the Princes Arms in / St. Pauls Church-yard, 1654. / (The 4 of 1654 is crost thru, and the day of buying, Jan. 24, 1653 [-4], written in.)

There is no allusion to Shakspere's plays above named, at p. 319, and the book is so full of classical references, tho' alluding to Lord Bacon, Ben Jonson, Rabelais, &c., that I doubt Shakspere allusions occurring elsewhere than in its Index. Dr. Ingleby named the book to me as having an Allusion.

F. J. F.
EDMUND GAYTON, 1654.

So when our Don at his long home is anchor'd,
His memory in a Manchegan Tankard.
By the old Wives will be kept up, that's all,
Counted the merriest, tosteth up the same.

(John Falstaff's Windsor Dames memorialis)
A Goddard or an Anniversary spice-Bowle,
(Drank off by th' Godlifts, e'r you can have thrice told)
And a God rest his soule. (p. 195.)

* * * * *

[Note upon Don Quixotes sword]

The Whineard of the house of Shrewsberry is not like it, nor
the two-handed Fox of John Falstaffe, which bewed in sunner
fourteen out of seven principall assailants, and left eighth and
twentie equally divided bodies in the Field, all slain while
Shrewsberrise clock could stricke seven; (of the men you must
take in). (p. 87.)

* * * * *

The Knight that fought byth' clock at Shrewsberry (p. 183.)

Sir John of famous memory; not he of the Boares-Head in East-
cheap. (p. 277.)

* * * * *

Let English men write of their owne wits, fancies, subjects,
disputes, sermons, Histories, Romancees are as good, vigorous,
lasting, and as well worthy the reading, as any in the world.
Our Fairy Queen, the Arcadia, Drayton, Beaumont and Fletcher,
Shakespeare, Johnson, Rondolph, and lastly, Goudibert, are of
eternal fame. (p. 21.)

* * * * *
EDMUND GAYTON, 1654.

[Addressing Sancho Panza]

"What makes thee shake, what makes thy teeth to chatter?
Art thou afraid or frightened? what's the matter?
Thou mak'st me tremble at thy flesh-quake, Pancha,
Look on thy Don, the Shakespeare of the Mancha,
Whose chief defence I am: The undertaker
Of all Heroick Actions, though a shaker." (p. 95.)

* * * * *

"Our nation also hath had its Poets, and they their wives: To past the bards: Sir Jeffery Chaucer liv'd very honestly at Woodstock, with his Lady, (the house yet remaining), and wrote against the vice most wittily, which Wedlocke restraines. My Father Ben begate sonnes and daughters; so did Spencer, Drayton, Shakespeare, and more might be reckoned, who doe not only word it, and end in every Sylvia's, Galatae's, Aglaura's:—

"—sed de virtute locutis,
Clunem agitans . . . ." (p. 150.)

* * * * *

His fabulous stories she adores,
As Desdemona did the Moors. (p. 280.)

* * * * *

Sancho had been Fluellin in this scuffle, (the pillage of such batteh, allways belonging to him) &c. (p. 284.)

Pleasant Notes upon Don Quixot By Edmund Gayton, Esq., 1654

[Mr. Eliott Browne has pointed out several of these allusions to Shakespere (Notes and Queries, 5 Series, III, 161), and Mr. Roberts of Boston has kindly called my attention to some others. Besides those above, see p. 16, where "the trance of the Cobler (drunk into the belief) that he was a Lord," may refer to Sly (Taming of the Shrew, Induction); pp. 48-9, a dissertation upon Nosies, in which Bardolph and Sir John Oldcastle are named; and p. 78, "A Tragicke Comedie of Errors." For other examples of the play upon the word Shake-spear, see vol. i. p. 484. The last extract above seems to refer to Henry V, Act IV, scenes vii and viii. L. T. S.]
THOMAS BLOUNT, 1654.

I.XXVII.

A letter to a friend upon his marriage.

SIR,

I Haue of late with held from you the Characters of my hand though not the welwishes of my heart, conceiving you as close in the pursuit of your fair Daphne, as Phoebus was of his, when the breath of his mouth disorder'd her disheiveld [so] hair: For I perceive you have now ran so, as happily to take the Virgyn-prize; may you be ever mutually happy. There now onely remains the metamorphosis (not into the Beast with two backs, which the knave Shakespear speaks of) but of that more ingenious, two into one, unum, una, into unum, which you have hinted so modestly in yours . . . Your humble servant, H. T.


[1654 on the title-page is corrected in ink to Jan. 29, 1653: this is our 1654. The allusion was pointed out by Dr. W. E. A. Axon, in Notes and Queries, March 2, 1901, pp. 162-3, where the title is wrongly printed 'Academy of Compliments,' and the date is given 1655. The reference is to Iago's words in Othello, I, 1, 116-7. 'your daughter and the Moor are now making the beast with two backs,' and as Dr. Axon says, the phrase is Rabelaisian. In La Vie Inestimable du grand Gargantua, Lyon, 1537, Chap. 11, pp. 10, 11, we read:

En son eage vuile espousa Gargamelle fille du roy des Tartars, belle gouge & bonne troigne. Et fasonent eux deux souuent ensemble la beste a deux doys, ioyemèt se froian leur lard, iat qu'elle engrossa du beau fils, & le porto rusques a luntzeme mors.

In the second edition of Blount's Academie, 1656, the letter is printed, pp. 221-2. M.]
*GEORGE CHAPMAN, 1654.*

makes them run forth like Lapwings from their warm nest, part of the shiel yet sticking, unto their downie heads.


---

Mr. D. L Thomas of Kansas University kindly points out that this may be borrowed from Hamlet, V, ii:

_Horatio._ This lapwing runs away with the shell on his head.

But it is probably that the figure was common. M.
THOS. HEYWOOD and WILLIAM ROWLEY,
before 1655.

[1] Young For[es]: As you are fair, and should be pittifull, a woman therefore to be moved;

[2] Young For: I have kild a man, but fairly as I am a Gentleman, without all base advantage in even tryal of both our desperate fortunes.

Anne. Fairly? young For: And though I say it, valiantly.
Anne. And hand to hand? young For: In single opposition.


No. i may be an echo of "She is a woman, therefore to be won," in 2 Henry VI, V, iii. Mr. D. L. Thomas of Kansas University kindly points out that in 2 is quoted Hotspur's words in 1 Henry IV, I, ii: "In single opposition, hand to hand." The beginning of the second passage appears to me to be an echo of Two Gentlemen, V, i, Folio, p. 32, col. ii:

"Val. . . . I kil'd a man, whose death I much repent,
But yet I slew him manfully, in fight,
Without false vantage, or base treachery."
THOMAS FULLER, 1655.

33. Now began the Tragedy of Sir John Oldcastle, so largely handled in Mr. Fox, that his pains hath given Posterity a word of Ease herein. He was a vigorous Knight, whose Martail Activity, wrought him into the affections of Jane De la Pole Baronesse of Cobham, the Lord whereof he became, (sed quære, whether an Actual Baron) by her Marriage.

34. As for the Opinions of this Sir John Oldcastle they plainly appear to his Belief, which he drew up with his own hand, and presented it first to the King, then to the Archbishop of Canterbury, wherein some things are rather courtesely then falselie spoken. He knew to speak in the Language of the Schools (to were the meetings of the Wickewitsts called) but not scholastically; and I believe he was the first that coined, and last that used the distinction of the Church Militant, divided into Priest-hood, Knight-hood, and Commons, which had no great harm therein, as he explained it. As for Persons his charging him with Anabaptistical Tenets, it is pity that the words of a plain meaning man should be put on the Wreck of a Jesuites malice, to extort by deduction what never was intended therein.

35. But a worse accusation is charged on his Memory, that he was not onely guilty of Heresie but Treason. But by the way, it appeareth that Lolardisme then counted Heresie was made Treason by Statute, and on that account Heresie and Treason, signifie no more then Herefie, and then
Heresie according to the abusive language of that Age was the best serving of God in those dayes. But besides this, a very formal Treason is laid to this Lords account in manner following.

It is laid to his charge, that though not present in the person with his Council, he encouraged an Army of Rebels, no fewer then twenty thousand, which in the dark thickets (expounded in our Age into plain pasture) of St. Giles Fields nigh London, intended to seize on the Kings Persons, and his two Brothers, the Dukes of Bedford and Gloucester. Of this numerous Army, thirty six are laid to be hang'd and burnt, though the Names of three are only known, and St. Roger Action Knight, the onely person of quality named in the design.

36. For mine own part, I must confess my self so lost in the Intricacies of these Relations, that I know not what to attent to. On the one side, I am loath to load the Lord Cobhams memory with caustic crimes, knowing the perfect hatred the Clergie in that Age bear'd unto him, and all that look'd towards the reformation in Religion. Besides, that 20000 men should be brought into the field, and no place assigned whence they were to be rais'd, or where mustered, is clog'd with much improbability. The rather because only the three persons, as is aforesaid, are mentioned by name of so vast a number.

37. On the other side, I am much startled with the Evidence that appeareth against him. Indeed I am little moved with what T. Walsingham writes, (whom all later authors follow, as a flock the Belweather) knowing him a Benedictine Monk of St. Allanes, bow'd by interest to partaulity; but the Records of the Tower, and Acts of Parliament therein, wherein he was solemnly condemned for a Traitor as well as Heretick, challenge belief. For with what confidence, can any private person, promife credit from Posterity to his own Writings, if such publick Monuments, be not by him entertained for authentical:
let Mr Fox therefore, be this Lord Cobham's Compurgator, I dare not; and if my hand were put on the Bible, I should take it back again. Yet so, that, as I will not acquit, I will not condemn him, but leave all to the last day of the

Revelation of the righteous judgment of God.

38. This is most true that the Lord Cobham made his escape out of the Tower, wherein he was imprisoned, fled into Wales, here he lived four years, being at last discovered, and taken, by the Lord Powis. Yet so, that it cost some blows and bloud to apprehend him, till a Woman at last with a Stool broke the Lord Cobham's Leggs, whereby being lame he was brought up to London in a Horse-litter.

39. At last he was drawn upon a hurdle to the Gallows, his Death as his Crime being double, hang'd and burn'd, for Traitor and Heretick. Hence some have deduced the Etymologie of Tyburne, from Ty and burne, the necks of offending persons being ty'd thereunto, whose legs and lower parts were consumed in the flame.

40. Stage-Poets have themselves been very bold with, and others very merry at, the Memory of Sr John Oldcastle, whom they have fancied a Loon Companion, a jovial Royster, and yet a Coward to boot, contrary to the credit of all Chronicles, owning him a Martial man of merit. The best is, Sr John Falstaffe, hath relieved the Memory of Sr John Oldcastle, and of late is substituted Buffone in his place, but it matters as little what petulant Poets, as what malicious Papists have written against him.

The Church History of Britain; From the Birth of Jesus Christ, 'Till the Year M DC. XLVIII / Endeavoured by THOMAS FULLER / [a crown] / London, Printed for John Williams at the signe of the Crown / in St. Paul's Church yard, Anno 1655. [Book IV, pp. 167-168.]
The "petulant poets" include Shakspere and the author, or authors, of *Sir John Oldcastle*. It will be seen that while Fuller professes to reserve judgment in regard to Oldcastle's offences, being "intricated," he objects most forcibly to the stage travesty of that knight. That it was probably in recognition of the injustice done to the memory of the real man by the stage character that induced Shakspere to change the name to Falstaff seems evident. But, unfortunately, the new name has excited as much criticism as the old. Still, Shakspere merely accepted the tradition of his times in the matter, and cannot be held to have been aware of the historical data known to his critics. M.
J. QUARLES, 1655.

"The Rape of

LUCRECE,

Committed by

TARQUIN the Sixt;

AND

The remarkable judgments that besel him for it.

BY

The incomparable Master of our English Poetry,

WILL: SHAKESPEARE Gent.

Whereunto is annexed,

The Banishment of TARQUIN:

Or, the Reward of Lust.

By J. QUARLES.

[woodcut, wreath round I·S  W G ]

LONDON.

Printed by J. G. for John Stafford in George-yard
neer Fleet-bridge, and Will: Gilbertson at
the Bible in Giltspur-street, 1655."

[In the Brit. Mus. Case Copy of this book, there is a Portrait of Shakespere on the frontispiece.—F. J. F]
Anonymous, 1655.

Know-well. Upon a rainy day, or when you have nought else to do, you may read Sir Walter Raleigh, Lord Bacon's Natural History, the Holy Warre, and Brown's Vulgar Errors. You may find too some stories in the English Eusebius, and the Book of Martyrs, to hold discourse with the Parson on a Sunday dinner.

Mrs. Love-wit. Sometimes to your wife you may read a piece of Shak-spere, Suckling, and Ben. Johnson too, if you can understand him.

Know. You may read the Scout, and Weekly Intelligence, and talk politickly after it. And if you get some smattering in the Mathematicks, it would not be amissle, the Art of dyalling, or to set your clock by the quadrant, and Geography enough to measure your own land.

The Hectors; or, the False Challenge. [A comedy.] Written in the year MDCLV. 1656. p. 50. (Notes and Queries: 5th S. Vol. I. 304) C. M. I.
JOHN COTGRAVE, and Anonymous, 1655
and after.

Of Accident, (Chance) Contingencies, Events.

[1] If all the yeare were playing Holy dayes,
To sport would be as tedious, as to work;
But when they feldome come, they wish'd for come,
And nothing pleaseth, but rare Accidents.

Shakespear's 1 p' Hen. 4th.1

[4. 1]


The great man down,² his Favorite flyes,
The poor advanc'd, makes friends of enemies;
And hitherto doth love on fortune tend,
And who not needs shall never want a friend;
And who in want a hollow friend doth try,
Directly seacons him his enemy.

Hamlet.

[4. 4]

Of Advice, Counsell, &c.

[3] Men counsaille, and speak comfort to that griefe
Which they themselves not feel; but taisting it,
Their counsaille turns to passion, which before
Would give preceptiall medicine to rage,
Fetter strong madness in a silken thread,
Charm Ache with Air, and Agony with words.

1 The names of plays printed in Italics have been added in MS. by annotators of Cotgrave's book.
JOHN COTGRAVE, and Anonymous, 1655 and after.

"Tis each mans office to speak patience,
To those that wring under the load of sorrow;
But no mans virtue or sufficiency
To be so morall, when he shall endure
The like himselfe.

Shakespeare's Much adoes all' Nothing.1

[pp. 5, 6]

[4] If to do were as ease, as to know what is good to do,
Chappels had been Churches, and poor mens Cottages
Princes Palaces: It is a good Divine
That follows his own instructions: I can easier
Teach twenty what is good to be done, then be
One of the twenty to follow my own teaching.
The brain may devise Laws for the blood,
But a hot temper leaps over a cold decree.

[6]

Of Anger, Fury, Impatience, Rage, wrath.

He parted frowning from me, as if ruine
leap'd from his eyes, so looks the chafed Lyon
Upon the daring Huntsman that has gall'd him,
Then makes him nothing.

Shakespeare's Henry 8th.

[pp. 11]

[6]

To climb steep hills,
Requires slow pace at first, anger is like
A full hot horse, who being allow'd his way
Self-Mettal tyres him.

Shakespeare's Henry 8th.

[pp. 14]

1 Shakespeare's Measure for Measure crossed through.
Of Authority.

* * * * *

[7] Thus can the Demi-God, Authority,
Make us pay down for our offence by weight,
The words of Heaven, on whom it will, it wills,
On whom it will not, so, yet still 'tis just.

[pp. 20]

The quotations continue in this fashion throughout 308 pages: they are taken from Massenger, Beaumont and Fletcher, Middleton, Daniel, Davenport, Jonson, Lord Brooke, Chapman, Shirley, Shakspere, etc. The notes in handwriting by the sides of the passages are evidently by some seventeenth century playgoers and play-readers. The following is a list of the notices of the Shakspere passages added by these unknown individuals:

p. 20 [a second passage from] Measure for Measure.
p. 27. Shakespeare's Henry fifth.
p. 29. Shakespeare's Henry 5.
p. 29. Shakespeare's 12th night.
p. 36. Shakespeare's much ado about nothing.
p. 39 Shakespeare's Timon.
p. 40. Shakespeare's Julius Caesar.
p. 44. Shakespeare's winter's tale.
p. 46. Shakespeare's Puritan.
p. 49 Shakespeare's Timon
p. 49. Q. Shakespeare's all's well that ends well. [not Shakspere]
p. 53. Shakespeare's Henry eighth.
p. 56, 7. Shakespeare's Hamlet.
p. 61. Shakespeare's Othello.
p. 65 Shakespeare's Othello. [0]
p. 67. Hamlet.
p. 68. Shakespeare's King Henry 8. [0]
p. 70. Shakespeare: H: 4 pt 1st 1
p. 74. Shakespeare's all's well that ends well.
p. 75. Shakespeare's Timon.
p. 76. Shakespeare's Merchant of Venice.
p. 78. Hamlet.

1 1 Henry IV.
p. 79. Measure for Measure.
p. 80. Shakespeare's comedy of Errors.
p. 81. Shakespeare's Much ado about Nothing. [0]
p. 82. Q. Shakespeare. [Hamlet III. i]
pp. 82, 3. Shakespeare's Puritan. [0]
p. 83. Shakespeare's Othello.
p. 83. Shakespeare's Merchant of Venice.
pp. 83, 84. Macbeth.
p. 84. Macbeth.
p. 85. Othello.
p. 85 Measure for Measure.
p. 87. Shakespeare's Timon.
p. 90. Troilus and Cressida.
pp. 90, 91. Two Gentlemen of Verona.
p. 91. Shakespeare's Henry 5th
p. 91. Shakespeare's Merchant of Venice. [0]
p. 92. Shakespeare's much ado abt nothing. [0]
p. 93 Shakespeare's all is well that ends well
p. 98 Romeo and Juliet.¹
p. 98 Merchant of Venice [twice]
pp. 102, 3. Shakespeare's Julius Caesar.
p. 103. None of these Rogues and Cowards, but Ajax
Is a fool to him. [Lear II. 11, not noted by annotators.]
p. 106. Shakespeare's Pericles. [0]
p. 111. Shakespeare's 2nd part of Henry 4th [0]
p. 113. Shakespeare's Merchant of Venice.
p. 113. Shakespeare's Much ado about Nothing.
p. 113. Shakespeare's Timon.
p. 125. Shakespeare's Puritan. [0]
p. 133. Shakespeare's Cymbeline. [0]
p. 134. Shakespeare's Julius Caesar
p. 136. 7. Q. Shakespeare or Jons
Shakespares Hamlet [the passage is from Hamlet, IV. iv]
p. 137. Troilus & Cressida.
p. 139. Shakespeare's Othello.
p. 140. Winter's Tale.
p. 142. Shakespeare's Hamlet.
p. 143. 2. Gent. of Verona.
p. 145. Shakespeare's Hamlet.

¹ Merchant of Venice and Troilus and Cressida crossed through.
p. 162. Shakespeare's as you like it.
p. 164. 5. Shakespeare's Pericles.
p. 171. Merchant of Venice [wrongly ascribed. The passage is from Love's Labour's Lost, I. 1]
p. 185. Shakespeare's twelfth night.
pp. 186, 7. Shakespeare's Othello.
p. 190. Shakespeare's Julius Cæsar.
p. 190, 1. Shakespeare's Merchant of Venice. [0]
p. 191. Shakespear's as you like it. [0]
p. 192. Shakespeare's Hamlet.
p. 193 Shakespeare's Measure for Measure.
p. 193. Shakespeare's Merchant of Venice.
p. 199. Macbeth.
p. 199. Hamlet.
p. 200. Merchant of Venice [margin] Shakespeare's 12th night [foot]
[The ascriptions are in two hands, that in the margin, which is the later, correcting that at the foot of the passage, (from the Merchant, V. i)]
p. 201. 2. Hamlet.
p. 205. 6. Timon.
pp. 205, 206 Hamlet.
p. 207 Troilus & Cressida.
p. 207. Shakespeare's Pericles. [0]
p. 208. Shakespeare's Cymbeline.
p. 215 Shakespeare's Coriolanus.
p. 216 2 Gent. Verona.
pp. 218, 9 Shakespeare's Coriolanus [three times]
p. 220 Shakespeare's Coriolanus.
p. 222. Shakespeare's much adoe about nothing. [0]

1 Measure for Measure crossed through.
2 Othello crossed through.
p. 227. Shakespeare's Lear.
p. 233. Shakespeare's All's well.
p. 236. Measure for Measure.
p. 238. Shakespeare's Julius Cæsar.
p. 238. Shakespeare's Cæsar.
p. 238. Hamlet.
p. 240. Shakespeare's Lear.
pp. 241, 2. Shakespeare's Lear.
pp. 255, 6. Shakespeare's Puritan. [o]
p. 256. Puritan.
p. 271. Shakespeare's Cymbeline.
p. 273. Shakespeare's Henry eighth
p. 273. Shakespeare's As you like it
p. 274. Shakespeare's Puritan [o]
p. 274. Shakespeare's Timon.
pp. 274, 5. Shakespeare's 1st & 2nd Hen 4th
pp. 275, 6. Shakespeare's As you like it. [o]
p. 278. Shakespeare's As you like it. [o]
p. 282. Shakespeare's Antony & Cleopatra. [o]
p. 282. Shakespeare's Coriolanus. [o]
p. 283. Shakespeare's 1st part Hen: 4th. [o] [twice]
pp. 283, 4. Shakespeare's Troilus & Cressida. 'o'
p. 286. Much adoe about nothing.
p. 287. Shakespeare's Antony & Cleopatra [wrongly ascribed. The passage is from Cymbeline, IV. ii]
p. 291, 2. Shakespeare's Troilus & Cressida. [o]

The ascriptions in handwriting seem to be by two (or three) different persons, one (or two) later than the other. These notes are remarkably accurate and show a very extensive knowledge of the drama. Unfortunately it is impossible to determine the exact date of the notes, but the earlier seems to be of the latter half of the seventeenth century, and the others of the early part, perhaps, of the eighteenth. The British Museum copy is that of Oldys, but the notes are not by him. I have examined every reference given, and detect only those few errors noted above.

In some cases the writers have noted editions of which they knew. The following is a list of such notes:
JOHN COTGRAVE, and Anonymous, 1655 and after. 53

p. 15. Marmion's Antiquary 4° 1641.
p. 30. Robert Daborn's Christian Turn'd Turk or the Tragical lives and Deaths of the Two famous Pirates Ward & Dan Silher a Tragedy 4°. 1612.
p. 37. Webster's Devil's law case Or when Women go to Law the Devil's full of Business, 1623.
p. 72. Markham and Sampson's Herod and Antipater 4° 1622.
p. 127. Linguarum Com: in 4° printed 1622 (again p. 184)
p. 145. Cupid's Whirligig a Com: 4°: 1616:
p. 245. Fatale Union 1640.
p. 249 True Trojans or furmus Troes 4° 1633, [again pp. 269, 282]
p. 259 Lodowick Barrey's Ram Alley or Merry Tricks a Com: 4° 1611.
p. 269. True Trojans or furmus Troes.—a com: presented at Magdal. Coll. oxon 4° 1633.

It will be seen in the Shakspere notes above that the Puritan is described as Shakspere's. The curious marks /o/, I am not able to explain. They may merely have signified that the reference had been verified.

In the volume itself no indication is given as to the source of the various passages. The book is arranged as a sort of anthology on various subjects, Accident, Barrenness, Calamity, etc. It is extremely badly printed, the text being full of errors, and the manuscript hands have in various places made corrections in the text. The book is entitled.

The English Treasury of Wit and Language collected Out of the most, and best of our English Drammatick Poems ... By John Cotgrave Gent ... London, 1655.

Our quotations are from Oldys' copy in the British Museum M.
SAMUEL HOLLAND, 1656.

The fire of Emulation burnt fiercely in every angle of this Paradise; the Britsh Bards (forsooth) were also engagd in quarrel for Superiority; and who think you, threw the Apple of Discord amongst them, but Ben Johnson, who had openly vaunted himself the first and best of English Poets; this Brave was resented by all with the highest indignation, for Chaucer (by most there) was esteemed the Father of English Poetrie, whose onely unhappines it was, that he was made for the time he lived in, but the time not for him: Chapman was wondrously exasperated at Bens boldness, and scarce refrained to tell (his own Tale of a Tub) that his Isabel and Mortimer was now compleated by a Knighted Poet, whose soul remained in Flesh; hereupon Spencer (who was very busie in finilshing his Fairy Queen) thrust himself amind the throng, and was received with a showt by Chapman, Harrington, Owen, Constable, Daniel, and Drayton, so that some thought the matter already decided; but behold Shakespear and Fletcher (bringing with them a strong party) appeared, as if they meant to water their Bayes with blood, rather then part with their proper Right, which indeed Apollo and the Muses (had with much justice) conferrd upon them, so that now there is like to be a trouble in Triplex; Skelton, Gower and the Monk of Bury were at Daggers-drawing for Chaucer: Spencer waited upon by a numerous Troop of the beft Book-men in the World: Shakespear and Fletcher surrounded with their Life-Guard viz. Goffe, Massinger, Decker, Webster, Suchlin, Cartwright, Carew, &c.


The scene of this part of this strange romance is laid in Elysium, where the poets take sides with Chaucer, Spenser, Shakespear and Fletcher against the arrogant self-assertion of Ben Jonson. C M I
SAMUEL HOLLAND, 1656.

They had no sooner finished their Ditty, but behold, Madam Gylo (apparelled in a loose vestment, her hair bound up in a carnation Cawl, which excellently became her) appeared (like another Juliet ready to receive her beloved Romeo) on the Battlements.


A skit on Don Quixote by Samuel Holland. (Noted by Mr. Hll -P)

F J. F
ABRAHAM COWLEY, 1656.

At my return lately into England, I met by great accident a Book entituled, *The Iron Age*, and published under my name, during the time of my absence. I esteem myself less prejudiced by it, than by that which has been done to me, since almost in the same kinde, which is, the publication of some things of mine without my consent or knowledge, and those so mangled & imperfect, that I could neither with honor acknowledge, nor with honesty quite disavow them. From this which had hapned to myself, I began to reflect upon the fortune of almost all Writers, and especially Poets, whose Works (commonly printed after their deaths) we finde stuffed out, either with counterfeit pieces, like false money put in to fill up the Bag though it add nothing to the sum; or with such, which though of their own Cogn, they would have called in themselves, for the basenes of the Allay: whether this proceed from the indiscretion of their Friends, who think a vast heap of Stones or Rubbish a better Monument, then a little Tomb of Marble, or by the unworthy avarice of some Stationers, who are content to diminish the value of the Author, so they may encrease the price of the Book; and like Vintners with sophisticate mixtures, spoile the whole vessel of wine, to make it yield more profit. This has been the case with Shakespeare, Fletcher, Johnson, and many others; part of whose Poems I should take the boldnes to prune and lop away, if the care of replanting them in print did belong to me; neither would I make any scruple to cut off from some the unnecessary yong Suckars, and from others the old withered Branches; for a great Wit is no more tyed to live in a Vast Volume, then in a Gigantic Body; on the contrary, it is commonly more vigorous, the less space it animates.

Poems. 1656. [fol.] Author's Preface, first leaf.
ABRAHAM COWLEY, 1656.

The silver Moon with terror paler grew,
And neighboring Hermon sweated slowly dew;
Swift Jordan started, and straight backward fled,
Hiding among thick reeds his aged head,


[In connexion with the above passage, Mr. E. Yardley in Notes and Queries, 8th Series, vii, p. 304, says: "Settle accused Dryden of imitating Cowley, but he failed to notice that Cowley must have imitated Shakspere:—

. . . swift Sever's flood;
Who then, affrighted with their bloody looks,
Ran fearfully among the trembling reeds,
And hid his crisp head in the hollow bank.

1 Henry IV, I iii." M.]
T. GOFF, 1656.

In T. Goff's *Careless Shepherdess*, a Tragi-Comedy,¹ 1656, there is "An exact and perfect Catalogue of all *Plays* that are *Printed*." It gives to Shakspere, by name, only—

As you like it. Henr'y 8.
Comedy of errors. Julius Cæsar.
Coriolanus. London Prodigall.
Cinclblne [volo] Leyre and his three daughters.
Edward 3 ² Macbeth.
Edward 4. Moor of Venice.
Henry the 4. both parts. Richard the 3.
Henry 5. Taming of a Shrew.
Henry 6 three parts. Tempest.

But it mentions also, without any author's name,

Alls well that ends well. Richard the 2.
Antonio and Cleopatra. Rome[o] and Juliet.
Gentleman of verona.³ Titus and Andronicus.
Hamlet Prince of Denmark. Troiles and Crefida.
Loves labor lost. Two Gentlemen of Verona ³
Marchant of Venice. Two Noble Kinsmen.
Midsummer nights dream. Twelfth night.
Much adoe about nothing. Timon of Athens

¹ The / Careles Shepherdess. / A Tragic Comedy. / * * * / Written by T. G. Mr of Arts / * * * With an Alphabeticall Catalogue of all such Plays / that ever were Printed. / London printed for Richard Rogers and William Leg, / and are to be sold at Pauls Chaine / nere Doctors commons, / 1656. / 8vo.

² So here's an assignment of this 'Pseudo-Shakspere' play to our great dramatist, nearly a hundred years before Capel in 1760. But it is of little or no worth, as Edward II. is Marlowe's, and Edward IV. Heywood's.

³ Are these not the same?  F. J. F.
**Edward Archer, 1656.**

An **exact and perfect catalogue of all the plaies** that were ever printed; together, with all the Authors names; and what are Comedies, Histories, Interludes, Masks, Pastorels, Tragedies: And all these Plaies you may either have at the Signe of the Adam and Eve, in Little Britain; or, at the Ben Johnson’s Head in Thredneedle-street, over against the Exchange.

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<th>Arrangement of Paris</th>
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<td>John, K. of England, both parts 1</td>
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<td>Merry divell of Edmond [? T Brewer]</td>
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<td>Midsummer nights dream</td>
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<td>Much a doe about nothing</td>
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<td>Puritan Widow</td>
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<td>Pyrocles prince of Tyre</td>
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<td>Roman actor [Massinger]</td>
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<td>Romeo and Juliet</td>
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<td>Third</td>
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<td>Two noble kinsmen</td>
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<td>Titus Andronicus</td>
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<td>Taming of a shrew 3</td>
<td>William Shakespeare</td>
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1 The old Troublesome Raigne which Shakespeare re-wrote for his King John.

2 Another "Loves labor lost | C | " is put to Will. Sampson.

3 The foundation-play on which Shakspere and the man he helpt, workt.
| Trick to catch the old one | C | Will. Shakespeare . . . .  
| [Middleton] |  |  
| Winters Tale | C | Wil. Shakspear . . . .  
| Yorkshire Tragedie | T | Will. Shakespeare . . . .  

The Excellent Comedy, called / The Old Law: / or / A new way to please you. By Phil. Massinger. / Tho. Middleton. / William Rowley. / Acted before the King and Queene at Salisbury House, / and at several other places, with great Applause. / Together with an exact and perfect Catalogue of all / the Players, with the Authors Names, and what are / Comedies, Tragedies, Histories, Pastoralls, / Masks, Interludes, more exactly Printed / than ever before / London, / Printed for Edward Archer, at the signe of the Adam and Eve, in Little Britaine. 1656. / [The last '6' of 1656 has been crossed through with a pen; '5' put in its place, and 'August 6' written above.]

Neither Shakspere's King Lear nor the older Leir is in this Catalogue. Among the other entries are,

| Edward Third | T |  
| * 2 Noble Kinsman [an earlier entry] | C |  

The dots after Shakspere's name mark that a line or more is left out between it and the next quotation.

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In the list of 'Poems and Plays, Printed for Tho. Bennet,' at the end of Charles Burnaby's Reformed Wife, 1700, are Cowley's Works, Waller's Poems, Suckling's Works, Hon. Rob. Howard's Five New Plays, T. Killigrew's Comedies and Tragedies, then 9 'Plays by Mr. Dryden;' and then, plays "By Others"—authors evidently not worth mentioning—"Aesop a Comedy... Hamlet Prince of Denmark, Macbeth... Tempest, or the Inchantted Island."—F. J. F.

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1 The other unnamed authors are Vanbrugh, Etheridge, Shadwell, Aphra Behn, Brady and Porter.—P. A. L.
SIR WM. DUGDALE, 1656.

Besides all this, here is Stratford, a fair Bridg of stone, over Avon, containing xiii arches, with a long Causey at the west end of it, walled on both sides: which Bridg and Causey were so built in H. 7. time by the before specified Hugh Clopton, whereas before there was only a timber Bridg and no Causey, so that the passage became very perilous upon the overflowing of that River. One thing more, in reference to this antient Town is observablie, that it gave birth and sepulture to our late famous Poet Will. Shakespere, whose Monument I have inserted in my discourse of the Church.
ANON. 1656.

To the Memory of

BEN: JOHNSON.

[Begin p. 129.] As when the vestall hearth went out, no fire
Less holy than the flame that did expire

[Ibid.] Though the Priest had translated for that time
The Liturgy, and buried thee in rime;
So that in meeter we had heard it said
Poetique duft is to Poetique laid:
And though that dust being Shakespeare thou mightst have
Not his room but the Poet for thy grave;
So that as thou didst Prince of numbers dye
And live so now thou mightst in number lye,
Twere fraile solemnity.

[Ends p. 133]

Who without Latine helps, hadst been as rare
As Beaumont, Fletcher, or as Shakespeare were:
And like them from thy native stock couldst say
Poets and Kings are not born every day.

Parnassus Biceps, or Several Choice Pieces of Poetry,
Composed by the best Wits that were in both the Universities
before their Dissolution: With an Epistle in the behalfe of
those now doubly secluded and sequestred Members, by
One who himselfe is none. London: Printed for George
Eversden at the Signe of the Maidenheade in St. Pauls
Churcyard 1656.

The Epistle to the Ingenious Reader is signed Ab: Wright.

—Ponsonby A. Lyons.
"PARNASSUS BICEPS," 1656.

An Epitaph on some bottles of Sack and Claret laid in sand.

Enter and see this tomb (Sirs) doe not fear
No spirits but of Sack will fright you here:
Weep o'er this tomb, your waters here may have
Wine for their sweet companion in this grave.
A dozen Shade/pears here inter'd doe lye;
Two dozen Iohn/ons full of Poetry.
Unhappy Grapes could not one pressing doe,
But now at last you must be buried too.

[pp. 63]

Against

Ben Johnson

3.

Jugge, Peg, Pierce, Fly, and all
Your jets so nominall,
Are things so far below an able braine,
As they doe throw a staine
Through all the unlucky plot, and doe displease
As deep as Pericles:
Where yet there is not laid
Before a chamber-maid
Discourse so weak, as might have serv'd of old
For Schoolboys when they of love or valor told

[pp. 154, 5]

Parnassus Biceps, or Severall Choice Pieces of Poetry, etc. . . . London . . . 1656.

[The date is amplified in ink to '15 Aprill.' These extracts should have been noticed by Mr. Ponsonby Lyons in giving the passages from the verses in memory of Ben Jonson in the 'Fresh Allusions,' now printed above, p. 63. The first quotation was afterwards printed in Wild's Iter Boreale—see after, p. 158, and the second is a reprint, with alterations, of Owen Feltham's lines in Lusoria, about 1630, see vol. i. p. 346. M.]
PHILIP KYNDER, 1656.

The Attick Archæologist (full of reading, paines and learning) hath moulded up a piece of Antiquity, extracted for the most part from the Poets, Lycophron, Sophocles, Arisophanes, Euripides and the Scholiasts, and obtrudes upon us these to be the general customes of the Athenians: As if one in future age should make all England in ages past to be a Bartholomew-Faire, because Ben. John[son] hath writ it. Or that the condition of all our English women may be drawn out of Shackespeers merry wives of Windsor; or the religion of the low-Countrimen from Mr. Aminadab in the Alchymist. Or from Massingers Mr. Greedy, a hungry Justice of Peace in Nottingham-shire: Or Will-doe the Parion of Gotham the Condition of all the County. These may be applied to Rosinus and Goodwins Roman Antiquities.


["The author's name is not given, but his initials (formerly supposed to be those of Philip King, a brother of Bishop Henry King, of Chichester) occur at the end of sections 1 and 5. There are two1 copies in the Bodleian, and it was reprinted by Bliss in the Appendix to his 'Rehque Hearmane.'"]

—H. A. Evans, Academy, June, 1902.]

1 There are three copies in the Bodleian; the press-marks are:—Malone 497; 8o. C. 139 Line; Wood 739 (3). We are indebted to Dr. Hy. Bradley for collating the passage. M.
HENRY BELASYSE, APRIL 1657.

*Good witts in England.* Some thinke that this thicknes of the ayre must needs breed in them thick witts, but it is not soe, England being like Athens in that, of whome it is sayd, *Athenis pingue cælum, sed tenua ingenia; id est* a thick ayre but thin witts, for what nation can shew more refined witts then those of our Ben, our Shakespeare, our Baumont, our Fletcher, our Dunn, our Randol, our Craishew, our Cleveland, our Sidney, our Bacon, &c.

*An English Traveler's First Curiosity or The Knowledge of his owne Country by Henry Belasyse.*

[From the MSS of Sir George O Wombwell, Bart., at Newburgh Priory, printed in Historical MSS. Commission's Report on MSS. in Various Collections, vol. ii, p. 193. We are indebted to Miss E. Fox for the reference. M.]
RICHARD LIGON, 1657.

Dinner being neere halfe done • • in comes an old fellow, • • and plaide us for a Noveltie, The Passame fares galiard; a tune in great eesteeme, in Harry the fourths dayes; for when Sir John Falstaff makes his Amours to Mistresse Doll Tear-sheet, Sneake and his Companie, the admired fidlers of that age, playes this tune, which put a thought into my head, that if time and tune be the Composits of Musick, what a long time this tune had in staying from England to this place.


[The place where Ligon and his friends were thus entertained at dinner was St Iago, one of the Cape Verde Isles. The galiard he heard was a favourite dance tune, the galiard being a dance, an-erreur somewhat to the Minuet de la Cour of later times, stately and slow in its movements, sueted to the stiff farthingales and wired ruffs of the reign of the Malden Queen; it had its day between about 1565 and 1603, being essentially an Elizabethan, not a Jacobean dance. The special tune recognized by Ligon is not now easy to identify; Mr Ebsworth suggests that it may have been the Passam Pavon galiard (from pavo, a peacock, the strutting or jetting motions of which were sometimes imitated—had not the old tune-maker some sly satire in thus christening his tune?). This Galiard was as well known before 1602. Sayer seems to be a mistake for fares,—it was a common error to confuse the long s and the f, — fare=fayre=fair, a lady. The whole title then may read, "The Pavon Ladies Galiard," just as we now might say "The Lancers' Quadrilles," and Ligon, who must have seen the Second Part of Hen IV. performed, and thus incidentally informs us what tune was performed on the stage by "Sneak's Noise" (Act II. sc. iv)—before the civil wars—was not careful to remember to what period the music really belonged. In his mind it was connected with Harry the Fourth. Two galliard tunes are given in National English Airs, by W. Chappell, 1840; see vol. ii, pp 50, 194.

"Noise" was the technical term for a quartette band which would play dance tunes; hence Ligon's "admired fidlers." Compare Thomas Decker's description of "those terrible noises (with thrid bare cloakes) that live by red lattisses and Ivy-bushes, having authoritie to thrust into any mans roome, onely speaking but this, 'Will you have any musique?'" (The Belman of London, 1608, sign C.) L. T. S 1
PLUME MSS. (Maldon, Essex), 1657—1663.

[Ben Jonson’s Epitaph.]

“Here lies Ben Johnson—who was once one.”

This he made of himself. Shakspere took the pen from him and made this:

“Here lies Benjamin—with short hair upon his chin—
Who, while he lived, was a flow thing,—and now he’s dead is nothing.”

(MS. 25, leaf 77 from end mark A)

[Ben Jonson. Shakspere and His Father.]

Ben Johnsson, at the Christning of Shakespeare his child, to which he was invited godfather, said to him—“Now you expect a great matter. But I will give it a Latin (latten) spoon, and you shall translate it.”

He (Shakspere) was a Glover’s son. Sir John Mennes law once his old father in his shop—a merry-cheeked old man, that said, “Will was a good honest fellow, but he darent have crackt a jeft with him att any time.”

(Ib. leaf 161.)

[Ben Jonson on Shakspere’s Work]

One told Ben Johnson, Shakespeare never studied for anything he wroth. B. J. said, “The more to blame he.” (Sh. al)so said, “Cefar never punishments any but for a just cause,” and another time makes a shipwreck in Bohemia. So Tom Goff brings in Eteocles and Polynius discoursing of our Richard 2d.

[? in Orestes. 1633.]

(Ib. leaf 71 from end B.)

[The christening anecdote and Jonson’s remarks about Shakspere’s work are old; the new and valuable allusion is the notice of John Shakspere and his opinion of his gifted son. The MS. is, however, in error here; as Sir John Mennes was born only two years before John Shakspere’s death he could hardly have seen him in his shop; the anecdote was probably told by somebody else to Mennes and re-told by him to the writer of the MS. These extracts were sent by Dr. Andrew Clark to Dr. Furnivall in 1904.}
For the first extract given, see above, pp. 3-4, Anonymous, 1650. Dr. Ingleby's reading of 'shoe' for 'sloe' is not borne out by this version, where the superior 'slow' is recorded. It will be seen that, while both records divide the verse between Jonson and Shakspere, each has a somewhat different text. Certainly the Plume text is best.

The second anecdote has been given in its more elaborated form at p. 8 above, Sir N. L'Estrange, 1650-55, but this version is especially significant in that the story is reversed. Here it is Ben Jonson who is the godfather and makes the speech about the latten spoon; in the previous version Shakspere was the godfather. As Ben was the classical scholar the form preserved in the Plume MSS. is certainly the more pointed.

The fourth anecdote is another version of Jonson's passage in his Tymbur, vol. 1, p. 348. M.]
MR. SMITH, 1658.

Mr. Smith, to Tom Pollard, and Mr. Meing.

*       *       *
These are to let you understand and know,
That love will creep there where it cannot go.—

Wit | Restor'd | In several Select | Poems | not formerly
     |         |                  |       | publish't. | . . . | London | . . . | 1658.

[We are indebted to Mr. G. Thorn Drury for this allusion. The reference
is to Two Gentlemen of Verona, IV ii. 20:

you know that 'Love
Will creep in service, where it cannot go' M]
SIR ASTON COKAIN, 1658.

To my worthy, and learned Friend Mr. William Dugdale, upon his Warwickshire Illustrated.

* * * * * *

Now Stratford upon Avon, we would choose
Thy gentle and ingenuous Shakespeare Muse,
(Were he among the living yet) to raise
T' our Antiquaries merit some just praise:
And sweet-tongu'd Drayton (that hath given renown
Unto a poor (before) and obscure town,
Harshull) were he not fal'n into his tombe,
Would crown this work with an Encomium.
Our Warwickshire the Heart of England is,
As you most evidently have prov'd by this;
Having it with more spirit dignify'd,
Then all our English Counties are beside.


[Michael Drayton was born at Harshull or Hartshull, a rural hamlet near Atherstone in Warwickshire, in 1563. L. T. S]
To Mr. John Honyman.

On hopeful youth, and let thy happy strain
Redeem the Glory of the Stage again:
Lessen the Loss of Shakespeare's death by thy
Successful Pen, and fortunate phantasie.
He did not onely write but acts; And so
Thou dost not onely act, but writest too:
Between you there no difference appears
But what may be made up with equal years.
This is my Suffrage, and I scorn my Pen
Should crown the heads of undeserving men.

Small Poems of Divers Sorts. 1658. [sm. 8vo.] Epigrams,
Book I, Epig. 10, p. 140-141. C M I.
SIR ASTON COKAIN, 1658.

To Mr. Clement Fisher of Wincott.

Shakspeare your Wincot-Ale hath much renownd,
That so'd a Beggar so (by chance was found
Sleeping) that there needed not many a word
To make him to believe he was a Lord:
But you affirm (and in it seem most eager)
'Twill make a Lord as drunk as any Beggar.
Bid Norton brew such Ale as Shakspeare fancies
Did put Kit Sly into such Lordly trances
And let us meet there (for a fit of Gladness)
And drink our selves merry in sober fadness.

Small Poems of Divers Sorts. 1658. [sm 8vo.] Book
II, Fpge 69, f 224 [mispaged 124]

Cokain alludes, of course, to the Induction of The Taming of the Shrew:
naturally so, if, as appears, the scene of that is Wincot, or Wilmecote See
Sly’s third speech, Induction: sc 2. C. M. I.
Anonymous, 1658.

There are a sort who think they lessen this Author's worth when they speak the relation he had to Ben. Johnson. We very thankfully embrace the Objection, and desire they would name any other Master that could better teach a man to write a good Play * * * we have here prefixed Ben Johnson's own testimony to his Servant our Author; we grant it is (according to Ben's own nature and custome) magisterial enough; and who looks for other, since he said to Shakespeare—'I shall draw envy on thy name (by writing in his praise) and threw in his face—small Latine and less Greek:

Free New Players, by Richard Brome. (To the Readers) 1658-9. [8vo.]

[The Stationers, in this address To the Readers, call attention to Jonson's verses on Brome, which begin "To my old Faithful Servant, and (by his continu'd vertue) my loving Friend, the Author of this work, Mr. Rich. Brome" L. T. S.]

See our remarks, vol. i. p. 311. Perhaps, however, this writer takes Jonson to mean, as regards Shakespere,

"I am so ample to your book and fame, that I may make others envious of you, for the honour of my encomium, who am usually so sparing of praise: but I do not write with that object."
GILBERT SWINHOE, 1658.

Daem[osthenes]. I was inseparable in life,  
And will not be disjoyn'd in death. 
Oh! oh! He stretches himself down by 
the Corps and with the 
same dagger kills himself. 

All. Oh! Loyal Servant! Dyes. 

This is a Spectacle of like Woe 
To that of Juliet, and her Romeo. 
Evreunt omnes. 

The | Tragedy | of | The unhappy Pair | Irene | By 
Gilbert Swinhoe, L:sq ; | London : | Printed by J. 
Streater, for J. Place ; | at Furnifals Inn Gate, in 
Holborn, | MDC LVIII. | ¹ p. 30,

The last two lines of Shakspere's Romeo and Juliet are:—  
'For neuer was a Storie of more wo 
Then this of Juliet and her Romeo." First Folio. Tragedies, p. 79, col. 2. 
F. J. r.

¹ The title-page (644, f. 63) is dated in MS. 3ber 29.
1658, W. LONDON.

Romances, Poems and Playes.

Poems.

Mr Shakspere's Poems (sign. F)

Playes. (sign. F4)

Mr. Shakspear's Playes. folio.
— King Leare, and his three Daughters, with the unfortunate life of Edgar. 4°
— The life and death of Rich. the 2°. 4°

. . . . . . . . . . . . .

The merry wines [so] of Windsor. 4°


[The Dedication is signed 'Wm. London'. The book is evidently an extension of Andrew Maunsell's Catalogue of 1595, of which unluckily only two Parts were publish'd; the third, of Plays, &c., never appeared.—F.]
ANON., 1658.

[In a Memorandum endorset on a letter among the Isham Correspondence (still in MS., and belonging to Sir Chas. Isham, Bart.), dated 31 May, 1658, is this entry]

remember as to
Shakespeare Ussher's Annals, &c.

WALTER RYE.

[Mr. Rye has been long engaged in abstracting and calendaring this Isham Correspondence. See under 1660, and 1677, below.—F.]

*ANON., 1659.

Oh that I were a worm to crawl on that face of thine, or a flee.—Hee'd bite me, sure.—To slip about my neck.

The London Chaunticlers, 1659.

J. O. III. 4.

Possibly imitated from Romeo's

'O that I were a gloue vpon that hand,
That I might touche that cheeke.'

Rom. and Jul. II. ii. 23-4, Qo 2.

"The tragedy of Romeo and Juliet is mentioned in a list of 'some of the most ancient plays that were played at Blackfriars,' a manuscript written in 1660." Hill.—P. Outlines, p. 106.

Till the MS. is identified and produced, this statement must be receivd with caution.—F.
SAMUEL AUSTIN, 1658.

"To his ingenious Friend, the Author, on his incomparable Poems. Carmen Jocoferium."

SIV. W.C.C. Oxon.

"To thee compar'd, our English Poets all stop,
And vail their Bonnets, even Shakespeare's Falstaff. ¹ "It should have been Falstaff, if the rhyme had permitted it"
Chaucer the first of all wasn't worth a farthing,
Lidgate, and Huntingdon, with Gaffer Harding.²
Non-fante the Faery Queen, and Michael Drayton,
Like Babel's Balm; or Rhymes of Edward Payton,³
Waller, and Turlingham, and brave George Sandys,
Beaumont, and Fletcher, Donne, Jeremy Candish,
Herbert, and Cleaveland, and all the train noble
Are Saints-bells unto thee, and thou great Bowbell."

Naps upon Parnassus, 1658, B v.

"Naps upon Parnassus" is a small book of 43 leaves. It consists mainly of "Preliminary" leaves, which are joking poems upon Austin the imputed author, in the style of the Commendatory Poems in Tom Coryat; only they are not so good. I say "imputed" author, for it is most probable that the whole thing is a joke. As to Turlingham and Jeremy Candish,—most likely they were fellow-students of Austin, and it was part of the joke to class them with Donne, Herbert, &c. They were probably something like Dr. Grosart's friend, "Mr Thomson, of Edinburgh," whose opinion he so gravely quotes on disputed literary matters. — R Robert

² The Chronicler.
The rest of the title is "A Sleepy Muse nipt and pincht, though not awakened. Such Voluntary and Jovial Copies of Verses, as were lately receiv'd from some of the Wits of the Universities, in a Frolick, dedicated to Gondibert's Mistress by Captain Jones and others. Whereunto is added for Demonstration of the Author's prosaick Excellency's, his Epistle to one of the Universities, with the Answer, together with two Satirical Characters of his Own, of a Temporizer, and an Antiquary, with Marginal Notes by a Friend to the Reader. Vide Jones his Legend, Drink Sack and Gunpowder, and so fall to 't. [A Greek Quotation.] London, Printed by express Order from the Wits, for N. Brook, at the Angel in Cornhill, 1658, 8vo." (Hazlitt's Handbook, p. 17.)

Antony Wood, Ath. Oxon. (folio, 1692, ii. 232), gives the following account of the book:—

"Samuel Austin a Cornish man born, was entred a Commoner of Wadham Coll. under the tuition of Gilb. Stokes Chapl. of that house in 1652, aged 16 years, took one degree in Arts, compleated it by Determination, and then went to Cambridge for a time. But such was the vanity of this Person, that he being extremely conceited of his own worth, and over-valuing his poetical fancy, more than that of Cleveland, who was then accounted by the Bravadoes the Hectoring Prince of Poets, fell into the hands of the Satyrical wits of this University, who having easily got some of his prose and poetry, served him as the wits did Tom. Coryat in his time, and published them under these titles.

"Naps upon Pernassus. A sleepy muse nipt and pincht, though not awakened, &c. Lond. 1658. oct.

"Characters—Printed with the former. Both which were usher'd into the world by more than twenty Copies of verses (advantaging the sale of the book) by such that had the name of, or at least pretended to be, Poets. Among them were Tho. Flatman, Tho. Sprat, and Sam. Woodford, since noted and famed for their Poeticall works, Silvanus Taylour and George Castle of Alls[souls.] Coll. the former better at Musick, the other at lying and buffooning, than Poetry. And among others, not now to be named, must not be forgotten, Alexander Amidei a Jew and Florentine born, then a Teacher of Hebrew and other Tongues in the University, afterwards a converted Christian and Reader of a Hebrew Lecture in Sion Coll Lond."...
'LADY ALIMONY,' 1659.


1. Boy.

Room, room for the Ladies of the New dress.

2. Boy. Thou stiles them rightly Tim; for they have plaid the snakes, and put off their old flough: New Broom sweeps clean: Frothy age and youth suit not well together.

[ng. B 3.]


Constable. Come along with your horns, my Lads of metal. It was the Dukes pleasure before his departure; that we should be appointed the Sinks and Sentinels of the City, and that none should have ingress, egress or regress but by our especial authority and favour. But harm watch, harm catch: for my part since I crept into this office, I am woven into such a knot of good fellowship, as I can watch no more then a Dormouse: nay, I am verily persuaded if I hold Constable long, the Deputy [sig. G 2] of the Ward will return me one of the seven Sleepers. But let me advise you, my Birds of the Capital, that you walk not after my Example: be it your care to watch while I sleep. Many eyes are upon you; but my eyes grow heavy; my days Society bids me take a nap.

Watch. But one word, good Master, before you drop into your slumber: Report goes that there be Spirits that petroul familiarly in this Century; what shall we say to them, if they pass by?

Constable. Bid them stand.

Watch. But what if they either cannot or will not?
Constable. Let them then take themselves to their heels; and thank God you are so well rid of them.

[sigs. G, back, and G 2.]

[The play is reprinted in Dodsley, xiv. 333. The last sentence of the first passage is an imitation of the opening line of the well-known poem in the *Passionate Pilgrim*:

Crabbed age and youth cannot live together.

The second passage is an imitation of Dogberry and his mates, *Much Ado*, III. iii. M.]

SH. ALLN. BK.—ML.

G.
HENRY FAIRFAX. Library Catalogue,
about 1660.

Anglici.

Chaucers workes. Fol.
Spencers fairy Queen. Fol.
Johnsons 2 vol: Fol.
Beumont & Fletcher. Fol.
Shakspeare. Fol.

Anonymous, 1660.

I must to Rumford ride (ud's nigh)
I've rid my self quite off my legs.

Jack Falstaff's mildly did abate,
But never surely, at the rate
That I have done, since action last
I'me no mans length of life i' th' waste.
My leg is not so big by th' half,
I'me but ill Effex't in the Calf.

From a Poem entitled "Friend," beginning
"For guidled Pill and Pill was not," dated March 27. 1660.
printed in "Choyce / Poems, / being / Songs, Sonnets,
Satyrs and Elegies / By the Wits of both / Universities./
London, / Printed for Henry Brome at the Gun in Ivey-
lane./ 1661, / 8vo, p. 8."

—Ponsonby A. Lyons.

In 2 Notes & Queries, viii. 285, Oct. 8, 1859, Ithuriel writes:—

Amongst a collection of poems, sixteenth and seventeenth century,
formerly in the possession of Dr. Bliss, and noted by him as collected
by Clement Paman, we find one called "A Poetical Revenge," which
alludes to the plays of Shakespeare:—

"But ere I farre did goe
I flung ye darts of wounding poetrice
These two or three sharpe curses backe. May he
Be by his father in his study tooke,
At Shakespeare's Playes instead of the Ld Cooke."—F. J. F

LADY DOLLY LONG, 1660.

Dame Quickly would faine turne mercury to consummate
Scotch affaires but for Sir Cautelus in the Chimney corner...

A Valentine from Lady Dolly Long to (? J)ustinian Isham, Esq.,
in the Isham Correspondence (still in MS.). See p 77, above.

WALTER RYE.
Anonymous, 1660.

I now conceive the scope of their designe,
Which is with one consent to bring, and burn
Contributory Incence on his Urn,
Where each mans Love and Fancy shall be try'd,
As when great Johnson, or brave Shakespeare dy'd.

_Elegies Sacred to the Memory of the Author: By several of his Friends. Collected and Published by D[udley] P[osthumus] Lovelace._ 1660, p. 9. (Printed at the end of "Lucasta. Posthumous Poems of Richard Lovelace." 1659.) C. M. L.
RICHARD FLECKNOE, 1660. Circa.

In this time were Poets and Actors in their greatest flourish, Johnson, Shakespeare, with Beaumont and Fletcher, their Poets, and Field and Burbidge their Actors.

For Playes, Shakespeare was one of the first, who inverted the Dramatick Stile, from dull History to quick Comedy, upon whom Johnson refin'd; as Beaumont and Fletcher first writ in the Heroick way, upon whom Suckling and others endeavoured to refine agen; one laying wittily of his Aglaura, that 'twas full of fine flowers, but they seem'd rather stuck, then growing there; as another of Shakespeare's writings, that 'twas a fine Garden, but it wanted weeding.

To compare our English Dramatick Poets together (without taxing them) Shakespeare excelled in a natural Vein, Fletcher in Wit, and Johnson in Gravity and ponderousness of Style; whose only fault was; he was too elaborate; and had he mixt less erudition with his Playes, they had been more pleasant and delightful then they are. Comparing him with Shakespeare, you shall see the difference betwixt Nature and Art; and with Fletcher, the difference between Wit and Judgement: Wit being an exuberant thing, like Nilus, never more commendable then when it overflows; but Judgement a stayed and repos'd thing, always containing it self within its bounds and limits.

A Short Discourse of the English Stage, by Richard Flecknoe. Printed at the end of Love's Kingdom, a Pastoral Trage-Comedy. 1664. Sign. G 5, 6. [Sm. 8vo.] C. M. I.
SIR RICHARD BAKER, 1660.

Of Men of Note in his Time [Charles I].

Poetry was never more Resplendent, nor never more Graced; wherein Johnson, Silvester, Shakspere, Beaumont, Fletcher, Shirley, Broom, Massinger, Cartwrithe, Randolph, Cleaveland, Quarles, Carew, Davenant, and Sucklin, not only far excelled their own Countrymen, but the whole World besides.


[The above passage was quite altered in subsequent editions of the chronicle, and many of the names of poets were struck out, among which was Shakespere's.

The first edition of Baker's Chronicle (for an extract from which see vol 1 p 487) was published in 1643, the second in 1653 with additions by Phillips. It is singular that this third edition of 1660, in which the above passage first occurs, should be rare. After a somewhat extensive search in the libraries of Cambridge, Oxford, London, Dublin, Paris and elsewhere, the copies quoted are the only three that have been found. My thanks are due to my friend Prof. Paul Meyer for his kind assistance herein and collation of the passage. I. T. S.]
THOMAS JORDAN, 1660—1664.

We have been so perplexed with Gun and Drum,
Look to your Hats and Clokes, the Red-coats come,
D'amboys is routed, Hotspur quits the field,
Falstaff's out-filch'd, all in Confusion yield,
Even Auditor and Actor, what before
Did make the Red Bull laugh, now makes him roar.

(A Prologue to the King, August 16, 1660.
Poems, p. 15, reprint, p. 18.)

A Prologue to introduce the first Woman that came to Act on
the Stage in the Tragedy, call'd The Moor of Venice.

I come, unknown to any of the rest
To tell you news, I saw the Lady dreft;
The Woman playes to day, mistake me not.

In this reforming age
We have intents to civilize the Stage.
Our women are defective, and so fix'd
You'd think they were some of the Guard disguis'd;
For (to speak truth) men act, that are between
Forty and fifty, Wenches of fifteen;
With bone so large, and nerve so incomplyant,
When you call Desdemona, enter Giant.

(Poems, p. 22: reprint, p. 24.)
Then quoth the Duke, you must perform my command
Take shipping strait,
And bear this Brat into a forreign Land;
Leave it in any wildernes you can finde,
And let it there be nourished
Onely by the rain and winde,

(The jealous Duke, and the injur'd Dutchess : a story.
Songs, p. 48, reprint, p. 124.)
A Royal Arbor of Loyal Poesie, consisting of Poems and
Songs, n. d. 1664. [4to.] (Bodleian Lib. Malone
45t.) Reprint edited by J. P. Collier, in Illustrations
of Old English Literature, 1866, Vol. III.

The ballad from which the third extract is taken is founded on the plot
of the Winter's Tale; two other ballads of Thomas Jordan, both in the
Royal Arbor, are also founded on stories used by Shakespeare : viz., The
Forfeiture : a Romance, and The Revolution : a Love-story, the former like
The Merchant of Venice, the latter like Much Ado about Nothing.

[Two copies of this rare book are in the Malone collection, one of which
(No. 432) bears the title "A Rosary of Rarities planted in a Garden of
Poetry." Both are without date, but a MS. note on No. 451 says: "Mr.
Heber's copy bears date 1664." Some of the contents are variously dated
from 1660 to 1662. L. T. S.]

To explain line 2 of the first passage, Mr. Ponsonby Lyons sent Dr.
Furnivall the following interesting bit: "Thus were these Compositions
[the Drolls] liked and approved by all, and they were the fittest for the
Actors to Represent, there being little Cost in Cloaths, which often were
in great danger to be seized by the then Souldiers; who, as the Poet
sayes, Enter the Red Coat, Exit Hat and Cloak, was very true, not only in
the Audience, but the Actors too, were commonly, not only strip'd, but
many times imprisoned, till they paid such Ransom as the Souldiers would
impose upon them; so that it was hazardous to Act any thing that required
any good Cloaths, instead of which painted Cloath many times served the
turn to represent Rich Habits."—FRANCIS KIRKMAN, The Wits, 1673,
SAMUEL PEPYS, 1660—1669.

1660.

October 11.—Here, in the Park, we met with Mr. Salisbury, who took Mr. Creed and me to the Cockpit to see "The Moore of Venice," which was well done. But acted the Moore; by the same token, a very pretty lady that sat by me, called out, to see Desdemona smothered. (Vol. I. p. 198.)

December 5.—After dinner I went to the New Theatre and there I saw "The Merry Wives of Windsor" acted, the humours of the country gentleman and the French doctor very well done, but the rest but very poorly, and Sir J. Falstaffe as bad as any. (p. 226.)

December 31.—In Paul's Church-yard I bought the play of "Henry the Fourth," and so went to the new Theatre and saw it acted; but my expectation being too great, it did not please me, as otherwise I believe it would; and my having a book, I believe did spoil it a little. (p. 234.)

1661.

June 4.—From thence [my Lord Crew's] to the Theatre and saw "Harry the 4th," a good play. (p. 311.)

August 24.—To the Opera, and there saw "Hamlet, Prince of Denmark," done with scenes very well, but above all, Betterton did the Prince's parts beyond imagination. (p. 342.)

September 11.—Walking through Lincoln's Inn Fields observed at the Opera a new play "Twelfth Night," was acted there, and the King there; so I, against my own mind and
resolution, could not forbear to go in, which did make the play
seem a burthen to me, and I took no pleasure at all in it. (p. 352.)

September 25.—To the Theatre, and saw "The Merry Wives
of Windsor," ill done. (p. 358.)

November 28.—After an hour or two's talk in divinity with
my Lady, Captain Ferrers and Mr. Moore and I to the Theatre,
and there saw "Hamlet" very well done. (p. 382.)

1661-2.

March 1.—To the Opera, and there saw "Romeo and Juliet;"
the first time it was ever acted, but it is a play of itself the
worst that ever I heard in my life, and the worst acted that ever
I saw these people do, and I am resolved to go no more to see
the first time of acting, for they were all of them out more or
less. (p. 419.)

1662.

September 29.—To the King's Theatre, where we saw "Mid-
summer's Night's Dream," which I had never seen before, nor
shall ever again, for it is the most insipid ridiculous play that ever
I saw in my life. (Vol. II. p. 51.)

1662-3.

January 6.—After dinner to the Duke's House, and there
saw "Twelfth-Night" acted well, though it be but a silly play,
and not related at all to the name or day. (p. 121.)

1663.

May 28.—By water to the Royall Theatre; but that was so
full they told us we could have no room. And so to the Duke's
house; and there saw "Hamlet" done, giving us fresh reason
never to think enough of Betterton. (p. 224.)

December 10.—To St. Paul's Church Yard, to my bookseller s,
* * * I could not tell whether to lay out my money for
books of pleasure, as plays, which my nature was most earnest
in; but at last, after seeing Chaucer, Dugdale's History of Paul, Stow's London, Gesner, History of Trent, besides Shakespeare, Jonson, and Beaumont's plays, I at last chose Dr. Fuller's Wortherys, the Cabbala or Collections of Letters of State, and a little book, Delices de Hollande, with another little book or two, all of good use or serious pleasure; and Hudibras, both parts, the book now in greatest fashion for drollery, though I cannot, I confess, see enough where the wit lies. (p. 377.)

December 22.—After dinner abroad with my wife by coach to Westminster, and I perceive the King and Duke and all the Court was going to the Duke's playhouse to see "Henry VIII" acted, which is said to be an admirable play. * * I did not go. (p. 388.)

December 26.—By and by comes in Captain Ferrers to see us, and, among other talk, tells us of the goodness of the new play of "Henry VIII", which makes me think it long till my time is out. (p. 390)

1663-4.

January 1.—Went to the Duke's house, the first play I have been at these six months, according to my last vowe, and here saw the so much cried-up play of "Henry the Eighth," which, though I went with resolution to like it, is so simple a thing made up of a great many patches, that, besides the shows and processions in it, there is nothing in the world good or well done. (p. 394.)

1664.

July 7.—Home, calling by the way for my new bookes, viz. Sir H. Spillman's "Whole Glossary," "Scapula's Lexicon," and Shakespeare's plays. (Vol III. p. 5.)

November 5.—To the Duke's house to a play, "Macbeth," a pretty good play, but admirably acted. (p. 69.)
1666.

August 20.—To Deptford by water, reading "Othello, Moore of Venice," which I ever heretofore esteemed a mighty good play, but having to lately read "The Adventures of Five Hours," it seems a mean thing. (Vol. IV. p. 56.)

August 29.—To St. James's, and there Sir W. Coventry took Sir W. Pen and me apart, and read to us his answer to the Generall's letter to the King, that he read last night; • • • And then, speaking of the supplies which have been made to this fleete, more than ever in all kinds to any, even that wherein the Duke of York himself was, "Well," says he, "if this will not do, I will say, as Sir J. Falstaffe did to the Prince, 'Tell your father, that if he do not like this let him kill the next Piercy himself.'" (p. 64.)

December 28.—To the Duke's house, and there saw "Macbeth" most excellently acted, and a most excellent play for variety. I had sent for my wife to meet me there, who did come, and after the play was done, I out so soon to meet her at the other door that I left my cloak in the play-house, and while I returned to get it, she was gone out and missed me. I not sorry for it much did go to White Hall, and got my Lord Bellaffis to get me into the playhouse; and there, after all staying above an hour for the players, the King and all waiting, which was absurd, saw "Henry the Fifth" well done by the Duke's people, and in most excellent habits, all new veils, being put on but this night. But I sat so high and far off, that I missed most of the words, and sat with a wind coming into my back and neck, which did much trouble me. The play continued till twelve at night; and then up, and a most horrid cold night it was, and frosty, and moonshine. (p. 195.)

1666-7.

January 7.—To the Duke's house, and saw "Macbeth," which though I saw it lately, yet appears a most excellent play
in all respects, but especially in divertisement, though it be a deep tragedy; which is a strange perfection in a tragedy, it being most proper here, and suitable. (p. 302.)

1667.
April 9.—To the King's house, and there saw "The Taming of a Shrew," which hath some very good pieces in it, but generally is but a mean play; and the best part "Sawny," done by Lacy; and hath not half its life, by reason of the words, I suppose, not being understood, at least by me. (p. 298.)
April 19.—To the play-house, where we saw "Macbeth," which, though I have seen it often, yet is it one of the best plays for a stage, and variety of dancing and musique, that ever I saw. (p. 306.)
August 15.—Sir W. Pen and I to the Duke's house, where a new play. The King and Court there: the house full, and an act begun. And so went to the King's, and there saw "The Merry Wives of Windsor:" which did not please me at all, in no part of it. (p. 468.)
October 16.—To the Duke of York's house; * * and I was vexed to see Young who is but a bad actor at best an act Macbeth in the room of Betterton, who, poor man! is sick: but Lord! what a prejudice it wrought in me against the whole play, and everybody else agreed in disliking this fellow. Thence home, and there find my wife gone home; because of this fellow's acting of the part, the went out of the house again. (Vol. V. p. 57.)

November 1.—My wife and I to the King's playhouse, and there saw a silly play and an old one, "The Taming of a Shrew." (p. 83.)

November 2.—To the King's playhouse, and there saw "Henry the Fourth:" and, contrary to expectation, was pleased in nothing more than in Cartwright's speaking of Falstaff's speech about "What is Honour?" (p. 83.)
November 6.—With my wife to a play, and the girl—"Macbeth," which we still like mightily, though mighty short of the content we used to have when Betterton acted, who is still sick. (p. 86.)

November 7.—At noon resolved with Sir W. Pen to go to see "The Tempest," an old play of Shakespeare's, acted, I hear, the first day. * * The house mighty full; the King and Court there: and the most innocent play that ever I saw; and a curious piece of music in an echo of half sentences, the echo repeating the former half, while the man goes on to the latter; which is mighty pretty. The play has no great wit, but yet good, above ordinary plays. (p. 86.)

November 13.—To the Duke of York's house, and there saw the Tempest again, which is very pleasant, and full of so good variety that I cannot be more pleased almost in a comedy, only the seamen's part a little too tedious. (p. 90.)

December 12.—After dinner all alone to the Duke of York's house, and saw "The Tempest," which as often as I have seen it, I do like very well, and the house very full. (p. 122.)

1667-8.

January 6.—Away to the Duke of York's house, in the pit, and so left my wife; * * * Thence, after the play, stayed till Harris was undressed, there being acted "The Tempest," and so he withal, all by coach, home. (p. 150.)

February 3. To the Duke of York's house, to the play "The Tempest," which we have often seen, but yet I was pleased again, and shall be again to see it, it is so full of variety, and particularly this day I took pleasure to learn the tune of the seaman's dance. (p. 176.)

1668.

August 12.—After dinner, I, and wife, and Mercer, and Deb., to the Duke of York's house, and saw "Macbeth," to our great content, and then home. (p. 333.)
August 31.—To the Duke of York’s playhouse, and saw “Hamlet,” which we have not seen this year before, or more, and mightily pleased with it, but above all with Betterton, the best part, I believe, that ever man acted. (p. 347.)

September 18.—To the King’s house, and saw a piece of “Henry the Fourth.” (p. 358.)

December 21.—Went into Holborne, and there saw the woman that is to be seen with a beard. * * * Thence to the Duke’s playhouse, and saw “Macbeth.” (p. 425.)

1668–9.

December 30.—After dinner, my wife and I to the Duke’s play-house, and there did see “King Harry the Eighth”; and was mightily pleased, better than I ever expected, with the history and shows of it. (p. 430.)

January 15.—With my wife at my cozen Turner’s, where I staid, and sat a while, and carried The and my wife to the Duke of York’s house, to “Macbeth.” (p. 440.)

January 20.—To the Duke of York’s house, and saw “Twelfth Night,” as it is now revived; but, I think, one of the weakest plays that ever I saw on the stage. (p. 445.)

January 21.—Home, where I find Madam Turner, Dyke, and The.; and had a good dinner for them, & merry; and so carried them to the Duke of York’s house, * * * and there saw “The Tempest”; but it is but ill done by Gosnell, in lieu of Moll Davis. (p. 446)

February 6.—To the King’s playhouse, and there in an upper box * * * did see “The Moor of Venice:” but ill acted in most parts; Mohun which did a little surprize me not acting Iago’s part by much so well as Clun used to do: nor another Hart’s, which was Cassio’s; nor, indeed, Burt doing the Moor’s so well as I once thought he did. (p. 459.)
The following tabular summary of the above extracts may be useful; it has been made with the help of Mr. H. B. Wheatley's Index to Rev. M. Bright's edition of Pepys. I am indebted to the same gentleman for one or two notes on the plays here recorded.

<table>
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<tr>
<th>Play seen by Pepys.</th>
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<td></td>
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<td>Henry IV.</td>
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<td>Merry Wives of W.</td>
<td>Lincoln's Inn Fields playhouse.</td>
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<td>The Theatre.</td>
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<td>Midas Night's D.</td>
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<td>Othello.</td>
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<td>King's house.</td>
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<td>Romeo and Juliet.</td>
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<td>1662, Mar. 1.</td>
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<td>1667, Nov. 7, 13; Dec. 12; 1668, Jan. 6; Feb. 3; 1669, Jan. 21.</td>
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<tr>
<td>Tempest.</td>
<td>The Duke of York's house.</td>
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<td>1663, Jan. 6; 1669, Jan. 20.</td>
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<td>Twelfth Night.</td>
<td>The Opera.</td>
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<td></td>
<td>The Duke's house.</td>
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<tr>
<td>Taming of a Shrew.</td>
<td>The King's house.</td>
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Besides these, the eager play-goer thrice mentions Shakespeare's plays in the form of books.

"The Opera" was a name which the house in Lincoln's Inn Fields, where Davenant's company acted from 1662 to 1671, gained from the nature of the new pieces produced there. Davenant was introducing operatic entertainments into England, and when Pepys speaks of "the opera" in September, 1664, he must refer to an earlier building there, as Downes, who was Davenant's book-keeper and prompter, informs us that the new Theatre in Lincoln's Inn Fields was opened in 1662 (Routius Anglicanus, 1708, reprint, 1789, "To the Reader"). Downes nowhere calls this house by the
name of Opera, but he mentions that several plays were turned into operas, of which the *Tempest* was one; to his account of the altered *Macbeth*, "being in the nature of an opera," he adds a "Note, that it was acted in Lincoln's Inn Fields" (p. 43). Pepys saw *Macbeth* at the Duke of York's House, and five editions, from 1673 to 1710, give it as "acted at the Duke's Theatre" (see after, p. 194). Here also Pepys saw Davenant's *Henry VIII*. Davenant's company, then, seem to have continued acting in two houses, as Downes says they did from 1660 to 1663.

Of *Twelfth Night* Downes remarks that "It was got up on purpose to be acted on Twelfth Night" (p. 32), which explains Pepys' grumble on 6 Jan. 1662-3.

It must not be thought that all the plays thus seen by Pepys were Shakespere pure and simple. Of the above, *Macbeth* and the *Tempest* were probably those altered by Davenant (but see after, p. 194); the latter came out in 1667, as shown by its Epilogue (see after, p. 140), and Pepys says he saw it "the first day." *Henry VIII.* has been thought to be Davenant's; Pepys notes on 10 Dec. 1663: "a rare play * * of Sir W. Davenant's, the story of Henry the Eighth with all his wives," and as above, on 26 Dec., calls it a "new play." Putting together, however, what Pepys says of it with Downes' record, and Des Maizeaux' note in 1682 (see after, p. 292), it is likely that it was Shakespere's play, put upon the stage in so entirely new a manner as regards dresses and scenery, &c., that it was known as "Davenant's *Henry VIII.)* just as we now talk of "Irving's Hamlet." Downes says, "King Henry the 8th. This Play, by order of Sir William Davenant, was all new cloathed in proper habits: The King's was new, and all the Lords, the Cardinals, the Bishops, the Doctors, Proctors, Lawyers, Tipstaves, new scenes: The Part of the King was so right and justly done by Mr. Betterton, he being instructed in it by Sir William, who had it from old Mr. Lowen, that had his instructions from Mr. Shakespere himself, that I dare and will aver, none can, or ever will come near him." (p. 34.) As regards *The Taming of a Shrew*, Lord Braybrooke and Dr. Ingleby consider that this was the older play (before Shakespere); Sir H. Herbert shows (see vol. i, p. 322) that Shakespere's play had been revived in 1663, and Pepys (Nov. 7, 1667) calls the one he saw "an old one": but (on April 9, 1667) he mentions "the best part 'Sawny,' done by Lacy"; the conjunction of these names leads to the conclusion that Lacy's play called *Sawney the Scot*, an adaptation of Shakespere's *Taming of the Shrew*, though only published in 1698, was acted many years earlier under the original title, and that this was the play that Pepys saw.

Strictly speaking, therefore, the entries referring to some of these plays do not belong to this work, but as tending to show the extent to which Shakespere's power was acknowledged even by a degenerate taste, they are included with the rest. [L. T. S.]
THOMAS KILLIGREW, THE ELDER,
1660–1683?

Act the Second. Brutus in his Orchard.

_Bru:_ it must be by his death (the rest of ye Speech tho beautifully poetical) shoud be left out as a way of reasonning that will Inntesfe my killing any man since there is no body so Inconsiderall as some how or other has it not in his power to hurt his fellow) (& in the place of it I woud have Brutus conclu in this manner.

if this Be wrong ye Immortal Gods who read the hearts of men Judge not the Action, but the Intent Brutus might laugh, whilst his sad country groaned if Brutus was a Villain, yett I am strongly tempted by the repeated sharp complaints of Rome, Brutus thou sleepest a-wake and see thy selfe

_speak_ strike redress I will. but first I'll prove this beautie man and try if he'll be mov'd by reason, if not O Rome I make thee promise &c.

here I would have a Scene betwixt Cesar & Brutus upon the Ill Success of which Brutus shoud take his resolutions.

Enter Brutus to Cesar and Calphurnia.

_Cesar._ Brutus throught wellcome wrought on by Calphurnia's fears I think this day I will not mett the Senat dark dreams hane frighten'd her and the persuaded me, _Cal_ : say out thy dream

now Brutus tell me how shoud Cesar Act.

_Brut._ A Roman Senator his Country's friend is by the gods protected her dream portends no Ill but to the foe of Rome.

_Cesar._ Brutus thy words are dark as was Calp. : dream Lay by the Augur and assume ye man.
Brutus. first tell me are we Romans both or must I kneel as speaking to a God.

Cesar. I every where am Cesar.

Brutus. and I am Brutus whom Cesar once bid live, gods that you had then, for the first time been Cruel for sure you did not know to give a Roman life, was to let Rome live free, if your [fol. 238b] Ambetion soars to Conquer all thats great him who non yett coud ere subdue you must orecome yourselfe the worlds a petty Victory Scylla or Catiline coud y' Inslave and what thier little souls coud Aët Cesars superiour genius shoud disdain.

Cesar. no more remember Cesar once again gives Brutus life. be wife and keep it.

Exit Bru.

Aët the Third florith.

here I would haue Brutus after the rest haue fixed in vain for Mett[e]lus's being recalled, say thus.

Brut. peace ye unworthy of the name of Romans, how can you meany think on privat wrongs, whilst Romes in Chains and Murderd Liberty call's loud for Iustice Brutus requiers of Cesar to recall the bannished Laws to sett his country free by Laying down his power userp'd.

Cesar. again 1 doft tempt me, Know thou blind man and all the wandering herd that mutter Treasons in unwieldy Rome,

Cesar is fix'd as love, & with a nod can turn your murmurs into sighs and servil prayers to be forgiven (Caska. speake hands for me stabs.

Brut. thus Brutus pleads again his Countrys Cause, O twas a dreadfull Conflic& dreadfully decided.

Cesar. Et tu Brute —— then fall Cesar this I would haue left out as it tends to reproach Brutus. by the seeming tenderness of the Expressions as if he coud not haue fell without him but that when he raisd his hand twas time for him to die besides the

1 M.S. again.
words of a dying man make strongest Impressions & these last of Cesar's blacken Brutus with Ingrati[.] which excites pity for the tyrant & Horror for the Patriot Contrary to the design of y'° Author[.] tho' it is very possible many understand the [fol. 239] beautys of Shakspeare better than me yet I dont think it Ease madam for any body to admire em more. this is by way of preface to the following difficultys I cant account for hating the historical Cesar and grieveing for the Poetical one, for my aversion to slavery and yet following the Cause of the Tyrant with my best wishes thro all the fortunes of Anthony & Octavius, this is a Contradiction I can solve no way but from disliking the Patriots whom I comprehend all under Brutus for without him I Question withther it woud ever have been attempted which at first sight seems to Injust[e] Brutus as finding himself the only man able to free his Country, but if I am not mistaken Brutus had no Country at all was no longer a Roman but a Cesarian that is from a Citizen of Rome he became by the mercy of the Conqueror a Creature of Cesar, he shoud either have refused his own life as Cato did or not taken Cesar. Since he cou'd not but see after Pharofalia what his benefactor aimed at it was in my opinion a Tacit agreement thou shalt live Brutus, but like the rest of the Vanquishd his Ingratitude is no where so offend by Interduceing him moveing Cesar in behalfe of Rome he express[es] no reluctance but in one word to entering into the Conspiricy nor shows the least sense of acknowledgment for life & fortune both which he derivd from Cesar for his first right as I take it forfitted, it may be objected that touching Cesar upon so tender a point might have alarmd him & prevented the success without remedying the Evil by discovering the Conjunction, but for my part I dont see why a friend Cesar lov'd so dear and a Brutus too, might not be suppos'd to say this thro an honnest open zeal for the Country's good & honour and safty of his Patron without being

1 I trust.
previously [fol. 230b] Ingag'd in a Conspiricy. I'm sure by the
Character of Brutus loaded with obligations to Cesar had he
not appeared upon the Stage a Conspiror I shoud never haue
suspected him from any discontent he utters till Cassius works
him to his purpose nor Indeed is Cesar any where shown
Jealousie of Brutus thro out as he is of Cassius nor to my
mind shown Vicious Enough to Iustify thier putting him to death
no more than Brutus Vertuous Enough there is a good-
natured wellmeaning weakness not unlike the Duke of Ormonds
Brutus and Ormond were popular names, toolls that the
Cassius's of all ages use to bring thier own Designs about with,
(Cassius's hate to Cesar for preferring Brutus to him, not his love
to Rome, works that very Brutus up to destroy his friend, on the
specious pretence of freeing his Country (who Else good man
saw no Iills it sufferd, but of a sudden roused by the names
of his Ancestors without distingishing the difference of their
Caesars, or without euer as I said before trying his Master and his
father (for Conquest and Kindnes made Cesar both to Brutus)
determins on a Plott with a set of people whom he hardly
knows but as Cassius declares em to him most of which appear
actuated by privat Peke & even Kill Cesar Interceeding for a
particular & a relation, whom the Audience is no where told
deferves the favor the[y] beg. So that Cesar appears neither
Cruel nor unjust in his refuselage, as he would haue done if they
had mentiond his restoring liberty & Law and stabd him upon
his denying to Lay down his Power.

these are as well as I cou'd degest my own thoughts, the Obstacles
I allways find to Brutus. the help I propose in the short scene,
is no more than a ruled paper for others to write on Brutus.
Certainly is a defecctive charcrect at best and therefore I thought
wanted all the Affistence poetical liberty woud allow him, very
different from y° md who need nothing but a faithfull historian
to make you as much regretted hereafter as y° Valued now by.

T. Killigrew.
[An insight into what was possible.

This Killigrew was appointed resident at Venice by Charles II in 1651, but in consequence of debauchery was forced to return to England in 1652. He subsequently spent more time abroad, and returned in 1660, when he held various offices in the royal household. In 1663 he built Drury Lane Theatre.

The letter printed above is bound up with a number of letters of the eighteenth century, and was so dated in the British Museum Catalogue. An examination of Addit. MS. 20,032 fol. 306, where we find notes of Killigrew's correspondence, and his signatures, and of another specimen of his writing, renders it possible that the letter is in his hand. It may be a composition done late in life, and that it is not merely a copy, as borne out by the writer's emendations in the text. In any case, I take it that Killigrew must have written subsequent to King Charles's grant to him and Davenport, permitting them in 1660 to build playhouses in London. The date is probably much later. Killigrew died in 1683. See also the Dictionary of National Biography. M.]
ANON. AB. 1661.

Prologue to Richard the third.

Lock up your doores and bring the keys to me,
From henceforth learn to value liberty.
This day we Afr a Tyrant, ere you go
I fear that to your cost you'll find it so.
What early haft you have made to pass a fine,
To purchase Fetters, how you crowd to joyne
With an Ufurer, be advis'd by me.
Ne're serve Ufurers, fix to Loyalty
For you will find, at latter end ot'h day
It is your noblest and the safest way.
Who steers that course, needs fear nor wind, nor tide,
He wants no Pilott who has such a guide.
Tyrants (like Childrens bubbles in the Air)
Puft up with pride, still vanish in despair.
But lawful Monarchs are preferv'd by Heaven,
And 'tis from thence that their Commissions given.
Though giddy Fortune, for a time may frown,
And seem to eclipse the luftre of a Crown,
Yet a King can with one Majestick Raye
Dispierce those Clouds and make a glorious day.
This blessed truth we to our joy have found,
Since our great Master happily was Crown'd.
So from the rage of Richards Tyranny,
Richmond himself will come and set you free.

Covent Garden / Drolery, / or A / Collection, / Of all the Choice Songs, Poems, / Prologues, and Epilogues (Sung and / Spoken at Courts and Theaters) never in / Print before. / Written by the refined set Witts of the Age. And Collected by A. B. London. Printed for James Magnes near the Piazza in Russel-street. 1672. p. 13-14.
This must be a Prologue to Shaksper's *Richard III*, and must have been written soon after Charles II's coronation, April 23, 1661. A. B. may be Alexander Brome, as he died June 30, 1666 (Baker, i. 68).

The *Covent Garden Drollery* is ascribed to him by Lowndes and by the British Museum Catalogue.

—F. J. F.

The following extract was sent me as an allusion to Shaksper in 1654:

"An Inigo Jones for scenes; a Shakespeare and a Johnson for plays, produced great improvements on the stage. The pieces these great poets wrote, had language, dependency of parts, possibility of plot, &c., and were not to be equalled: nor were they ashamed to permit their being printed, since which they are read with as much satisfaction, as they gave in the representation.—Edmund Gayton, *Festivous Notes on Don Quixote*, p. 236. Pub. 1654. Ed. 1768."

But on comparing it with the original of 1654, the latter was found to be this:

"An Inigo Jones for scenes, and a Ben Johnson for Playes, would have wrought great cures upon the stage, and it was so well reform'd in England, and growne to that height of Language, and gravity of stile, dependency of parts, possibility of plot, compasse of time, and fulnesse of wit, that it was not any where to be equall'd; nor are the contrivers asham'd to permit their playes (as they were acted) to the publique censure, where they stand firme, and are read with as much satisfaction, as when presented on the stage, they were with applause and honour. Indeed their names now may very wel be chang'd & call'd the works not Playes of Johnson, Beaumont and Fletcher, Cartwright, and the rest, which are survivers of the stage; that having falkn, not into Court-Reformers, but more severe correctors, who knowing not how to amend or repair, have pluckt all downe, and left themselves the only spectacle of their times."—*Pleasant Notes upon Don Quixote*, by Edmund Gayton, Esq. London, 1654, fol. p. 273-4. ("Festivous Notes Upon Don Quixot" is the running title.)

So 6 or 8 Shaksper quotations from the notes of a modern edition of Burton's *Anatomy*, seemingly of Burton's writing, and sent to me as such, proved to be the modern editor's —F J. F.

[For allusions from Gayton, see before, pp. 32, 36–7. M.]
1661.

The Merry conceited Humors of Bottom The Weaver, as It hath been often publiquely Acted by some of his Majesties Co-/medians, and lately, privately, presented, by several Apprentices for their harmless recreation, with Great Applause.

London Printed, for F. Kirkman and H. Marsh, at the Io. Fletchers Head, on the backside of St. Clements, and the Princes Arms in Chancery Lane nere Fleetstreet. 1661. (A.)

The Stationers to the Reader. (A 2.)

Gentlemen, the entreaty of several Persons, our friends, hath enuced us to the publishing of this Piece, which (when the life of action was added to it) pleased generally well. It hath been the desire of several (who know we have many pieces of this nature in our hands) that we should publish them, and we considering the general mirth that is likely, very suddainly to happen about the Kings Coronation; and supposing that things of this Nature, will be acceptable, have therefore begun with this which we know may be easily acted, and may be now as fit for a private recreation as formerly it hath been for a publique. If you please to encourage us with Your acceptance of this, you will enduce us to bring you forth our store, and we will assure you that we are plentifully furnished with things of this Nature; Receive this then with good will as we intend it, and others shall not only succeed it but you shall continue us

Your Servants,
FRANCIS KIRKMAN,
HENRY MARSH.
The Names of the Actors. (A 2, back.)

Quince the Carpenter who speaks the Prologue.

Bottome the Weaver. 

Flute the Bellowsmender. 

Snout the Tinker. 

Snug the Ioyner. 

Starveling the Taylor. 

Pyramus. 

Thibe. 

Wall. 

Lion. 

Moonshine. 

who likewise may present three Fairies.

Oberon King of the Fairies, who likewise may present the Duke.

Titania his Queen the Dutchesse.

Pugg a Spirit a Lord.

[The Play consists of nearly all the Rustics' and Fairies' parts, but begins with a new speech from Bottome:—]

"Bottome. Come Neighbours let me tell you, and in troth I have spoke like a man in my daies, and hit right too, that if this busines do but displease his Graces fancy, we are all made men for ever.

Quince. I believe so too neighbour, but is all our company here?

Bott. You had best to call them generally man by man according to the Scrip. . . . ."

(When) Enter Oberon King of the Fayries and Pugg a Spirit, (Oberon begins with—)

"I am resolved and I will be revenged
Of my proud Queen Titania's injury,
And make her yeild me up her beloved page;
My gentle Pugg come hither thou Rememberest
Since that I fat upon a Promontory, . . . ."

The Play is 12 leaves, and ends on D 4. Fra. Kirkman reprinted it in his Wits, 1673, Pt. 2, or Droll Humours, p. 29—57:—in the 4th edition of The Wits, part 2, 1673. 4th British Museum, C. 12, b. 8, pp. 18—39. This volume contains only the Second Part of the Wits.—See after, p. 200. —F. J. F.
Anonynous, 1661.

Wilt thou be Fatt, Ile tell thee how,
Thou shalt quickly do the Feat;
And that so plump a thing as thou
Was never yet made up of meat:
Drink off thy Sack, 'twas onely that
Made Bacchus and Jack Falstaffe Fatt, Fatt.

A Catch: (Stanza I.) occurring on p. 72 of An Antidote against Melancholy: Made up in Pills. Composed of Witty Ballads, Jovial Songs, and Merry Catchers. 1661. [4to.]
(See Collier's Bibliog. Account, Vol. I. p. 25.)

This little book contains the song from which Shakespere, in The Winter's Tale, makes Antolycus sing the first four lines, beginning:—
"Jog on, jog on, the foot-path way."  C. M. I.
JOHN EVELYN, 1661.

November 26.—I saw Hamlet Prince of Denmark played, but now the old plays began to disgust this refined age, since his Majesties being so long abroad.

*Memours and Diary. Edited by William Brav.*
ROBT. DAVENPORT, 1661.

I throw the pawn
Of my afflicted honour, and on that
I openly affirm your absent Lady
Cabinet's well-knit abstract, snow in the fall,
Purely refin'd by the bleak Northern blast,
Not freer from a fowl, the thoughts of Infants;
But little nearer heaven.

The / City-Night-Cap : / Or, / Crede quod habes & habes. /
A / Tragi-Comedy. / By Robert Davenport. As it was
Acted with great Applause, / by Her Majesties Servants,
at / the Phoenix in Drury Lane. / London : / Printed by
Ja : Cottrel, for Samuel Speed, at the Signe of the / Print-
ing-Press in St. Paul's Church-yard, 1661. / p. 27.

Davenport's snow metaphor is from Shakspere's simile in Winter's Tale,
IV. iv. 375.

I take thy hand, this hand,
As soft as dove's down, and as white as it,
Or Ethiopian's tooth, or the fawn'd snow that's bolted
By the northern blast twice o'er.

It was first noted in 1 Notes & Queries, i. 330.—EMMA PHIPSON.
*THOMAS FULLER, 1661.*

MARGARET PLANTAGENET Daughter to George Duke of Clarence, and Isabel Nevile Eldest Daughter and Co-heir of Richard Nevile Earl of Warwick, was born August 14. 1473.* at Farrley-Castle in this County. Reader, I pray thee, let her pass for a Princesse, because Daughter to a Duke, Neece to two Kings, (Edward the fourth, and Richard the third,) Mother to Cardinal Reginale Pole.


* Mr. Dugdale in his 'Allistration of Warwickshire, page 335.

I suppose the "pass for a Princesse" is a recollection of Portia's "God made him, and therefore let him passe for a man," in The Merchant, I. ii. 60. Compare the Duke in Mids. N. Dr., V. i. 219. "If we imagine no worse of them, then they of themselves, they may passe for excellent men."

The Worthies was brought out after Fuller's death on Aug. 15, 1661, by his son.—F. J. F.

1 So in the original side-note.
JOHN WARD, 1661—1663.

Shakespear had but 2 daughters, one whereof M. Hall, y* phystian, married, and by her had one daughter, to wit, y* Lady Bernard of Abbington. (43rd leaf from end of the volume.)

I have heard y* M*. Shakespeare was a natural wit, without any art at all; hee frequented y* plays all his younger time, but in his elder days lived at Stratford: and supplied y* stage with 2 plays every year, and for y* had an allowance so large, y* hee spent att y* Rate of a 1,000l. a year, as I have heard.

Remember to peruse Shakespears plays, and bee versd in them, y* I may not bee ignorant in y* matter. (41st leaf from end.)

Shakespear, Drayton, and Ben Jhonson, had a merry meeting, and itt seems drank too hard, for Shakespear died of a feavour there contracted. (39th leaf from end.)

Whether Dr. Heylin does well, in reckoning up the dramatrick poets which have been famous in England, to omit Shakespeare.

A letter to my brother, to see Mrs. Queeny, to send for Tom Smith for the acknowledgment.


This "Mrs. Queeny" is Judith Quiney, Shakespeare's daughter. She died in 1662. [The fourth edition of Heylyn's cosmography came out in 1652. He gives but a poor list of men famous "for Poetrie" in England, in the division devoted to Britain.]
The manuscripts from which Dr. Severn's book is a selection are fifteen duodecimo volumes filled with notes from various readings, medical receipts, heads of sermons, and observations of all sorts; they are, in fact, commonplace books, to which the word diary does not correctly apply. The volumes are not numbered, nor are the leaves paged; but on the fly-leaf at the end of that in which the first four of the paragraphs above given are found is written: "This Booke was begunne Feb. 14, 1661, and finished April ye 25 1663 att Mr. Brooks his hous in Stratford uppon Avon in Warwicke-shire."

Dr. Severn gives no reference by which to find the originals of his print; and put these paragraphs together as one whole, whereas they are scattered entries. I am sorry that I have not succeeded in finding in the MS. the last two of the above paragraphs, they are probably in one of the other fourteen volumes, as a careful search through that dated 1661—1663 does not reveal them. (In his Preface (p. viii) Dr. Severn speaks of seventeen duodecimo volumes; I saw fifteen only, besides a long note-book apparently belonging to the same collection.) I am indebted to the courtesy of W. E. Poole, Esq., Registrar of the Medical Society of London, for the opportunity of examining these manuscripts. L. T. S.]
FRANCIS KIRKMAN, 1661.

At the end of the 1661 reprint of the old Interlude of Tom Tyler: "Tom Tyler and His Wife. An Excellent Old Play, as It was Printed and Acted about a hundred Years ago. Together, with an exact Catalogue of all the playes that were ever yet printed. The second Impression. London, Printed in the Year, 1661." Francis Kirkman, the publisher of the Drolls (see p. 199, 200), has printed.

"A True, perfect, and exact Catalogue of all the Comedies, Tragedies, Tragi-Comedies, Pastorals, Masques, and Interludes, that were ever yet printed and published, till this present year 1661. all which you may either buy or sell at the several shops of Nath. Brook at the Angel in Cornhil, Francis Kirkman at the John Fletchers Head, on the Back-side of St. Clements, Tho. Johnson at the Golden Key in St. Pauls Churchyard, and Henry Marsh at the Princes Arms in Chancery-lane near Fleetstreet. 1661"

But as I could not find the Museum copies—Tom Tyler being as yet catalogued only in the King's Pamphlets, and its Catalogue, without the Play, being under the heading 'Catalogue,' I printed Kirkman's list from his 2nd ed. of 1671; and as it is hardly worth while to print the same thing twice over, I let the -71 print stand, noting only that in the -61 Catalogue, Shakspere's name is often spelt in its full printer's form "Shakespeare" (but not under H, I, M, O (t), T, W, Y), not dockt of its final e as in the -71 Catalogue; and that in the -61 list, Locrine is not set down to Shakspere, but only to "W. S." The -61 list also puts the names of many other plays between the spurious plays—'The Arrangement of Paris,' 'Cromwell's History,' 'John K. of England 1st part' and '2d. part,' 'Leir & his three daughters,' 'The London Prodigal,' 'Merry Divel of Edmonton,' 'Mucidorus,' 'Old Castles life and death,' 'The Puritan Widow,'—and Shakspere's genuine works. Also 'Pericles Prince of Tyre,' and the 'Yorkshire Tragedy,' tho given to Shakspere, are not put first under their respective letters, as his name and genuine plays are put. This looks as if all these plays had been first treated as anonymous, and Shakspere's name afterwards added to them. "Titus Andronicus" is entered as the other genuine plays are.—F. J. F.

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1 Mr. Lyons afterwards found them for me.
FRA. KIRKMAN, 1661—1671.

[Kirkman's 1671 Catalogue is printed at the end of (643. d. 75 Corneille) "Nicomede A Tragi Comedy translated out of the French, of Monsieur Corneille By John Dancer, London, 1670, 4°. As it was Acted at the Theatre-Royal in Dublin. Together with an exact catalogue of all the English Stage Plays printed till this present year 1671." See note, p. 119, below.]

A True, perfect, and exact Catalogue of all the Comedies, Tragedies, Tragi-Comedies, Pastorals, Masques, and Interludes, that were ever yet Printed and Published, till this present year 1671, all which you may either buy or sell, at the Shop of Francis Kirkman, in Thames-street, over-against the Custom House, London.

Names of the Authors.          Names of the Playes.

| Will. Shakespear          | As you like it.       | C |
| Will. Shakespear          | All's well that ends well | C |
| Will. Shakespear          | Anthony & Cleopatra   | T |
| Will. Shakespear          | Arraignment of Paris. | P |

(p. 2) C

| Will. Shakespear          | Comedy of Errors.     | C |
| Will. Shakespear          | Coriolanus.           | T |
| Will. Shakespear          | Cymbeline             | T |
| Will. Shakespear          | Cromwels History.     | H |

(p. 6) G

| Will. Shakespear          | Gentleman of Verona   | C |

1 ' Arden of Feversham, T.' is enterd without any author's name.
<table>
<thead>
<tr>
<th>William Shakespeare</th>
<th>Henry the 4th. 1st. part.</th>
<th>H</th>
</tr>
</thead>
<tbody>
<tr>
<td>William Shakespeare</td>
<td>Henry the 4th. 2d. part.</td>
<td>H</td>
</tr>
<tr>
<td>William Shakespeare</td>
<td>Henry the 5th.</td>
<td>H</td>
</tr>
<tr>
<td>William Shakespeare</td>
<td>Henry the 6th. 1st. part.</td>
<td>H</td>
</tr>
<tr>
<td>William Shakespeare</td>
<td>Henry the 6th. 2d. part.</td>
<td>H</td>
</tr>
<tr>
<td>William Shakespeare</td>
<td>Henry the 6th. 3d. part.</td>
<td>H</td>
</tr>
<tr>
<td>William Shakespeare</td>
<td>Henry the 8th.</td>
<td>H</td>
</tr>
<tr>
<td>William Shakespeare</td>
<td>Hamlet.</td>
<td>T</td>
</tr>
</tbody>
</table>

(p. 7) I

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>William Shakespeare</td>
<td>Julius Cæsar.</td>
<td>T</td>
</tr>
<tr>
<td>William Shakespeare</td>
<td>¹ John K. of England, 1st. part.</td>
<td>H</td>
</tr>
<tr>
<td>William Shakespeare</td>
<td>¹ John K. of England, 2d. part.</td>
<td>H</td>
</tr>
</tbody>
</table>

(p. 8) L

<table>
<thead>
<tr>
<th>William Shakespeare</th>
<th>Locrine, Eldest Son of K. Brutus.</th>
<th>T</th>
</tr>
</thead>
<tbody>
<tr>
<td>William Shakespeare</td>
<td>Loves labour lost.</td>
<td>C</td>
</tr>
<tr>
<td>William Shakespeare</td>
<td>² Leir and his three Daughters.</td>
<td>T</td>
</tr>
<tr>
<td>William Shakespeare</td>
<td>London Prodigal.</td>
<td>C</td>
</tr>
</tbody>
</table>

(p. 9) M

<table>
<thead>
<tr>
<th>William Shakespeare</th>
<th>Merry Wives of Windfor.</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>William Shakespeare</td>
<td>Measure for measure.</td>
<td>C</td>
</tr>
<tr>
<td>William Shakespeare</td>
<td>Much ado about Nothing.</td>
<td>C</td>
</tr>
<tr>
<td>William Shakespeare</td>
<td>Midsummer nights Dream.</td>
<td>C</td>
</tr>
<tr>
<td>William Shakespeare</td>
<td>Merchant of Venice.</td>
<td>C</td>
</tr>
<tr>
<td>William Shakespeare</td>
<td>Macbeth.</td>
<td>T</td>
</tr>
<tr>
<td>William Shakespeare</td>
<td>Merry Devil of Edmonton.</td>
<td>C</td>
</tr>
<tr>
<td>William Shakespeare</td>
<td>Mucedorus.</td>
<td>C</td>
</tr>
</tbody>
</table>

¹ The old Troublesome Raigne, which Shakspere rewrote.
² This does not mean the real Lear, but the old Leir, I fear.
Will. Shakespear  |  Othello, the moor of Venice.  |  T
Will. Shakespear  |  Old-Castle's Life and Death.  |  H

P
Will. Shakespear  |  Pericles Prince of Tyre.  |  H
Will. Shakespear  |  Puritan Widow.  |  C

(p. 12) R
Will. Shakespear  |  Richard the Second.  |  H
Will. Shakespear  |  Richard the 3d.  |  H
Will. Shakespear  |  Romeo & Juliet.  |  T

(p. 14) T
Will. Shakespear  |  Tempest.  |  C
Will. Shakespear  |  Twelf night, or what you wil'.  |  C
Will. Shakespear  |  Taming of the Shrew.  |  C
Will. Shakespear  |  Troyno and Crefida.  |  T
Will. Shakespear  |  Titus Andronicus.  |  T
Will. Shakespear  |  Tymon of Athens.\footnote{John Fletcher | Two Noble Kinsmen | T.C. is the entry for that play}

(p. 15) W
Will. Shakespear  |  Winters Tale.  |  C

(p. 16) Y
Will. Shakespear  |  Yorkshire Tragedy.  |  T

[See next page, and the extract under F. Kirkman, 1673.]
An Advertisement to the Reader (p. 16).

It is now just ten years since I Collected, Printed, and Published, a Catalogue of all the English Stage-Playes that were ever till then Printed; I then took so great care about it, that now, after a ten years diligent search and enquiry I find no great mistake; I only omitted the Masques and Entertainments in Ben. Johnsons first Volume. There was then in all, 690. several Playes; and there hath been, since that time, just an hundred more Printed; so, in all, the Catalogue now amounts to (those formerly omitted now added) 806. I really believe there are no more, for I have been these twenty years a Collector of them, and have conversed with, and enquired of those that have been Collecting these fifty years. These, I can assure you, are all in Print, for I have seen all them within ten, and now have them all by me within thirty. Although I took care and pains in my last Catalogue to place the Names in some methodical manner, yet I have now proceeded further in a better method, having thus placed them. [No break in original.]

First, I begin with Shakespear, who hath in all written forty-eight. Then Beaumont and Fletcher fifty-two, Johnson fifty, Shirley thirty-eight, Heywood twenty-five, Middleton and Rowley twenty-seven, Maffenger sixteen, Chapman seventeen, Brome seventeen, and D'Avenant fourteen; so that these ten have written in all, 304. The rest have every one written under ten in num-

1 This includes the 11 spurious ones: Arraignment of Paris; Thomas, Lord Cromwell; 2 Parts of The Troublesome Raigne of K. John; Locrine; London Prodigal; Merry Devil of Edmonton; Mucedorus; Old-Castle's Life and Death; Puritan Widow; Yorkshire Tragedy.
ber, and therefore I pass them as they were in the old Catalogue, and I place all the new ones last. I have not only seen, but also read all these Playes, and can give some account of every one; but I shall not be so presumptuous, as to give my Opinion, much less, to determine or judge of every, or any mans Writing, and who writ best; . . . (643, d. 75. Brit. Mus.)

In "A Catalogue of some plays Printed for R. Bentley, in Russel-street in Covent Gauden," at the end of George Powell's version of Fletcher's Bonduca, 1696, is "Beaumont and Fletcher's Plays: In all 51. in large Fol. Mr. Shakespeare's Plays: in one large Fol. Volume, containing 43 Plays." The 36 of Folios 1 & 2, plus Pericles and the 6 spurious plays put into the 1664 issue of the 3rd Folio (1663), 4th. edition, 1685.—F. J. F.

"The first Catalogue that was printed of any worth was that Collected by Kirkman, a London Bookseller, whose chief dealing was in Plays; which was published 1671, at the end of Nicomed a Tragi-comedy, Translated from the French of Monsieur Corneille. This Catalogue was printed Alphabetically, as to the Names of the Plays, but promiscuously as to those of the authors (Shakspeare, Fletcher, Johnson, and some others of the most voluminous Authors excepted) each Authors Name being placed over against each Play that he writ, and still repeated with every several Play, till a new Author came on. About Nine years after, the Publisher of this Catalogue, Reprinted Kirkman's with emendations, but in the same Form. Notwithstanding the Anonimous Plays, one would think easily distinguishable by the want of an Author's Name before them; yet have both these charitable kind Gentlemen found Fathers for them, by ranking each under the Authors Name that proceeded them in the former Catalogues. (Langhaine, Monus Triumphalis, London, Sam. Holford, 1688, 4°. Preface, sig A3.)"

Ponsonby A. Lyons.
Note to Kirkman, above, p. 114.

William Shakespear.

* 1. The Tempest, a Comedy.
* 3. The Merry Wives of Windsor, a Comedy.
* 11. The taming of the Shrew, a Comedy.
* 16. The Life and Death of King Richard II., a Comedy.
* 17. Henry the Fourth, an Hist. Play. The first Part.
* 23. The Life and Death of Richard the Third, with the landing of the Earl of Richmond and the Battle of Bosworth Field.
* 24. The life of king Henry the Eighth.
* 29. Timon of Athens, a Tragedy.
* 30. Julius Cæsar, a Tragedy.
* 31. Mackbeth, a Tragedy.
* 32. Hamlet Prince of Denmark.
* 34. Othello the Moor of Venice, a Tragedy.
* 35. Antony and Cleopatra, a Tragedy.
* 37. Pericles Prince of Tyre, an Historical Play.
* 39. The History of Sir John Old-Castle, the good Lord Cobham.

William Alexander, Earl of Stirling.

* 4. Julius Cæsar, a Tragedy.

(Crown, neither part of Henry VI has a star.)

John Dryden, Esq.

* 8. The Tempest or the Enchanted Island, a Comedy, 1676.

(Duffet’s Mock Tempest has no asterisk.)

* 14. Troilus and Cressida, or Truth found out too late, a Tragedy, 1679.

Tho. Shadwell, Esq.

* 9. Timon of Athens, or the Man-hater, a Tragedy, 1678.
Sir Charles Sidley.

* 2. Antony and Cleopatra.

Nahum Tate, Esq.†

* 8. King Lear and his three Daughters, an Hist. Play.

† Tate's version of 1681 is given to N. Lee in a Catalogue of "Poems, Plays, &c., 1681:

 The History of King Lear, acted at the Dukes Theatre. Revived with alterations, by N. Lee; quarto price 1s."

 A Catalogue of Books continued, printed and published at
   London, in Easter-Term, 1681.
Wm. HEMINGS, before 1662.

Enter Eleazer.

Elea. To be, or not to be, I there's the doubt
For to be Sovereign by unlawful means,
Is but to be a slave to base desire,
And where's my honour then?

The Jewes Tragedy, Or, Their Fatal and Final Overthrow By Vespasion and Titus his Son. Agreeable To the Authentick and Famous History of Iosephus. Never before Published, By William Hemings, Master of Arts of Oxon. London, Printed for Matthew Inman, and are to be sold by Richard Gam- mon, over-against Excester-House in the Strand, 1662. Actus tertius, Scena secunda. p 37.

Ib. p. 40. Enter the Watch.

(p. 41.) W. Well, come let us take our stand here, we shall see some vacant fellow, rambling this way anon, I warrant you.

2 What must we do then neighbour?

1 Marry we must remit um to prizon, and then ask um whither they were going.

3 But what if they run away neighbour?

1 Why then we must knock um down, and bid um stand. Nay I warrant ye neighbour, I have all ye r points of law Barbatim.

[The whole scene is imitated from Much Ado, III. iii. (or iv, in Spedding's arrangement); and "The Mechanicks bit" in The Jewes Tragedy, I. ii. p. 9-10, is also from Dogberry ]
ib. Actus Quartus, p. 51.

Enter Peter

Call ye this Honour? a pox of honor,
Giue me honesty, down-right honesty:
Souns, break ones head, and give him no warning!
I woo'd not have Honor come so faft upon me neither.

Looks who comes

I'me pepperd with a vengeance: Farewel Honor,
Ile to my Lady agen. Exit

On other pages are seeming recollections of Shakspere, as on p. 7, "See where's the prologue to the bloody Scène"; on p. 9:

"How my distemper'd doubts disturb my brain,
Puzzle my will, excrutiate my soul."

on p. 38, the dispute between Jehochanan and Eleazer—probably that pointed out by Mr. Collier as founded on the quarrel between Brutus and Cassius. J. Caesar, IV. iii; and on p. 56.

Dr. Ingleby sent me the information that Mr. J. P. Collier* notes the above quotations of "A pox of honour," &c., and "To be or not to be," and also 'a sort of copy of the quarrel scene between Brutus and Cassius.'

The play was printed some years after the death of its writer, the son of Wm. Heminge, Shakspere's fellow-player.—F. J. F.

* In his "Triology. Conversations between three friends on the Fmendations of Shakespeare's Text contained in Mr. Collier's Corrected Folio, 1632, and employed by recent Editors of the Poet's Works." London. T. Richards, 37 Great Queen Street (no date), p. 21.
T. S. (GENT,) * 1662.

K. Hen. 8.

A Company of little Boyes were by their Schoolmaster not many yeares since appointed to Act the play of King Henry the eight, and one who had the presence (or the absence rather) as being of a whining voice, puling spirit, consumptive body, was appointed to personate King Henry himselfe, only because he had the richest cloaths, and his Parents the best people of the parish, but when he had spoke his speech rather like a Moutë then a Man, one of his fellow Actors told him; If you speak not HOH with a better spirit and voyce, your Parliament will not grant you a Farthing.


The same story is told also in Fuller's Worthies.—Halliwell's Folio Shakespeare, xii. 59. See after, p. 183.
THE BIRTH OF MERLIN:
OR,
The Childe hath found his Father.

As it hath been several times Acted with great Applaufe.

Written by William Shakespear, and William Rowley.

Placere cupio

[Device]

LONDON: Printed by Tho. Johnson for Francis Kirkman, and Henry Marsh, and are to be sold at the Princes Arms in Chancery-Lane. 1662.
[The Birth of Merlin is certainly in no part the work of Shakspere. Mr. C. F. Tucker Brooke, in his Shakespeare Apocrypha, 1908, p. xlvi, says: "There is no external evidence of Shakespeare's authorship except that of the publisher, Kirkman, repeated in his catalogues of 1661 and 1671. This attribution, made so long after Shakespeare's death, and by a particularly untrustworthy authority, has met with scant respect in modern times." Whatever Rowley's share in the play may have been, the publisher was probably only using Shakspere's name, as others had before him, to recommend his book. M.]
ANONYMOUS, 1662.

Nor need you doubt, in this our Comick Age,
Welcome acceptance for them from the Stage:
For, if 'tis true the Proverb doth express,
That . . . He's best Prophet, who doth nearest guess,
This I'le dare to foretell, although no Seer,
That Thorny-Alley will out-dare King LEAR.

. . . Μάνης ἀριστος, δαίνη μελέτῃ καλώς.

Theatro-Philos. To his worthy Friend Mr. R. F. upon his
publishing his Ternary of English Plays . . sign. • 4,
back, of Gratiae Theatrales, / or / A choice Ternary of
English Plays,* / (1. Thorny Abbey, 2. The Marriage-
Broker, and 3. Grim the Collier of Croydon.) 1662.
Sig *4, back.—F. J. F.

* The full title is: "Gratiae Theatrales, / or / A choice Ternary of
English Plays, / Composed upon especial occasions / by several ingenious
persons; / viz. / THORNY-Abbey, or The LON-DON-Maid; a Tragedy,
by T. W. / The Marriage-Broker, or The Pan-der; a Comedy, by M. W.
M. A. / GRIM the Collier of CROYDON, / or The Devil and his Dame;
with / the Devil and St. Dunstan: a Co/medy, by I. T. / Never before
published: but now printed / at the request of sundry inge-nious friends. /
LONDON, / Printed by R. D. and are to be sold at / the sign of the Black
Bear in S. Paul's / Church-yard, 1662 / "

† The Greek quotation is a line from a lost play of Euripides, the name
of which is unknown. It is quoted by Plutarch, De defectu oraculorum, c.
40, and by Cicero in his letters to Atticus (vii. 13, 4). Cicero translates it
(De Divinatione, II, 5, 12), "Bene qui conjiciet, Vatem hanc perhibeto
optimum" (Wagner, Fragmenta Euripidis, p 844).
EDMUND GAYTON, 1662.

Thereupon calling a Court at home, and to the best of my understanding having acted Pyramus and Thísbe, the Lion and the Moon-shine (with lese partiality perhaps one way, then would have appeared the other in the Votes on your side the water) I stood clearly acquitted upon the whole matter.

Coll. Henry Marten's / Familiar / Letters / to / His Lady / of / Delight / Also / Her kinde Returns, / With / His Rivall R. Pettingalls Heroicall / Epistles. / Printed by Edmundus De Speciosâ Villâ. / Bellositi Dôbunorum. / Printed for Richard Davis, 1662. / p. 2.

F. J. F.
J. KELYNGE, 1663.

On the Incomparable Love à la Mode.

C

Riticks approach, view what a streame of Wit
Through this one Poem runs; examine it:
I dare engage, each Act, each Scene, each line,
Of purest Wit and Mirth's the richest mine
Ere sprung from English Pen . . .
Were Shakespeare, Fletcher, or renowned Ben
Alive, they'd yield to this more happie pen
Those lawrells that bedeckt their brows; and say,
Love à la mode's the best-accomplish'd Play.

J. Kelynge Esquire.

A fore-praise Poem to "Love a la Mode. A
Comedy. | As it was lately Acted with great
Applause at Middlesex-House. | Written | By
a Person of Honour. | . . . London, | Printed
by J. C. for John Daniel, at the three Hearts |
in St. Paul's Church-yard, near the | West-
end. 1663./ 4to.

F. J. F.

1 W. K., in the next fore-praise poem "On the Composure of Love à la
Mode," also says—

"all just Wits agree
In commendation of this Comedie.
And for its worth, I thus far dare ingage,
Since the revival of the English Stage;
No modern Muse hath yet produced such.
Were Johnson living, he would swear as much."
Anonymous, 1663.

——— On they ride
•    •    •    •
unto Town, famous for Hogs,
Butchers, and their like, Maffife-dogs;
And for a Witch that once liv'd there,
Not unlike Falstaffe in Shakespeare.

C. M. I.
HENRY BOLD, 1664.

(1) Well! hear fam'd Ancient Pistol tel ye once
What falls on those, confront, the Helicons!
He sayes that Gaping, ghastly wounds and Blisters,
(Look to it) shall untwine the fatal-fisters.

Poems, 1664, p. 169

(2) But thou must put me to the purchase
Of such a pipe, which used in Churches,
Hath brought to pulpit, Roger Korum,
(As Bumkin swears) who long before um
Knew not (Jack Falstaffwise) since ever born
Church inside more, then does a peppercorn.

Poems / Lyrique / Macaronique / Heroique, &c. / By
Henry Bold / Oxon & N. C. Oxon / (quotation from
Horace, 2. 1. 2. Ep. 11.) London, / Printed for Henry
Brome, at the Gun in / Ivy-lane, 1664. / To my Friend,

The allusion in (1) is to Pistol's mouthing in 2 Henry IV, II. iv. 211 213,

"Then Death rocke me asleepe, abridge my dolefull dayes!
Why then let grievous, gastly, gaping Wounds,
Vntwine the Sisters three! Come Atropos, I say!"

in (2) to 1 Henry IV, III. iii. 8-12, Falstaff's

"An I haue not forgotten what the in-side of a Church is made of, I am
a Pepper-Corne, a Brewers horse! the inside of a Church! Company,
villanous Company hath beene the spoyle of me!"

Quotations and one reference sent by J. O. Hill.-P.: revised by F. J. F.
MARGARET CAVENDISH, 1664.

I wonder how that person you mention in your letter, could either have the conscience, or confidence to dispraise Shakespeare's playes, as to say they were made up onely with clowns, fools, watchmen, and the like; but to answer that person, though Shakespeare's wit will answer for himself, I say, that it seems by his judging, or cenfuring, he understands not playes, or wit; for to express properly, rightly, usually, and naturally, a clown's, or fool's humour, expressions, phrares, garbs, manners, actions, words, and course of life, is as witty, wise, judicious, ingenious, and observing, as to write and express the expressions, phrares, garbs, manners, actions, words, and course of life, of kings and princes; and to express naturally, to the life, a mean country wench, as a great lady, a courtezan, as a chaste woman, a mad man, as a man in his right reason and senses, a drunkard, as a sober man, a knave, as an honest man, and so a clown, as a well-bred man, and a fool, as a wise man; nay, it expresses and declares a greater wit, to express, and deliver to posterity, the extravagancies of madness, the subtlety of knaves, the ignorance of clowns, and the simplicity of naturals, or the craft of feigned fools, than to express regularities, plain honesty, courtly garbs, or sensible discourses, for 'tis harder to express nonsense than sense, and ordinary conversations, than that which is unusual; and 'tis harder, and requires more wit to express a jester, than a grave statesman; yet Shakespeare did not want wit, to express to the life all sorts of persons, of what quality, profession, degree, breeding,
or birth for ever; nor did he want wit to express the divers and
different humours, or natures, or several passions in mankind;
and so well he hath expressed in his plays all sorts of persons, as
one would think he had been transformed into every one of those
persons he hath described; and as sometimes one would think he
was really himself the clown or jester he feigns, so one would
think, he was also the king, and privy-councillor; also as one would
think he were really the coward he feigns, so one would
think he were the most valiant and experienced soldier; Who
would not think he had been such a man as his Sir John Falstaff?
and who would not think he had been Harry the Fifth? &
certainly Julius Caesar, Augustus Caesar, and Antonius, did
never really act their parts better, if so well, as he hath
described them, and I believe that Antonius and Brutus did not
speak better to the people, than he hath feigned them; nay, one
would think that he had been metamorphosed from a man to a
woman, for who could describe Cleopatra better than he hath
done, and many other females of his own creating, as Nan Page,
Mrs. Page, Mrs. Ford, the doctors maid, Betrice, Mrs. Quickly,
Doll TearHEET, and others, too many to relate? and in his tragic
vein, he presents passions so naturally, and misfortunes so probably,
as he pierces the souls of his readers with such a true sense and
feeling thereof, that it forces tears through their eyes, and almost
persuades them, they are really actors, or at least present at those
tragedies. Who could not swear he had been a noble lover, that
could woo so well? and there is not any person he hath described
in his book, but his readers might think they were well acquainted
with them; indeed Shakespeare had a clear judgment, a quick
wit, a spreading fancy, a subtil observation, a deep apprehension,
and a most eloquent elocution; truly, he was a natural orator, as
well as a natural poet, and he was not an orator to speak well
only on some subjects, as lawyers, who can make eloquent orations
at the bar, and plead subtilly and wittily in law-cases, or divines,
that can preach eloquent sermons, or dispute subtilly and wittily
in theology, but take them from that, and put them to other subjects, and they will be to seek; but Shakespeare's wit and eloquence was general, for and upon all subjects, he rather wanted subjects for his wit and eloquence to work on, for which he was forced to take some of his plots out of history, where he only took the bare designs, the wit and language being all his own; &c.

* * * * * *

Remember, when we were very young maids, one day we were discoursing about lovers, and we did injoy each other to confess who professed to love us, and whom we loved, and I confess'd I only was in love with three dead men, which were dead long before my time, the one was Cæsar, for his valour, the second Ovid, for his wit, and the third was our countryman Shakespeare, for his comical and tragical humour, but soon after we both married two worthy men, and I will leave you to your own husband, for you best know what he is; As for my husband, I know him to have the valour of Cæsar, the fancy, and wit of Ovid, and the tragical, especially comical art of Shakespeare, in truth he is as far beyond Shakespeare for comical humour, as Shakespeare beyond an ordinary poet in that way; &c.

CCXI. Sociable Letters written by the Lady Marchioness of Newcastle. 1664. [Po.]
Letters CXXVI and CLXII.

The writer of the Sociable Letters was the second wife of William, Marquess of Newcastle, the patron of Ben Jonson. In the preface she writes:

"I have endeavoured under the cover of letters to express the humors of mankind, and the actions of man's life by the correspondence of two ladies living at some short distance from each other."

Margaret Cavendish was a woman of sense and accomplishment; but, while her thoughts are usually common-place, she conveys them by an apparatus of phraseology which is clear rather than forcible, and disproportionately diffuse. Her summary of Shakespeare's virtues is little more than an inventory, and is tautologically particular. Yet we must allow that the occasion called for the critique; and at that day it was not superfluous to insist upon the identity of the poet with each and every of his great
characters. The paradox, "'tis harder to express nonsense than sense," is a great truth, singularly applicable to Shakespeare's art. What she says as to the effect of his tragedy on readers is also felicitous: and her remark on the Roman plays—"that Antonius and Brutus did not speak better to the people than he hath feigned them"—is reiterated with excellent effect by Archbishop Trench, in his Lectures on Plutarch. That she imitated Shakespeare, in her poems, is countenanced by similarities of diction; e.g., in 1653 she writes:

"I had sinews room fancy therein to breed,
Copies of verses might from the heel proceed."

Which appears to be imitated from King Lear, where the fool says:

"If a man's brains were in his heels, were't not in danger of kibes?"

[But in her "General Prologue to all my Playes" (prefixed to her Playes, published in 1662) she modestly disclaims any comparison with former masters:—

"As for Ben. Johnson's brain, it was so strong,
He could conceive, or judge, what's right, what's wrong:
His Language plain, significant, and free,
And in the English Tongue, the Masterie:
Yet Gentle Shakespeare had a fluent Wit,
Although less Learning, yet full well he writ;
For all his Playes were writ by Natures light,
Which gives his Readers, and Spectators sight.
But Noble Readers, do not think my Playes
Are such as have been writ in former daies;
As Johnson, Shakespeare, Beambon, Fletcher writ;
Mine want their Learning, Reading, Language, Wit." L. T. S.]

Some account of this admirable woman is given in Pepys' Diary, vol. iv. pp. 284, note, 302, 315 (Rev. M. Bright's edition, 1877), and in Evelyn's Diary and Correspondence, vol. ii. pp. 25, 26 (Ed. 1859, in 4 vols.).
CHARLES COTTON, 1665.

"Ah, Sister, sister! hadst not thou,
Play'd Mistress Quicklies office so,
And sooth'd me up till I grew jolly,
I never had committed Folly:

But 'twas so dark, as well it might,
Being 'twixt twelve and one at night;
That had the nimble Currier
In kindness staid his leisure there,
Though clad in Falstaff's Kendal Green,
He could not possibly be seen.

Scarronides: or Virgil Travestie. A Mock-Poem. In
imitation of the Fourth Book of Virgil's Æneis in
English Burlesque. 1665, pp. 118, 123. (Works, ed.
1771, pp. 127, 129)

[These allusions have been kindly pointed out by Mr. R. Roberts of
Boston. L. T. S.]
ANONYMOUS, 1666.

Great MONK so thundered, that 'twas hard to say
Whether 'twas He, or Fate, that got the Day.

Smith sent such Thunderbolts as ne'er were made
By Vulcan, since he first wrought of his Trade;
Who gaz'd, but durst not come within a Shot,
For fear his other Legg had gone to Pott. . . . . .

Had Goffe,¹ Ben. Johnson, or had Shakespear been.
Speculators there, such Acts they should have seen, . .
As they ne'er acted in an English Scene: . . . . . .
These fought with Blows, they only clash'd in Words;
They fought with Foyls, but these with naked Swords.
Here should they've seen an angry Sea their Stage,
Cover'd with rolling Billows, Foam and Rage;
Now sunk to Hell, anon with Pride so high,
As if it gave defiance to the Skie.
There should they've seen retiring Rooms of VVar,
Such Rooms as farr excells Romes Theater:
A Ghastfull Scene, not Thebes, but Thetis VVomb,
VVherein the Aætors did themselves intomb.

The Dutch Gazette:; or, / The Sheet of Wild-Fire, that
Fired the / Dutch Fleet./ Licensed Aug. 20 Roger
L'Estrange. London, Printed by T. Leach, in Shoote-
Lane, 1666. A Broadside. Brit. Mus 831. l. 9,
(now marked C. 20. f) art 70.—F. J. F.

¹ See p. 58, above.
J. HOOKE [LIST OF MORDEN'S BOOKS], 1667.

Shakespeare's Plays [£]01: 02[s]: 00[d].


[The leaf is dated at the top 1667. Sidney's Arcadia is mentioned on p. 53b (1665), Purchas Pilgrims, p. 57 (1668), Purchas Pilgrimage, p. 58b (1669), Cotgrave's Diction. p. 63 (1674), and Books of Martyrs, p. 65. M.]
Anonymous, 1667.

In our Old Plays, the humor Love and Passion
Like Doublet, Hose, and Cloak, are out of fashion:
That which the World call'd Wit in Shakespeare's age,
Is laught at, as improper for our Stage.

*Love Tricks: or the School of Complements,*
by James Shirley. Prologue. 1667.

[This is a different Prologue to that prefixed to the play when it first came out in 1631, in Shirley's life-time, under the title of The School of Complement. James Shirley died in 1666. L. T. S] See vol. i. p. 357.
JOHN DRYDEN, 1667.

As when a Tree's cut down, the secret Root
Lives under ground, and thence new Branches shoot;
So, from old Shakespeare's honour'd dust, this day
Springs up and buds a new reviving Play.
Shakespeare, who (taught by none) did first impart
To Fletcher wit, to labouring Johnson Art.
He, Monarch-like, gave those his Subjects Law,
And is that Nature which they paint and draw.
Fletcher reach'd that which on his heights did grow,
Whist Johnson crept and gather'd all below.
This did his Love, and this his Mirth digest:
One imitates him most, the other best.
If they have since out-writ all other Men,
'Tis with the drops which fell from Shakespeare's pen.
The Storm which vanisht'd on the neigh'ring shore,
Was taught by Shakespeare's Tempest first to roar.
That Innocence and Beauty which did smile
In Fletcher, grew on this Enchanted Isle.
But Shakespeare's Magick could not copy'd be,
Within that Circle none durst walk but he.
I must confess 'twas bold, nor would you now
That liberty to vulgar Wits allow,
Which works by Magick supernatural things:
But Shakespeare's pow'r is Sacred as a King's.
Those Legends from old Priesthood were receiv'd,
And he then writ, as people then believ'd.

Prologue to The Tempest or The Enchanted Island, by Sir
William D'Avenant and John Dryden. 1676.
There is no doubt D'Avenant, whatever may have been his parentage or his morals, had very considerable poetical abilities. Remembering the tradition recorded by Aubrey (page 260), it is interesting to read the testimony of Dryden to his dramatic excellence. It is prefixed to the play written by them jointly upon the suggestion of Shakespeare's *Tempest*, and runs thus:

"In the time I writ with him, I had the opportunity to observe somewhat more nearly of him than I had formerly done, when I had only a bare acquaintance with him: I found him then of so quick a fancy, that nothing was propos'd to him on which he could not suddenly produce a thought extremly pleasant and surprising; and those first thoughts of his, contrary to the old Latin Proverb, were not always the least happy. And as his fancy was quick, so likewise were the products of it remote and new. He borrowed not of any other; and his imaginations were such as could not easily enter into any other man. His Corrections were sober and judicious: and he corrected his own writings much more severely than those of another man, bestowing twice the time and labour in polishing, which he us'd in invention."

*Preface to The Tempest or The Enchanted Island.* 1669

[This play was first printed in 1670 (which edition I have not been able to see, and therefore take the extracts from that of 1676), Dryden's *Preface* is dated 1669, and the Epilogue points to its first acting in 1667. The Prologue given above is not signed by Dryden, but we take it to have been written by him. The first and third stanzas of the Epilogue run as follows,—

"Gallants, by all good signs it does appear,
That Sixty seven's a very damning year,
For Knaves abroad, and for ill Poets here.
 *

The Ghosts of Poets walk within this place,
And haunt us Actors wheresoe'er we pass,
In visions bloudier then King Richard's was." L. T. S.]
JOHN DRYDEN, 1668.

To begin, then, with Shakespeare: he 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 learn'd; he needed not the spectacles of Books to read Nature; he look'd inwards, and found her there. I cannot say he is everywhere alike; were he so, I should do him injury to compare him with the greatest of Mankind. He is many times flat, insipid; his Comick 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 then raise himself as high above the rest of [the] Poets.

Quantum lenta solent, inter viberna cupressi.

The consideration of this made Mr. Hales of Eton say, That there was no subject of which any Poet ever writ, but he would produce it much better treated of in Shakespeare; and however others are now generally prefer'd before him, yet the Age wherein he liv'd, which had contemporaries with him, Fletcher and Johnson never equalled them to him, in their esteem: And in the last Kings Court, when Ben's reputation was at highest, Sir John Suckling, and with him the greater part of the courtiers, let our Shakespeare far above him.

Beaumont and Fletcher, of whom I am next to speak, had with the advantage of Shakespeare's wit, which was their precedent, great natural gifts, improv'd by study.

JOHN DRYDEN, 1668.

[The following passage from Daniel George Morhoff, fourteen years after Dryden’s Essay, which is referred to by Ulrici (Shakespeare's Dramatische Kunst, 1874, Part 3, p. 183) as the first mention of Shakespeare by a German writer, is interesting in connection with the above extract.


("John Dryden has well and learnedly written of Dramatic Poesie. The English whom he quotes therein are Shakespeare, Fletcher, Beaumont, of whom I have seen nothing. Ben Johnson has written a great deal which in my judgment deserves no small praise.")

Shakespeare was early known abroad; three of his plays, now in Zurich library, were brought over by the Swiss, J. R. Hess, who was in England in 1614; and Hamlet, King Lear, and Romeo & Juliet were acted at Dresden by the English comedians in 1626, as appears by a list of plays performed by them in that year. Much curious and interesting information on the companies of English Actors in Germany and the Netherlands, in the 16th and 17th centuries, is given in Albert Cohn’s Shakespeare in Germany, 1865 (see the foregoing facts on pp. xx, cxxv), and since the publication of his work recent discoveries in the Minute books of Cologne shew that English actors appeared in that city in several different years between 1592 and 1612. See Dr. L. Ennen’s articles in the Stadt-Anzeiger der Kölnischen Zeitung, Nov 17, 20, 21, and 22, 1877. L. T. S.]
JOHN DRYDEN, 1668.

The Master-piece of Seneca I hold to be that Scene in the Troades, where Ulysses is seeking for Aegypt to kill him; There you see the tenderness of a Mother, so represented in Andromache, that it raises compassion to a high degree in the Reader, and bears the nearest resemblance of any thing in their Tragedies to the excellent Scenes of Passion in Shakespeare, or in Fletcher:—Of Dram. Poetie, p. 44.

The unity of Action in all their [the French] Plays is yet more conspicuous, for they do not burden them with under-plots as the English do; * * * * From hence likewise it arises that the one half of our Actors are not known to the other. They keep their distances as if they were Montagues and Capulets, and seldom begin an acquaintance till the last Scene of the Fifth Act, when they are all to meet upon the Stage.—(p. 28.)

On the other side, if you consider the Historical Playes of Shakespeare, they are rather so many Chronicles of Kings, or the business many times of thirty or forty years, crampt into a representation of two hours and a half, which is not to imitate or paint Nature, but rather to draw her in miniature, to take her in little; to look upon her through the wrong end of a Perspective, and receive her Images not onely much less, but infinitely more imperfect than the life: this instead of making a Play delightful, renders it ridiculous.

Quodcunque ostendis mihi sic, incredulus odi.
For the Spirit of man cannot be satisfied but with truth, or a least verisimilitude; and a Poem is to contain, if not εἰς ἐπιμε, yet εἰς ὑμοιον ὅμοιοι, as one of the Greek Poets has expressed it.

(p. 29, 30.)

Hence the reason is perspicuous, why no French Playes, when translated, have, or ever can succeed upon the English Stage. For, if you consider the Plots, our own are fuller of variety, if the writing ours are more quick and fuller of spirit: and therefore 'tis a strange mistake in those who decry the way of writing Playes in Verfe, as if the English therein imitated the French. We have borrow'd nothing from them; our Plots are weav'd in English Loornes: we endeavour therein to follow the variety and greatness of characters which are deriv'd to us from Shakespeare and Fletcher: the copiouliness and well-knitting of the intrigues we have from Johnson, and for the Verfe it self we have English Presidents of elder date then any of Corneille's Playes: (not to name our old Comedies before Shakespeare, which were all writ in verfe of six feet, or Alexandrin's, such as the French now use) I can shew in Shakespeare, many Scenes of rhyme together, and the like in Ben. Johnsons Tragedies:—(p. 46.)

But to return from whence I have digress'd, I dare boldly affirm these two things of the English Drama: First, That we have many Playes of ours as regular as any of theirs; and which, besides, have more variety of Plot and Characters: And secondly, that in most of the irregular Playes of Shakespeare or Fletcher (for Ben. Johnson's are for the most part regular) there is a more masculine fancy and greater spirit in all the writing, then there is in any of the French. I could produce even in Shakespeare's and Fletcher's Works, some Playes which are almost exactly form'd, as the Merry Wives of Windsor, and the Scornful Lady:
but because (generally speaking) Shakespeare, who writ first, did not perfectly observe the Laws of Comedy, and Fletcher, who came nearer to perfection, yet through carelessness made many faults; I will take the pattern of a perfect Play from Ben. Johnson, who was a careful and learned observer of the Dramatique Lawes, and from all his Comedies I shall select The Silent Woman; of which I will make a short Examen, according to those Rules which the French observe.

As Neander was beginning to examine the Silent Woman, Eugenius, looking earnestly upon him; I beseech you Neander, said he, gratifie the company and me in particular so far, as before you speak of the Play, to give us a character of the Author; and tell us frankly your opinion, whether you do not think all Writers, both French and English, ought to give place to him?

I fear, replied Neander, That in obeying your commands I shall draw a little envy upon my self. Besides, in performing them, it will be first necessary to speak somewhat of Shakespeare and Fletcher, his Rivals in Poesie; and one of them, in my opinion, at least his equal, perhaps his superiour.—(p. 46, 47.)

[Then follows, p. 47, 48, the passage "To begin then with Shakespeare," etc., printed above, p. 141.]

Their Plots [i.e. Beaumont and Fletcher's] were generally more regular than Shakespeare's, especially those which were made before Beaumont's death; and they understood and imitated the conversation of Gentlemen much better; whose wilde debaucherries, and quickness of wit in repartees, no Poet can ever paint as they have done. • • • • Their Playes are now the most pleasant and frequent entertainments of the Stage; two of theirs being acted through the year for one of Shakespeare's or Johnfons: the reason is, because there is a certain gayety in their Comedies, and Pathos in their more serious Playes, which suits

SH. ALLN. BK.—II.
generally with all mens humours. *Shakespeares* language is like a wife a little obsolete, and *Ben. Johnson’s* wit comes short of theirs.—(p. 48, 49.)

If I would compare him [Ben Johnson] with *Shakespeare*, I must acknowledge him the more correct Poet, but *Shakespeare* the greater wit. *Shakespeare* was the Homer, or Father of our Dramatick Poets; *Johnson* was the *Virgil*, the pattern of elaborate writing; I admire him, but I love *Shakespeare*.

(p. 50.)

I am affur’d from diverse persons, that *Ben. Johnson* was actually acquainted with such a man, one altogether as ridiculous as he is here represented. Others say it is not enough to find one man of such an humour; it must be common to more, and the more common the more natural. To prove this they instance in the best of Comical Characters, Falstaff: There are many men resembling him; Old, Fat, Merry, Cowardly, Drunken, Amorous, Vain, and Lying: But to convince these people I need but tell them, that humour is the ridiculous extravagance of conversation, wherein one man differs from all others. If then it be common or communicated to many, how differs it from other mens? or what indeed causes it to be ridiculous so much as the singularity of it? As for Falstaff, he is not properly one humour, but a Miscellany of Humours or Images, drawn from so many several men; that wherein he is singular in his wit, or those things he says, *prater expectatum*, unexpected by the Audience; his quick evasions when you imagine him surpriz’d, which as they are extremly diverting of themselves, so receive a great addition from his person; for the very sight of such an unwieldy old debauch’d fellow is a Comedy alone.—(p. 51, 52.)

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1 Morose in The Silent Woman.
You [Lisideius and Neander] have concluded, without any reason given for it, that Rhyme is proper for the Stage. I [Crites] will not dispute how ancient it hath been among us to write this way; perhaps our Ancestours knew no better till Shakespeare's time. I will grant it was not altogether left by him, and that Fletcher and Ben. Johnson ut'd it frequently in their Pastorals, and sometimes in other Playes. To prove this [that Rhyme is not allowable in serious Playes], I might satisfie myselfe to tell you, how much in vain it is for you to strive against the stream of the peoples inclination; the greatest part of which are presump'teu'd so much with those excellent Playes of Shakespeare, Fletcher, and Ben. Johnson, (which have been written out of Rhyme) that except you could bring them such as were written better in it, and those too by persons of equal reputation with them, it will be impossible for you to gain your cause with them, who will still be judges.—(p. 57.)

And this, Sir, calls to my remembrance the beginning of your discourse [p. 56, 57], where you [Crites] told us we should never find the Audience favourable to this kind of writing, till, we could produce as good Playes in Rhyme, as Ben. Johnson, Fletcher, and Shakespeare, had writ out of it. But it is to raise envy to the living, to compare them with the dead. They are honor'd and almost ador'd by us, as they deserve; neither do I [Neander] know any so presumptuous of themselves as to contend with them. Yet give me leave to say thus much, without injury to their Ashes, that not onely we shall never equal them, but they could never equal themselves, were they to rise and write again. We acknowledge them our Fathers in wit, but they have ruin'd their Estates themselves before they came to their childrens hands. There is scarce an Humour, a Character, or any kind of Plot, which they have not blown upon: all comes fullied or wasted to us: and were they to entertain this Age, they could
not make so plenteous treatments out of such decay’d Fortunes. This therefore will be a good Argument to us either not to write at all, or to attempt some other way. There is no bayes to be expected in their Walks; Tentanda via est quæ me quoque possim tollere humano.—(p. 64, 65.)

Of / Dramatick Poesie, / an / Essay./ By John Dryden Esq.; / * * * * London, / Printed for Henry Herringman, at the Sign of the / Anchor, on the Lower walk of the New-/Exchange. 1668./ 4to.

1669.

But I fear least defending the receiv’d words, I shall be accus’d for following the New way, I mean, of writing Scenes in Verse: though to speak properly, ’tis not so much a new way amongst us, as an old way new reviv’d; For many Years before Shakespeare Plays, was the Tragedy of Queen Gorboduc in English Verse, written by that famous Lord Buckhurst, afterwards Earl of Dorset, * * * * Shakespeare (who with some Errors not to be avoyded in that Age, had, undoubtedly a larger Soul of Poesie than ever any of our Nation) was the first, who to shun the pains of continuall Rhyming, invented that kind of Writing, which we call blanck Verse, but the French more properly, Prose Meuree: into which the English Tongue so naturally Slides, that in writing Prose ’tis hardly to be avoyded.

Dedication "To the Right Honorable Roger Earl of Orrery."

Sig. A3 back.

The / Rival / Ladies / A / Tragi-Comedy / As it was Acted at the Theatre-/Royal./ Nos hæc Novimus esse nihil./ Written by / John Driven, Esquire./ London, / Printed for H. Herringman, and are to be sold at his shop in / the Lower walk in the New Exchange. 1669./ 4to.

1 Ferrex and Porrex, by Thomas Norton and Thomas Sackville, afterwards Lord Buckhurst and Earl of Dorset, was sometimes called the tragedy of Gorboduc (Halliwell, Dict. of Old Eng. Plays). Gorbodudo, king of Britain, had two sons, Ferrex and Porrex. Their mother’s name was Widen (Geoffrey of Monmouth, British History, Book II. chap. 16).
JOHN DRYDEN, 1669.

It [the play] was originally Shakespeare's: a Poet for whom he [Sir W. Davenant] had a particularly high veneration, and whom he first taught me to admire. The Play itself had formerly been acted with success in the Black-Friers: and our excellent Fletcher had so great a value for it, that he thought fit to make use of the same design, not much varied, a second time. Those who have seen his Sea-Voyage, may easily discern that it was a Copy of Shakespeare's Tempest: the Storm, the Desert Island, and the Woman who had never seen a Man, are all sufficient Testimonies of it. But Fletcher was not the only Poet who made use of Shakespeare's Plot: &c. &c. [See vol. i. p. 410.]

I am satisfied I could never have receiv'd so much honour, in being thought the Author of any Poem, how excellent soever, as I shall from the joying my imperfections with the merit and name of Shakespeare and Sir William Davenant.

Preface to "The Tempest, or the Enchanted Island. A Comedy As it is now Acted At his Highness the Duke of York's Theatre, London, Printed by J. Macock, for Henry Herringman at the Sign of the Blew Anchor in the Lower Walk of the New Exchange. M.DC.LXXVI. (by Sir William Davenant and John Dryden), 4to. [signed J. Driden. Decem. 6. 1669].
W. DAVENANT, BEF. 1668.

Before April 17, 1668, when Sir William Davenant died, he mixt Measure for Measure and Much Ado up into his Law against Lovers, first printed in his Works, 1673, ii. 273. (See after, p. 345.)

"Act I. Scene I.

Enter Duke, Angelo, and Attendants.

Duke. I M sure in this your science does exceed
The measures of advice; and to your skill,
By deputation, I resolve to leave a while
My place and strength."

Baker's entry of the play (Biogr. Dram. ii. 364, col. 2) is "THE LAW AGAINST LOVERS, Tragi-Com. by Sir W. Davenant. Fol. 1673. This play, which met with great success, is a mixture of the two plots of Shakspeare's Measure for Measure, and Much Ado about Nothing. The characters, and almost the language of the piece, are borrowed from that divine author,—all that Sir William has done, being to blend the circumstances together, so as to form some connexion between the plots, and to soften and modernize those passages of the language which appeared rough or obsolete. The scene, Turin."

—F. J. F.
SIR W. DAVENANT, 1668.

In this year was publish'd a play founded, more or less, on The Two Noble Kinsmen by Shakspere and Fletcher. Its title is "The Rivals. A Comedy. Acted by His Highness the Duke of York's Servants. Licensed September 19, 1668. Roger L'Estrange. London. Printed for William Cademan, at the Pope's Head in the Lower Walk of the New Exchange, 1668."

"The Actors Names" are

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<td>Polynices</td>
<td>His General</td>
</tr>
<tr>
<td>Provost</td>
<td>Mr. and keeper of the Citadell</td>
</tr>
<tr>
<td>Theocles</td>
<td>Rivals to the Princess Heraclis</td>
</tr>
<tr>
<td>Philander</td>
<td></td>
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<tr>
<td>Cunopes</td>
<td>The Provost's Man</td>
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<tr>
<td>Herachia</td>
<td>Neece to the Prince</td>
</tr>
<tr>
<td>[Cleone, her waiting-woman]</td>
<td></td>
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<tr>
<td>Celania</td>
<td>Daughter to the Provost</td>
</tr>
<tr>
<td>Leucippe</td>
<td>Celania's Maid</td>
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</tbody>
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[2 N. K.]

Theseus
Pirithous
Gaoler
Palamon
Arcite
Emilia
Her waitingwoman
Gaoler's Daughter

Attendants and Guards."

The parts of the play used are mainly Fletcher's. Theocles and Philander are kinsmen of the tyrant Harpaeus, and have been taken prisoners in the battle in which Arcon has kil'd Harpaeus.

In this part, The Rivals borrows a bit from Shakspere's (?) Act I. sc. iv. of the 2 Noble Kinsmen.

Rivals, I. II. p. 3.

Arcon. They are not wounded much?

Provost. Not mortally; But yet their wounds are not Contemptible.

Arcon. Let 'em have Noble usage: Summon all Our Surgeons to their Cure; Their Lives concern us Much more then Millions do of Common rank.

1 value pris'ners of their quality


Theseus. . . They are not dead? 24

Herald. Nor in a state of life: . . . yet they breathe, And have the name of men. 28

Theseus. Then like men, use 'em . . . all our surgions 30

. . . all our surgions . . . their Conven in their behoove . . . their lives concerne us 32

Much more than Thebs is worth: rather then have 'em . . . Sound and at liberty, I would 'em dead; 35
Too much to let 'em Captives be to death.
Yet Provost let their persons be secure'd
I' th' Citadel, till we give further order.

But, forty thousand fold, we had rather have 'em
Prisoners to us then death. Beare 'em speedily
From our kinde aire,—to them unkinde,—and minister
What man to man may doe.

Theocles and Philander are confined in the Citadel, and while walking on the Tarras (terrace), talk Fletcher (among other things):

_The Rivals_, Act I. p. 6, 7.

_Theo._ Cosin, How d'you? ...  
_Phi._ I'm strong enough I hope for Misery,  
Although I fear, we are for ever pris'ners.  
_Theo._ My thoughts are of the same complexion too. ...  
_Philan._ O, Cosin Theocles, How are we lost?  
Where are our kindred, friends and Country now,  
Those comforts we shall never meet agen.  
No more shall we behold the games of Honour  
Where Youths (with painted favours hung  
Like tall Ships under Sail) striving for fame,  
[p. 7.]  
Rival each others glory. We no more  
Like twins of honour e're shall exercise  
Our arms agen. Our Swords which Lightn'd in  
The peoples Eyes, must now, like Trophy's, hang  
To deck the Temples of the Gods that hate us,  
And signify our ruine and defcat.


_Palamon._ How doe you, noble cosen? ...  
Why, strong enough to laugh at misery.  
... We are prisoners 3  
I feare for ever cosen. _Arcite._ I beleve it. ...  
_Pal._ Oh cosen _Arcite,_  
Where is Thebs now? where is our noble country?  
Where are our friends and kindreds?  
Never more 8  
Must we behold those comforts, never see  
The hardy youthes strive for the games of honour,  
Hung with the painted favours of their ladies,  
Like tall ships under saile; ... whilst _Palamon_ and _Arcite_  
Out-stript the people's praises ...  
O, never 16, 17  
Shall we two exercise, like twyns of honour,  
Our armes againe ... Our good swords now—  
... like age, must run to rust,  
And decke the temples of those gods that hate us ...
Theo.  Our hopes are pris'ners with us, we review
Our former happiness in vain.  Our Youth
Too soon will wither into age, and prove
Like a too timely Spring, abortive.
Here (Which more afflict us) we shall both expire
Unmarried; No imbraces of a Wife,
Loaden with Kisses and a thousand Cupids,
Shall ever clasp our necks, no issue know us,
No figures of our selves shall we e're see
To glad our age, and like (young Eagles) teach 'em
To look against bright arms.

Philæ.  No more shall we e're how to our Hounds
Which shook the aged Forrest with their Eccho,
All pleasures here shall perish, and at last
(Which is the Curse of IIonour,) We shall dye
Children of grief and ignorance.

Arcite.  No, Palamon, 26
Those hopes are prisoners with us: here we are,
And here the graces of our youthes must wither,
Like a too-timely spring; here age must finde us,
And, which is heaviest, Palamon, unmarried;
The sweete embraces of a loving wife,
Loden with kisses, armd with thousand cupids,
Shall never claspe our neckes; no issue know us,
No figures of our selves shall we e'er see,
To glad our age, and like young eagles teach 'em
Boldly to gaze against bright armes...

Iul.  'Tis too true, Arcite.  To our Theban houndes
That shooke the aged forest with their ecchoes,
No more now must we halloa;... all valiant uses...
In us two here shall perish: we shall die—
Which is the curse of honour—lastly,
Children of greife and ignorance.

In the rest of the scene, and in Act II, more of Fletcher is borrow'd.
Ieracleia and Celania over hear the prisoners' talk, and Celania evidently falls in love with Philander.  The latter, in Act II, first sees Heraclia in the garden, and shows her to Theocles, who proclaims his love to her, and is reproach't by Philander, and they quarrel.  Theocles is set free (tho' banish't) at the asking of Polynices, whose life he had saved in the battle.  But he disguises himself, and in Act III, sc. i, (p. 24,) which is from Fletcher's II. v. of 2 N. A.*, is, as victor in the country games, assign'd to

* Arcon.  May I demand wherein? Theos.  ... What proves you? 9
Theocles.  In somewhat of all arcite.  A little of all noble qualitie s:
Heraclia as her attendant. Meantime Philander has been set free by Celania, who gets the prison-keys from her father's man Cunopes, who loves her. In Act III. sc. ii, modell'd on 2 N. K. III, i —Shakspere, toucht by Fletcher,—the rivals meet. As in 2 N. K., Theocles loses the King and his niece in the wood, and thus apostrophises her (p. 27):

O Heraclia! O queene Emilia, 4
Sweeter than Spring and all the Fresher then May, sweeter
golden buttons Then hir gold buttons on the
On her fresh boughs; bowes . . .
How fortunate am I in such a Mis- . . . thrice blessed chance
Vress? To drop on such a mistris . . (14) . .

Alas, poor pris'ner! poor Philander! 22
Thou little dream'st of my success: Poore cosen Palamon, poore pri-
thou think'st soner! thou
Thy self more bless'd to be near So little dream'st upon my fortune,
Heraclia. that
Me thou presum'st most wretched, Thou think'st thy selfe the happier
though I'm free; thing, to be
Because thou think'st me in my So neare Emilia; me thou deem'st
Country, but at Thebs,
Wer't thou acquainted with my hap-
iness,
How I enjoy the lustre of her Eyes, And therein wretched, although free;
What passion, Cosin, wou'd possess but if
thee? Thou knew'st my mistris breathd on
Enter Philander out of a bush. me, and that
Phila. Traitor Kinsman! thou 28
shoud'st perceive my I ear'd her language, livde in her eye,
Passion, were this hand but owner of O coz,
a Sword;

Enter Palamon as out of a bush . . 32

I could have kept a Hawk and hol-
low'd well
To a deep Cry of doggs. I dare not praise
My Horse-man-ship, yet those who know me well
Gave me a Character I blush to own. But I am most ambitious to be thought a Soldier.

I could have kept a hawke, and well have hollon'd
To a deepe crie of dogges; I dare not praise
My feat in horsemanship, yet they that knew me
Would say it was my best peece; last and greatest,
I would be thought a sooldier. 15
And were my strength a little re-
inforce'd with one
Meats-meat, Thy wounds shou'd shew the justice of my Love, &c.
But owner of a sword . . . . . . give me a sword, 72
Though it be rustie, and the charity Of one meale lend me; come before me then . . . .

Theocles agrees to bring him food and a sword, and fight him. The next scene, Celania's Soliloquy, is adapted from that of the Gaoier's daughter, 2 N. K. III. ii. : Shakspere, toucht by Fletcher (Littledale). Then Fletcher's scenes iii.—vi. of the 2 N. K.¹ are more or less taken for the rest of Act IV. of the Rivals, in Theocles feeding Philander, the country sports, the two rivals' fight, the discovery of them by Arcon, and his judgment that he will reverse his sentence of death on both, for that one of them whom Heraclia will marry. After Celania's mad scene in Act V. sc. i., which is taken from Fletcher's V. ii. of the 2 N. K., the writer of the Rivals devises a new ending to his Play. He makes Arcon try, by offering first to save Theocles, and then Philander, to find out which of the two Heraclia likes best. This failing, he tries which of the doomed men will say the most generous things of his rival when that rival is accused of unworthy acts. But in this trial of generosity, the rivals are equal, each defending his former friend most warmly. Then the crazed Celania comes in, mourning Philander's supposed death. He is brought to her alive; she proclaims her love for him; and on this, Heraclia gives him up; Arcon bestows Heraclia on Theocles; and Philander, as he has lost Heraclia, out of gratitude to Celania for saving his life, takes her. It is obvious that all this end of Act V. has nothing to do with Shakspere.

Langbaine, in his Monus Triumphant or "Catalogue of Plays with their Known or Supposed Authors, &c." of 1688, put The Rivals among the plays by "Unknown Authors," p. 32, line 1. In his recast of this book, his "Account of the English Dramatick Poets," 1691, he still kept The Rivals, at p. 547, under the head of "Unknown Authors," p. 524, entering it thus: "Rivals, a Tragi-Comedy in quarto, which at present I have not; but have heard Mr. Cademan," for whom (as I think) it was printed, say it was writ by Sir Will. D'Avenant."

C. Gildon, who revis'd Langbaine in 1699, and profess to correct his mistakes, cut out the attribution of the play to Davenant, and merely entered it in the 'Unknown Authors' class; but Downes, who was, from 1662 to 1706, Davenant's 'Book-keeper' and Prompter, says in his

¹ With help from Ben Jonson's Sad Shepherd, says T. Davies.
² Waldron's note on p. 40 of his Downes suggests that Wm. Cademan the publisher might have been the same man as Cademan the actor.
³ Thos. Davies's note to Downes: Book-Keeper means here, not one who keeps accounts, but the person who is entrusted with, and holds a book of the
Roscius Anglicanus (1708, p. 23-4), ed. 1789, p. 32-3: "The Rivals *. a Play; wrote by Sir William Davenant; having a very fine interlude in it, of vocal and instrumental music, mixt with very diverting dances; Mr Price introduced the dancing by a short comical prologue, gain'd him an universal applause of the town . . . all the Women's Parts admirably acted; chiefly Ce[lan]ja, a Shepherdess, being mad for Love; especially in singing several wild and mad songs; My Lodging is on the Cold Ground, &c. She performed that so charmingly, that not long after, it rais'd her from her bed on the cold ground, to a Bed Royal.† The Play, by the excellent Performance, lasted uninterruptedly Nine Days, with a full audience."

Oldys adds, in his MS. note in Utterson's interleaved copy of Langbaine's Engl. Dram. Poets in the Brit. Mus. (p. 547, C. 45. d.), "The Song she sings in her phrenzy, My lodging is on the cold ground, &c, became very famous from her charming the King [Charles II.] in it." On Downes's authority, then, I put The Rivals down to his master Davenant.

_Play, in order to furnish the Performers with written parts, and to prompt them when necessary. In "The Spanish Tragedy: or Hieronimo is mad again," a play is introduced, as in Hamlet, and this is spoken relative to it,

"Here, brother, you shall be the book-keeper,
This is the argument of that they show."


Ben Jonson, in his Induction to Cynthia's Revels, calls this retainer to the stage, the Book-holder.—p. iii, ed. 1789.

* I know not on what authority this Play of The Rivals is ascribed to Davenant; it is not in the Folio collection of his works, nor does the 4to edition of it, 1668, bear his name. It is a very indifferent alteration of Shakespeare and Fletcher's Two Noble Kinsmen, and contains several Songs, &c. not in the Original; particularly a hunting-dialogue sung by Forresters, Hunters, and Huntresses: the ideas and hunting-terms in which are entirely borrowed from Ben Jonson's Pastoral of The Sad Shepherd. [T. Davies.]

An alteration of The Two Noble Kinsmen, by the Editor of this Tract, was performed at the Theatre-Royal, Richmond, 1779.—F. G. Waldron's 1789 ed. of Downes, with T. Davies's Notes, p. 32, 33

† Charles II. had by this Mrs. Davis or Moll Davis a daughter, who was named Mary Tudor, and was married to Francis Lord Radcliffe, afterwards Earl of Derwentwater."—Evans's Ballads, 1784, ii. 285.—ib. p. 33.

Nell Gwyn got rid of Moll Davis by giving her some sweetmeats made up with aperitifs one night before she went to the King.—Lives of the most celebrated Beauties, &c., 1715, quoted by Davies, ib. p. 33. Nell Gwyn's son was made Duke of St. Albans, and his issue are among our hereditary legislators, I suppose.
THO. SHADWELL, 1668.

I have endeavour'd to represent variety of Humours (most of the persons of the Play differing in their Characters from one another) which was the Practife of Ben Johnson, whom I think all Dramatick Poets ought to imitate, though none are like to come near; he being the onely person, that appears to me to have made perfect Representations of Humane Life: most other Authors, that I ever read, either have wilde Romantick Tales, wherein they streen Love and Honour to that Ridiculous height, that it becomes Burlesque: or in their lower Comedies content themselves with one or two Humours at most, and those not near so perfect Characters as the admirable Johnson alwayes made, who never wrote Comedy without seven or eight considerable

1 Humours. I never saw one except that of Falstaffe, that was in my judgment comparable to any of Johnson’s considerible Humours: You will pardon this digression when I tell you he is the man, of all the World, I most passionatly admire for his Excellency in Drammatick-Poetry.


For further praise of Ben Jonson by Shadwell, see his Preface to his Humourists, Works, G 3, back, and his Epilogue to it; his Epistle Dedicatory to his Virtuoso (Mr. J. ‘was incomparably the best Dramatick Poet that ever was, or, I believe, ever will be’); his Prefaces to his Royal Shepherdess (‘the incomparable Johnson’), and Psyche; his Prologue to his Squire of Alsatia, to his Lancashire Witchs (‘the most admirable Johnson’), &c.—F. J. F.

1 Excellent, in Works, 1720.

2 at the / Theatre Royal / by / Their Majesties Servants.—Works, 1720, vol. 1.
ROBERT WILD, 1668.

_Upon some Bottles of Sack and Claret, laid in Sand, and covered with a Sheet._

Enter, and see this Tomb (Sirs) do not fear,
No Spirits, but of Wine, will fright you here:
Weep o’re this Tomb, your Sorrows here may have
Wine for their sweet Companions in the grave.
A dozen _Shakespeare_s here interr’d do lie;
Two dozen _Johnson_s full of Poetry.

*Iter Boreale. With large Additions of several other Poems._ 1668. p. 63.

[This is apparently taken from _Parnassus Biceps_, 1656 (see ante, p. 64), where the word ‘Wine’ is represented by ‘Sack.’ M.]
SIR JOHN DENHAM, 1668.

Old Chaucer, like the morning Star,
To us discovers day from far,
His light those Mists and Clouds dissolv'd,
Which our dark Nation long involv'd;
But he descending to the shades,
Darkness again the Age invades.
Next (like Aurora) Spencer rose,
Whose purple blush the day foreshows;

*       *       *       *

By Shakespeare's, Johnson's, Fletcher's lines,
Our Stages lustre Rome's outlines:
These Poets neer our Princes sleep,
And in one Grave their Mansion keep;

*       *       *       *       *

Time, which made them their Fame outlive,
To Cowley scarce did ripeness give.
Old Mother Wit, and Nature gave
Shakespeare and Fletcher all they have;
In Spencer, and in Johnson, Art
Of lower Nature got the start;

_Poems and Translations, with The Sophy._ 1668. pp. 89, 90. _On Mr. Abraham Cowley, his Death and Burial amongst the Ancient Poets._

[Did Sir John really think that Shakespere was buried in Westminster Abbey, as the above lines would seem to imply? Cowley died in 1667, his friend Denham in 1668. L. T. S.]
EDWARD PHILLIPS, 1669.

Hoc seculo [sic. temporibus Elizabethæ reginae et Jacobi regis] floruerunt * * * Gulielmus Shakspcrus, qui præter opera Dramatica, duo Poemata Lucretiae fluprum à Tarquino, et Amores Veneris in Adonide, Lyrica carmina nonnulla composuit: videtur fuisset, siquis alius, re verà Poeta natus. Samuel Daniel non obscurus hujus ætatis Poeta, etc.

* * * Ex eis qui dramaticè scripsérunt, Primas sibi vendicant Shakspcrus, Jonsonus et Flecherus, quorum hic facuudâ et politâ quàdam familiaritate Sermonis, ille erudito judicio et Usu veterum Authorum, alter nativâ quàdam et Poeticâ sublimitate Ingenii excelluisset videntur. Ante hos in hoc genere Poëseos apud nos eminuit Nemo. Pauci quidem anteà scripsérunt, at parum fœliciter; hos autem tanquam duces itineris plurimi saltem æmulati sunt, inter quos præter Sherleium, (proximum à supra memorato Tríumviratu,) Suelleium, Randolphium, Davenantium et Carturitium * * enumerandì veniunt Ric. Brochemus, Tho. Heivodus, etc.

Tractatus de Carmina Dramatico Pectorum, et compendious
Enumeratio Pectorum a Tempore Dantis Allegeris usque
ad hanc ætatem. Added to the seventeenth edition of
Thesaurus J. Buchleri of 1669. Collated from the edition
of 1679, pp. 396, 397, 399. C. M. I.
SIR THOMAS CULPEPER, THE YOUNGER, 1670.

I am not so in love with our own times and faces, as that I fancy in our selves a greater excellency, then in our pre-decessors; who can think that the famous St. [so] Phillip Sydney, or the incomparable Lord Bacon have been out done in their several kinds, or Shakespeare, Beaumont, and Fletcher, or Ben Johnson in theirs, by any of our present writers:

Essays / or / Moral Discourses / On several / Subjects. Written by a Person of Honour./ [Sir T. Culpeper] London./ Printed by H. Bruges, for Thomas Froudlove / and are to be sold at his Shop at the / Turn-stile, near New-Market in Lincolns-Inne Fields, 1671. p. 109.

[The book was licensed on November 7th, 1670. M.]
ANDREW MARVELL, 1670

* Further Instructions to a Painter. * *

Then change the Scene, and let the next present
A Landskip of our Motley Parliament;
And place hard by the Barr, on the Left-hand,
Circean Clifford with his Charming Wand:
Our Pig ey'd on his Fashion,
Set by the worst Attorney of our Nation:
This great Triumvirate that can divide
The spoils of England, and along that side
Place Falstaff's Regiment of thred bare Coats,
All looking this way, how to give their Votes.

Poems on Affairs of State. . . . [the First Part] / 1697.
[ p. 124.]

[In the 4-volume edition of 1703, p. 116. The blanks are in the original. M.]
RICHARD FLECKNOE, 1670.

Of the difference
Betwixt the Ancient and Modern Playes.

If any one the difference woud know,
Betwixt the Ancient Playes and Modern now;
In Ancient Times none ever went away,
But with a glowing bosome from a Play,
With somewhat they had heard, or seen so stierd,
They seem to be Celestially inspir'd.
Now you have onely some few light conceits,
Like Squibs & Crackers, neither warms nor heats;
And Spars of Wit as much as you'd desire,
But nothing of a true and solid fire:
So hard 'tis now for any one to write
With Johnson's fire, or Fletcher's flame & spright:
Much less inimitable Shakspeare's way,
Promethian-like to animate a Play.

C. M I.
? — WATSON, 1670.

An Elegy on Sr W Davenant [p 57, leaf 33]
& his Buriall amongst the Ancient Poetes.

[verse 9]
First in the broad Elysian streets [p. 58, lf. 33, bk.]
Him his old father Johnson greets;
Next him his Cousen Shakespear meets,
And his friend Sucklin lends him sheets.

(10)
Cowley a fair apartment keeps; [p. 59, lf. 34]
Receiving him with joy he weeps;
Into his bed Sr William creeps;
And now in Abraham’s bosome sleeps.

* * * * *

Communicatum a fratre Tho : Watson
Januar 20 : 1675


The compiler had at least one other ‘frater’—Ben Whiting (leaf 102, back), and another, Ben Watson (leaf 60), but as Sir Frederic Madden’s note on a fly-leaf says, the little volume was ‘‘Apparently compiled by one Watson.’’

—F. J. F.
The New Academy of Complements, 1671.

This is not the Elysian Grove,
Nor can I meet my slaughter'd Love
Within these shades, come death and be
At last as merciful to me,
As my dearest Dear loves fall,
Thou shew'dst thy self Tyrannical
Then did I die when he was slain,
But kill me now I live again,
And shall go meet him in a Grove,
Fairer than any here, above.
Oh let this woful life expire,
Why should I wish Evadne's fire,
Sad Portia's Doals, or Lucrece Knife,
To rid me of a loathed life?

[etc.]

[p. 164. Song 127.]

p. 165. Song 129. From The Tempest, beginning:
The Matter, the Swabber, the Boatiwain, and I,
The Gunner and his Mate; etc.

p. 167. Song 135. From The Tempest, beginning:
Here the Bee sucks, there suck I,
In a Cowlips Bell I lie; etc.

pp. 167-8. Song 136. From The Two Gentlemen, beginning:
Who is Silvia? What is she?
That all our Swains commend her; etc.
pp. 168-9. Song 138. From The Midsummer-Night's Dream, beginning:

You spottet Snakes with double tongue,
Thorny Hedge-hogs be not seen; etc.

p. 169. Song 139. From The Merchant of Venice, beginning:

Tell me, where is Fancy bred,
Or in the heart, or in the head? etc.

p. 169. Song 140. From The Merchant of Venice, beginning:

You that chuse not by the view,
Chance as fair, and chuse as true; etc.

pp. 169-170. Song 141. From As You Like It, beginning:

Under the Green-wood tree,
Who loves to lie with me; etc.

p. 170. Song 142. From As You Like It, beginning:

Hat shall he have that kill'd the Deer
His Leathern skin and Horns to wear; etc.

p. 170. Song 143. From The Tempest, beginning:

Edding is great Juno's Crown,
O blessed Bond of Board and Bed; etc.

p. 191. Song 180. From Love's Labor's Lost, beginning:

When Daisies py'd, and Violets blue,
And Cuckow-buds of yellow hue, etc.

pp. 193-4. Song 183. From Love's Labor's Lost, beginning:

When Isickles hang by the wall,
And Dick the shepherd blows his nail, etc.
p. 194. Song 184. From Measure for Measure, beginning:
Take, oh take those Lips away,
That so sweetly were forsworn; etc.

p. 194. Song 185. From Much Ado, beginning:
Sigh no more Ladies, sigh no more,
Men were deceivers ever, etc.

pp. 197-8. Song 189. From Winter's Tale, beginning:
Lawn as white as driven Snow,
Cypres as black as e're was Crow, etc.

p. 198. Song 190. From Cymbeline, beginning:
Fear no more the heat o' th' Sun,
Nor the furious Winter's rages, etc.

p. 216. Song 212. From D'Avenant's Version of Macbeth, beginning:
Let's have a Dance upon the Heath,
We gain more life by Duncons death, etc.

The New Academy of Complements... Compiled... By L. B., Sir C. S. Sir W. D[avenant] and others... London... 1671.

A fine collection of old songs, etc. D'Avenant's Macbeth song is reprinted by Furness, Macbeth, p. 519. M.
JOHN CARYL, 1671.

What we have brought before you, was not meant
For a new Play, but a new President;
For we with modesty our theft avow,
(There is some Conscience shewn in stealing too)
And openly declare that if our cheer
Does hit your Pallats, you must thank Molliere:
Molliere, the famous Shakspier of this Age,
Both when he Writes, and when he treads the Stage.

Epilogue to: Sir Salomon or, the Cautious Coxcomb; a Comedy [by John Caryl] London | ... 1671. M.
GEORGE VILLIERS, 2ND DUKE OF
BUCKINGHAM. 1671.

Bayes. Now here's an odd surprize: all these dead men you
shall see rise up presently, at a certain Note that I have made, in
Effaut flat, and fall a Dancing. Do you hear, dead men?
remember your Note in Effaut flat. Play on. [To the Musick.
Now, now, now. The Musick play his Note, and the dead
O Lord, O Lord! men rise; but cannot get in order.
Out, out, out! Did ever men spoil a good thing so? no
figure, no ear, no time, no thing? you dance worse than the
Angels in Harry the Eight, or the fat Spirits in The Tempest, I
gad.

Bayes. Now, Gentlemen, I will be bold to say, I'll shew you
the greatest Scene that ever England saw: I mean not for words,
for those I do not value, but for state, shew, and magnificence.
In fine, I'll justify it to be as grand to the eye every whit, I gad,
as that great Scene in Harry the Eight, and grander too, I gad;
for, instead of two Bishops, I have brought in two other
Cardinals.

The Rehearsal, 1672. Act II. Sc. v.; Act V. Sc. i.
pp. 19, 42.
(First acted 7 Dec. 1671; see Arber's reprint, 1869.)

C. M. I.
JOHN DRYDEN, 1671.

I would have the characters well chosen, and kept distant from interfering with each other; which is more than Fletcher or Shakespear did:—(Preface, Sig. a 1 back.)

Yet, as Mr. Cowley, (who had a greater portion of it than any man I know) tells us in his Character of Wit, rather than all wit let there be none; I think there's no folly so great in any Poet of our Age as the superfluity and waste of wit was in some of our predecessors: particularly we may say of Fletcher and of Shakespear, what was said of Ovid, In omni ejus ingenio, facinus quod rejici, quam quod adjici potest, invenies. The contrary of which was true in Virgil and our incomparable Johnson.

Some enemies of Repartee have observ'd to us, that there is a great latitude in their Characters, which are made to speak it. And that it is easier to write wit than humour; because in the characters of humour, the Poet is confin'd to make the person speak what is only proper to it. Whereas all kind of wit is proper in the Character of a witty person. But, by their favour, there are as different characters in wit as in folly. Neither is all kind of wit proper in the mouth of every ingenious person. A witty Coward and a witty Brave must speak differently. Falstaffe and the Lyr, speak not like Don John in the Chances, and Valentine in Wit without Money. And Johnson's Truewit in the Silent Woman, is a character different from all of them.... (Pref. sign. a 2.—F. J. F.)

Most of Shakespear's Plays, I mean the Stories of them, are to be found in the Hecatomathith, or hundred Novels of Cinthio.

1 Johnson was the only man of all Ages and Nations who has perform'd it [humour] well. ... Ben Johnson is to be admir'd for many excellencies; and can be tax'd with fewer failings than any English Poet.
haue, my self, read in his Italian, that of Romeo and Juliet, the Moor of Venice, and many others of them.—(Preface, Sig a 4.)

An / Evening’s Love. / or the / Mock-Astrologer. / Acted at the Theatre-Royal / By His / Majesties Servants. / Written By / John Dryden / Servant to His Majesty. / * Mallem Convivis quidem placuisset Cosis. Mart. / In the Savoy, / Printed by T. N. for Henry Herringman, and are / to be sold at the Anchor in the Lower / walk of the New Exchange, 1671. / 4to.

1672.

You have left that which you call natural, and have not acquir’d the last perfection of Art. But it was onely custome which cov’d us so long: we thought, because Shakespear and Fletcher went no further, that there the Pillars of Poetry were to be erected. That, because they excellently describ’d Passion without Rhyme, therefore Rhyme was not capable of describ’ng it. But time has now convinced most men of that Error.

"Of Heroick Plays. An Essay" prefixed to the First Part of The Conquest of Granada 1672, Sign. a 2 and a 2 back

There will be Prate enough: yet not so much,
As if the world had never any such:
Ben Johnou, Beaumont, Fletcher, Shakespear, are
As well as you, to have a Poets share.
You who write after, have besides, this Curfe.
You must write, better, or, you else write worse:

"On Mr. Dryden’s Play, The Conquest of GRANADA." signed "Vaughan" prefixed to the First Part (Sig. b 3) of—
The Conquest / of / Granada / by the / Spaniards: In Two Parts. / Acted at the Theater-Royall. / Written by John Dryden Servant / to His Majesty. / * * * / In the Savoy, / Printed by T. N. for Henry Herringman, and are to / be sold at the Anchor in the Lower Walk / of the New Exchange. 1672./
[JOHN DRYDEN?], 1672.

In Country Beauties as we often see,
Something that takes in their simplicity.
Yet while they charm, they know not they are fair,
And take without their spreading of the snare;
Such Artless beauty lies in Shakespeare's wit,
'Twas well in spite of him whate'er he writ.
His excellencies came, and were not sought,
His words like casual Atoms made a thought:
Drew up themselves in rank and file, and writ,
He wondering how the devil it were such wit.
Thus like the drunken Tinker in his Play,
He grew a Prince, and never knew which way.
He did not know what Trope or Figure meant,
But to perswade is to be eloquent,
So in this Caesar which this day you see,
Tully ne'er spoke as he makes Anthony.
Those that tax his Learning are too blame,
He knew the thing, but did not know the Name:
Great Johnson did that Ignorance adore,
And though he envi'd much, admir'd him more.
The faultless Johnson equally writ well,
Shakespeare made faults; but then did more excel.
One close at Guard like some old fencer lay,
Tother more open, but he shew'd more play.
In imitation Johnsons wit was shown,
Heaven made his men, but Shakespeare made his own.
Wife Johnson's talent in observing lay,
But others' follies still made up his play.
He drew the like in each elaborate line,
But Shakespeare like a Master did design.
Johnson with skill dissected humane kind,
And shew'd their faults, that they their faults might find;
But then as all Anatomists must do,
He to the meanest of mankind did go.
And took from Gibbets such as he would shew.
Both are so great that he must boldly dare,
Who both of 'em does judge and both compare.
If amongst Poets one more bold there be,
The man that dare attempt in either way, is he.

Prologue to Julius Cæsar.

This clever Prologue was ascribed to Dryden by Mr. Bolton Corney (Notes and Queries, 1st S. ix, 95). Boaden (Inquiry, 1824, p. 38) regretted "that Dryden did not let out more of his mighty spirit in the verses" addressed to Kneller. "He might have rendered them the vehicle of a discriminated character of Shakespeare, such as should rival that written by himself in such admirable prose." Boaden did not know that Dryden had done this in his prologue to Julius Cæsar.

The line—

"'Twas well in spite of him whate'er he wmt,"

reminds us of Pope's assertion that Shakespeare

"grew immortal in his own despite"

Dryden, in his lines "To my Dear Friend Mr Congreve, on his Comedy call'd, The Double Dealer," 1694, again shows his sense of Shakespeare's native genius:

"Time, Place, and Action, may with Pains be wrought
But Genius must be born; and never can be taught.
This is your Portion; This your Native Store;
Heav'n, that but once was Prodigal before,
To Shakespeare gave as much; she cou'd not give him more."

L. T. S.]
JOHN DRYDEN, 1672.

To begin with Language. That an alteration is lately made in ours or since the writers of the last age (in which I comprehend Shakespeare, Fletcher, and Jonson,) is manifest. Any man who reads those excellent Poets, and compares their language with what is now written, will see it almost in every line. But, that this is an improvement of the language, or an alteration for the better, will not so easily be granted. (p. 162.) * * * * One testimony of this is undeniable, that we are the first who have observ'd them [their improprieties of language]; and, certainly, to observe errors is a great step to the correcting of them. But, malice and partiality set apart, let any man who understands English, read diligently the works of Shakespeare and Fletcher; and I dare undertake that he will find, in every page either some solecism of speech, or some notorious flaw in fence; and yet these men are reverenc'd, when we are not forgiven. That their wit is great and many times their expressions noble, envy itself cannot deny.

Neque ego illis detrahere ausim
Hærentem capiti, multa cum laude, coronam:

but the times were ignorant in which they liv'd. Poetry was then, if not in its infancy among us, at least not arriv'd to its vigor and maturity: witness the lameness of their plots: many of which, especially those which they writ first, (for even that age resinc'd itself in some measure,) were made up of some ridiculous, incoherent story, which, in one play many times took up the business of an age. I suppose I need not name Pericles, Prince of Tyre, nor the Historical Plays of Shakespeare. Besides
many of the rest, as the Winter’s Tale, Love’s labour lost, Measure for Measure, which were either grounded on impossibilities, or at least, so meanly written, that the Comedy neither could your mirth, nor the serious part your concernment. (p. 163.)

In reading some bombast speeches of Macbeth, which are not to be understood, he [Ben. Johnson] used to say that it was horror. and I am much afraid that this is so. (p. 165.)

But I am willing to close the book [Catiline], partly out of veneration to the author, partly out of weariness to pursue an argument which is so fruitful in so small a compass. And what correctness, after this, can be expected from Shakespeare or from Fletcher, who wanted that learning and care which Johnson had? I will therefore spare my own trouble of inquiring into their faults: who had they liv’d now, had doubtless written more correctly. (p. 167.)

By this grafting, as I may call it, on old words, has our tongue been beautified by the three fore-mentioned poets, Shakespeare, ‘Fletcher, and Johnson: whose excellencies I can never enough admire, and in this, they have been follow’d especially by Sir John Suckling and Mr. Waller, who refin’d upon them. (p. 169.)

I should now speak of the refinement of wit: but I have been so large on the former subject that I am forc’d to contract myself in this. I will therefore only observe to you, that the wit of the last age was yet more incorrect than their language. Shakespeare, who many times has written better than any poet, in any language, is yet so far from writing wit always, or expressing that wit according to the Dignity of the Subject, that he writes, in many places, below—the dullest Writer of ours, or of any precedent age. Never did any author precipitate himself from such heights of thought to so low expressions, as he often does. He
is the very Janus of poets; he wears, almost everywhere two
faces: and you have scarce begun to admire the one, e're you
despite the other. Neither is the Luxuriance of Fletcher, (which
his friends have tax'd in him,) a less fault than the carelessness of
Shakespeare. (p. 169.)

Shakespeare show'd the best of his skill in his Mercutio, and he said
himself, that he was forc'd to kill him in the third Act, to prevent
being kill'd by him. But, for my part, I cannot find he was so
dangerous a person: I see nothing in him but what was so
exceeding harmless, that he might have liv'd to the end of the
Play, and dy'd in his bed, without offence to any man. (p. 172.)

Let us therefore admire the beauties and the heights of Shakespeare,
without falling after him into a carelessness, and (as I may call
it) a Lethargy of thought, for whole scenes together. (p. 174.)

The Conquest of Granada by the Spaniards. By
John Dryden. 1672. Second Part. Defence
of the Epilogue.

[In the Preface to An Evening's Love, or the Mock Astrologer, 1671,
Dryden thus refers to his intended criticism (given above) and shows how
he regarded Shakespeare's heroic plays. "I had thought, Reader, in this
Preface to have written somewhat concerning the difference betwixt the
Playes of our Age, and those of our Predecessors on the English stage: to
have shewn in what parts of Dramaticke Poesie we were excell'd by Ben
Johnson, I mean, humour, & contrivance of Comedy; and in what we may
justly claim precedence of Shakespeare and Fletcher, namely in Heroick
Playes: but this design I have wav'd on second considerations, at least
deferr'd it till I publish the Conquest of Granada." L. T. S.]
1673.

If in the feaver of his writing he [Dryden] has discovered any passion, the impertinency of the age is to be blam'd for troubling him, otherwise he is more to be esteem'd for his judgment than censur'd for his heat. If he tells us that Johnson writ by art, Shakespeare by nature; that Beaumont had judgment, Fletcher wit, that Cowley was copious, Denham lofty, Waller smooth, he cannot be thought malitious, since he admires them, but rather skilful that he knows how to value them.—(p. 32.)

A / Description of the Academy / of the / Athenian Virtuosi : with A Discours held there in Vindication of / Mr. Dryden's Conquest of Grenada ; / Against the Author of the Censure / of the Rota./ * * * London / Printed for Maurice Atkins. 1673./ 4to, 36 pages.

1677.

And Poets may be allow'd the like liberty, for describing things which really exist not, if they are founded on popular belief: of this nature are Fairies, Pigmies, and the extraordinary effects of Magick; and thus are Shakespeare's Tempeft, his Midsummer's nights Dream, and Ben. Johnsons Masque of Witches to be defended.—(The Preface, Sign. C.)

The / State of Innocence, / and / Fall of Man : / an / Opera./ Written in Heroique Verse, / And Dedicated to Her Royal Highness, The Doutchess, / By John Dryden, Servant to His Majesty./ * * * / London: Printed by T. N. for Henry Herringman, at the / Anchor in the Lower-Walk of the New Exchange, 1677./ 4to.

1683.

Am I tyed in Poetry to the strict rules of History? I have follow'd it in this Play more closely, than suited with the Laws of the Drama, and a great Victory they will have, who shall

SH. ALLN. BK.—II.
discover to the World this wonderful Secret, that I have not 
observ'd the Unities of place and time; but are they better kept 
in the Farce of the Libertine destroy'd? 'Twas our common 
business here to draw the Parallel of the Times, and not to make an 
Exact Tragedy: For this once we were resolved to erre with 
honest Shakespeare.—(p. 12.)

But these Lyes (as Prince Harry said to Falstaffe) are as groffè 
as he that made them. More I need not say, for I am accused 
without witness.—(p. 21.)

For your Love and Loyalty to the King, they who mean him 
best amongst you, are no better Subjects than Duke Trinculo: 
They wou'd be content he shou'd be Viceroy, so they may be 
Viceroys over him.—(p. 42.)

The Vindication: or the Parallel of the French Holy-League, and the English League and Covenant, Turned into a Seditious Libell against the King and his Royal Highness, by Thomas Hunt and the Authors of the Reflections upon the Pretended Parallel in the Play called The Duke of Guise. Written by Mr. Dryden. * * * London, Printed for Jacob Tonsen at the Judges Head in Chancery-Lane; near Fleetstreet, MDCLXXXIII. 4to, 60 pages.

1685.

It was Originally intended only for a Prologue to a Play, Of 
the Nature of the Tempest; which is, a Tragedy mix'd with 
Opera; or a Drama Written in blank Verfe, adorned with 
Scenes, Machines, Songs and Dances.—(The Preface, Sig. b 2.)

Albion: and: Albanius: an Opera./ Perform'd at the Queens Theatre, in Dorset Garden./ Written by Mr. Dryden./ Discite justitiæ moniti, & non temnere Divos. Vrg./ London, Printed for Jacob Tonsen, at the Judge's Head in Chancery-lane, near Fleet-street. 1685: fol.

[This alludes to the recast of Shakspere's play.—P. A. Lyons.]
1693.

The Subject of this Book confines me to Satire: And in that, an Author of your own Quality, (whole Athes I will not disturb,) has given you all the Commendation, which his self-sufficiency cou'd afford to any Man: The best Good Man, with the worst Natur'd Muse.¹ In that Character, methinks I am reading Johnson's Verses to the Memory of Shakespeare: An Insolent, Sparing, and Invidious Panegyrick: Where good Nature, the most God-like Commendation of a Man, is only attributed to your Person, and deny'd to your Writings:

The / Satires of / Decimus Junius Juvenalis / Translated into / English Verse, / By / Mr. Dryden, / And / Several other Eminent Hands./ Together with the / Satires / of / Aulus Persius Flaccus, / Made English by Mr. Dryden./ With Explanatory Notes at the end of each Satire./ To which is Prefix'd a Discourse concerning the Original and Progress / of SATIRE. Dedicated to the Right Honorable Charles Earl of / Dorset, &c. By Mr. Dryden. / Quic-quiete agent homines, votum, timor, Ira, voluptas; / Gaudia, discursus, nostri est forrago libelli. / London, / Printed for Jacob Tonson, at the Judge's Head in Chancery Lane, near / Fleetstreet. MDCXCI I / Where you may have Compleat Sets of Mr. Dryden's Works, in Four Volumes / in Quarto, the Plays being put in the order they were written / folio xxxix, 407 pages. Dedication, p. iii.

PONSONBY A LYONS.

But suppose that Homer and Virgil were the only of their Species, and that Nature was so much worn out in producing them, that she is never able to bear the like again; yet the

¹ Alluding to Rochester's well-known couplet:

For pointed satire I would Buckhurst chuse;
The best good man, with the worst natured muse.

Allusion to Horace's 10th Satire, Book I. (Dryden's Works, ed. Sir Walter Scott, xiii. 7.)

Lord Rochester died 16 July 1680.
Example only holds in Heroick Poetry: In Tragedy and Satire I offer my self to maintain against some of our Modern Criticks, that this Age and the last, particularly in England, have excell'd the Ancients in both those kinds; and I wou'd instance in Shakespear of the former, of your Lordship in the latter fort.—

Ib. (Dryden’s Juvenal, 1693), The Dedication, p. vii.

J. O. Hill.-P.

What then would he [Homer] appear in the Harmonius Version, of one of the best Writers, Living in a much better Age than was the last? I mean for versification and the Art of Numbers; for in the Drama we have not arriv'd to the pitch of Shakespear and Ben Johnson.


The following is from Dryden’s Juvenal, p. iii:—

“When I was drawing the Out-Lines of an Art, without any living Master to instruct me in it; an Art which had been better prais'd than study'd here in England, wherein Shakespear, who created the Stage among us, had rather written happily, than knowingly and justly; and Johnson, who by studying Horace, had been acquainted with the Rules, yet seem'd to envy to Posterity that Knowledge, and like an Inventor of some useful Art, to make a Monopoly of his Learning: When thus, as I may say, before the Use of the Loadstone, or Knowledge of the Compass, I was sailing in a vast Ocean, without other help than the Pole-Star of the Ancients, and the Rules of the French Stage amongst the Moderns, which are extremly different from ours, by reason of their opposite Taste; yet even then, I had the presumption to Dedicate to your Lordship: A very unfinish'd Piece, I must confess, and which only can be excus'd by the little Experience of the Author, and the Modesty of the Title, An Essay.” M.
ROBERT VEEL, 1672.

To Mr. T. D. on his Ingenious Songs and Poems.

How many Best of Poets have we known?
And yet how far those Best have been out-done!
When Chaucer dy'd, Men of that Age decreed
A Dismal Fate to all that shou'd succeed:
Yet when Great Ben, and Mighty Shakespear wrote,
We were convinc'd those Elder Times did dote.

New | Court-Songs, | and | Poems | By

["But," says Veel of Tom D'Urfy, "no Man's Muse yet ever equel'd thine, thou art greater than the Muses, and art the true Prometheus: 'He stole from Heav'n, what thou hast of thy own.'" Oh dear! Mr. C. H. Firth of Oxford kindly refered me to the passage above. F. J. F.]
'A BROAD-SIDE AGAINST COFFEE,' 1672.

Sure he 1 suspeets, and shuns her 2 as a whore,
And loves, and kills, like the Venetian Moor;
Bold Asian Brat! with speed our confines flee;
Water though common, is too good for thee.

Two Broad-Sides | against | Tobacco; | The First given by |
King James | Of Famous Memory; | His | Counterblast to |
Tobacco. | The Second | Transcribed out of that learned |
Physician | Dr. Everard Maynwaringe, | His | Treatise of |
the Scurvy. | . . . Concluding with Two Poems against |
Tobacco and Coffee. | Collected and Published as very |
proper for this Age, By J. H. Φιλανθρωπος | . . . Licensed |
according to Order, June 6. 1672.

[The reference is to Othello. M.]

1 Coffee. 2 Water.
THO. FULLER, 1672.

Henry the Eighth. . . Indeed he was a Man of an Uncontrollable spirit, carrying a Mandamus in his mouth, sufficiently sealed when he put his hand to his Hilt. He awed all into Obedience, which some impute to his skilfulness to Rule, others attribute to his Subjects ignorance to resist.

Let one pleasant passage (for Recreation) have its Past amongst much serious Matter. A company of little boys were by their School-Master not many years since appointed to act the Play of King Henry the Eighth, and one who had no presence but (an absence rather) as of a whining voice, puiling spirit, Consumptious in body was appointed to personate K. Henry himself, only because he had the richest Cloaths, and his parents the best people of the parish: but when he had spoke his speech rather like a Mouse than a Man, one of his fellow Actors told him; If you speak not Hoh with a better Spirit your Parliament will not grant you a penny of Money.


Tho Hah is markedly Henry's word in Shakspere and Fletcher's play—see III. iii. 61, 62; I. ii. 186; II. ii. 64, 73; V. i. 66, 81, 87; V. ii. 25—while Cranmer says Hah! V. ii. 3, and tho in the same play Henry asks no Parliament for a penny, yet as I know no other Henry VII'. of the time, I give these extracts for what they are worth.—F. J. F.

See ante, p. 123.
W. RAMESEY, 1672.

(p. 127) But the Noblest exercise of the mind within doors, and most befitting a Person of Quality, is Study. Study commended. sometimes one, and sometimes another, for Diversion, were not amiss. Which are most commendable, and becoming a Gentleman, you have been taught before.* And, as I hinted there; A few good Books is better than a Library, and a main part of Learning. I shall here contract his Study into these few Books following; in which he may indeed reade all that is requisite, and of Substance . . . .

(p. 129) . . . Homer, Horace, Virgil, Ovid, Buchanan the Scot, not inferior to any Poet. And among our selves, old Sr. Jeffery Chaucer, Ben. Johnson, Shakespeare, Spencer, Beaumont and Fletcher, Dryden,† and what other Playes from time to time you find best Penn’d; And for a Diversion you may read Hudibras, and Don Quixot, and Quevedo for prose; As also for General Readings, Burton’s Melancholy, and our famous Selden his works.

The Gentleman’s Companion: Or, A Character of True Nobility, and Gentility / In the way of Essay / [By Wm. Ramesey (in MS)] By A Person of Quality. / Written at first for his own Private Use, / and now Published for the Benefit of all. / London, / Printed by E. Okes, for Rowland Reynolds, at / the Sun and Bible in the Poultry, 1672. / Division IV. p. 129. (The Title is black and red: the red is in italic here.)

† A sidenote in MS. in Musgrave’s copy in the British Museum adds ‘Cleveland, Howel, but who is instar omnium our Cowley of Cambrige.’

The Allusion to Shakspere, Spenser, &c., was noted by Mr. W. C. Hazlitt in the second Series of his valuable Bibliographical Collections and Notes, 1882, under the Gentleman’s Companion.—F. J. F.
ANDREW MARVEL, 1672.

And then as for extortion; who but such an Hebrew Jew as you would, after an honest man had made so full and voluntary restitution, not yet have been satisfied without so many pounds of his flesh over into the bargain? Though J. O. be in a desperate condition, yet methinks Mr. B., not "being past grace," should not neither "have been past mercy."

* * * * *

I cannot but observe, Mr. Bayes, this admirable way (like fat Sir John Falstaffe's singular dexterity in sinking) that you have of answering whole Books and Discourses, how pithy and knotty soever, in a line or two, nay sometimes with a word.

The | Rehearsal | Transposed; | or, | Animadversions |
upon a late Book, Intituled, | A Preface | Shewing | what |
grounds there are | of Fears and Jealousies | of Popery. . . .
London. 1672. p. 190.

The following passage occurs on pp 318-9: "He is not so weak but knows too much, and is too well instructed, to speak to so little purpose. That would have been like a set of Elisabeth Players, that in the Country having worn out and over-acted all the Playes they brought with them from London, laid their wits together to make a new one of their own. No less man than Julius Cæsar was the Argument; [p. 319] and one of the chief parts was Moses, perswading Julius Cæsar not to make War against his own Country, nor pass Rubicon." M.
ANDREW MARVEL, 1673.

And now after he thinks himself cured, and in Wedding and Writing case, he cannot forbear nevertheless but he must be publishing his diseases. Had he Acted Pyramus he would have been Moon-shine too, and the Hole in the Wall.  

[ρ 4.]

For no man needs Letters of Mart against one that is an open Pirate of other mens Credit: and I remember within our time one Simons, who rob'd alwayes upon the [p. 47] Bricolle, that is to say, never interrupted the Passengers but still set upon the Thieves themselves after, like Sir John Falstaff, they were gorged with a booty:  

[pp. 46-47.]

What [Distinction do you make] between the Romances of the Lord Christ, and those of the Grand Cyrus or Cleopatra? None at all.  

[p. 268 ]

The Rehearsall Transpro'd: The Second Part / . . . 
Answered by ANDREW MARVELL. / London, / . . . 
1673

The first extract refers to Bottom in the Midsummer Night's Dream, the second to Falstaff in Henry IV. The third is probably not a Shakspere Allusion. The second allusion was printed by Ingleby in the Centurye of Prayse, p. 347. The Rehearsall Transpro'd was printed by Grosart, Marvell's Works, iii. p. 265. M.
JOHN DRYDEN, 1673.

He wanted Food and Linen: so he took
Toleration for his Seamstress, and his Cook.
And then he cries out like King Harry in Shakespeare, My
Conscience! My Conscience! [p. 62.]

You will but cry like Falstaff, (when the Prince asked him if
he had said he was a Sneak-Cup) Did I Bardol? [p. 99.]

How? Follow Henry the Fourth his Example? I am no
Lawyer to know what it is, or else I should here cry out
Treason.

[p. 108]

Steele Bayes / Or Some Observations / Upon the Humour
of Writing / Rehearsal's Transpos'd / [By John Dryden]
... Oxon ... 1673.

The first extract refers, I think, to the trial scene in Henry VIII, II, iv,
where the legality of his marriage with Katharine is supposed to be
enquired into, and where the king in his long, deceptive speech frequently
refers to his conscience: "My conscience first received a tenderness";—
"This respite shook the bottom of my conscience";—"Thus battling in
the wild sea of my conscience";—"I meant to rectify my conscience."

The second extract refers to Falstaff's words in 1 Henry IV, III, iii:
"How! the prince is a Jack, a sneak-cup," and his subsequent evasion
when the hostess tells the prince of it before him, "Did I, Bardolph?"

The third passage may refer to Shakspere's Henry IV, as shown in
Richard II. M.
ANONYMOUS, 1673.

To all these Reasons, our Farce-monger might have added another, which is a non pareillo, namely, that which Mr. Bays returned when it was demanded of him, Why in his grand Show (grander than that in Harry the VIII.1) two of the Cardinals were in Hats, and two in Caps, because. . - - - - By gad I won't tell you, which after a pause, is a reason beyond all exception.

The Transproser Rehears'd: or the Fifth Act of Mr. Bayes's Play. 2 12mo. Oxford, 1673 [p. 7]. Halliwell's Folio Shakespeare, xii. 61

1 See Downes below, p. 438.

2 Being a Postscript to the Animadversions on the Preface to Bishop Bramhall's Vindication, &c. shewing What Grounds there are of Fears and Jealousies of Popery. Oxford, Printed for the Assignes of Hugo Grotius, and Jacob Van Harmine, on the North-side of the Lake Leman. 1673. (Mr. Bayes was Samuel Parker, Bp. of Oxford.) See Dryden's "Stoo him Bayes:"3 On Some Observations Upon the Humour of Writing Rehearsal's Transpro'd . . . Oxon: Printed in the year 1673. /

3 ? Here Bayes = Jn. Dryden.

F. J. F.

[For other books on this controversy, see pp. 185, 186, 187. M.]
JOHN PHILLIPS, 1673.

There sits Ben Johnson like a Tetrarch,
With Chaucer, Carew, Shakspear, Petrarch,
Fletcher and Beaumont, and Menander,
Plautus and Terence, (how I wander?)
Horace, and Cowley with his Mistriss;

these

Were Ilus and Affaracus;
And Troy's first founder Dardanus,
All in lac'd Coats of Scarlet Chamlet;
And with them, Prince of Denmark Hamlet.
But why comes he go out of season?
While ye have Rhime, ne're ask the reason.

[pp. 108, 110.]

Maronidas / or / Virgil Travesty, / Being a new / Paraphrase / Upon the Sixth Book of Virgil's / Æneids in Burlesque Verse / By John Phillips Gent. . . . / London, / . . .
1673.

[These allusions by Milton's nephew were pointed out by G. Thorn Drury, Notes and Queries, 10th Series, vol. i, p. 44. M.]
J. B., 1673.

She went indeed sometimes to see a Play and sometimes she would read Romances; but all this onely augmented her calamity, and these pretty divertisements were the greatest plagues in nature to her. At a Play she would fain get Celadon from Florimel, or Dauphine from the Collegiate Ladies, and could not endure to hear Romeo compliment his Iuliet. And then in Romances she was confounded, mad to see Pyrocles so passionate for his Pamela; she could with all her soul have strangled the fair Caffandra, to get her Oroondates: All the actions of those fabulous Heroes, that they perform’d with so much Courage and Generosity to express their Love, and do things worthy of it, were so many fatal blows that flab’d her contentment; and in that transport of fury, that their amorous declarations had put her; she threw away the Romance, nay, and sometimes threw it into the fire too, to revenge her self for that injury, that she fancied had been put upon her: but yet she had some wit in her madness, at least, so much as to conceal her extravagance from the eyes of the world.

The | Drudge: | or | The Jealous Extravagant. | A Piece of Gallantry. | . . . London . . . 1673, pp. 17, 18

[This allusion to Romeo in a story whose scene is laid in a French Provincial town where Boasttua was unknown, was pointed out by Dr. J. J. Jusserand in the Athenæum, May 19, 1888, p. 642] J. B.'s book is a translation of R. Le Pays' Zelotyde, 1666, where the allusion to Romeo does not occur. The French passage reads:

Pour son mal-heur ellealloit quelquesfois à la Comedie, & quelquesfois elle lisoit les Romans: mais pour elle des plaisirs si doux devenoient des suplices insupportables. À la Comedie, elle eust voulu enlever Rodrigue à Chimene, & ne pouvoit se consoler d'entendre Cinna en crier a Emilie. Dans les Romans, elle enrageoit de voir Celadon amoureux d'Astrée; & si
elle eust pê, elle eust étranglé Clelie, afin de luy arracher le coeur d’Aronce . . . & cent fois dans la rage que luy inspiroient les declarations qu’ils faisoient à leurs Maistresses, elle a jetté le Roman au feu, pour contenter son dépit, & se venger de l’injure qu’elle croyoit avoir receu. Toutesfois cette humeur bizarre ne paroissoit pas aux yeux de tout le monde. pp. 17, 18.

It will be seen that the expression "She had some wit in her madness" has no parallel in the French: it is probably an echo of Hamlet. M.]
* Anonymous, 1673.

And since in every age the same faculties are employ'd, only the objects changed, and the actions of those faculties not many; it must need be that our whole life is but re-acting the same thing frequently over upon divers subjects and occasions. As the Fool personates the same humour, tho' in divers Comedies, and tho sometimes Lance, Jodelet, or Scaramuccio, yet 'tis all but the same Buffoon.


[This appears to be an allusion to Launce in the Two Gentlemen of Verona. If so, the passage is interesting as classing him with Scaramouche. H. Littledale.]
THOMAS ISHAM, 1673.

20 [August]. Ad nos perlatum est Harrismum socium suum histrionem in scena cafu occidisse. Tragœdia Macbeth appellata erat; in qua Harrissus qui Macduffīs personam gerebat socium suum Macbethum debebat interficere.

Inter dimicandum autem accidit ut Macduﬁus Macbetham pugionem in oculum infigeret quo vulnere exanimatus concidit ut ne potuerit pronunciare ultima verba quæ debuerat, "Farewell vane world & what is worth ambition."

(Sic)

MS. Journal among the Isham papers at Lamport Hall, Northamptonshire.

It is reported that Harris has killed his associate actor, in a scene on the stage, by accident. It was the tragedy called "Macbeth," in which Harris performed the part of Macduff, and ought to have slain his fellow-actor, Macbeth; but during the scene it happened that Macduff pierced Macbeth in the eye, by which thrust he fell lifeless, and could not bring out the last words of his part.


[Thomas Isham, eldest son of Sir Justinian Isham, kept his journal in Latin for two years by desire of his father. At the date of the above entry he was a boy of sixteen. Macbeth was being acted at this time at "the Duke's Theatre" by Davenant's company, Betterton taking the part of Macbeth; Mrs. Betterton, Lady Macbeth; and Harris, Macduff. But as Betterton died in his bed in 1710, either the fatal ending to the accident was

SH. ALLN. BK. — II.
a mere report, or it may have happened to another actor temporarily substituted for Betterton; we know from Pepys that a man named Young acted for him on one occasion (see before, p. 93).

It is noteworthy that the edition of *Macbeth* brought out in 1673 [4to.] does not contain the words "Farewell vane world," &c.; they appear for the first time in the 4to. edition of 1674. "Macbeth; a Tragedy, acted at the Duke's Theatre" in 1673, was Shakespere's play unaltered, save by the insertion of the words adapted to Lock's music (which was published in 1672). But in 1674 came out "Macbeth, a Tragedy. With all the alterations, amendments, additions, and new songs. As it's now Acted at the Dukes Theatre," and this version was repeated, with the same list of principal actors, which is also that given for the play of 1673, in 1687, 1695, and 1710. 1 Here Macbeth's last speech, referred to (but not exactly recollected) by Thomas Isham, is to be found: "Farewell van World, and what's most van in it, Ambition." Davenant then, it would seem, felt his way to the new *Macbeth*, and it may have been Shakespere's own play after all that Pepys sometimes saw between 1664 and 1668 (see before, p. 97); while, on the other hand, the entry in Isham's journal shows that Davenant's altered play was well known before its publication in 1674.

A curious Travesty of *Macbeth*, ridiculing the machinery, witches, and musical accompaniments lately introduced, was published in 1674, in the Epilogue to the farce *Empress of Morocco*. See *Notes & Queries*, 3rd Series, vol. xii. p. 63.

I am indebted to the kindness of Mr. Walter Rye for a copy of the journal in its English dress, and for procuring the extract from the original Latin MS at Lamport. L. T. S]

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1 *Macbeth* is not among the sixteen plays contained in Davenant's Works, published in 1674 by his widow; nor is it among Davenant's plays described by Langbaine in his *Account of English Dramatists*, 1691. John Downes, Prompter of Sir W. Davenant's company from 1662 to 1706, is the authority on which the altered play is ascribed to Davenant (none of the editions bear his name). See *Roscus Anglicanus*, by John Downes, 1708, after page 439.
SIR W. DAVENANT, 1673.

SONG.

O
Thou that sleepest like Pigg in Straw,
Thou Lady dear, arise;
Open (to keep the Sun in awe)
Thy pretty pinking eyes.


The / Works / of / Sir William Davenant Kt / Consisting of / Those which were formerly Printed, / And / Those which he design'd for the Press : / Now Published / Out of the Authors / Original Copies. / London : / Printed by T. N. for Henry Herrman, at the Sign of the / Blew Anchor in the Lower Walk of the New / Exchange, 1673. /—t.

The reference is to Cloten's serenade to Imogen, in Cymbeline, II. iii. 27.
MR. ARROWSMITH, 1673.

Publio. Come Sir you are a judge, what opinion have you of the last new Play?

Tut or to Pacheco. Faith - - well for an essay, I guess the Gentleman but a beginner. I my self - -

Pis. Now he's in. (Aside.)

Tut. Writ with the same much success at first, 'twas industry and much converse that made me ripe; I tell you Gentlemen, when I first attempted this way I understood no more of Poetry than one of you.

Pedro. This is strange impudence.

Antonio. 'Tis nothing yet.   

Aside.

Tut. There are many pretenders but you see how few succeed; and bating two or three of this nation as Tasso, Ariosto and Guarini, that write indifferently well, the rest must not be named for Poetry: we have some three or four, as Fletcher, Johnson, Shakespeare, Davenant, that have scribbled themselves into the bulk of follies and are admired to, but ne're knew the laws of heroic or dramaticke poesy, nor faith to write true English neither.

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"This Play is ascribed to Mr. Arrowsmith and is a very good comedy."
—Langbaine, 1691, p. 546.

"But being too free with the Laws of Morality & Vertue, was soon laid aside." (MS. note by Wm Oldys in the Brit. Mus. copy, C. 28. g 1.)

"This Play is accounted to be written by Mr. Arrowsmith." Gildon's Langbaine, 1699, p. 167.—F. J. F.
ANON., 1673.

A Critick continuing on the discourse, said, he was sorry that Mr Dryden when he charged every page of Shakespeare and Fletcher with some Solecism of Speech or some notorious flaw in sense, did not read their writings and his own with the same spectacles, for had he, he would never have left so incorrect a line as this in that Epilogue, where he taxes the Antients to superciliously;

There Comedy was faultless, but 'twas course.

[Epilogue to the Second Part of the Conquest of Grenada.]

'tis a favour to call this but a flaw; (p. 7.)

In another place in Maximin, he seems fully to have answer'd his Prologue, in not servilely stooping so low as Sense;

To bind Porphyrius firmly to the State,
I will this day my Caesar him create,
And, Daughter, I will give him you for wife,

here, in making Porphyrius a Bride, he has reacht an excellence, and justify'd his representation of big-belly'd Men in the Wild Gallant, a greater impossibility, then any Shakespeare can be censur'd for (for imposibility's in Mr Drydens charge are sense, but in another's non-sense) though he wants not these smaller indecorum's neither; (p. 9.)

He was the man Nature seem'd to make choice of to enlarge the Poets Empire, & to compleat those Discovery's others had begun to shadow: that Shakespeare and Fletcher (as some think) erected the Pillars of Poetry is a grosse error; (p. 13.)


PONSONBY A. LYON. 
RICHARD WARD, 1673.

(p. 207) ¶ Some *Words* are contrary to *Prudence, Discretion* and *Wisdom*: as
First, foolish and undiscreeet *Words* . . .
(p. 208.) Secondly, there are Ignorant *Words*.
Thirdly, there are unprofitable, and ineffectual *Words*; as one faith,

*You may as well go stand upon the beach,*
*And bid the main flood bathe his usual height,*
*Or even as well use question with the Wolf.*
*Or the poor Ewe bleat for the simple Lamb.*
*You may as well forbid the Mountain Pines*  
*To wag their high tops, and to make no noise,*

*When they are fretted with the gusts of heaven;* As
to perswade such or such an one, to such or such a thing, &c.

Two very Useful and Compendious Theological Treatises:  


Noted in Appendix B, no. 16.—F. J. F.

(Merchant of Venice, IV. i 71-7.)
FRANCIS KIRKMAN, 1673.

In "The Wits or Sport upon Sport. 4th. 1673." Another edition of the second part. The Preface [A.2. second paragraph] is:—"The most part of these Pieces were written by such Pen-men as were known to be the ablest Artists that ever this Nation produced, by Name, Shake-spear, Fletcher, Johnson, Shirley, and others; and these Collections are the very Souls of their writings, if the witty part thereof may be so termed: And the other small Pieces composed by several other Authors are such as have been of great fame in this last Age. When the publique Theatres were shut up, and the Actors forbidden to present us with any of their Tragedies, because we had enough of that in earnest; and Comedies, because the Vices of the Age were too lively and smartly represented; then all that we could divert our selves with were these humours and pieces of Plays, which passing under the Name of a merry conceited Fellow, called Bottom the Weaver, Simpleton the Smith, John Swabber, or some such Title, were only allowed us, and that but by stealth too, and under pretence of Rope-dancing, or the like; and these being all that was permitted us, great was the confluence of the Auditors; and these small things were as profitable, and as great get-pennies to the Actors as any of our late famed Plays. I have seen the Red Bull Playhouse, which was a large one, so full, that as many went back for want of room as had entered; and as meanly as you may now think of these Drols, they were then Acted by the best Comedians then and now in being;"

[A List of "Books Printed for Francis Kirkman" following the Preface says], "The exact price of this Book stich’d is 1s."

[The Wits or Sport upon Sport, is said to be] in Quarto: price stitched 1s. Or more at large, in Octavo; price bound 2s. 6d.

PONSONBY A. LYONS.
THE
W I T S
OR,
SPORT upon SPORT.
BEING A
Curious Collection of several
DROLS and FARCES,
Presented and Shewn
For the
MERRIMENT and DELIGHT
OF
Wife Men, and the Ignorant:
As they have been sundry times Acted
In Publique, and Private,
In LONDON at BARTHOLOMEW \{ FAIRES.
In the Countrey at other
In HALLS and TAVERNS,
On several MOUNTEBANCKS STAGES,
At Charing Crofs, Lincolns-Inn-Fields, and other places,
BY
Several Stroleing PLAYERS,
FOOLS, and FIDLERS.
And the Mountebancks ZANIES.
With Laughter, and great Applause.
[in MS, Robt Cox]

Written I know not when, by several Persons, I know not who;
But now newly Collected by your Old Friend to please you,
FRANCIS KIRKMAN.

London, Printed for Fran. Kirkman, and are to be Sold by
most Book-Sellers. 1673.
EDMUND WHEELER, Scholar of Witney School, about 1674.

Carmen Laudatorium, or verses on the praise of Mr. Henry Boxe founder of Witney Schoole in Oxfordshire (by the scholars of Witney schoole).

To bid these Ladys welcome first come I,
With honest, plain, and English poetry.
I cannot entertain you with much witte,
Your entertainment must come from the spit\(^1\);
How could I with my verses good, though few,
I with my fancy were as fine as you;
O that my muse were deckt with point, and lace,
That she might shine in beauty like your face;
To give such guests that welcome which is due,
Would pose a Shakespeer, and a Johnson too.

\* \* \* \* \* \* \*

_Edmund Wheeler, gen: filius._ Sloane MS. 1458,
_Brit. Mus., p. 14._ [Noticed by Edward J. L.
_Scott, Athenæum, 5 March, 1898, p. 32, col. 2._]

\(^1\) "from the spit"—referring probably to the food, the verses being read, perhaps, before a dinner. M.
‘CHORUS POETARUM,’ 1674.

A Satyr against Poetry.

In a Letter to the Lord D...

* * * * *

In vain we bid dejected S—t le hit
The Tragic Flights of Tow’ring Shakespeare’s Wit:
He needs must miss the Mark, who’s kept so low,
He has not Strength enough to draw the Bow.

[p. 123]

* * * * *

Were Shakespeare’s self alive again, he’d ne’er
degenerate to a Poet from a Player.
For now no Sidneys will three Hundred give,
That needy Spencer and his Fame may live;
None of our poor Nobility can send
to his Kings-Bench, or to his Bedlam Friend.

[pp 124-5]

Chorus Poetarum: / or, Poems on Several Occasions. / By the

Duke of Buckingham, Sir Geo. Etheridge,
the late Lord Rochester, Andrew Marvel, Esq;
Sir John Denham The famous Spencer,
Madam Behn.

And several other Eminent Poets of this Age / Never before
Printed. / London . . . MDCLXIXIV[50] [By Charles
Gildon.]

From Malone’s autograph copy in the British Museum. The name of
the author of the above poem is not stated. The so-called Spenser poem
is given at p. 172:
Phillis is both blithe and young;
Of Phillis is my Silver Song:
I love thilk Lass, and in my Heart
She breeds full many a baleful Smart, &c.

The poem concludes, p. 173.

Ah! Phillis, if you'd quench my Fire,
Burn your self with as fierce Desire.

To the heading "By Spencer," Malone has written: "Not a line of it
by him." To the concluding lines he has written a foot-note. "Neither
Spencer nor any of his contemporaries ever wrote Ah! but always Ay." M.
ANON, 1674.

On the World.

The World's a City.
 furnisht with spacious streets,
And Death's the market place,
whereat all creatures meet.

Loves / Garland : / or, / Posies for Rings, Handkerchiers, &c Gloves : And such pretty Toijens that Lovers send ther Lovers. / London, Printed by Andrew Clark, and are / to be sold by Tho. Passenger at the Three / Bibles upon London-Bridge, 1674 / sign. B 3 back, the last page but one.

This is a variation of two lines in Act I. sc. v. of "The / Two / Noble / Kinsmen : / Presented at the Blackfriars / by the Kings Maiesties servants, / with great applause : / Written by the memomarble Worthies / of their time ; / { Mr. John Fletcher, and } Gent. / Printed at London by Tho. / Cotes, for / Mr. William Shakspeare / John Waterson : / and are to be sold at the signe of the Crowne / in Pauls Church-yard. 1634. /" sign. D. p. 17:—

3 Qu[ene.] This world's a City full of straying Streetes,
And Death's the market place, where each one meetes

(Part II, p. 22, l. 15—16, ed. Littledale, N. Sh. Soc. 1876.
Mr L. unluckily turns the capitals into 'lower case."

Spalding assignd this scene to Shakspere. Hickson doubted about it. Littledale inclines to make it Fletcher's. The scene is only 16 lines, and surely Shakspere never wrote the 9 lines of Dirge in it. But as his name is on the title of the 2 N. K, the Posy must be here, till it has been shown to be an old saw before Shakspere's time.

The quotation, and the title of the book suit well Jaques's sneer at Orlando: "You are ful of pretie answers : have you not bin acquainted with goldsmiths wiues, & cond them out of rings." (Fol. p. 196, col. 2)

F. J. F.
JOHN DRYDEN, 1674.

With joy we bring what our dead Authors writ,
And beg from you the value of their Wit;
That Shakespear's, Fletcher's, and great Johnson's claim,
May be Renew'd from those who gave them fame.

Prologue, to the University of Oxford, 1674. Spoken by Mr. Hart. Written by Mr. Dryden. Miscellany Poems: By the most eminent hands. 1684. Part I, p. 265. C. M. I.
SAMUEL SPEED, 1674.

Hunger hath hundreds brought
To Dine with him, and all not worth a Groat.

The Guefts being met, and all prepar'd to eat,
What next should come, but what they want, their meat?

Each shrugs his shoulder, walks from place to place,
Nor could they scarce forbear to blame his Grace:

Their food was thin; however none knew how
To shew their ill resentments, but as men
Well-pacifi'd, agreed to come agen,
But ere that happy day was fully grown,
A dreadful Fire consumes the Kitchin down:

On which the Duke, to shun a scorching doom,
Perambulated to Ben Johnson's Tomb,
Where Shakespeare, Spencer, Camden, and the rest,
Once rising Suns, are now set in the West;
But still their luftres do to brightly shine,
That they invite our Worthy there to Dine.

There our ingenious Train have thought it fit
To change their Dyet, and to Dine in Wit.

Next day his Grace, and all his Guefts so trim,
Do Shakespeare find, and then they feast on him.

Fragmenta Circenis; or The Kings-Bench Scuffle, &c.
1674. [4to.] The Legend of Duke Humphrey.
Sign. F 1, back, F 3, F 3, back, F 4, F 4, back.
C. M. I.
THOMAS DUFFETT, 1674.

"An Epilogue spoken by Witches, / after the mode of
Macbeth" [half-title, p. 25. The full title, p. 27, is]

"Epilogue. / Being a new Fancy after the old, / and most
surprising way / of / M A C B E T H, / Perform'd with new
and costly / Machines, / Which were invented and managed / by
the most ingenious Operator / Mr. Henry VVright. P. G. Q./
London, Printed in the Year 1674./"

[After 'the Actors Names' (6), p. 28, comes, on p. 29]

"An / Epilogue / Spoken by / Hecate and the three Witches,/ According / To the Famous Mode of / M A C B E T H./"

[In the text of the Epilogue, some of Shakspere's words are
us'd with slight change, and burlesqued. Hecate's 2nd and 3rd
lines are]

"What have you been at Hot-Cockles I see,

Beldames! how dare you traffick thus, and not call me?

'Tis I must bear the brunt."

[from Macbeth, III. v. 2—8, "beldames... How did you dare
To trade and traffic with Macbeth... And I... was never
call'd to bear my part... ."

On the next page, the 2nd Witch, after Shakspere's first in
Macbeth, I. iii, says]
THOMAS DUFFETT, 1674.

"I pick't Shop-keeper up, and went to th' Sun.
He Hounc't ... and Hounc't ... and Hounc't;
And when b' had done,
Pay me, quoth I,

Be damn'd you VVhore! did fierce Mechanick cry, . . .

_Hec._ His shop is in Fleetstreet—

2. **Witch.** In Hackney Coach, I'le thither sail,
   Like wanton VVife with sweeping Tail;
   I'le do! I'le do! and I'le do!"

(p. 34) 1 Witch. *Fih! Fah! Fum!*

*By the itching of my Bum,*

*Some wicked Luck shou'd that way come.*

(\{ \{pointing to the \} \} \{ Audience.\}"

[At the end, p. 41, is]

"An

Epilogue.

"T

His Farce——

Not like your Country Girl made proud at Court,
Because she there first learn'd the naughty sport,
She'd now take place of all, and's grown so haughty,
Those that debauch't her, dare not say she's faulty,
Asham'd to own she jilted them with low dres's,
As strolling Punk did once in Somers progres's:
No, this like Sutler's Doxie, came from *Black-heath,*
Long'd but to be as fine as Witch in *Mackbeth.*"

Lock's music to *Macbeth* was written before 1672, as it was playd in that year. I cannot find any print of it then. See note to Lock, 1675, below.

—F. J. F.
THOMAS DUFFETT, 1675.1

[As pearls before swine, so were Shakspere's plays in the eyes of the hog Duffett. Not content with degrading Macbeth, he went on to turn The Tempest—tho its Davenant-adaptation—into a bawdy burlesque.]

"The / Mock-Tempest: / or the / Enchanted Castle. / acted at the / Theatre Royal. / Written by T. Duffett. / Hic totus volo rideat libellus. Mart. / London. / Printed for William Cademan at the Popes-Head in the lower / Walk of the New Exchange in the Strand. 1675./"

[The Prologue in its "You see our Study is to please you all:" evidently aims at Prospero's Epilogue, "my project . . was to please." The "Perfons Represented" are]

1 "Thomas Duffett. He was, before he became a Poet, a Milliner in the New Exchange: he has writ four Plays, two of them in a Burlesque Stile. . .

The Mock Tempest, or, The Enchanted Castle, a Farce, 4to. 1675. Acted at the Theatre Royal by his Majesty's Servants. Writ on purpose to draw Company from the other Theatre, where was great resort about that time, to see that reviv'd Comedy, call'd, The Tempest, then much in vogue." (1699) Gildon's Langbaine, p. 48. See Downes, below, p. 438.

Langbaine, 1691, p. 177-8. Mock Tempest, or The Enchanted Castle, a Farce acted at the Theatre-Royal, printed in quarto, Lond. 1675. The Design of this Play was to draw the Town from the Duke's Theatre, who for a considerable time had frequented that admirable reviv'd comedy call'd The Tempest. What success it had may be learnt from the following lines,

The dull Burlesque appeared with Impudence,
And pleased by Novelty for want of Sense. 1* 85

Boylean's Art of Poetry, p. 5 [see p. 212, below].

A Burlesque piece of Ribaldry designed to ridicule Dryden's 'Tempest.' MS. note by Oldys in C. 28 g. 1.
"Prospero—a Duke, Head-keeper of the Enchanted Castle.
Alonzo—a Duke, his mortal Enemy.
Quaker—Son of Alonzo.
Gonzalo—a subject of Alonzo.
Antonio—his Friend.
Hypolito—Infant Duke of Mantua, Innocent and ignorant.
Hectorio—a Pimp.
Miranda—\_\_\_\_\_\_\_\_\_\_\_ the harmless daughters of Prospero.
Dorinda—\_\_\_\_\_\_\_\_\_\_\_ a Baud.
Stephania—\_\_\_\_\_\_\_\_\_\_\_ Wenches.
Beantosser
Moustrappa
Drinkallup
Ariel—\_\_\_\_\_\_\_\_\_\_\_ a spirit waiting on Prospero.

A Plenipotentiary.

Wenches, Bridewell - Keepers, Spirits, Devils, Masquers, and Prisners.

The Scene in London.'

[The first scene opens with "a great noyse" of men breaking into a brothel, and with occasional use of Shakspere's words, "What care these Roarers for the worshipful Pin-makers?" (p. 2) &c. Scene ii. burlesques Shakspere's:]

(p. 10) "Pros. . . Thy Father, Miranda, was 50 years ago a man of great power, Duke of my Lord Mayors Dogg-kennel. . . Thy Mother was all mettle. . . canst thou remember when thou wert Born, sure thou canst not, for then thou wert but three days old.

Mir. I' fads, I do remember it Father, as well as 'twere but yesterday.

Pros. Then scratch thy tenacious Poll, and tell me what thou findest backward in the misty black and bottomless Pit of time.

Mir. Pray Father had I not Four, or Five Women waiting upon top of me, at my Mother's groaning, pray?
Pros. Thou hast, and more, Miranda, for then I had a Tub of humming stuff would make a Cat speak.

Mir. O Gemine! Father how came we hither?

Pros. While I, despising mean, and worldly bus'ness, as misbecoming my grave Place, Quality, did for the bett'ring of my mind, apply myself, to the secret and landable study of Ninepins, Shovel-board and Pigeon-holes—do'st thou give ear Infant?

(p. 11) Mir. I do, most Prudent Sir. . . . .

[In Act II. sc. ii. Devils, and then Fraud and Rapine, frighten Alonzo and Gonzalo. On p. 18 "Enter Murther," (from Macbeth).—]

"A man drest all in Red, with two Bloody Daggers in his hands, and his Face and Hands stain'd with blood.

Sings.

Murther. Wake Duncan¹ would thou couldst.

Disguis'd with blood, I lead them on,

'ntil to Murther they arrive." (p. 18.)

[In Act III, sc. ii, Ariel's songs are parodied, and Act IV, sc. i. (p. 31) opens with]

"Pros. 

Ow does the charm'd impostume of my Plot 

Swell to a head, and begin to suppurate,

If I can make Mantua's Infant Duke,

Switchel my young giglet Dorinda." (p. 31.)

[In Act V, Sc. ii. Shakspeare's beautiful "Advance the fringed curtains of thine eyes," &c., appears thus (p. 41).—]

¹ In his Epilogue to the Armenian Queen, Duffett alludes to these Devils:

"When Tempests and Enchantments fly the Town, 

When Pros'ro's Devils dare not stand your frown; 

They to the Country strole with painted ware, 

Where mighty sums of precious time they share;"

New / Poems, / Songs, / Prologues and Epilogues. Never before printed. / Written by / Thomas Duffett, / And Set by / The most Eminent Musicians about / the Town. / Qui fugit Molam fugit Farinam / London : / Printed for Nicholas Woofte at the End of / Breadstreet, next to the Red Lion in / Cheapside. 1676, / p. 86.
"Pros. A Dvance the frizled frouzes of thine Eyes, and glout on yon fair thing.

Mir. O dear sweet Father, is that a ho ho ho a Horse-man, Hufband?

Pros. It is my Girle, and a yerker too; . . .

Mir. 'Tis a moft crumptious thing; i' vads if you'll let me have it, I'll make no more dirt Pies, nor eat the Chalk you score with." . . . (p. 44) [and so on, the vulgar beast* !—F. J. F.]

The dull Burlesque appear'd with impudence,
And pleased by Novelty in Spite of Sence,
All, except trivial points, grew out of date;
Parnassus spoke the Cant of Bellinsgate;
Boundless and Mad, disorder'd Rhyme was seen:
Disquis'd Apollo changed to Harlequin.
This Plague, which first in Country Towns began,
Cities and Kingdoms quickly over-ran;
The dullest Scriblers some Admirers found,
And the Mock Tempest was a while renown'd:
But this low stuff the Town at last despis'd,
And scorn'd the Folly that they once had pris'd;
Distinguish'd Dull, from Natural and Plain,
And left the Villages to Fleckno's Reign.


* He was a Mulliner in the New Exchange before he set up for a Poet (MS. note by Oldys in C. 28-9, 1). He has written three Plays: "Two of which were purposely design'd in a Burlesque Stile: but are intermixed with so much Scurrility, that instead of Diverting, they offend the modest Mind. And I have heard that when one of his Plays, vis. The Mock Tempest, was acted in Dublin, Several Ladies, and Persons of the best Quality left the House: such Ribaldry pleasing none but the Rabble" (Langbaine, Ibid.).

† Republished as The Art of Poetry, Written in French by The Sieur de Boileau. / In Four Canto's. / Made English, / By Sir William Soames. / Since Revis'd by John Dryden, Esq. / London: / Printed and Sold by H. Hills, in Black-fryars near / the Water-side. 1710, / (Price three Pence) / in which edition this passage occurs (p. 5-6) word for word except that line 91 has "at least" instead of "at last."
CHARLES COTTON, 1675.

Merc[ury]. What art thou marry'd?
Pan.                     No not yet,
I hitherto have had more Wit.
Merc. I wonder at it not, in truth;
For who'd have such a sweet fac'd youth?

Burlesque upon Burlesque: or, the Scoffer Scoff'd. Being some of Lucian's Dialogues Newly put into English Fustian. For the Consolatation of those who had rather Laugh and be Merry, than be Merry and Wise. London, Printed for Henry Brome at the Sign of the Gun at the West-end of St. Paul's Church-yard, 1675, p. 178.

---

This may be from Dr. Mio of Ephesus's "I see by you I am a sweet-faced youth" (Errors, V. 418), and Quince's "Pyramus is a sweet-faced man" (Mids. N. Dream, I ii. 88). F. J. F.

I doubt this being a good allusion. "Sweet-faced youth" can hardly be the property of one author. The phrase occurs in Marlowe's Jew of Malta, IV. iv:

Bellamira: Is't not a sweet-faced youth, Pilia?
Ithamore. Again 'sweet youth';——

M.}
W. WYCHERLEY, 1675.

Next you Fallstaffs of fifty, who be set
Your Buckram Maidenheads, which your friends get;
And whilst to them, you of Achievements boast,
They share the booty, and laugh at your cozi.

Epilogue spoken by Mr. Hart, to 'The Country-Wife, a Comedy, Acted at the Theatre Royal.' Written by Mr. Wycherley. . . . London, Printed for Thomas Dring, at the Harrow, at the Corner of Chancery-Lane in Fleet-street. 1675.'s 4o.

[B N. and F. J. F.]
Players turn Puppets now at your desire,
In their Mouth's Nonfence, in their Tails a Wire,
They fly through Clouds of Clouts, and Showers of Fire.
A kind of loosing Loadum is their Game,
Where the worst Writer has the greatest Fame.
To get vile Plays like theirs, shall be our care;
But of such awkward Actors we despair.
False taught at first ————
Like Bowls ill hyaff'd, still the more they run,
They're further off, then when they first begun.
In Comedy their unweigh'd Action mark,
There's one is such a dear familiar spark,
He yawns, as if he were but half awake;
And sribbling for free speaking, does mistake.
False accent and neglectful Action too
They have both so nigh good, yet neither true,
That both together, like an Ape's mock face
By near resembling Man, do Man disgrace.
Through pac'd ill Actors, may perhaps be cur'd,
Half Players like half Wits, can't be endur'd.
Yet these are they, who durst expose the Age
Of the great Wonder of our English Stage.
Whom Nature seem'd to form for your delight,
And bid him speak, as she bid Shakespeare write.
Those Blades indeed are Cripples in their Art
Mimmick his Foot, but not his speaking part.
Let them the Traytor or Volpone try,
Could they ———
Rage like Cethegus, or like Cassius die,
They ne'er had sent to Paris for such Fancies,
As Monster's heads, and Merry Andrew's Dances.¹

Love in the Dark, or The Man of Bus'ness. A Comedy;
Acted at the Theatre Royal / By His Majesties Servants,
Written By / Sir Francis Fane, Junior; Knight of the Bath.
Naturam expellas furca, licet, usque recurret. Hor.
In the Savoy. Printed by T. N. for Henry Herringman, and are to
be sold / at the Anchor in the Lower Walk of / the New
Exchange. 1675 / 4°. Epilogue, as it was spoken by Mr.
Haines, p. 95-6.

F. J. F.

Cp Mrs Mary Pix's Prologue to her Double Distress, 1701:—
Nor Wit nor Nature now can please alone,
When French Jack-pudding so delight the Town:
Instruction on the Stage is thrown away,
And Jegg does more then charming Dryden say:
Our ancestors without Ragou's or Dance,
Fed on plain Beef, and bravely conquer'd France:
And Ben and Shakespeare lasting Laurels made
With Wit alone, and scorn'd their wretched Aid:

Nicholas Rowe has a like complaint in the Epilogue to his Ambitious
Stepmother, 1701:—
Show but a mimick Ape, or French Buffoon,
You to the other House in shoals are gone,
And leave us here to Tune our Crowds alone.
Must Shakespeare, Fletcher, and laborious Ben,
Be left for Scaramouch and Harlequin?
Allow you are unconstant, yet 'tis strange,
For sense is still the same, and ne'er can change;

[Fane's lines, above, are printed also in Poems etc. on Several
Occasions, With Valentinian A Tragedy, Written by the Rt. Hon. John,
Late Earl of Rochester, 1696, pp. 128-9. A side-note to the line 'Of the
great Wonder of our English Stage,' there printed, reads: 'Major Mohun.'
M.]
MATTHEW LOCK, 1675.

The \textit{English Opera}; or, \textit{The Vocal Musick} in \textit{Pysche},
With the \textit{Instrumental} \textit{Therein Intermix'd.} To which is
Adjoined \textit{The Instrumental Musick} in the \textit{Tempest.} By
Matthew Lock, Composer in Ordinary to His Majesty, and
Organist to the Queen. \textit{Licensed 1675. Roger L'Estrange,}
London, Printed by T. Ratcliffe, and N. Thompson for the
Author, and are to be Sold by John Carr at his Shop at the
Middle Temple Gate in Fleet-Street. MDCLXXV./

(A 4.) \textit{The Instrumental Musick} before and between the \textit{Acts},
and the \textit{Entries in the Acts} of \textit{Pysche} are omitted by the consent of
their Author, Seignior Gio. Bapfiita Draght. \textit{The Tunes of the}
Entries and Dances in the \textit{Tempest (the Dancers being chang'd)}
are omitted for the same reason.

[p. 62.] \textit{The Instrumental Musick used in the Tempest.}

Musick, p. 65. tink. The end of the Second Musick, p. 67.]

[p. 68.] \textit{Curtain Tune in the Tempest.}

[The First Act Tune, p. 71. The Second Act Tune. The Third Act
Tune, p. 72. The Fourth Act Tune, p. 73. The Conclusion, p. 71.]

Lock's Music to \textit{Macbeth} was not publisht till 1770 by Dr. Boyce, tho the
play was acted with the Music in 1672. See the articles on \textit{Lock} by Mr.
W. H. Husk and on \textit{Macbeth Music} by Mr. Wm. Chappell \textsuperscript{1} in Grove's \textit{Dict.}
of \textit{M. II. 157, 183.}—F. J. F.

\textsuperscript{1} Music for witches was not well suited for private use, and the \textit{Macbeth}
music remained in manuscript until after his death in [Aug] 1677 (art.
\textit{Macbeth Music}, p. 183).
R. BENTLEY, 1675.
The Bookseller to the Reader.

His Play was left in Mr. Dryden's hands many years since: The Author of it was unknown to him, and return'd not to claim it; 'Tis therefore to be presum'd that he is dead. After Twelve years expectation, Mr. Dryden gave it to the Players, having upon perusal of it, found that it deserv'd a better Fate than to be buried in obscurity: I have heard him say, that finding a Scene wanting, he supply'd it; and many have affirm'd, that the fable of it is proper to the Subject, which is that the French call Caffe Comedy. The turns of it are natural, and the resemblance of one man to another, has not only been the foundation of this, but of many other Plays. Plautus his Amphitrian, was the Original of all, and Shakespeare and Moliere have copied him with success. Nevertheless, if this Play in itself should be a trifle, which you have no reason to suspect, because that incomparable Person would not from his Ingenious labours lose so much time as to write a whole Scene in it, which in it self sufficiently makes you amends, for Poetry being like Painting, where, if a great Master have but touch'd upon an ordinary Piece, he makes it of Value to all understanding Men; as I doubt not but this will be by his Additions: As it is, I am resolv'd to detain you no longer from it, but subscribe my self.

Your very Humble Servant,

R. BENTLEY.

The Mistaken Husband. A Comedie, as it is Acted by His Majesties Servants at the Theatre-Royall. By a Person of Quality.—Hanc placuit semel.—[Hor.] London, Printed for J. Magnes and R. Bentley in Russel-street in Coven-Garden near the Piazza's, Anno Domini, MDCLXXV.

Quoted by Mr. Algernon C. Swinburne in "A Relic of Dryden" in the Gentleman's Magazine, Oct. 1880, p. 417.—F. J. F.

1 Obscurity, orig.—F. 2 Act IV. sc. v.—A. C. P.
3 Of the play, that is, in general; not by any means of the additional scene.—A. C. P. 4 So.—F.
ANON., about 1675.

My Nedde (quoth she) since I have thee here,
I will be a Port for to please my Dear: [read Park.]
And in the soft Circuit of my Pale
feed either upon the high Hill or Dale;
Graze on my soft Lypis, if those Hills be dry
stray [lower] down where Fountains lye:

Ballad of The New Married Couple; Or, A Friendly
Debate between the Country Farmer and his Buxome
Wife. Roxburghe Ballads, vol. iv. p. 17. (Ballad Society,
1881) Douce Collection, ii 165, verso.

These lines, all but the first, are l 230-4 of Venus and Adonis, slightly
altered for the sake of the metre and rhyme. Hence the change of the
evident misprint 'Port' into 'Park,' and the insertion of [lower] in the
last line, instead of the previous insertion [further]. 'Dear' also should be
'Deer,' with the double meaning.
The words 'circuit' and 'Pale' (l. 3) show that 'Port' must have been
'Park,' and 'Dear' 'Deer.'—B. N.
RICHARD HEAD, 1675.

[1] Inculcate frequently the Proverb, and comment upon it, That one pair of legs is worth two pair of hands; That to fly is better than to die, commending Falstaff in the Play, deriding Sir Henry Blunt that was slain; there lies grinning Honour, &c. In short, let safety and security be above all things applauded. p. 75.

[2] Would it not be ridiculous • • to talk of nothing for an hour together to a Quaker, but what rare sport there was the other day at the Bear-Garden, or, to tell him what excellent Scenes there are in Macbeth, and the late rectified inimitable Tempest? p. 147.

Proteus Redivivus: or the Art of Wheeling, or Insimulation, obtain’d by General Conversation, and Extracted from the several Humours, Inclinations, and Passions of both Sexes, reflecting their several Ages, and suit­ing each Profession or Occupation Collected and Methodized by the Author of the First Part of the English Rogue . . . London, Printed by W. D. and are to be sold at the Sign of the Ship in St. Mary Axe, and by most Booksellers, 1675.

The version of the Tempest was Dryden’s and Davenant’s; the Macbeth was probably that now called Davenant’s, though I incline to think wrongly.

B. N.
EDWARD PHILLIPS, 1675.

Wit, Ingenuity, and Learning in Verse, even Elegancy it self, though that comes neerest, are one thing, true Native Poetry is another; in which there is a certain Air and Spirit, which perhaps the most Learned and judicious in other Arts do not perfectly apprehend, much less is it attainable by any Study or Industry; nay though all the Laws of Heroic Poem, all the Laws of Tragedy were exactly observed, yet still this tour entrejeant,¹ this Poetic Energie, if I may so call it, would be required to give life to all the rest, which shines through the roughest most unpolish't and antiquated Language, and may happily be wanting, in the most polite and reformed: let us observe Spencer, with all his Rustic, obsolete words, with all his rough-hewn clowterly Verses; yet take him throughout, and we shall find in him a gracefull and Poetic Majesty: in like manner Shakespear, in spight of all his unfiled expessions, his rambling and indigested Fancys, the laughter of the Critical, yet must be confess't a Poet above many that go beyond him in Literature some degrees. All this while it would be very unreasonable that those who have but attempted well, much more those who have been learned, judicious or Ingenuous in Verse should be forgotten and left out of the circuit of Poets, in the larger acceptation. (Preface, leaf 14.)

Benjamin Johnson, the most learned, judicious and correct, generally so accounted, of our English Comedians, and the more to be admired for being so, for that neither the height of natural

¹ [Entrejeant = entregent, courtesy, civility, interchange; tour entrejeant is bad French, but Phillips seems to mean the force of spirit. L. T. S.]
parts, for he was no Shakespeare, nor the cost of Extraordinary Education; for he is reported but a Bricklayers Son, but his own proper Industry and Addiction to Books advance him to this perfection: (The Modern Poets, p. 19.)

Christopher Marlow, a kind of a second Shakespeare (whose contemporary he was) not only because like him he rose from an Actor to be a maker of Plays, though inferior both in Fame and Merit; but also because in his begun Poem of Hero and Leander, he seems to have a resemblance of that clean and unsophisticated Wit, which is natural to that incomparable Poet; (p. 24.)

John Fletcher, one of the happy Triumvirat (the other two being Johnson and Shakespeare) of the Chief Dramatic Poets of our Nation, in the last foregoing Age, among whom there might be said to be a symmetry of perfection, while each excelled in his peculiar way: Ben. Johnson in his elaborate pains and knowledge of Authors, Shakespeare in his pure vein of wit, and natural Poetic height; Fletcher in a courtly Elegance, and gentile familiarity of style, and withal a wit and invention so overflowing, that the luxuriant branches thereof were frequently thought convenient to be lopt off by his almost inseparable Companion Francis Beaumont. (p. 108.)

William Shakespeare, the Glory of the English Stage; whose nativity at Stratford upon Avon, is the highest honour that Town can boast of: from an Actor of Tragedies and Comedies, he became a Maker; and such a Maker, that though some others may perhaps pretend to a more exact Decorum and oeconomic, especially in Tragedy, never any express't a more lofty and Tragic height; never any represented nature more purely to the life, and where the polishments of Art are most wanting, as probably his Learning was not extraordinary, he pleaseth with a certain
wild and native Elegance; and in all his Writings hath an 
unvulgar style, as well in his Venus and Adonis, his Rape of 
Lucrece and other various Poems, as in his Dramatics. (p. 194.)

Theatrum Poetarum. 1675. [12mo,] Preface.
The Modern Poets.

We have here Shakesphear, twice. It is not a misprint, but a recognised 
form of spelling our great bard's name. We find it in some editions of 
Camden's Remaines Concerning Britaine: e.g., the Ed. of 1614, which has 
Shakespeare. (See vol. i. p. 27.) Again, in the deed under which Shake-
speare purchased, for £440, the unexpired term in a moiety of the tithes 
of Stratford, Old Stratford, Bishopton, and Welcombe, we find the name 
spelt eleven times with the 'ph' and only once without. C. M. L.
JOHN PRYCE, about 1676.


Ben Johnson traveling from London to Oxford upon a Valentine's day, meets an Highwayman.

*Ben Johnson.* Flee hence or by thy Coat of fleele
I'lle make thy heart my brasen bullet feele . . .

*Robber.* Art thou great Ben or ye revived ghost
Of famous Shakespeare or some drunken host
That being tipsy with thy muddy beer
Dost think thy rhyme shall dawnt my soule with seare. . .

F. J. F.
When our Players were come together in a chamber, most of the vagrant Town-Butterflies flock'd into their presence, amongst which some were unsatisfied at their cold reception. They all began to discourse of Plaies, Poetry and renowned Authors of Romances: Never was more noise made in any Chamber, unless at a Quarrel. And above all the rest the Poet, with a ring of admirers about him of the chiefest Wits of the Town, was tearing his Throat with telling them he had seen Shakespeare, B. Johnson, Fletcher, Corneille; had drunk many a Quart with Saint Amant, Davenant, Shirley, and Beys; and lost good Friends by the death of Rotrou, Denham and Cowley.

In the French original no mention is made of Shakspeare and the English authors, and the corresponding passage reads as follows:

Quand nos Comediens arriuerent, la chambre des Comedienes estoit defia pleine des plus eschauffez godelureaux de la ville, dont quelques-vns estoient defia refroidis, du maigre accueil qu'on leur auroit fait. Ils parloient tous ensemble de la Comedie, des bons vers, des Auteurs, & des Romans: jamais on n'entendit plus de bruit en vne chambre, à moins que de s'y...
quereller. Le Poète sur tous les autres, enuironné de deux ou trois qui deuoient estre les beaux esprits de la ville, se tuoit de leur dire qu’il auoit veu Corneille, qu’il auoit fait la débauche avecque saînt Amant & Beys, & qu’il auoit perdu vn bon amy en feu Rotron.

[By Scarron.]

The British Museum copy of the French is annotated on its fly-leaf by one of its former owners, "Scaron: Son Roman Comique est presque le seul de ses ouvrages que les gens de goût aiment encore. C’est ce que Boileau avait prédit. Voltaire." The cover of the English translation is signed ‘Tho. Martin,’ and a note is added: "The Autograph of ‘honest Tom Martin’ of Palgrave in Suffolk, a Collector of whom Herbert has spoken with veneration.—W. U."

We are indebted to Dr. Brotanek for this reference. M.
JOHN DRYDEN, 1676.

Our Author by experience finds it true,
'Tis much more hard to please himself than you:

* * * * * * *

But 'spite of all his pride a secret shame,
Invades his breast at Shakespeare's sacred name:
Aw'd when he hears his God-like Romans rage,
He, in a just despair, would quit the Stage.

Prologue to Aureng-zeb, a tragedy, by
John Dryden. 1676. C. M. I.
WILLIAM CAVENDISH, DUKE OF NEWCASTLE, 1676.

A great Noyse within, then one enters presently, and says this.
Oh Gentlemen, there is such a Civill Warr amongst vs within,
the horriblest mistake that ever was, in the World. Wee have
spoken a wrong Prologue, never such a Stage Error, not in all
the raigne of Shakspeare, Jonson, or of Fletcher.

The Prologue. The humorous Lovers | A Comedy | Humores
Mores, Res, judicat hicce Ibelius, | Omnis in hoc uno
Scenographia patet | W. B. | [By the Duke of Newcastle,]

The play was printed in 1677, and was licensed on Nov. 27, 1676. The
prologue and epilogue are not in the printed copy. M.
WILLIAM CAVENDISH, DUKE OF NEWCASTLE, 1676-7.

Codf[h]ead]. Good Sir, try some English Poets, as Shakespeare.

Docr[or]. You had as good give him preserv'd Apricocks, he has too much Wit for him, and then Fletcher and Beaumont have so much of the Spanish Perfume of Romances and Novels....

The last Remedy, like Pigeons to the soles of the feet, must be to apply my dear Friend Mr. Johnson's Works, but they must be apply'd to his head.

Codf[h]. Oh, have a care, Doctor, he hates Ben. Johnson, he has an Antipathy to him.

Cramb[o]. Oh, I hate Johnson, oh oh, dull dull, oh oh no Wit | Docr. 'Tis you are dull.... dull! he was the Honour of his Nation, and the Poet of Poets....


[F. J. F.]

1 'Licensed Nov. 27. 1676.' MS. note on title-page.
'POOR ROBIN'S VISIONS,' 1677.

... His ignorance arising from his blindness, is the only cause of this Comedie of Errors;

Poor Robin's Visions: wherein is Described, The present Humours of the Times; the Vices and Fashionable Fopperies thereof; etc. . . . London, Printed for, and sold by Arthur Boldero. Stationer at the Mitre in Mitre-Court near the Inner Temple in Fleet-street, 1677. p. 61. [M.]
PRINCE RUPERT. Library Catalogue, 1677.

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The Catalogue was probably made by a foreigner. M.
OCTAVIAN PULLEYN, 1677.

I believe Puckle and ye other witches in Mackbeth haue had a meeting here in thunder lightning and Raine.

Letter from Octavian Pulleyn, dated 'Siena' 30 June 1677, to Sir Thos. Isham. Among the Isham Correspondence. See p. 77, above.

WALTER RYE.
SIR CARR SCROPE, 1677-8.

When Shakespeare, Johnson, Fletcher, rul'd the Stage,  
They took so bold a Freedom with the Age,  
That there was scarce a Knave, or Fool, in Town  
Of any Note, but had his Picture shown.

In Defense of Satyr. (Quoted by the Earl of Rochester  
in An Allusion to the Tenth Satyr of the First Book of Horace. See note below.)  
Poems on several occasions [By John Wilmot, Earl of Rochester], 1685, p. 39.

This baronet was author of some poetical things, principally translations  
from Ovid (e.g., the Epistle of Sappho to Phaon), some of which are printed in Miscellany Poems, 1684 (see Wood's Fasti Oxonienses, Part II, p. 294).  
The passage we have given corresponds to the first five lines of Horace's Satire iv of Book I, from which we infer that the Defense of Satyr is imitated from that satire. We do not know whether Sir Carr Scrope's entire poem is extant. In the Earl of Rochester's Works (Tonson), 1714, p. 87, will be found his Allusion, &c.; and Scrope's verses mentioning Shakespeare are quoted at p. 96 (as well as in Rochester's Poems on several Occasions, 1685, p. 39). Rochester's reply at p. 100 ends with these personalities:

"Half-witty and half-mad, and scarce half-brave,  
Half honest (which is very much a Knave)  
Made up of all these Halfs, thou can't not pass  
For anything entirely but an Ass."

Scrope died in 1680. C. M. L.
That Italian Shakesphear, Ovid.

*Janua Divorum, by R. Whitcombe, 1678, sig. A 7.*

[Reprinted from Mr. G. Thorn Drury's note in *Notes and Queries*, 9th Series, x, p. 465. M.]

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BUTLER, SAMUEL (author of *Hudibras*), a. 1680.

Men of the quickeft apprehensions, and apteft Geniues to anything they undertake, do not always prove the greatest Masters in it. For there is more Patience and Flegme required in those that atteaine to any Degree of Perfection, than is commonly found in the Temper of active, and ready wits, that soone tire and will not hold out; as the swiftest Race-horse will not performe a longe Jorney so well as a sturdy dull Jade. Hence it is that Virgil who wanted much of that Natural easiness of wit that Ovid had, did notwithstanding with hard Labour and long Study in the end, arrive at a higher perfection then the other with all his Dexterity of wit, but lesf Industry could atteaine to: The fame we may obferve of Johnson, and Shakespere. *For he that is able to thinke long and study well,* will be sure to finde out better things then another man can hit upon suddenly, though of more quick and ready Parts, *which is commonly but chance,* and the other Art and Judgment.

*Characters and Passages from Note-Book. Edited by A. R. Waller, M.A. Cambridge: at the University Press, 1908, p. 398-9.—F. J. F.*
JOHN OLDHAM, 1678.

Words new and foreign may be best brought in,  
If borrow'd from a Language near akin:  
Why should the peevish Criticks now forbid  
To Lee and Dryden, what was not deny'd  
To Shakespear, Ben, and Fletcher, heretofore,  
For which they Praife, and commendation bore.

"Upon the Works of Ben Johnson. Written in 1678.  
Ode," in 'Poems, / and / Translations, / By / John  
Oldham.| London: / Printed for Josc: Hindmarsh,  
Bookseller to his Royal / Highness, at the Black Bull  
in Cornhill, 1683.' pp. 69 to 89.¹

The triumvirate of the fifth line are also mentioned by others as seemingly  
the three poets of the preceding age. But it is right to remark that else-  
where Oldham praises Ben supremely, especially in a very long Ode to him,  
addressing him as "Great Thou! whom 'tis a Crime almost to dare to  
praise," and—

Hail mighty Founder of our Stage! (p. 69)  
and—

Never till thee the Theater possessest  
A Prince with equal Pow'r, and Greatness blest. (p. 71)

¹ The Ode is also printed in "Poems / and / Translations / By / John  
Oldham.| London: / Printed for Joseph Hindmarsh, at the Golden Ball, /  
in Cornhill. MDCLXXXIV.|" 8vo, p. 6. Horace his Art of Poetry  
Imitated in English; and in "Some New / Pieces / Never before Publish'd, /  
By the Author of the / Satyrs upon the Jesuits, * * * * London:  
Printed by M. C. for Josc. Hindmarsh, Bookseller to his Royal Highness, at  
the Black Bull in Cornhill, 1684, 8°. p 6;"—a different and probably  
earlier edition of the Poems & Transl. of 1684,—and in 'The Works  
of Mr. John Oldham, together with his Remains,' 8vo. 1698, p. 6.
JOHN WILMOT, EARL OF ROCHESTER, 1678.

A jeaft in scorn points out, and hits the thing
More home, than the Moroefl Satyrs fling.
Shake-Spear and Johnson did herein excell,
And might in this be imitated well.

*     *     *     *     *
But does not Dryden find ev’n Johnson dull?
Fletcher and Beaumont uncorrect and full,
Of lewd Lines, as he calls ’em?  Shake-Spear’s stile
Stiff and affected; to his own the while,
Allowing all the juftness, that his Pride
So arrogantly had to these deny’d?
And may not I have leave impartially,
To search and cenfure Dryden’s Works, and try,
If those gross faults his choice Pen does commit
Proceed from want of Judgment, or of Wit?
Or if his lumpish fancy does refuse
Spirit and Grace to his loose flattern Muse?
Five hundred Verses every Morning writ,
Prove him no more a Poet, than a Wit.

An Allusion to the Tenth Satyr of the First Book
of Horace, [in] Poems on several Occasions. 1685,
pp. 36, 37. Also in Works of John Earl of
Rochester, 1714, pp. 89, 93.

[The name Dryden is filled in from later editions, in that of 1685 it is only indicated by a D—. Rochester died in 1680. L. T. S.]
I provided me some of those Master-pieces of Wit, so renown'd everywhere, and so edifying to the Stage: I mean the choicest and most applauded English Tragedies of this last age; * * * Othello, and Julius Cæsar, by Shakespear; and Cataline by Worthy Ben. (p. 2.)

he may be a true man, though awkward and unsightly, as the Monster in the Tempest. (p. 4.)

But I grow weary of this Tragedy: In the former I took Latorch by his mouth, and ranting air for a copy of Cæsius in Shakespear: and that you may see Arbaces here, is not without his Cæsian strokes.

Thus Cæsius in Shakespear.

Cæs. . . . Brutus and Cæsar! what should there be in that Cæsar!

Why should that name be founded more than yours? Write them together, yours is as fair a name: Sound them; it doth become the mouth as well: Weigh them, it is as heavy; conjure with them, man: Brutus will start a Spirit as well as Cæsar.

Now, in the name of all the Gods at once, Upon what meat doth this our Cæsar feed, That he is grown so great? . . . .

Thus Arbaces.

Arb. I have liv'd

To conquer men, and now am overthrown
THOMAS RYMER, 1678.

Only by words, Brother and Sister: where
Have those words dwelling? I will find 'em out,
And utterly destroy 'em: but they are
Not to be grasp'd: let 'em be men or beasts,
I will cut 'em from the earth; or Towns,
And I will raze 'em, and then blow 'em up
Let 'em be Seas, and I will drink 'em off,
And yet have unquench'd fire within my breast:
Let 'em be any thing but meerly voice. (pp. 101-3.)

The Tragedies of The Last Age consider'd and Examined by the Practice of the Ancients, and by the Common sense of all Ages. 1678. [Sm. 8vo.]

[Rymer cursorily mentions Othello twice (pp. 5, 141), but says his volume is big enough now: he afterwards wrote upon Othello and Julius Caesar in "A Short View of Tragedy; Its Original, Excellency, and Corruption; with some Reflections on Shakespeare, and other Practitioners for the Stage." 1693. This work was reviewed by Motteux in the Gentleman's Journal for December, 1692 (see what he says, quoted, after, p. 386); also by John Dunton in The Compleat Library, Dec. 1692, vol. ii. p. 58. "Our Author thinks," says Dunton, "that many of the Tragical Scenes in Shakespeare, cried up so much for the Action, of which he gives some instances, may yet do better without such words as he uses." (p. 59.)

Rymer's criticism (if so it can be called) is entirely adverse to Shakespeare. The best he can say of Othello is his concluding sentence:—"There is in this Play, some burlesk, some humour, and ramble of Comical Wit, some shew, and some Mimmickry to divert the spectators: but the tragical part is, plainly none other, than a Bloody Farce, without salt or savour" (Short View, p. 146). And the following is a specimen of what he has to say upon Julius Caesar:—"In the former Play, our Poet might be the bolder, the persons being all his own Creatures, and meer fiction. * * He might be familiar with Othello and Iago, as his own natural acquaintance: but Caesar and Brutus were above his conversation. To put them in Fools Coats, and make them Jack-puddens in the Shakespeare dress, is a Sacrilege, beyond anything in Spelmans. The Truth is, this authors head was full of villanous, unnatural Images, and history has only furnish'd him with great names, thereby to recommend them to the World" (p. 148). L. T. S.]
THOS. SHADWELL, 1678.

I am now to present your Grace with this History of Timon, which you were pleased to tell me you liked, and it is the more worthy of you, since it has the inimitable hand of Shakespeare in it, which never made more Masterly strokes than in this.

The History of Timon of Athens, the Man-Hater, made into a play.
THO. SHADWELL, 1678.

Prologue to Timon.

* * * * * * *
In the Art of Judging you as wise are grown,
As in their choice some Ladies of the Town.
Your neat shap't Barbary Wits you will despise,
And none but lusty Sinewy Writers prize.
Old English Shakespear-stomachs you have still,
And judge as our Fore-fathers writ with Skill.
You Coin the Wit, the Wittlings of the Town
Retailers are, that spread it up and down; [Sign. A. 4.]

Epilogue. (sign, M4.)

If there were hopes that ancient solid Wit
Might please within our new fantasflick Pit;
This Play might then support the Criticks shock,
The Scien grafted upon Shakespear's Stock;
For join'd with his our Poet's part might thrive,
Kept by the vertue of his Sap alive. . . .

* * * * * * *
Though Sparks to imitate the French think fit
In want of Learning, Affectation, Wit,
And which is most, in Cloaths we'll ne'er submit.
Their Ships or Plays o're ours shall ne'er advance,
For our Third Rates shall match the First of France,
THO. SHADWELL, 1678.

With English Judges this may bear the Test,
Who will for Shakespear's part forgive the refl.

The | History | of | Timon of Athens, | the | Man-Hater. | As
it is Acted at the | Duke's Theatre. | Made into a | Play. |
London, | Printed by J. M. for Henry Herringman, at the |
Blue Anchor, | in the Lower Walk of the New-Exchange, |
1678. | 4to. (The later edition has for 'at the Blue |
Anchor,' "and are to be sold | by Richard Bentley at the |
Post-House in Russel-street | Covent-Garden, 1688."")

THOMAS OTWAY, 1678.

Go bid the Coachman haften, and get all things ready; I am uneasy till I am gone. 'Tis time we were set out.

The Wolves have prey'd, and look the gentle Day, 
Before the Wheels of Phæbus, all about
Dapples the drowsy East with spots of gray.


[The quotation is from Much Ado, V. iii. 25-27.—H. A. EVANS.]

Why, you sweet perfum'd Jeffamine knaves! you Rogues in Buckram! were there a Dozen of you, I'd beat you out of your artificial Sweetness into your own natural Rankness.—Ibid. p. 111.

[Another Falstaff reminiscence, 1 Hen. IV., II. iv. 213.—H. A. E.]
ELIAS TRAVERS, 1678-83.

This Nonconformist Minister was for many years chaplain and tutor in the family of Sir Thomas Barnardiston of Ketton Hall, Suffolk. He kept a Latin diary of how he spent his time, and this was described in an article in the *British Quarterly Review* for January 1872, entitled "An English Interior in the Seventeenth Century." The writer says that in the ordinary life of the chaplain, came 'after dinner, conversation and a reading in Shakespare till about three.' Also that Travers's reading was "so strangely alternated that from a long reading of the Psalms he falls back on Shakespeare's comedies; nay, once even confesses, 'prius Shak[s]peare quam sacras litteras legi.' (B. Q. Rev., lv. 63.)

"But Shakespeare gives our chaplain his highest intellectual treat, and hours are spent over his historical plays and comedies, including those which he describes 'ominosorum titulorum,' Multum laboris circa nihil [Much Ado about Nothing] et 'Amoris labor perditus' [Loves Labours lost]. The course of reading was not a little grotesque. Three or four Psalms are immediately succeeded by *King Lear*, that again by the meditations of M. de Brieux, 'On the Vanity of Human Wishes.'" (B. Q. Rev., lv. 64.)

Noted by 'Bibliothecary' in 6 *N. & Q.*, i. 453, col. 1, June 5, 1880.

— F. J. F.
JOHN DRYDEN, 1678.

In my Stile I have professed to imitate the Divine Shakespeare; which that I might perform more freely, I have disincumber'd my self from Rhyme. * * * I hope I need not to explain my self, that I have not Copy'd my Author servilely: Words and Phrases must of necessity receive a change in succeeding Ages: but 't is almost a Miracle that much of his Language remains so pure; and that he who began Dramatique Poetry amongst us, untaught by any, and, as Ben Johnson tells us, without Learning, should by the force of his own Genius perform so much, that in a manner he has left no praise for any who come after him.

Preface to All for Love; or, the World well Lost.
A Tragedy. 1678. Sign. b 4, back. [4to.]
C. M. I.
JOHN DRYDEN, 1679.

The Poet Æschylus was held in the same veneration by the Athenians of after Ages as Shakespeare is by us; * * * though the difficulties of altering are greater, and our reverence for Shakespeare much more just, than that of the Grecians for Æschylus, * * * yet it must be allow'd to the present Age, that the tongue in general is so much refin'd since Shakespeare's time, that many of his words, and more of his Phrases, are scarce intelligible. And of those which we understand some are ungrammatical, others course; and his whole stile is [course] so pester'd with Figurative expressions, that it is as affected as it is obscure. 'Tis true, that in his later Plays he had worn off somewhat of the ruff; but the Tragedy which I have undertaken to correct, was, in all probability, one of his first endeavours on the Stage.

* * * * * *

Shakespeare, (as I hinted) in the Apprenticeship of his Writing, model'd it into that Play, which is now call'd by the [Chancer's story] name of Troilus and Cressida; but so lamely is it left to us, that it is not divided into Acts: which fault I ascribe to the Actors, who Printed it after Shakespeare's death; and that too, so carelessly, that a more uncorrect Copy I never saw. For the Play it self, the Author seems to have begun it with some fire; the Characters of Pandarus and Therites, are proming enough; but as if he grew weary of his task, after an Entrance or two, he lets 'em fall: and the later part of the Tragedy is nothing but a confusion of Drums and Trumpets, Excursions and Alarms.
The chief persons, who give name to the Tragedy, are left alive: Creusa is false, and is not punish’d. Yet after all, because the Play was Shakespeare’s, and that there appear’d in some places of it, the admirable Genius of the Author; I undertook to remove that heap of Rubbish, under which many excellent thoughts lay wholly bury’d. (Sign. A 4, back.)

I will not weary my Reader with the Scenes which are added [&c.] but I cannot omit the last Scene in it, which is almost half the Act, betwixt Troilus and Hector. The occasion of raising it was hinted to me by Mr. Betterton: the contrivance and working of it was my own. They who think to do me an injury, by saying that it is an imitation of the Scene betwixt Brutus and Cassius, do me an honour, by supposing I could imitate the incomparable Shakespeare: but let me add, that if Shakespeare’s Scene, or that faulty copy of it in Amintor and Melantius had never been, yet Euripides had furnish’d me with an excellent example in his Iphigenia, between Agamemnon and Menelaus: and from thence indeed, the last turn of it is borrow’d. The occasion which Shakespeare, Euripides, and Fletcher, have all taken, is the same; grounded upon Friendship: and the quarrel of two virtuous men, rais’d by natural degrees, to the extremity of passion, is conducted in all three, to the declination of the same passion; and concludes with a warm renewing of their Friendship. But the particular ground-work which Shakespeare has taken, is incomparably the best: Because he has not only chosen two the greatest Heroes of their Age; but has likewise interest’d the Liberty of Rome, and their own honors, who were the redeemers of it, in this debate. And if he has made Brutus, who was naturally a patient man, to fly into excess at first; let it be remembered in his defence, that just before, he has receiv’d the news of Portia’s death, whom the Poet on purpose neglecting a little Chronology, supposes to have dy’d
before *Brutus*, only to give him an occasion of being more easily exasperated. Add to this, that the injury he had receiv’d from *Caecilius*, had long been brooding in his mind; and that a melancholy man, upon consideration of an affront, especially from a Friend, would be more eager in his passion, than he who had given it, though [the latter be] naturally more choleric. (Sign. a.)

How defective *Shakespeare* and *Fletcher* have been in all their Plots, Mr. *Rymer* has discover’d in his *Criticisms*: * * *

The difference between *Shakespeare* and *Fletcher* in their Plotting seems to be this; that *Shakespeare* generally moves more terror, and *Fletcher* more compassion: For the first had a more Manfuline, a bolder and more fiery Genius; the Second a more soft and Womanish. In the mechanic beauties of the Plot, which are the Observation of the three Unities, Time, Place, and Action, they are both deficient; but *Shakespeare* most. *Ben. Johnson* reform’d those errors in his *Comedies*, yet one of *Shakespeare’s* was Regular before him: which is, *The Merry Wives of Windsor*. For what remains concerning the design, you are to be refer’d to our English Critic. (Sign. a 3.)

* * * * * * * *

A character, or that which distinguishes one man from all others, cannot be suppos’d to consist of one particular Virtue, or Vice, or passion only; but ’t is a composition of qualities which are not contrary to one another in the same person: thus the same man may be liberal and valiant, but not liberal and covetous; so in a Comical character, or humour, (which is an inclination to this, or that particular folly) *Falstaff* is a liar, and a coward, a Glutton, and a Buffon, because all these qualities may agree in the same man; (Sign. a 4.) * * * "’Tis one of the excellencies of *Shakespeare*, that the manners of his persons are generally apparent; and you see their bent and inclinations * * * Our *Shakespeare*, having ascrib’d to *Henry the Fourth* the character of a King, and of a Father, gives him the perfect
manner of each Relation, when either he transacts with his Son, or with his Subjects. (Sign. a 4, back.)

To return once more to Shakespeare; no man ever drew so many characters, or generally distinguished 'em better from one another, excepting only Johnson: I will instance but in one, to show the copiousness of his Invention; 't is that of Caliban, or the Monster in the Tempest. He seems to have created a person which was not in Nature, a boldness which at first sight would appear intolerable: for he makes him a Species of himself, begotten by an Incubus on a Witch; but this as I have elsewhere prov'd, is not wholly beyond the bounds of credibility, at least the vulgar stile believe it. We have the separated notions of a spirit, and of a Witch; (and Spirits according to Plato, are vested with a subtil body; according to some of his followers, have different Sexes) therefore as from the distinct apprehensions of a Horse, and of a Man, Imagination has form'd a Centaur, so from those of an Incubus and a Sorcerer's, Shakespeare has produc'd his Monster. Whether or no his Generation can be defended, I leave to Philosophy; but of this I am certain, that the Poet has most judiciously furnished him with a person, a Language, and a character, which will suit him, both by Fathers and Mothers side: he has all the discontentments, and malice of a Witch, and of a Devil; besides a convenient proportion of the deadly sins; Gluttony, Sloth, and Lust, are manifest; the dejectedness of a slave is likewise given him, and the ignorance of one bred up in a Desart Island. His person is monstrous, as he is the product of unnatural Lust; and his language is as hobgoblin as his person: in all things he is distinguished from other mortals. The characters of Fletcher are poor and narrow, in comparison of Shakespeares; I remember not one which is not borrow'd from him; unless you will except that strange mixture of a man in the King and no King: So that in this part Shakespeare is gene.
rally worth our Imitation; and to imitate Fletcher is but to Copy after him who was a Copyer. (Sign. b.)

If Shakespeare be allow'd, as I think he must, to have made his Characters distinct, it will easily be infer'd that he understood the nature of the Passions: because it has been prov'd already, that confus'd passions make undistinguishable Characters: yet I cannot deny that he has his failings; but they are not so much in the passions themselves, as in his manner of expression: he often obscures his meaning by his words, and sometimes makes it unintelligible. I will not say of so great a Poet, that he distinguish'd not the blown puffy fittle, from true sublimity; but I may venture to maintain that the fury of his fancy often transported him, beyond the bounds of Judgment, either in coining of new words and phrases, or racking words which were in use, into the violence of a Catachresis: 'T is not that I would explode the use of Metaphors from passions, for Longinus thinks 'em necessary to raise it; but to use 'em at every word, to say nothing without a Metaphor, a Simile, an Image, or description, is I doubt to smell a little too strong of the Bufkin. I must be forc'd to give an example of expressing passion figuratively; but that I may do it with respect to Shakespeare, it shall not be taken from anything of his: 't is an exclamation against Fortune, quoted in his Hamlet, but written by some other Poet.

[Out, out, thou ftrumpet fortune, &c., down to As low as to the Fiends. Act II. sc. ii. l. 515—519.]
And immediately after, speaking of Hecuba, when Priam was kill'd before her eyes:

[The mobbled Queen, &c., down to And passion in the Gods. Act II. sc. ii. ll. 524—541.]
What a pudding is here kept in raising the expression of trifling thoughts. (Sign. B 2.)

But Shakespeare does not often thus; for the passions in his
Scene between Brutus and Cassius are extreamly natural, the thoughts are such as arise from the matter, and the expression of 'em not viciously figurative. I cannot leave this Subject before I do justice to that Divine Poet, by giving you one of his passionate descriptions: 't is of Richard the Second when he was depos'd, and led in Triumph through the Streets of London by Henry of Bullingbrook: the painting of it is so lively, and the words so moving, that I have scarce read any thing comparable to it, in any other language. Suppose you have seen already the fortunate Usurper passing through the crowd, and follow'd by the shouts and acclamations of the people; and now behold King Richard entering upon the Scene: consider the wretchedness of his condition, and his carriage in it; and refrain from pity if you can.

[As in a Theatre, &c., down to have pity'd him. Rich. II, Act V. sc. i. ll. 23—36.] (Sign. b 3.)

If Shakespeare were stript of all the Bombast in his passions, and dress'd in the most vulgar words, we should find the beauties of his thoughts remaining; if his embroideries were burnt down, there would still be silver at the bottom of the melting-pot: but I fear (at least, let me fear it for my self) that we who Ape his founding words, have nothing of his thought, but are all out-side; there is not so much as a dwarf within our Giants cloaths. Therefore, let not Shakespeare suffer for our fakes; 't is our fault, who succeed him in an Age which is more refin'd, if we imitate him so ill, that we copy his failings only, and make a virtue of that in our Writings, which in his was an imperfection.

For what remains, the excellency of that Poet was, as I have said, in the more manly passions; Fletcher's in the softer: Shakespeare writ better betwixt man and man; Fletcher, betwixt man and woman: consequently, the one describ'd friendship better; the other love: yet Shakespeare taught Fletcher to write love; and Juliet, and Des'demona, are Originals. 'T is true, the
Scholar had the softer soul; but the Master had the kinder.

Friendship is both a virtue, and a Passion essentially; love is a passion only in its nature, and is not a virtue but by Accident: good nature makes Friendship; but effeminacy Love. Shakespeare had an Universal mind, which comprehended all Characters and Passions; Fletcher a more con fined, and limited: for though he treated love in perfection, yet Honour, Ambition, Revenge, and generally all the stronger Passions, he either touch'd not, or not Masterly. To conclude all; he was a Limb of Shakespeare.

(Sign. b 3, back.)

JOHN DRYDEN, 1679.

See, my lov'd Britons, see your Shakespeare rise,
An awful ghost confess'd to human eyes!
Unnam'd, methinks, distinguish'd I had been
From other shades, by this eternal green,
About whose wreaths the vulgar Poets strive,
And with a touch, their wither'd Bays revive.
Untaught, unpractis'd, in a barbarous Age,
I found not, but created first the Stage.
And, if I drain'd no Greek or Latin store,
'Twas, that my own abundance gave me more.
On foreign trade I needed not rely,
Like fruitful Britain, rich without supply.
In this my rough-drawn Play, you shall behold
Some Master-strokes, so manly and so bold,
That he, who meant to alter, found 'em such,
He thook; and thought it Sacrilege to touch.
Now, where are the Successors to my name?
What bring they to fill out a Poet's fame?
Weak, short-liv'd issues of a feeble Age;
Scarce living to be Christen'd on the Stage!

Troylus and Cressida or Truth found too late, by John Dryden
1679. Prologue, Spoken by Betterton representing the Ghos.
of Shakespeare.

As Dryden here calls up the Ghost of Shakespeare, so does Bevill Higgon, a score of years later, call up "The Ghosts of Shakespear and Dryden Crown'd with Lavrel" to speak his prologue to George Granville Lord Lansdowne's adaptation of the Merchant of Venice. See "The Jew of Venice: a Comedy As it is acted at the Theatre in Little Lincolns-Inn-Fields. By His Majesty's Servants." 1713 (1st Ed. 1701) This is perhaps the worst of the series of plays adapted from Shakespeare.
THO. SHADWELL, 1679.

Nor are your Writings unequal to any Man's of this Age, (not to speak of abundance of excellent Copies of Verses) you have in the Mulberry-Garden 1 shown the true Wit, Humour, and Satyr of a Comedy ; and in Antony and Cleopatra, 2 the true Spirit of a Tragedy, the only one (except two of Johnson's and one of Shakespear's) wherein Romans are made to speak and do like Romans. 3


1 The Mulberry-Garden, A Comedy. As it is Acted by His Majestie's Servants at the Theatre-Royal. Written by the Honourable Sir Charles Sidley. London, Printed for H. Herringman, at the Sign of the Blow Anchor in the Lower Walk of the New Exchange, 1668. 4to, 76 pages.


3 Nicholas Rowe, in the Prologue to his Ambitious Stepmother, 1701, notes how little of classic antiquity Shakspeare has dealt with:

Majestick Tragedy shou'd once agen
In purple pomp adorn the swelling Scene
Her search shou'd ransack all the Ancient's store,
The fortunes of their loves and arms explore,
Such as might grieve you, but shou'd please you more.
What Shakespear durst not, this bold Age shou'd do,
And famous Greek and Latian Beauties show.
On Dryden's *Antony and Cleopatra*, just after his death, I find these lines written:—

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"Ah! see the Place where thy Ventidius stood,
Bending with Years, and most profusely good,
Unmov'd by Fate, and of unshaken Truth,
His Counsels those of Age, His Courage that of Youth;
Where mourning Anthony contesting strove
Which to relinquish, Honour, or his Love,
As ev'ry Hearer's Sorrows took his Part,
And truly wept for him who griev'd with Att.
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The/ Patente: or, Some Reflections in Verse on Mr R---'s forgetting the Design of his Majesty's Bear-Garden at Hockly in the Hole, and Letting out the Theatre in Dorset-Garden to the same Use, on the Day when Mr. Dryden's Obsequies were perform'd; And both Play-houses/ forbore Acting in Honour to his Memory./ A folio Broadside. Printed in the year, 1700.

F. J. F.
ANON., 1679.

3
But lo! amidst this furious Train
Of matchless Wights, appeared one.
With Courage and with Prowess main
As ever yet was shown.

4.
Of Visage dark as day of Doom,
Most pittifully rent and tore,
Shews him a Warrior in the Womb
That Wounds receiv'd e're he was bore,

5.
His Breast all Steel, of Temper tuff,
And Falsta's Belly deckt with Charms,
VVith Brandon's Head, all clad in Buff,
Secure from Scottish Arms.

A New Scotch Ballad : / call'd / Bothwel-Bridge : / or, / Hamilton's Hero./ To the Tune of Fortune my Foe./
London, Printed for T. B. 1679, (Brit. Mus. 839. m. 22 art. 4 )

PONSONBY A LYONS.

*T. DURFEY, 1680.

The following can hardly allude, I suppose, to Shakspere's 'Sir Pandarus of Troy' (My. Wives, I. iii) and drunken 'Sir Toby' (Much Ado).

Nokes. Ye lye.
And you're a Pimp, a Pandarus of Troy
A Gripe, a Fumble.

Lee. Nay, and you 'gin to quarrel,
Gad ye're a Swaflh, a Toby in a Barrel,
Would you were here.

Prologue to The Virtuous Wife. A 2, back.
JOHN WILMOT, EARL OF ROCHESTER,
?1679 OR 1680.

[Begins one of his letters to Hon. Henry Savile thus,—]

Harry,

If Sack and Sugar be a Sin, God help the Wicked; was the laying of a merry fat Gentleman, who liv'd in Days of Yore, lov'd a Glass of Wine, wou'd be merry with a Friend, and sometimes had an unlucky Fancy for a Wench.


[This letter is not itself dated, but several in the collection of those addressed to Savile are dated either 1679 or 1680. Falstaff's saying is in 1 Henry IV, Act II. sc. iv. l. 450. L. T. S.]
THOMAS DURFEY, 1680.

Sir Lub. Madam, for ever I'll inclose you here, with the Circuit of this Ivory pale—What's next Sirra?

Boy. You'll be the Park—

Sir Lub. I'll be the Park, and you shall be the Deer: Feed where you will, on Mountain, or in Dale, Graze on my lips, and when those Hills are dry—When those—Hills are dry—hum—are dry.

What's next you Dog?

Boy. Stray farther where the pleasant Fountains lie—

Sir Lub. Stray further where the pleasant Fountains lie.

Lady] Beard[ly]. Very well . . . . I vow there's a great deal of pleasure in being Courted . .

The / Virtuous / Wife; / Or, / Good Luck at last. / A/ Comedy. / As it is Acted at the / Dukes Theater, / By his Royal Highness / His Servants. / Written / by Thomas Durfee, Gent / In the Savoy: / Printed by T. N. for R. Bentley, and M. Magnet, in Russel's Street, near the Piazza, / at the Post-house. / Anno Dom. 1680 /

The first 3 lines were sent in by Mr. Ill.-P. as from Good Luck at Last. The passage is from Venus and Adonis, l 230-2:

'Fondling', she saith, 'since I have hemm'd thee here Within the circuit of this ivory pale, I'll be a park, and thou shalt be my deer; Feed where thou wilt, on mountain or in dale; Graze on my lips, and if those hills be dry, Stray lower, where the pleasant fountains lie.'

—F. J. F.
SIR CARR SCROPE, b. 1680.

Sir Carr Scrope of Wadh. coll., bart. . . . ha h also written—In Defence of Satyr, A Poem in Imitation of Horace, lib. 1. sat. 4. The beginning is

When Shakespeare, Johnson, Fletcher rul'd the stage, &c.


See before, p. 233.
JOHN DRYDEN, 1680.

Limb. Thou hast robb'd me of my repose for ever: I am like 
Mackbeth, after the death of good King Duncan; methinks a 
voice says to me, Sleep no more; Tricksy has murder'd Sleep.

Limberham, or The Kind Keeper.  
A Comedy, Act IV. sc. 2.

[Act V. sc. 1 has an allusion to the Davenant additions.—H. A. Evans.]
JOHN CROWN, 1680.

Prologue.
For by his feeble Skill 'tis built alone,
The Divine Shakespeare did not lay one Stone.

[This was placed after eight other lines from the prologue to Henry the Sixth, the First Part, at p. 389 of the Centurie of Prayse, and wrongly dated; it is from the Prologue to Henry the Sixth, the Second Part, which, under the title The Misery of Civil War,¹ was published before the First Part, from the Prologue to which, the other lines are taken. Langbaine, p 96, is right when he says, "Part of this play likewise is borrowed from Shakespeare." Cade's part is somewhat amplified and sometimes slightly altered; further I have not looked.

On the Prologue to the First Part, Langbaine also says that Crowne has borrowed; "tho' Mr. Crown, with a little too much assurance, affirms that he [Sh] has no Title to the Fortieth part of it." 1691, p 96. Whence [from Epis. Dedic. to Part i. See the extract, p. 306] Langbaine got this assertion I do not know; it is not so said in the printed copy.—B. N.]

Oldys's MS. note (C. 288. i. p 96) runs: "Oldmixon, in one of his histories, sais, Crown the poet told him that K. Cha 2d gave him two Spanish Plays, and bad him joyn them together to form one, which he did, & showd his Majesty the plan for his Comedy of Sir Courtly Nice," &c. (a long MS. note).

¹ The Misery of Civil War. A Tragedy, As it Acted at the Duke's Theatre by His Royal Highnesses Servants, written by Mr Crown / London, Printed for R. Bentley and M. Magnes in Russel-Street in Covent-Garden, 1680, 4º.

Henry the Sixth, The Second Part. or the Misery of Civil War, As it was Acted at the Dukes Theatre by Mr Crown / London, Printed for R. Bentley, and M. Magnes, in Russel-Street, in Covent Garden, 1681, 4º.

Henry the Sixth, The First Part. With the Murder of Humphrey Duke of Gloucester. As it was Acted at the Dukes Theatre / Written by Mr. Crown / London, Printed for R. Bentley, and M. Magnes, in Russel-Street, in Covent-Garden. 1681 / 4°.
JOHN AUBREY, about 1680.

Mr William Shakespeare was wont to goe into Warwickshire once a yeare, and did commonly in his journey lye at this house in Oxon. [the Crowne Taverne kept by John Davenant] where he was exceedingly respected. [I have heard parson Robert say that Mr. Wm. Shakespeare having given him a hundred kisses]¹ Now Sr. Wm. would sometimes, when he was pleasant over a glasse of wine with his most intimate friends, —e.g. Sam: Butler, (author of Hudibras) &c.,—say, that it seemed to him that he writt with the very spirit that Shakespear [did], and was² contented enough to be thought his Son: he would tell them the story as above.

* * * * *

Mr. William Shakespear was borne at Stratford upon Avon, in the County of Warwick; his father was a Butcher, and I have been told heretofore by some of the neighbours, that when he was a boy he exercised his father's Trade, but when he kill'd a Calf he would doe it in a high style, and make a Speech. There was at that time another Butcher's son in this Towne that was held not at all inferior to him for a naturall witt, his acquaintance and coetanean, but dyed young. This Wm. being inclined naturally to Poetry and acting, came to London, I guess, about 18: and was an Actor at one of the Play-houses, and did act exceedingly well: now B. Johnson was never a good Actor, but an excellent Instructor. He began early to make essayes at Dramatique Poetry, wth at that time was very lowe, and his Playes tooke well. He was a handsome well shap't man; very good

¹ [The words between [] are crossed through with the pen in the MS. L. T. S.]
² [The word “seemed” is written above the word “was” in the MS. L. T. S.]
company, and of a very readie and pleasant smooth Witt. The Humour of . . . the Constable, in a Midsomer-Night's Dreame, he happened to take at Grenden, in Bucks, wth is the roade from London to Stratford, and there was living that Constable about 1642, when I first came to Oxon. Mr. Jos. Howe is of ye parish, and knew him. Ben Johnson and he did gather Humours of men dayly wherever they came. One time as he was at the Tavern, at Stratford super Avon, one Combes, an old rich Usurer, was to be buryed, he makes there this extemporary Epitaph,

Ten in the Hundred the Devill allowes,
But Combes will have twelve, he sweares and vowes:
If any one askes who lies in this Tombe,
'Ho! H' quoth the Devill, 'Tis my John o Combe.'

He was wont to goe to his native Country once a yeare. I thinke I have been told that he left 2 or 300 £ per annum there and thereabout to a sister. I have heard Sr Wm. Davenant and Mr. Thomas Shadwell (who is counted the best Comedian we have now) say, that he had a most prodigious Witt, and did admire his naturall parts beyond all other Dramaticall writers. He was wont to say, That he never blotted out a line in his life; sayd Ben Johnfon, 'I wish he had blotted out a thousand.' His Comedies will remaine witt as long as the English tongue is understood; for that he handles mores hominum: now our present writers reflect so much upon particular persons, and coxcombities, that 20 yeares hence they will not be understood. Though, as Ben Johnfon sayes of him, that he had but little Latine and lesse Greek, He understood Latine pretty well: for he had been in his yonger yeares a Schoolmaster in the Countrey.


1 I thinke it was Midsomer night that he happened to lye there.
2 From Mr. Peeston.
We have the testimony of Pope to the prevalence of this story in his day. We read under date 1728-30 in Rev. Joseph Spence's *Anecdotes, Observations, and Characters* (Ed. 1820, p. 23),

"That notion of Sir William Davenant being more than a poetical child only of Shakespeare was common in town, and Sir William himself seemed fond of having it taken for truth."

Again, under date 1742-3, we have the following anecdote attributed to Pope (p 269):

"Shakspeare, in his frequent journeys between London and his native place, Stratford-upon-Avon, used to lie at Davenant's, the Crown, in Oxford. He was very well acquainted with Mrs Davenant: and her son, afterwards Sir William, was supposed to be more nearly related to him than as a godson only. One day, when Shakespeare was just arrived, and the boy sent for from school to him, a head of one of the Colleges, (who was pretty well acquainted with the affairs of the family), met the child running home, and asked him, whither he was going in so much haste? the boy said, 'to my Godfather, Shakespeare'—'Fie, child,' (says the old gentleman), 'why are you so superfluous? have you not learned yet that you should not use the name of God in vain?'"

Probably this story is but a renovated version of one recorded by John Taylor (*Works*, Ed 1630, ii. 184): where the "godfather" in question was "goodman Digland the gardiner."

Olydys writes:

"If tradition may be trusted, Shakespeare often baidet at the Crown Inn or tavern in Oxford, in his journey to and from London. The landlady was a woman of great beauty and sprightly wit; and her husband, Mr. John Davenant (afterwards mayor of that city), a grave, melancholy man; who, as well as his wife, used much to delight in Shakespeare's pleasant company. Their son, young Will. Davenant (afterwards Sir William), was then a little school-boy in the town, of about seven or eight years old, and so fond also of Shakspeare, that, whenever he heard of his arrival, he would fly from school to see him. One day an old townsman observing the boy running homeward almost out of breath, asked him whither he was posting in that heat and hurry. He answered to see his godfather Shakspeare. 'There is good boy,' said the other, 'but have a care that you don't take God's name in vain.' This story Mr. Pope told me at the Earl of Oxford's table . . . . . , and he quoted Mr. Betterton the player for his authority."

—Memor of Wm. Oldys, together with his Diary, Choice Notes, &c, reprinted from *Notes and Queries*, 1862. Choice Notes, p. 44. C. M. L.
THOMAS OTWAY. 1680.

Our Shakespeare wrote too in an age as blest,
The happiest poet of his time, and best,
A gracious Prince's favour cheer'd his Muse,
A constant Favour he ne'er fear'd to lose.
Therefore he wrote with Fancy unconfin'd,
And Thoughts that were Immortal as his Mind.
And from the Crop of his luxuriant Pen
E'er since succeeding Poets humbly glean.
Though much the most unworthy of the Throng,
Our this day's Poet fears h'has done him wrong.
Like greedy Beggars that steal Sheaves away,
You'll find h'has rift'd him of half a Play.
Amidst this baser Dross you'll see it shine
Most beautiful, amazing, and Divine.
To such low Shifts of late are Poets worn,
Whilst we both Wit's and Cæsar's absence mourn.
Oh! when will He and Poetry return?
When shall we there again behold him fit,
Midst shining Boxes and a Courtly Pit,
The Lord of Hearts and President of Wit?

The History and fall of Caius Marius [altered from Romeo and Juliet.] 1692. Prologue. [4to.]  
C. M. I.
NATHANIEL LEE, 1680—1685.

He [Sir Philip Sidney] was at once a Caesar and a Virgil, the leading Souldier, and the foremost Poet, all after this must fail: I have paid just Veneration to his Name, and methinks the Spirit of Shakespear push'd the commendation.

Cesar Borgia, 1680, 4to. dedication to Philip Earl of Pembroke and Montgomery. Sign. A 2 back.

There are some Subjects that require but half the strength of a great Poet, but when Greece or Old Rome come in play, the Nature Wit and Vigour of foremost Shakespear, the Judgment and Force of Johnson, with all his borrowed Mastery from the Ancients, will scarce suffice for so terrible a Grapple. * * * but Johnson's Catiline met no better fate * * * Nay Shakespear's Brutus with much adooe beat himself into the heads of a blockish Age, so knotty were the Oaks he had to deal with.

Lucius Junius Brutus, 1681, 4to. dedication to Charles, Earl of Dorset and Middlesex.

I have indeavour'd in this Tragedy to mix Shakespear with Fletcher; the thoughts of the former, for Majesty and true Roman Greatness, and the softness and passionate expressions of the latter, which makes up half the Beauties, are never to be match'd: How then have I endeavoured to be like 'em? O faint Resemblance! (Sign. A 2 back.)

For I have many times found fault with an Expression, as I pretended was in a Play of my own, and had it dam'd by no indifferent Criticks, tho' the immortal Shakespear will not blush to own it. (Sign. A 3.)

Mithridates King of Pontus, 4to, 1685. London. Licensed, March 28, 1678. Epistle Dedicatory to the same.

[It must be remembered that Lee is here addressing a Sidney in the adulatory strains of the day.—B. N.]
SIR WILLIAM TEMPLE, 1680—1690.

I do not wonder * * that so many should cry, and with down right Tears, at some Tragedies of Shakespeare, and so many more should feel such Turns or Curdling of their Blood, upon the reading or hearing some excellent Pieces of Poetry.

* * * * * * * *

Shakespeare was the first that opened this Vein of Humour upon our Stage, which has run so freely and so pleasantly ever since, that I have often wondered to find it appear so little upon any others, being a Subject so proper for them; since Humour is but a Picture of particular Life, as Comedy is of general.

NAHUM TATE, 1680.

What I have already affered concerning the necessity of Learning to make a compleat Poet, may seem inconsistent with my Reverence for our Shakespeare.

——Cujus amor semper mihi crescit in Horas.

I confess I con'd never yet get a true account of his Learning, and am apt to think it more than Common Report allows him. I am sure he never touches on a Roman Story, but the Persons, the Passages, the Manners, the Circumstances, the Ceremonies, all are Roman. And what Relishes yet of a more exact Knowledge, you do not only see a Roman in his Heroe, but the particular Genius of the Man, without the least mistake of his Character, given him by their best Historians. You find his Anthony in all the Defects and Excellencies of his Mind, a Souldier, a Reveller, Amorous, sometimes Rash, sometimes Considerate, with all the various Emotions of his Mind. His Brutus aget has all the Constancy, Gravity, Morality, Generosity, Imaginable, without the least Mixture of private Interest or Irregular Passion. He is true to him, even in the imitation of his Oratory, the famous Speech which he makes him deliver, being exactly agreeable to his manner of expressing himself; of which we have this account, Facultas ejus erat Militaris & Bellicis accommodata Tumultibus.

But however it far'd with our Author for Book-Learning, 'tis evident that no man was better studied in Men and Things, the most useful Knowledge for a Dramatic Writer. He was a most diligent Spie upon Nature, trac'd her through her darkestand
Recesses, pictur'd her in her just Proportion and Colours; in which Variety 'tis impossible that all thou'd be equally pleasant, 'tis sufficient that all be proper.

Of his absolute Command of the Passions, and Mastery in distinguishing of Characters, you have a perfect Account in that most excellent Criticism before, Troilus and Cressida. If any Man be a lover of Shakespeare and covet his Picture, there you have him drawn to the Life; but for the Eternal Plenty of his Wit on the same Theam, I will only detain you with a few instances of his Reflections on the Person, and Cruel Practices of Richard the Third. [Several quotations from that play follow.]

The Loyal General, a Tragedy, 1680. Address to Edward Tyler. Sign A 4, back.

[The spirit of Tate's criticism of Shakespere's historical characters is exactly opposite to that of Rymer, noticed before, p 237. L. T. S.]
NAHUM TATE, 1681.

I fell upon the new-modelling of this Tragedy (as I had just before done on the History of King Lear) charm'd with the many Beauties I discover'd in it, which I knew wou'd become the Stage; with as little design of Satyr on present Transactions, as Shakespear himself that wrote this Story before this Age began.

[From the Epistle Dedicatory "To my esteemed Friend George Raynsford, Esq;" (Sign. A.) On A, back, is]

Our Shakespear in this Tragedy, bated none of his characters an Ace of the Chronicle; he took care to shew 'em no worse Men than They were, but represents them never a jot better. His Duke of York after all his busy pretended Loyalty, is found false to his Kinsman and Sovereign, and joyn'd with the Conspirators. His King Richard Himself is painted in the worst colours of History. Dissolute, Unadvisable, devoted to Ease and Luxury. You find old Gaunt speaking of him in this Language—

Then there are found
Lascivious Meeters to whose Venom found
The open Ear of Youth do's always Listen
Where doth the World thrust forth a Vanity,
(So it be New, there's no respect how Vile)
That is not quickly buzz'd into his Ear?
That all too late comes Counsel to be heard.

[Rich. II. ii. 1.]

without the least palliating of his Miscarriages, which I have done in the new Draft with such words as These.

Your Sycophants bred from your Childhood with you,
Have such Advantage had to work upon you,
That scarce your Failings can be called your Faults.

[II. i., p. 14.]
NAHUM TATE, 1681.

His Reply in Shakespear to the blunt honest Adviser runs thus—

And thou a Lunatick Lean-witted-fool, &c.
Now by my Seat's right Royal Majesty,
Wert Thou not Brother to great Edward's Son,
The Tongue that runs thus roundly in thy Head
Shou’d run thy Head from thy un reverence Shoulders.

On the contrary (though I have made him express some Resentment) yet he is neither enraged with the good Advice, nor deaf to it. He answers Thus—

Gentle Unkle;
Excuse the Sally's of my Youthfull Blood, &c. [p. 13.]
(Sign. A. back. On A 2 is)

Nor cou’d it suffice me to make him speak like a King (who as Mr. Rhymer says in his Tragedies of the last Age considered, are always in Poetry presum'd Heroes) but to Act so too, viz. with Resolution and Justice. Resolute enough our Shakespear (copying the History) has made him, for concerning his seizure old Gaunt’s Revenues, he tells the wise Diswaders,

Say what ye will, we seize into our Hands
His Plate, his Goods, his Money, and his Lands.

But where was the Justice of this Acton? This Passage I confess was so material a part of the Chronicle (being the very Basis of Bullingbrook’s Usurpation) that I cou’d not in this new Model so far transgress Truth as to make no mention of it; yet for the honour of my Heroe I suppose the foresaid Revenues to be Borrow’d onely for the present Evidenc, not Extorted.

Be Heav’n our Judge, we mean him fair,¹
And shortly will with Interet restore
The Loan our fuddam Streights make necessary.

¹ Tate here misquotes himself.

Aking: Be Heav’n our Judge, we mean him nothing foul.

[Act II. Sc. 1., p. 15.]

It is not surprising then that he should misquote Shakspere.
My Design was to engage the pity of the Audience for him in his Distresses, which I cou'd never have compass'd had I not before shewn him a Wife, Active and Just Prince. Detracting Language (if any where) had been excusable in the Mouths of the Conspirators: part of whose Dialogue runs thus in Shakespear:

North. Now afores Heaven 'tis shame such wrongs are born In him a Royal Prince [etc. Act II. Sc. i.]

with much more villifying talk; but I wou'd not allow even Traytors and Conspirators thus to bespatter the Person whom I design'd to place in the Love and Compassion of the Audience. Ev'n this very Scene (as I have manag'd it) though it shew the Confederates to be Villains, yet it slings no Asperion on my Prince.  

(Sign. A 2 and A 2 back.)

Take ev'n the Richard of Shakespear and History, you will find him Dissolute, Careless and Unadvisable: peruse my Picture of him and you will say, as Æneas did of Hector, (though the Figure there was alter'd for the Worse and there for the Better) Quantum mutatus ab illo!—[Sign. A 2 back.]

Once more, Sir, I beg your Pardon for digressing, and dismisf you to the following Poem, in which you will find some Master Touches of our Shakespear, that will Vie with the best Roman Poets that have so deservingly your Veneration. (Sign. A 3 back.)

Nahum Tate's alteration of one of the first lines of the play may be useful as an illustration of one of the changes which had taken place in the language since Shakespeare's time. He alters Shakespeare's

"Th' accuser and th' accused freely speak:"

to,

"Th' Accuser and the Accus'd both freely speak."

Ponsonby A. Lyons.
NAHUM TATE, 1681.

Now we expect to hear our rare Blades say
Dam' me, I see no Sense in this dull Play;
Tho' much of it, our older Judges know,
Was famous Sense 'bove Forty Years ago.

Epilogue to The / History / of / King Richard / The Second | Acted at the Theatre Royal | Under the Name of the / Sicilian Usurper. | With a Prefatory Epistle in Vindication of the / Author. | Occasion'd by the Prohibition of this / Play on the Stage. | By N. Tate. | Insitus ut Flebo Puer | Hor. |
London, / printed for Richard Tonson, and Jacob Tonson, / at Grays-Inn Gate, and at the Judges-Head / in Chancery-Lane near Fleet-street, 1681.1 | 4th |

[B. N.]

NAHUM TATE, 1681.

Well—since y'are All for blustering in the Pit, |
This Play's Reviver humbly do's admit |
Your absolute Pow'r to damn his Part of it ; |
But still so many Master-Touches shine |
Of that vast Hand that first laid this Design, |
That in great Shakespear's Right, He's bold to say |
If you like nothing you have seen to Day |
The Play your Judgment damns, not you the Play. |

Epilogue, Spoken by Mrs. Barry, p. 68, of 'The / History / of / King / Lear.' | Acted at the / Duke's Theatre. | Reviv'd with Alterations. | By N. Tate. | London, / Printed for E. Fletcher, and are to be sold by R. Bentley, and M. Magnes in Russel-street near Covent-Garden, 1681' | 4th
NAHUM TATE, 1681.

Nothing but the Power of your Perswasion, and my Zeal for all the Remains of Shakespeare, cou’d have wrought me to so bold an Undertaking. I found that the New-modelling of this Story, wou’d force me sometimes on the difficult Task of making the chiefest Persons speak something like their Character, on Matter whereof I had no Ground in my Author. Lear’s real and Edgar’s pretended Madne’s have so much of extravagant Nature (I know not how else to express it) as cou’d never have started but from our Shakespeare’s Creating Fancy. The Images and Language are so odd and surprizing, and yet so agreeable and proper, that whilst we grant that none but Shakespeare cou’d have form’d such Conceptions; yet we are satisfied that they were the only Things in the World that ought to be paid on those Occasions.

Dedication ("To my esteemed Friend Tho. Boteler, Esq.")
of the History of King Lear. 1681. C. M. I.
NAHUM TATE, 1681.

he that did this Evenings Treat prepare,
Bluntly resolv'd before-hand to declare
Your Entertainment should be most old Farc.
Yet hopes, since in rich Shakespeare's foil it grew,
'Twill relish yet, with those whose Tafts are True,
And his Ambition is to please a Few.
If then this Heap of Flow'rs shall chance to wear
Fresh Beauty in the Order they now bear,
E'en this [18] Shakespeare's Praise; each Rustick knows
'Mongst plenteous Flow'rs a Garland to Compose,
Which strung by his course Hand may fairer Show
But 'twas a Power Divine first made 'em Grow.

Prologue to the History of King Lear,
by N. Tate. 1681. [4to.]

[Charles Knight, in his chapter on King Lear (Studies of Shakspere, 1849, p. 344), says that notwithstanding the metamorphosis and degradation of that play by Tate, whom he calls an "English word-joiner," that "his 'Lear' was ever the 'Lear' of the playhouse, until Mr. Macready ventured upon a modern heresy in favour of Shakspere." I., T. S.]
"A PERSON OF HONOUR," 1681.

I can't, without infinite ingratitude to the Memory of those excellent persons, omit the first Famous Masters in't, of our Nation, Venerable Shakespeare and the great Ben Johnson: I have had a particular kindness always for most of Shakespeare's Tragedies, and for many of his Comedies, and I can't but say that I can never enough admire his Stile (considering the time he writ in) and the great alteration that has been in the Refining of our Language since) for he has expressed himself so very well in't that 'tis generally approv'd of still; and for maintaining of the Characters of the persons, design'd, I think none ever exceeded him.


Georges de Scudery and his sister were once popular French writers, whose works were translated for the English public. The former wrote a work called Curia Politie, and many poems and plays, as Alaric, L'Amour Tyramnique, La Mort de César, &c. Boileau thus refers to the brother and sister.

"Bien heureux Scudery, dont la fertile plume
Peut tous les mois sans peine enfanter un volume."

[The above quotation is, however, from the Essay on Dramatick Poetry, which is evidently from the pen of the translator, and not written by Scudery. L. T. S.]
BALLAD ON THE DUKE OF MONMOUTH, 1681.

This Duke. . . . . .
Though now he cuts his Capers high,
He may with Falstaff one day cry,
(When Age hath set him in the Stocks)
_A Pox of my Gout, a Gout on my Pox._

[Yet that Fat Knight with all his Guts,
That were not then so sweet as Nuts,
Though oft he boldly fought and winkt,
[Led Harry M[onmouth]—by Instinct,
Reveres a Buckram Prince of Wales,
His great Heart quops, his Courage fails.]
The Lyon Rampant is too wise,
To touch a Prince, though in Disguise: 
Much less a Prince so kind and civil,
To touch a Kingdom for Kings-Evil.

_A Canto on the new Miracle wrought by the Duke of Monmouth, in curing a young Wench of the King's Evil._
_Bagford Collection, III. 78; reprinted for the Ballad Society by Rev._
_J. W. Ebsworth in the Bagford Ballads, pp. 803, 804._

[Mr. Ebsworth has restored the six lines in [ ] from a copy of the ballad in "Loyal Poems," 1685, in his own collection.

As to "quops," he says, "it sometimes seems to signify throbs or stirs, but here perhaps it means the contrary, ceases to throb." The allusions are to the First and Second plays of _Henry Fourth_. 1, Second Part, Act i. sc. 2. 2 and 3, First Part, Act ii. sc. 4.

(This extract is due to Dr. Furnivall.) L. T. S.]
HERACLITUS RIDENS, 1681.

Jest. Then here are a world of Irons in the fire, 'tis well if some of 'em do not burn, and some-body do not burn their fingers, but let the Bees look to that, as honest Sir John Falstaff says.

_Heraclitus Ridens; a Dialogue between Jest and Earnest, concerning the Times._ No. 2, Feb. 8, 1681.

[The above conclusion by _Jest_ comes at the end of a number of statements (put in the form of Queries) on the political and religious affairs of the day. L. T. S.]
J. CROWN, 1681.

To day we bring old gather'd Herbs, 'tis true,
But such as in sweet Shakespeare's Garden grew.
And all his Plants immortal you esteem,
Your Mouthes are never out of taste with him.
Howe're to make your Appetites more keen,
Not only o'ly Words are sprinkled in;
But what to please you gives us better hope,
A little Vineger against the Pope.

_Henry the Sixth, by J. Crown. [4to.] 1681. Prologue to Part I._

[Crown was evidently a great admirer of Shakespeare. In the Prologue to his _Thvestes_, a tragedy, 1681, he says, to spite the critics,—

"You upstart Sectaries of wit cry down
What has for twenty ages had renown.
The world will ask (in scorn of your dispraise)
Where was your wit, Sirs, before Shakespeare's days?
Mo matter where, we'll say y'have excellent sence,
If you will please to let us get your pence.
We like the Pope regard not much your praise,
He tickets sells for Heaven, and we for Plays." I. T. S.]
JOHN CROWNE, 1681.

Now some fine things perhaps you think to hear,
But he who did reform this Play does swear
He'll not bestow rich Trappings on a Horse,
That will want Breath to run a Three-days Course;
And be turn'd off by Gallants of the Town,
For Citizens and their Wives to Hackney on.
Not that a Barb that's come of Shackfpear's breed,
Can e'er want Mettle, Courage, Shape, or Speed;
But you have Poetry so long rides Post,
That your delight in Riding now is lost.

Epilogue to Henry the Sixth, Part I, 410. (See the full title on p. 259 above.)

[The age was so desirous of novelty that many plays, even if successful, did not run more than the third or author's day. Twelve representations was an acme of success seldom attained.¹ This may in part account for the remodelling of Shakespeare's plays.—B. N.]

¹ See Downes's numbers below, p. 434.—F.

(The Epistle Dedicatory)—In short, Sense is so great a stranger to the moft, that it is never welcome to Company for its own fake, but the fake of the Introducer. For this reason I use your Name [Sir Charles Sidley] to guide that share of it is in this Play through the Press, as I did Shackfpear's to support it on the Stage, I called it in the Prologue Shackfpear's Play, though he has no
Title to the 40th part of it. The Text I took out of his Second Part of Henry the Sixth, but as most Texts are serv'd, I left it as soon as I could. For though Shakespeare be generally very delightful, he is not so always. His Volumn is all up-hill and down; Paradise was never more pleasant than some parts of it, nor Ireland and Greenland colder, and more uninhabitable than others. And I have undertaken to cultivate one of the most barren Places in it. The Trees are all Shrubs, and the Men Pigmies, nothing has any Spirit or shape; the Cardinal is duller then ever Priest was. And he has hudled up the Murder of Duke Humphry, as if he had been guilty of himself, and was afraid to shew how it was done: But I have been more bold, to the great displeasure of some, who are it seems ashamed of their own mysteries,— (Sign. A 3 back.)

Ponsonby A. Lyons.
THOMAS OTWAY, 1681, 1685.

1. But your true Jilt is a Creature that can extract Bawdy out of the chastest fence, as easily as a Spider can Poison out of a Rose: They know true Bawdy, let it be never so much conceal'd, as perfectly as Falstaff did the true Prince by instinct: They will separate the true Metal from the Allay let us temper it as well as we can; some Women are the Touch-stones of filthiness.

(Dedication to The Soldiers Fortune, 1681. 4to.)

Enter Sir Davy.

2. (p. 59). Sir Da. Hah! what art thou? approach thou like the rugged Bank-side Bear, the Eastcheap-bull, or Monster shewn in Fair, take any shape but that, and I'll confront thee.

(A parody of Macbeth, III. iv. 102.—H. A. Evans.)

3. (p. 62). Lady. Alas, alas, we are ruin'd, shift for your self, counterfeit the dead Corps once more, or any thing.

Sir Da. Hah! whatsoe're thou art, thou canst not eat me, speak to me, who has done this? thou canst not say I did it.

(After Macbeth, III. iv. 50.—H. A. Evans.)

4. O Poets, have a care of one another,
   There's hardly one amongst ye true to tother:
   Like Trincalo's and Stephano's ye Play
   The lewdest tricks, each other to betray.
   Like Foes detrac't, yet flattering friendlike smile,
   And all is one another to beguile
   Of Praise, the Monster of your Barren Isle:

(Epilogue to The Soldiers Fortune, 1681.)

1 The Soldiers Fortune: A Comedy. Acted by their Royal Highnesses' Servants At the Duke's Theatre Written by Thomas Otway. Quem recitas meus est O Fidele libellus, Sed male cum recitas incipit esse tuus. London Printed for R. Bentley and M. Magnes, at the Post-House in Russel-Street in Covent-Garden, 1681. 4to.
5. Mercy's indeed the Attribute of Heav'n,
    For Gods have Pow'r to keep the balance ev'n.

(Windsor Castle, a poem, 1685, p. 3.)

In i. he is defending his Play against the imputation of that vice; 5. is a
reminiscence of Merchant of Venice, IV. i. 190.—B. N.

1 Windsor Castle, / In / A Monument / To our Late Sovereign / K.
Charles II. / Of ever Blessed Memory./ A Poem./ By Tho. Otway, /
* * * * London, Printed for Charles Brome, at the Gun, / at the West-
end of St. Paul's, 1685./ 4º.
Midsummer-Moon, 1682.

Famous ap Shenkin was hur elder Prother,
Some Caledonian Sycorax hur Mother.

Midsummer-Moon: or the Livery-Man's Complaint, 1682.
Poems on Affairs of State. From 1620 to this present year 1707 by...

Mr Shakespear. | Dr Wild.
Mr Waller. | Dr. Brady.
D. of D—re. | Mr. Tate.
Mr Dryden. | Mr. Hughes.
Mr W—sh. | Mr. Manning.
Mr D—y | Mr. Arwaker, &c.

... Vol. iv. | London. ... 1707. p. 338.

[The poems by "Mr Shakespear" are Lucrece, pp 143-204, and Venus and Adonis, pp. 205-244, included, says the Prefacer, that these works of "the Great Genius of our English Drama, ... which were never printed in his Works, might be preserv'd." M.]
THO. DURFEY, 1682.¹

[His version of Shakspere's Cymbeline is entitled]
The / Injured Princes, / or the / Fatal Enigma: / As it was
Acted at the / Theater-Royal, / By His Majesties Servants./ By
Tho. Durfey, Gent. / London: / Printed for R. Bentley and M.
Magnes in Ruffel-street in / Covent-Garden, near the Piazza.
1682./ 4to.

The Prologue.

Old Plays like Mistresses, long since enjoy’d,
Long after please, whom they before had cloy’d.
For Fancy chews the Cudd on past delight,
And cheats it self to a new Appetite.
But then this second Fit comes not so strong,
Like second Agues, neither fierce nor long:
What you have known before, grows sooner stale,
And lets provokes you, than an untold Tale.
That but refreshes what before you knew,
But this discovers something that is new;
Hence ’tis, that at new Plays you come so soon,
Like Bride-grooms, hot to go to Bed ere noon!
Or, if you are detain’d some little space,
The stinking Footman’s fent to keep your place.
But, when a Play’s reviv’d, you slay and dine,

¹ Durfey doesn’t condescend to mention Shakspere in his performance.
A later adapter of another play had more modesty. See the extract from
John Sheffield, Earl of Mulgrave, 1692, p. 382, below.
And drink till three, and then come dropping in;
As Husband after absence, wait all day,
And decently for Spouse, till Bed-time stay!

Scene Luds Town, alias London.

The "Drammatis [Personæ]" are 'Cymbeline, King of
Britain. Vrfaces (= Posthumus,) A noble Gentleman married
to the Princes Eugenia' (= Imogen). 'Pifanio, Confident and
Friend to Vrfaces.' Cloten, A Fool, Son to the Queen by a
former Husband. Jachimo, A roaring drunken Lord, his Com-
ppanion; Silvio, Another Companion. Shattillion [for Shakspere's
Iachimo], An opinionated Frenchman.

Beaupre, } His Friends.
Don Michael, }

Bellarius, An old Courtier banish'd by Cymbeline.
Palladour [for Shakspere's] Two young Princes, Sons to
Guiderius], Cymbeline, bred up by Bel-
larius in a Cave as his own.

Arviragus,

Lucius, General to Augustus Caesar. Women. The Queen,
Eugenia [for Shakspere's Imogen], the Princes. Clarina, Her
Confident.

Sophronia, } Women, one to the Queen, the other to the
Aurelia, } Princes.

[Tho the Play is much alterd and shortend from Shakspere's,
much being new, it follows his main lines; but Shattillion (=
Iachimo) is killd by Ursaces (= Posthumus). As a sample of
the Shakspere part revisd by Durfey, take the latter's version of
Iachimo in Imogen's bedroom—all its fervour and beauty goue
—Act II. Sc. iv. p. 20: the italics in [ ] mark Durfey's work.]

"Enter Shatillion from the Chefs; a Table-book.

[Shatt. All's still as Death, and hush'd as Midnight silencie:
Now the Crickets sing, and mortal wearied Sense
Repairs it self by rest. Lewd] Tarquin thus
Did softly [tread and tremble,] ere he wak'ned
The Chastity he wounded. [Oh Soul of Beauty!
Sure none but I cou'd se thee thus, and leave thee
Thus in this lovely positure, But no more;
I've other busines. Chill all my Bloud,
Ye Powers, and make me cold to her Allurements.
This is no loving minute; Come, to] my design:
To note the Chamber: [Here] I'le write all down;
Such and such Pictures; there the Window; such
The adornment of her Bed; the Arras Figures:
Why such, and such, and the Contents o' th' Story.
Ay but some natural Notes about her Body,
Above ten thousand meaner [Witnesses.] \[She flirs and
Wou'd testifie to enrich my Inventory. \[he flarts back.
[What's there, a Bracelet on her Arm? 'Tis so,
Now] sleep thou Ape of Death, lye dull upon her;
And be her Sense but as a Monument,
Thus in a Chappel lying. [Fortune befriend me;]
'Tis mine, and this will witnes outwardly,
As strongly as the Conscience does within,
To th' [torture] of her Lord: On her left Breast,
A Mole Cinque, spotted like the Crumfon drops
In the bottom of a Cowlip: Here's a Voucher
Stronger than ever Law cou'd make; this secret
Will force him think I've pick'd the Lock and stoll'n
The Treasure of her Honour. No, [now] I have enough:
To th' [Chest] agen.
Swift, swift, [ye] Dragons of the Night; [lov'd Phospher,
Return the welcome day.] I lodge in fear,
Tho' [there's] a heavenly Angel, Hell is here. [Gets into the
Chest;]
[All the beautiful lamentation over Fidele, after IV. iii. 216 ('Answer'd my steps too loud') in Shakspere is doubled up by Durfey into 3½ lines, p. 43.

"Bellar. Well, 'tis in vain to mourn, what's past recovery:
Come Sons, let's lay him in our Tomb.
Arvir. Rest there sweet Body of a sweeter Soul, [They lay him in the Grave.
Whilft we lament thy Fate.
Enter Caius Lucius, Captains and Souldiers, with Drum and Colours.'"]

See our friend Harold Littledale's interesting account of the acting of Tara, the Marathi version of Shakspere's Cymbeline, in Baroda, province of Bombay —Macmillan's Mag., May, 1880.

F. J. F.
ANONYMOUS, 1682.

He's one whose Works, in times to come,
Will be as Honour'd, and become
Deathless as Ben's or Cowley's are,
As Beaumont, Fletcher, or Shakesp'ear
One he hims'lf is pleas'd t'admire.
Nor could these Laureats living, be
Better prefer'd, or lov'd than he.

1682. Poeta de Tristibus: or / the / Ioue's Com-
plaint. A Poem./ In four Canto's./ Ovid. de
Trist./ Parve, nec invideo, sine me Liber ibis in
Vrbem: / Hie mihi ! quó—— / London, / Printed
for Henry Fathorne and John Kersey, at the / Rose in St. Paul's Church-Yard. 1682 / 4º.
(Third Canto), p. 21.

"The Authors Epistle" is Dated at Dover the Tenth day of January
1681.

[E. Dowden.]
NAHUM TATE, 1682.

I impose not on your Lordship's Protection a work meerly of my own Compiling; having in this Adventure Launcht out in Shakespeare's Bottom. Much of what is offered here, is Fruit that grew in the Richness of his Soil; and what ever the Superstructure prove, it was my good fortune to build upon a Rock.

_Ingratitude of a Commonwealth, or the Fall of Cains_  
_Martius Coriolanus._ 1682. [4to.]  
_Dedication to Charles, Lord Herbert._  
_Sign. A 2._

SIR GEORGE RAYNSFORD, 1682.

Our Author do's with modesty submit  
To all the Loyal Criticks of the Pit;  
* * * * * *  
Yet he presumes we may be safe to Day,  
Since Shakespeare gave Foundation to the Play:  
'Tis Alter'd—and his sacred Ghost appeas'd;  
I wish you All as easily were Pleaf'd:

_Prologue to the above._  
C. M. I.
ALEXANDER RADCLIFFE, 1682.

To Play-Houses thou now shalt bid adieu,
Although the Farce be gay enough and new.
Ne're before Acted, brings thee not among
Those that sell Two and Six-pence for a Song.
No Idle Scenes fit busy times as these,
Instead of Plays we now converse with Pleas;
And 'tis thought the last do favour more of Wit,
For those have Plots to spend, but these to get.
(Give way, Great Shakespear, and immortal Ben,
To Doe and Roe, John Den and Richard Fen.)

C. M. I.
JOHN SHEFFIELD, EARL OF MULGRAVE, 1682.

Plato and Lucian are the best remains
Of all the wonders which this art contains;
Yet to our selves we justice must allow,
Shakespeare and Fletcher are the wonders now:
Consider them, and read them o're and o're,
Go see them play'd, then read them as before.
For though in many things they grossly fail,
Over our Passions still they so prevail,
That our own grief by theirs is rockt asleep,
The dull are forc'd to feel, the wise to weep.
Their Beauties Imitate, avoid their faults;
*
*
*
*

The other way's too common, oft we see
A fool derided by as bad as he;
Hawks fly at nobler game, but in his way,
A very Owl may prove a Bird of prey;
Some Poets so will one poor Fop devour;
But to Collect, like Bees from every flower,
Ingredients to compose that precious juice,
Which serves the world for pleasure and for use,
In spite of faction this will favour get,
But Falstaff seems unimitable yet.


Sheffield was Earl of Mulgrave from 1658 to 1694, and not Duke of Buckinghamshire till 1703. C. M. I.
JOHN BANKS, 1682.

I say not this to derogate from those excellent Persons, who, I ought to believe, have written more to please their Audiences, than themselves; but to persuade them, as Homer, and our Shakespeare did, to immortalize the Places where they were born;

_Virtue Betray’d, or Anna Bullen: a Tragedy_  
_Dedication, 1682—92._  
C M. I.
CHARLES DE ST. DENIS, SIEUR DE ST. EVREMOND, 1682.

J'ai toujours eu sur la conscience d'avoir soupçonné que vos Yeux pouvoient s'usier à la Basse. * * * vôtre Beauté est incapable de recevoir aucune altération * * * N'appréhendez pas, Madame, de perdre vos charmes à Newmarket; montez à cheval des cinq heures du matin; galopez dans la foule à toutes les Courses qui se feront; enrobez-vous à crier plus haut que Mylord Thomond aux Combats des Coqs; uzez vos poumons à pousser des Done à droit et à gauche; entendez tous les soirs ou la Comédie de Henri VIII * ou celle de la Reine Elizabeth; † crevez-vous d'Huitres à souper, & passez les nuits entières sans dormir; vôtre Beauté qui est échappée à la Basse de Monsieur Morin, se sauvera bien des fatigues de Newmarket.

* Composée par le fameux Shakespeare, mort en 1616.
† Composée par Thomas Heywood, qui fleurissait sous les Règnes d'Elizabeth & de Jacques I. Toutes les Pièces de Théâtre de ces tems-là sont extrêmement longues et fort ennuyeuses.


[Basse was a game at cards introduced into England by Mons. Morin in 1681, and of which the Duchess of Mazarin was passionately fond. The witty St. Evremond in thus assuring Madame Mazarin that her beauty was proof against all these dissipations, acquaints us with the fact that Henry VIII must have been at this time a popular play much resorted to; even if she ventured there by way of finishing up his imaginary day at Newmarket, she would be none the worse for it.
He uses the word comedy for "play" in a general sense; he applies it also to Thomas Heywood's historical play of Queen Elizabeth. That it was Shakespeare's Henry VIII we are informed by the note appended by his friend Des Maizeaux, who does not appear to have shared the more favourable opinion of English drama expressed by St. Evremond in his Essay on English Comedy. Malone states that King Henry VIII was without doubt sometimes represented between 1682—1695 (Historical Account of the English Stage, 1821, p. 290), and from a list of Sir H. Herbert's we learn that it had been a "Revived" play in 1663 (ib. p. 276).¹ There were one or two other pieces on the same or a like subject, viz. an Enterlude of K. Henry 8th, entered on the Stationer's Register, 12 Feb. 1604–5; and Samuel Rowley's When you see me you know me, or the famous chronicle History of Henry VIII, 1605. Henry Chettle's Life of Cardinal Wolsey, 1601, was probably the play mentioned by Robert Gell in 1628 (before, p. 169), and could not be the "comedy" referred to by St. Evremond; and the "Rising of Cardinal Wolsey," partly written by Anthony Munday, was put out subsequently as Part I to Chettle's drama. (See Henslowe's Diary, Shakespeare Society's edition, pp. 189, 202, 204.)

In his short essay on English Comedy, written in 1677, St. Evremond does not refer to Shakespeare by name, but Dr. Jules Jusserand suggests that he may probably have had the Merchant of Venice in his mind when he wrote, after speaking of Jonson's Bartholomew Fair and Shadwell's Epsom Wells—"There are some other plays which have in a manner two Arguments, that are brought in so ingeniously the one into the other, that the mind of the Spectators (which might be offended by too sensible a change finds nothing but satisfaction in the agreeable variety they produce," English translation of 1685, p. 17. See also Œuvres de St. Evremond, par Des Maizeaux, Amsterdam, 1726, tom. III. p. 280. L. T. S.J

¹ See too Pepys, before, p. 97. It was probably Davenant's re-cast of the play that still kept the stage in 1682.
ROBERT GOULD, 1682—1689 (?).

Thus Sir John Denham (who, indeed, in his Cooper’s Hill has reacht those Two Tops he there speaks of; and if the most Excellent things deserve most Imitation, certainly no Man ought to write in English without laying down that Poem as his Pattern; there we see of what our Language is capable, Life, Sweetness, Strength and Majesty). And Mr Waller, whose Works claim the same Veneration, tells us,

Though Poets may of Inspiration boast,
Their Rage, ill govern’d, in the Clouds is lost;
He that proportion’d Wonders can disclose,
At once his Fancy and his Judgement shows.

Ben Johnson, too, lets us know in his Elegie upon Divine Shakespear,

That, though the Poet’s Matter Nature be,
His Art must give the Fashion; and that He
That means to write a Living Line must sweat,
And (without tiring) strike the second Heat
Upon the Muses Anvil,—
Or for the Laurel he may purchase scorn;
For a good Poet’s made as well as born.

[Preface, a 3 and verso.]

To Madam G. with Mrs Phillips’s Poems [1682—5 ?]

* * *

Great Shakespear, Fletcher, Denham, Waller, Ben,
Cowley, and all th’ Immortal, tuneful Men
Thou'ft made thy own, and none can better tell
Where they are low, and where they most excel,
Can reach their heights when thou art pleas'd to write,
Soaring a pitch that dazles human sight!

**Instrucţions to a Young Lady.**

* * *

Think of *Lucretia*, then of *Tarquin*'s lust.
If Barefac't Violence does not prevail
To work your Ruin, Flatt'ry will not fail;

**The Play-House, a Satyr [1685].**

* * *

Again, for Instance, that clean piece of wit,
The *City Heiress*, by *chaft Sappho* writ,
Where the lewd *Widow* comes, with brazen face,
Juft reeking from a *Stallion*'s rank embrace,
T' acquaint the *Audience* with her flamy cafe.
Where can you find a *Scene* deserves more praise,
In *Shakespeare, Johnson*, or in *Fletcher's Plays*?
They were so modest they were always dull;
For what is *Desdemona* but a Fool?

* * * * *

But, if in what's *sublime* you take delight,
Lay *Shakespeare, Ben*, and *Fletcher* in your sight:
Where Human Actions are with Life express'd,
*Vertue* extoll'd, and *Vice* as much deprest.
There the kind Lovers modestly complain,
So passionate, you see their inmost pain,
Pity and with their Love not plac'd in vain.

1 The pages are wrongly numbered: this is the second p. 66.
There *Wit* and *Art*, and *Nature* you may see
In all their flatliest Dresss and Bravery:
None e'r yet wrote, and e'r will write again,
So lofty things in such a Heavenly strain!

When e'r I *Hamlet*, or *Othello* read,
*My Hair* starts up, and *my Nerves* shrink with dread:
*Pity* and *fear* raise my concern still higher,
Till, betwixt both, I'm ready to expire!
When cursed *Iago*, cruelly, I see
Work up the *noble Moore* to Jealousie,
How cunningly the Villain weaves his sin,
And how the other takes the Poison in;
Or when I hear his God-like *Romans* rage,
And by what just degrees he does affiance
Their fiery temper, recollect their Thoughts,
Make 'em both weep, make 'em both own their Fau'ts;
When these and other such-like Scenes I scan,
'Tis then, great Soul, I think thee more than Man!
*Homer* was blind, yet cou'd all *Nature* see;
'Thou wer't unlearn'd, yet knew as much as *He*!
In *Timon*, *Lear*, *The Tempest*, we may find
Vast Images of thy unbounded mind;
These have been alter'd by our *Poets* now,
And with success too, that we must allow;
Third days they get when part of thee is shown,
Which they but seldom do when all's their own."

[pp 176-7.]

_Poems | Chiefly consisting of | Satyrs | and | Satyrical Epistles_
... MDCLXXXIX. M.
Anonymous, 1683.

A new Song of the Times, 1683.

T'were folly for ever
The Whiggs to endeavour
Disowning their Plots, when all the World knows 'um;
Did they not fix
On a Council of Six,
Appointed to govern tho no Body Chose 'um.
They that bore i'sway,
Knew not one would Obey
Did Trincalo make such ridiculous pother;
Monmouth's the Head,
To strike Monarchy dead,
They chose themselves Vice-Roys all o're one another.

Poems / on / Affairs of State, / The Second Part. / . . . By the most Eminent Wits, vis.:

Lord D—t,
The H. Mr. M—ne,
Sir F. Sh—rd,
Coll. Titus,
Mr. Prior,

. . . London . . . 1697. [ff. 142-3.]

[The reference is to Trinculo in the Tempest. M.]
JO. HAINS, 1683.

Go then thou Emblem of their torrid Zeal,
Add flame to flame and their fit tempers Neal,
"Till they grow ductile to the Publick Weale.
And since the Godly have espoused thy Cause,
Don't fill their heads with Libertys and Laws,
Religion, Privilege, and lawless Charters,
Mind them of Falstaff's Heir apparent Garters,
And keep their outward Man from Ketches Quarters.

A Satyr against Brandy. Written by Jo. Hains, as he saith himself.
[A Broadside, 839. m. 22 (art. 19) Brit. Mus.]

F. J. F.

Anon., 1684.

A huge mountainous Shepherd, grave and elderly . . . was in his Indian-Gown with a blew Satin-Cap, Laced and Bordered with Rich Point, consorting himself up with Hall's Meditations, Shakespear, and Foxe's Book of Martyrs.


[G. Thorn Drury in Notes and Queries, 9th Series, x, 405/1. F. J. F.]
MR. PRIOR, 1684.

A Satyr on the modern Translators.
Odi imitatores servum pecus, &c.

*     *     *     *  
Nay, I could hear him [Dryden] damn last Age's Wit,
And rail at Excellence he ne're can hit;
His Envy shou'd at powerfull Cowley rage,
And banish Sense with Johnson from the Stage:
His Sacrilege should plunder Shakespeare's Urn,
With a dull Prologue make the Ghost return
To bear a second Death, and greater pain,
While the Fiend's words the Oracle profane;

Poems / on / Affairs of State / [the First Part] 1697.
[p. 207.]

[The date of this Satyr is given in the List of Contents. See after,
pp. 323-24. M.]
LORD C. J. JEFFERIES, 1684.

Solicitor General. Pray, my lord, give me leave to ask him a question, which I hope may clear all this matter, for it is plain the man is mistaken.

L. C. J. Mistaken! Yes, I assure you, very grossly. Ask him what questions you will; but if he should swear as long as Sir John Falstaff fought, I would never believe a word he says.


[This allusion was noted by Mr. C. Elliot Browne in *Notes and Queries*, 5th Series, x, p. 163, and printed as a note by Miss L. T. Smith in the *Centurie of Praye*, p. 296. M.]
THOMAS SOUTHERNE, 1684.

Alph[onso]. 'Tis enough you know him.

Rag[ero]. Know him! ah God help thee, and the quantity of thy Brains, by thy impertinent Catechism.

Alph. Why then old Truepenny the Duke is now most violently in labour.

Rag. In labour! Alas, I am in pain for thee.

This is possibly a recollection of Hamlet's 'Truepenny' and 'old mole (I. v. 150, 162), tho Truepenny is usd in Nashe's Almond for a Parrat, 1589 (Collier). Dr. Ingleby refers also to the Returne from Pernassus, London, 1606, Act II. sc. iv. sign. C 3, back. Hazlitt's Dodsley, ix. 138—"What haue we here, old true-penny come to towne, to fetch away the huing in his old greasie slops? then ile none:"

But the reference to Hamlet in the quotation from Marston's Malcontent, 1604, III. iii. (due to Steevens), in vol. i. p. 129, seems clear; and Mr. Aldis Wright says (Clarendon Press Hamlet, p. 146-7), Congreve probably had Hamlet in his mind "when he makes a son irreverently address his father as 'old True-penny,'" Love for Love, iv. 10, A.D. 1695.* See Forby's Vocabulary of East Anglia, p. 357, or Halliwell's Dict. which says: "Generally, 'Old-Truepenny,' as it occurs in Sh. Hamlet," that is, does not occur; the old there belonging to mole.—F. J. F.

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* "Val[entine]. A ha! Old Truepenny, say'st thou so?
Thou hast nick'd it."—Lone for Loue, 1695, p. 58.
JOHN DRYDEN, 1684.

Your Ben and Fletcher in their first young flight
Did no Volpone, no Arbaces write.
But hopp'd about, and short excursions made
From Bough to Bough, as if they were afraid,
And each were guilty of some slighted Maid.

Shakespeare's own Muse her Pericles first bore,
The Prince of Tyre was elder than the Moore:
'Tis miracle to see a first good Play,
All Hawthorns do not bloom on Christmas-day.
A slender Poet must have time to grow,
And spread and burnish as his Brothers do.
Who still looks lean, sure with some Pox is curst,
But no Man can be Falstaff fat at first.

Prologue to Charles Davenant's Circe. Miscellany
Poems, 1684. p. 292. [In the Bodleian Library.]

[A Prologue was written by Dryden to C. Davenant's Circe, but he afterwards much altered it (Scott's edition of Dryden's Works, Vol. X. 333, 335). The altered Prologue, of which the above are the 11th to 23rd lines, is not found prefixed to either of the three first editions of Charles Davenant's Circe (1677, 1685, 1703); though Mr. Christie erroneously states that "both forms of the Prologue were published with the play in 1677" (Globe edition of Dryden's Poetical Works, p. 431). The earliest printed form appears to be that in the "Miscellany Poems" of 1684, where it is not called a Prologue, but "An Epilogue written by Mr. Dryden." L. T. S.]

The Slighted Maid is a comedy by Sir R. Stapyhton, first edition [sm. 4to.], 1663. Dryden again mentions it in the Preface to his Troilus and Cressida, 1679: "Of this nature is the Slighted Maid; where there is no scene in the first Act, which might not by as good reason be in the fifth." C. M. I.
Such was the case when Chaucer's early toyl
Founded the Muses Empire in our Soyl.
Spencer improv'd it with his painful hand
But lost a Noble Muse in Fairy-land.
Shakspeare say'd all that Nature cou'd impart,
And Johnson added Industry and Art.
Cowley, and Denham gain'd immortal praise;
And some who merit as they wear, the Bays, [etc.]

Commendatory Verses prefixed to An Essay on Translated
Verse, by the Earl of Roscommon. 1684. [4to.]
C. M. I.
WILLIAM WINSTANLEY, 1684.

The Life of King Richard the Third.

* * * * * *

But as Honour is always attended on by Envy, so hath this worthy Prince's fame been blasted by malicious traducers, who like Shakespeare in his Play of him, render him dreadfully black in his actions, a monster of nature, rather then a man of admirable parts; (p. 174.)

The Life of Mr. Wil. Shakespeare.

This worthy Poet Mr. Shakespeare, the glory of the English Stage, [was born at Stratford upon Avon in Warwickshire,] and is the highest honour that Town can boast of; [in whom three eminent Poets may seem in some sort to be compounded.

1. Martial, in the warlike sound of his Surname, Hafti-Vibrans or Shakespeare, whence some have conjectured him of Military extraction. 2. Ovid, the most natural and witty of all Poets; and hence it was that Queen Elizabeth coming into a Grammar-School made this extemporary Verse.

Persius a Crab-staff, Bawdy Martial, Ovid a fine Wag.

3. Plautus, a very exact Comedian, and yet never any Scholar, as our Shakespeare (if alive) would confess himself;] but by his conversing with jocular Wits, whereto he was naturally inclined, he became so famously witty, or wittily famous, as without learning, he attained to an extraordinary height in the Comique strain; [yet was he not so much given to Festivity, but he could (when so disposed) be solemn and serious; so that Heraclitus himself might afford to smile at his Comedies they were so merry,

SH. ALLN. BK.—II.
and Democritus scarce forbear to sigh at his Tradgedies, they were so mournful.

From an Actor of Tradgedies and Comedies, he became a Maker; and such a Maker, that though some others may perhaps pretend to a more exact Decorum and Oeconomie, especially in Tradgedy, never any express a more lofty and Tragick height; never any represented Nature more purely to the life, and where the polishments of Art are most wanting, (for as we said before, his learning was not extraordinary) he pleaseth with a certain wild and native Elegance; and in all his writings hath an unvulgar Style, as well in his Venus and Adonis, his Rape of Lucrece, and other various Poems, as in his Drammaticks.

[He was an eminent instance of the truth of that Rule, Poeta non fit sed nascit, one is not Made but Born a Poet, so that as Cornish Diamonds are not Polished by any Lapidary, but are pointed and smoothed even as they are taken out of the Earth, so Nature it self was all the Art which was used on him.]

(To enumerate his Comedies, they are so many, would be too tedious, that of his Henry the fourth, though full of sublime Wit, is very much blamed by some, for making Sir John Falstaff the property of pleasure for King Henry to abuse, as one that was a Thraasonical Puff, and Emblem of mock-valour; though indeed he was a man of Arms, every inch of him, and as Valiant as any in his Age.)

[Many were the Wit Combats betwixt him and Ben Johnson, which two we may compare to a Spanish great Gallion, and an English-man of War, Mr. Johnson (like the former) was built far higher in Learning; Solled but flow in his performances; Shakespeare with the English-man of War, lesser in bulk, but lighter in sailing, could turn with all Tides, tack about and take advantage of all Winds, by the quickness of his Wit and invention. This our famous Comedian died, Anno Domini 16... and was buried at Stratford upon Avon, the Town of his Nativity, upon whom one hath bestowed this Epitaph.
Renowned Spenser, lyce a thought more nigh
To learned Chaucer, and rare Beaumont lyce,
A little nearer Spenser, to make room
For Shakespear, in your threefold, fourfold Tomb,
To lodge all four in one Bed make a shift
Until Dooms-day, for hardly will a fifth
Betwixt this day and that, by Fates be slain,
For whom your Curtains may be drawn again.

If your precedence in death do bar,
A fourth place in your sacred Sepulchre;
Under this sacred Marble of thine own,
Sleep rare Tragedian Shakespear! Sleep alone,
Thy unmolested peace in an unshar'd Cave.
Posses as Lord not Tenant of thy Grave,
That unto us, and others it may be,
Honour hereafter to be laid by thee.


[The passages above marked between [ ] are, with slight alterations, taken bodily from Fuller’s notice of Shakespere, and the passage between ( ) is made up of sentences from Fuller’s notice of Fastolf. See Pt. III of The Worthies, 1662; Warwickshire, p. 126; Norfolk, p. 253, and our vol. i. pp. 483-6. The prose not enclosed in brackets is from Phillips’s Theatrum Poetarum, 1675, our vol. ii pp. 221-3. Thus Winstanley’s Shakespere work is only compilation.

For Basse’s Epitaph, see vol. i. p. 286.

Winstanley places Shakespere the last of four Lives, the others being, Sam. Daniel, Drayton, and Ben Jonson, presenting his readers “with a Quaternion of Poets, such as were of the best rank, endued with parts of admirable perfection, and deservedly coming under the notion of Worthies.” In writing of Jonson he once more copies Phillips, above, pp. 221-22:

“'He was paramount in the Dramatique part of Poetry, and taught the Stage an exact conformity to the Laws of Comedians, being accounted the most learned, judicious, and correct of them all, and the more to be admired for being so, for that neither the height of Natural parts, for he was no Shakespere, nor the cost of extraordinary Education, but his own proper industry and addiction to Books advanced him to this perfection” (p. 343).

Winstanley’s feeling as to the traducers of Richard III agrees with a similar sentiment expressed by Sir W. Cornwallis (see vol. i. p. 85). The Life of Richard III was in the edition of England’s Worthies of 1660. The Life of Shakespere is not in that edition. L. T. S. and M.]
HENRY BOLD, bef. 1685. ? bef. 1664, see p. 130 above.

On the Death of the late Tyrannical Usurper,

Oliver Cromwel.

One with a Vengeance! had he twenty lives
He needs must go (they say) the Devil drives.
Nor went he hence away, like Lamb so mild
Or Falstaff-wife, like any Chriftome-Child
In Arthur’s Bosom, he’s not hush, yet dy’d
Jufť as he did, at turning of the Tide.
But with it such [a] wind, the Sails did fwell,
Charon ne’re made a quicker pass to Hell.

Now, as there must be wonder to pretend
Every notorious Birth, or diſmal end,
Jufť as when Hotspurs Grannams Cat (of Yore)
Did Kitten, or when Pokins loft a Bore,
So when this prodigy of Nature fell,
Her felf feem’d half unhing’d, Tempeſt foretell
Direful Events, Boreas was out of Breath
Till by his Soul inspir’d at his Death.

The first allusion is to Mrs. Quickly's account of Falstaff's death in Henry V, II. iii. 9-13,

"Hostess. Nay sure, hee's not in Hell; hee's in Arthur's Bosome, if ever man went to Arthur's Bosome: a made a finer end, and went away and it had beene any Christome Child: a parted eu'n just betweene Twelve and One, eu'n at the Turning o' th' Tyde:" {Folio, p. 75, col. 2.}

The second is to Hotspur's speeches in {Henry IV, III. i. 18-21, 33-35,}

"(Glen. . . . . . and at my birth
The frame and huge foundation of the earth
Shaked like a coward.)

Hot. Why so it woulde have done at the same season if your mothers cat had but kittend, though your selfe had neuer beene borne. . . . . . .

. . . . . . . . . . . At your birth
Our Grandam earth, hauing this distemperation,
In passion shooke."

Hy. Bold of New, Antony Wood has only as writing forepraise verses to Wm. Cartwright's Poems. Ath. Ox. iii. 70. He may have been a relative of Henry Bold of Christ Church, as some ChristChurch men wrote forepraise "—— poems to his postamous volume then." Ant. Wood enters Henry Bold of Ch. Church as one of the Proctors, Apr. 9, 1662 (Fasti ii. 261, Ath. Ox. ed. Bliss, iv.), and under 1664 has "Batchelors of Divinity, July 5. Henry Bold of Ch. Ch. He was at this time chaplain to Henry lord Arlington, by whose endeavours he became not only fellow of Eaton Coll. but chauenter of the church at Exeter. 1 He died in France (at Montpellier as 'twas reported) either in the latter end of September, or beginning of Oct. 1677." F J F

1 He was succeeded in this post by Geo. Hooper, afterwards Dean of Canterbury. Ath. Ox. iv. 642. See also iv. 634.
Mr EVELYN, before 1685.

Thee Shakespeare Poets ever shall adore,
Whose wealthy Fancy left so vast a store,
They still refine thy rough but precious Ore.

Poems collected by N. Tate, 1685. The Immortality of Poesie. / By Mr. Evelyn. / To Envy. / Ovid. Amor. Lib. 1, Eleg. 15.

[Br. Nicholson in Notes and Queries, 7th Series, x, 486/2. M.]
SAMUEL WESLEY, 1685.

[1] 'Twas I brought down that Rampant Gypsy
\* Whose Love and Pearls made Tony tipsie:
And, when she him no more could clasp,
1 The Maggot bit, as well's the Asp.
I stood at the Beds-feet, Intent
On her Last Will, and Testament:
I come she cryed, I com' dear Honey!
And then kickt up with Tony! Tony:

[\textit{p. 3.}]

\* [Whose Love and Pearls made Tony tipsie:]
Cleopatra dissolv'd in a Draught of Wine, gave Mark Anthony a Pearl worth—I don't know what.

[\textit{p. 5.}]

1 [The Maggot bit, as well's the Asp]
To avoid her being expos'd to the Conquerors Mercy, she clapt Vipers to her Breast, and dy'd.

[\textit{p. 6.}]

[2] Approaching his proud Palace, she put on
The form of Mab, Empress to Oberon.

[\textit{p. 12.}]

[3] * This Engine curt Sycorax her self could subdue;
And this did a Viceroy out of Trincalo hew.

[\textit{p. 116.}]

* [This Engine curt Sycorax her self could subdue.
And this did a Viceroy out of Trincalo hew.]

See the famous History of the Tempest, or the Inchanted Island where this is explained.

[\textit{p. 118.}]

\textit{Maggots [by Samuel Wesley]. London, 1685.}
No. 3 was pointed out by G. Thorn Drury in Notes and Queries, 10th Series, vol. i, p. 44, col. 1. The others are more dubious allusions to Shakspere, but probably refer to him. No. 1 seems to refer to Shakspere’s Cleopatra. Cf. Antony and Cleopatra, IV. ii. 284: “Husband, I come.”—“O Antony”! V. ii. 309. No. 2 probably refers to the Oberon of Midsummer-Night’s Dream. M.
OXFORD MISCELLANY, 1685.

Whilst in this Town there's a procuring Bawd,
Or a smooth flatter'ring whore, that plyes the trade,
A wily Servant, cruel Father known,
The Laurel shall the matchless Johnson Crown.
Shakespeare, tho' rude, yet his immortal Wit
Shall never to the stroke of time submit,
And the loud thund'ring flights of lofty Lee,
Shall strike the Ears of all Posterity.

To detracting Censurers, that the Fam: of Poets is Eternal
(m) miscellany | Poems | and Translations | By Oxford Hands | . . . London, | Printed for Anthony Stephens,
Bookseller near | the Theatre in Oxford, 1685, p. 156 | M.
Anonymous, 1685.

Let them these Owls against the Eagle preach,
And blame those Flights which they want Wing to reach.
Like Falstaffe let 'em conquer Heroes dead,
And praise Greek Poets they cou'd never read.

Valentinian: a Tragedy. As 'tis altered by the late Earl of
Rochester [from the play by Beaumont & Fletcher of 1647]
1685. [4to.] Prologue. Spoken by Mrs. Cook the second
day. [Written after Rochester's death.] C. M. L.
NAHUM TATE, 1685.

WE own, nor to confess it are ashamed
That from tough Ben's Remains, this Piece was fram'd.
But if Embellishments of Vanity
And Vice, are here improv'd to a degree
Beyond the Characters that Master drew,
We must the Ladies thank for that, and you,
So far above what Johnson's Age e'er knew.

* * *

But Sense, or Nonsense, is to us all one,
Our Trinculo, and Trapp'lin were undone,
When Lime's more F arty Monarchy begun.

Prologue. Cuckolds-Haven: | or, an Alderman | No Con-
1685.

[A short extract from the above was given at p. 278 of the Fresh
Allusions where a passage was printed as Nahum Tate's which appears
under its proper author's name, Sir George Raynsford, at p. 288 above. M.]
NAHUM TATE, 1685.

Wyn[ny (Security's Wife)]. Ay, but there is a pretty play in Moor-fields.

Sec[urity]. Why, I will act thee a better Play my self. What wilt thou have? The Knight of the Burning Pestle? or, the doleful Comedy of Piramus and Thise? That's my Master-Piece; when Piramus comes to be dead, I can act a dead man rarely, The rageing Rocks, and shivering Shocks, shall break the Locks of Prison Gates; and Phæbus Carr, shall shine from Far, to make and marr the foolish Fates.—Was not that lofty, now? Then there's the Lion, Wall and Moonshine, three Heroick Parts; I play'd 'em all at School. I roar'd out the Lion so terribly, that the Company call'd out to me to roar again.

_Cuckolds-Haven: or, an Alderman No Conjurer._ A Farce. Acted at the Queen's Theatre in Dorset Garden. By N. Tate. London. Printed for J. II., and are to be sold by Edward Poole, next door to the Fleece Tavern in Cornhill. 1685. 4to. See p. 278, 1682. p. 16.

[Quoted (without italics, &c.) in Mr. Halliwell-Phillipps's Memoranda on the Midsummer Night's Dream, 1879, p. 11. The passage is Bottom's:—

"I could play Ercles rarely, or a part to teare a Cat in, to make all split the raging Rocks; and shiuering shocks shall break the locks of prison gates, and Phibbus carre shall shine from farre, and make and marr the foolish Fates. This was lofty." _M. N. Dreame_, 1st Fol. p. 147, col. 2.

"Let mee play the Lyon too, I will roarre that I will doe any mans heart good to heare me. I will roare, that I will make the Duke say, Let him roare againe, let him roare againe."—ib. F. J. F.]
N. TATE, 1686,

TO THE

AUTHOR [SIR FRANCIS FANE].

When o’r the World the mild Augustus reign’d,
   Wit’s Empire too the Roman Poets gain’d:
So when the first auspicious James possest
Our Brittish World, and in Possessing blest;
Our Poets wore the Laurels of the Age,
While Shakespear, Fletcher, Johnson Crown’d the Stage,
And tho’ our Cæsar’s since have rais’d the State,
Our Poetry sustains the Roman Fate.
In less Essays successful we have been,
But lost the Nobler Province of the Scene:
Perverters, not Reformers of the Stage,
Deprav’d to Farce, or more fantastick Rage.
How therefore shall we Celebrate thy Name,
Whose Genius has so well retriev’d our Fame?
Whose happy Muse such Wonders can impart,
And temper Shakespear’s Flame with Johnson’s Art
Whose Characters set just Examples forth;
Mix Humane Frailties with Heroick Worth:
Shunning th’ Extremas in Modern Heroes seen,
Than God’s more perfect, or more frail than Men.
With Reason, Nature, Truth, our Minds you treat,
And shew a Prince irregularly great,
A generous Soul storm'd by impetuous Love,
Which yet from Virtue's Centre scorns to move.
Thus while the Hero does himself defeat,
Your Tamerlane is rendred truly GREAT.
When by his Troops whole Empires were o'rthown,
'Twas Fortune's Work, this Conquest was his own.
Your Monarch rages in Othello's Strein,
Iago in Ragalzan lives again.
Not Hecuba like your Despina Rag'd,
Like Her, for Empire and a Monarch's Fate engag'd:
With Iphigene your Fair Irene vies,
And fells a more lamented Sacrifice.

Your Stile, tho just, subservient to the Thought;
So Milton, by Aonian Muses taught,
Your Numbers in Majestic Plainness wrought.

Thus, for a Theatre the World you find,
And your Applauding Audience, All Mankind.

N. TATE.

The / Sacrifice./ A / Tragedy./ By the Honourable / Sir
Francis Fane,/ Knight of the Bath./ Licensed,/ May 4, 1686./
Ro. L'Estrange./ London,/ Printed by J. R for John Weld
at the Crown / between the Temple Gates in Fleetstreet,/ 1686./ 4to.

Dramatis Personae.—Tamerlane the Great: Bajazet, Emperor of the
Turks. Ragulsan, one of Tamerlane's Chief Officers: a Villain. Irene,
Tamerlane's Daughter: Despina, Bajazet's Wife.

1 'So Milton,' &c., omitted in 3d ed. 1687. 'Strein' is printed 'Strain.'
— Ib.

[Sir Francis ought to have paid well for Tate's praise. F. J. F.]
EDWARD RAVENSCROFT, 1686.

I think it a greater theft to Rob the dead of their Praife, then the Living of their Money. That I may not appear Guilty of such a Crime, 'tis necessary I should acquaint you, that there is a Play in Mr. Shakespears Volume under the name of Titus Andronicus, from whence I drew part of this. I have been told by some anciently conversant with the Stage, that it was not Originally his, but brought by a private Author to be Acted, and he only gave some Master-touches to one or two of the Principal Parts or Characters; this I am apt to believe, because 'tis the most incorrect and indigested piece in all his Works, It seems rather a heap of Rubbish then a Structure.

Titus Andronicus, or the Rape of Lavinia
1687. [4to.] To the Reader.
(Licensed, Dec. 21, 1686.) C. M. I.
THO. JEVON, 1686.

Therefore if in greater and more evident Points the Lawyer can no more be without his Fee, than the Lord Chancellour his Mace, or a Poet without Errors, (my self alone exempted) why shou’d the Judgment of a Man that is partially byas’d against the Banditti, rule the Author’s opinion in his own Hemisphere, and discus at large the Virtues of Jobson’s Wife, without the Management of Hobbs his Leviathan? Why shou’d Shakespear, Johnson, Beaumont, Fletcher, that are no way Adequate to the profound Intelects of my present Atonement, be rank’d above the Laborious, tho’ dull States-man.

—Sed Vastum Vastior Ipse, *

Sustulit Ægydes,\(^1\) &c. Ov. Metam.

The Preface to The / Devil of a Wife, / or a / Comical Transformation / As it is Acted by their Majesties / Servants at the Queen’s Theatre in / Dorset Garden. / Veni, Vidi, Veni. / Licensed March 30th. 1686. / R. L. S / London, / Printed, by J. Heptinstall, for J. Eaglesfield / at the Marigold over against the Globe-Tavern in / Fleet-Street. / MDCLXXXVI. / 4to. /

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[In excuse of the chaff above, may be cited “The Epistle Dedactory. To my Worthy Friends and Patrons at Lackets Ordinary.

“You are not to be told, that Poets are sawcy, very sawcy, mighty sawcy, but your (whoe’er) Poet, or Farce Snipper Snapper, such a Promiscious Riddle me Re, as my self always super-abounding; Therefore do I heartily hope, but more humbly entreat, that with the Piercing Eye of Understanding, and through the Orbicuous Glass of Reason, you will perfectly discern, and then wholly attribute the bold Presumption of this sharp Epistle (as I may justly term it) to my Seeming self as Audacious Jevon the Poet, and not to my Real self as Modest Mr. Jevon the Player.”—F. J. F.]

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\(^1\) ‘Ægydes’ (Theseus, son of Ægeas) in subsequent editions (1693, 1695, 1724, 1735) is printed incorrectly ‘Ægynes.’ The passage really is:

“Antiquus crater, quam vastum vastior ipsi
Sustulit Ægides;” (Metam. xii, 235-6.)
APHRA BEHN, 1686.

Bred[wel]. 'Tis a pretty convenient Tub Madam. He may lie along in't, there's just room for an old Joyn'd Stool besides the Bed, which one cannot call a Cabin, about the largeness of a Pantry Bin, or a Usurer's Trunk, there had been Dornex Curtains to't in the Days of Yore; but they were now annihilated, and nothing left to save his Eyes from the Light, but my Land-ladies Blew Apron, ty'd by the strings before the Window, in which stood a broken sixpenny Looking-Glass, that thow'd as many Faces, as the Scene in Henry the Eighth, which could but just stand upright, and then the Comb-Cafe fill'd it.

The | Luckey Chance, | or an | Aldermans | Bargain, | A | Comedy.| As it is Acted by their Majesty's | Servants.| Written by Mrs. A. Behn, | 1687 | 410.| [p. 10]. Halliwell's Folio Shakespeare, xii. 61.

Is that any more than you see in the most celebrated of your plays? as City Politicks, the Lady Mayors, and the Old Lawyers Wife. So in that lucky play of the London Cuckolds. And in that good comedy Sir Courtly Nice, Valentinian, * * * In Valentinian, see the Scene between the Court Bauds. And Valentinian all loose and rufl'd a Moment after the Rape and

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1 The Mus. Catalogue calls her 'Aphara.'
2 Dornex (in Halliwell). But Dornex is in the Museum original. It is the Italian 'Spalliera . . . a kinde of stuffe made for hangings called Darnix.' 1598. Florio.
4 This may be Printed, April 23, 1686. R. P. London. Printed by R. H. for W. Canning, at his Shop in Vine-Court, Middle-Temple. 1687.
all this you see without scandal, and a thousand others. The Moor of Venice in many places. The Maids Tragedy.— • • •
All these I Name as some of the best Plays I know; If I should repeat the Words express'd in these Scenes I mention, I might justly be charg'd with course ill Manners, and very little Modesty, and yet they so naturally fall into the places they are designed for, and so are proper for the Business, that there is not the least Fault to be found with them; though I say those things in any of mine would damn the whole Peice, and alarm the Town. • • •
And this one thing I will venture to say, though against my Nature, because it has a Vanity In it: That had the Plays I have writ come forth under any Mans Name and never known to have been mine; I appeal to all unbyast Judges of Sense, if they had not said that Person had made as many good Comedies, as any one Man that has writ in our Age; but a Devil on’t the Woman damns the Poet.


[F. J. F.]
APHRA BEHN,† 1687.

The Defence of the first [the Pulpit] is left to the Reverend Gown, but the departing Stage can be no otherwise restor'd, but by some leading Spirits, so Generous, so Publick, and so Indefatigable as that of your Lordship, whose Patronages are sufficient to support it, whose Wit and Judgment to defend it, and whose Goodness and Quality to justify it; such Encouragement would inspire the Poets with new Arts to please, and the Actors with Industry. 'Twas this that occasioned so many Admirable Plays heretofore, as Shakespear's, Fletcher's and Johnson's, and 'twas this alone that made the Town able to keep so many Play-houses alive, who now cannot supply one.

"Emperor / of the / Moon: / A / Farce./ As it is acted by Their / Maesties Servants, / At the / Queens Theatre./ Written by Mrs A. Behn. / London: / Printed by R. Holt, for Joseph Knight, and Francis Saunders, at the Blew Anchor in the lower Walk of the / New Exchange, 1687./ 4to. Dedication "to the Lord Marquess of Worcester." sign. A3.

PONSONBY A. LYONS.

† Mrs Behn got more credit as an authoress than as a translatress:—

I'd let him take Almanzor for his Theme;  { In lofty Verses make Maximin Blaspheme,

Or sing in softer Ayres St. Katharine's Dream.  }  
Nay, I could hear him damn last Age's Wit,
And rail at Excellence he ne'er can hit;
His Envy shou'd at powerful Cowley rage,
And banish Sense with Johnson from the Stage;
His Sacrilege should plunder Shakespear's Urn,
With a dull Prologue make the Ghost return
To bear a second Death, and greater Pain,
While the Fiend's Words the Oracle prophane;
But when not satisfy'd with Spoils at home,
The Pyrate wou'd to foreign Borders roam;
May he still split on some unlucky Coast,
And have his Works or Dictionary lost;
That he may know what Roman Authors mean,
No more than does our blind Translatress Behn.¹

A Satyr on the Modern Translators. By Mr P——r. p. 119. Printed in Pceninia abelint Omnia. “Money / Masters all Things: / or, Satyrical Poems, / shewing / The Power and Influence of Money / over all Men / of what Profession or / Trade soever they be. / To which are added, / A Lenten Litany, by Mr C——d, / a Satyr on Mr Dryden, and several / other Modern Translators; also a Sætyr on Women in general: Together with / Mr Oldham’s Character of a certain Ugly Old P..... [Preacher, see pp. 131, 132] * * * * * * Printed, and Sold by the Booksellers of / London and Westminster, 1698.”

This Satyr is not in the edition of Pceninia published at York 1696, 4º. P—r, C—d, and P...... are conjectured in the British Museum Catalogue to be Prior, Coward, and Player. In the Supplement to the Works of the Most celebrated Minor Poets, London, F. Cogan, 1750, Part II. p. 12, it is placed first among “Poems by Mr Prior.”—Ponsonby A. Lyons.

[Note. Prior’s Satyr on the Modern Translators was printed in Poems on Affairs of State, Part I, 1697, p. 207, and there dated, 1684. See before, p. 300. M.]

¹ Lycidus, or the Lover in Fashion, translated by Mrs. A. Behn, 1688. 4º.—Bohn’s Lowides, i. 147.
MARTIN ¹ CLIFFORD, 1687.

But I might have spared this Quotation, and you your avow-
ing: For this Character might as well have been borrowed from
some of the Stalls in Bedlam, or any of your own hair-brain’d
Coxcombs, which you call Heroes, and Persons of Honour.
I remember just such another fuming Achilles in Shakespear,
one Ancient Pistol, whom he avows to be a man of so fiery a
temper, and so impatient of an injury, even from Sir John Falstaff
his Captain, and a Knight, that he not only disobeyed his Com-
mands about carrying a Letter to Mrs. Page, but return’d him
an answer as full of contumely, and in as opprobrious terms as he
could imagine.*

Let Vultures gripe thy guts, for gourd and Fullam holds,
And high and low beguiles the rich and poor:
Testor I’ll have in pouch, when thou shalt lack,
Base Prygian Turk, &c.

Let’s see e’er an Abencerrago fly a higher pitch. Take him
at another turn quarrelling with Corporal Nym, an old Zegri:
The difference arose about mine Hostes Quickly (for I would
not give a Rush for a man unless he be particular in matters of
this moment) they both aimed at her body, but Abencerrago
Pistol defies his Rival in these words:

Fetch from the Powdring-Tub of Infamy
That Lazar-Kite of Cressids kind,

¹ The Brit. Mus. Catalogue gives an alternative ‘Matthew,’ but ‘Martin’
is signed at the foot of p. 16 of the Notes.
* Merry Wives of Windsor.
Doll Teartheet, she by name, and her espouse: I have and I will hold
The quondam Quickly for the onely she.
And pauca . . . .

There's enough.


But pray give me leave without any offence, to ask you why it was a Fault in Shakespeare, that his Plays were grounded upon Impossibilities, and so meanly written, that the Comedy neither caused your Mirth, nor the [p. 8] serious part your Concernment? This you say in your Postscript . . . . ib. p. 7-8.

Mr. Dryden,

There is one of your Virtues which I cannot forbear to animadvert upon, which is your excess of Modesty; When you tell us in your Postscript to Granada, That Shakespeare is below the Dullest Writer of Ours, or any precedent Age. In which by your favour, you Recede as much from your own Right, as you disparage Almanzor, because he is yours, in preferring Ben. Johnson's Cethgus before him; saying in your Preface, that his Rodomontadoes are neither so irrational as the others, nor so impossible to be put in execution.

ib. The Third Letter, p. 10-11

We follow Fate which does too fast pursue.
'Tis just that Flames should be condemn'd to Fire.

You must not take it ill, Mr. Dryden, if I suspect both those Verses to have a strong tincture of Nonsense, but if you'll defend
'em, of all loves I beg of thee that thou would'ft construe them, and put them into sense: for to me, as Parson Hugh says in Shakespeare, they seemed Lunacies, it is mad as a mad Dog, it is affectations.\textsuperscript{1} \textit{ib.} p. 12. —F. J. F.

\textsuperscript{1} This was an adjective then new to the English language, I believe, made by the compositor turning the \textit{n} of the Welsh Parson Evans's 'it is affectations' in \textit{Merry Wives}, I. i. 150. The short extract containing it was the only one sent-in for the word for the Philological Society's new English Dictionary. As 'affectatious' has more ridicule in it than 'affected', it should be kept and used.
THE HON. EDWARD HOWARD, 1688.

And tho' the Examples are peculiar to some extraordinary Figures of Female greatness, yet not dissentaneous to what has been verify'd from authentique Records, in which we may find not only the daring exploits of a Joan of Orleans, but the prowess of Queens; witness that gallant Katherine, Wife to our King Henry the Sixth;

[Preface, A. 6.]

Of which, he Chaucer, Spencer, much beheld,
And where their Learned Poems most excell'd.
Tho' words now obsolete express their Flame,
Like Gems that out of Fashon value Claim.
Near these in Statue witty Shakspere stood,
Whose early Plays were soonest next to Good.
And Like a vast Dramatick Founder show'd
Bounties of Wit from his large Genius flow'd.
Whose worth was by this Learned [Polyaster] duly weigh'd,
As in Effigie there he stood display'd.
But more stupendious to his Soul appear'd
Proportions which great Johnsons Form declar'd,
Whose deep Effigies he wish'd longer date
Then Polish'd art in stone cou'd Celebrate.

[Preface, A. 6.]

Arm'd Cap-a-Pe his Militants appear'd,
Who'd think they shock of Foes or guns had fear'd;

[Preface, A. 6.]

The first extract is perhaps a reference to *Henry VI*. The second was pointed out by Prof. Firth in *Notes and Queries* (1888), vii, p. 285/2. The third may be reminiscent of *Hamlet*. Polyaster is "A Denomination under which is described a Character of Science," p. 129, note, "whose then abroad near Oxforde confines stood." In his study are statues of eminent men. M.
PHILASTER, 1688.

When in a Comick sweetness you appear,
*Ben Johnson*'s humour seems revived there.
When lofty Passions thunder from your Pen,
Methinks I hear Great *Shakespeare* once again.
But what do's most your Poetry commend?
You ev'n begin where those great *Wits* did end.

*Poetical Recreations.* | . . . In Two Parts | Part I |
Occasionally Written by Mrs. Jane Barker | Part II | By several Gentlemen of the Universities | and Others. | . . .
*London.* | . . . 1688.
Dedicatory Poem by Philaster, St. John's College.

[Pointed out by G. Thorn-Drury, in *Notes and Queries*, Series x, vol. i, p. 44, col. 1. — M.]
*Anonymous, 1688.*

Who'd be of Old mad Timon's mind,
(Because he did) to hate Mankind?

*Miscellanea: or, the Second Part of Poetical Recreations Compos'd by several Authors. . . . London. . . . 1688.*

[Probably a reference to Shakspere's *Timon*. M.]
GERARD LANGBAINE, 1688.

[See the first allusion to Sh. in this volume, under Kirkman, 1661, above, p. 105]

But before I quit this Paper, I desire my Readers leave to take a View of Plagiaries in general, and that we may observe the different proceedings between the Ancients and our Modern Writers.

* * * [Sig. a]

But let us now observe how these Eminent Men [Virgil, Ovid, and Terence] manage what they borrow'd; and then compare them with those of our times. First, They propos'd to themselves those Authors whose Works they borrow'd from, for their Model. Secondly, They were cautious to borrow only what they found beautiful in them, and rejected the rest. * * * Thirdly, They plainly confes'd what they borrow'd, and modestly ascrib'd the credit of it to the Author whence 'twas originally taken. * * * * [Sig. a, back]

Lastly, Whatsoever these ancient Poets (particularly Virgil) copied from any Author, they took care not only to alter it for their purpose; but to add to the beauty of it: and afterwards to insert it so handsomely into their Poems, (the body and Oeconomy of which was generally their own) that what they borrow'd, seemed of the same Confecture with what was originally theirs. So that it might be truly said of them; Apparet unde sumptum fit, aliud tamen quàm unde fit, appareat.

If we now on the other side examine the proceedings of our late English Writers, we shall find them diametrically opposite in all things. Shakspear and Johnson indeed imitated these Illustrious Men I have cited; the one having borrow'd the Comedy of Errors from the Menechmi of Plautus; the other has made use not only
of him, but of Horace, Ovid, Juvenal, Sallust, and several others, according to his occasions: for which he is commended by Mr. Dryden, as having thereby beautified our Language: But for the most part we are treated far otherwise; not with round Roman Wit, as in Ben's time, but with empty French Kickshaws, which yet our Poetical Haft's serve up to us for Regales of their own Cookery; [Sig a. 2]

’Tis true indeed, what is borrow'd from Shakspeare or Fletcher, is usualy own'd by our Poets, because every one would be able to conviit them of Theft, should they endeavour to conceal it. [Sig. a 3]

Preface to {Romus Triumphans f Or the f Plagiaries f of the f English Stage; f Expos'd in a f Catalogue f of all the f Comedies, Tragi-Comedies, Masques, Tragedies, Opera's, Pastorals, Interludes, &c. Both Ancient and Modern that were ever yet Printed in English. The Names of their Known and Supposed Authors./ Their several Volumes and Editions: With an Account of the various Originals, as well English, French and Italian as Greek and Latine; from whence most of them have Stole / their Plots./ By GERARD LANGBAINE Esq; * * * London: Printed for N. C. & are to be sold by Sam. Holford, at the Crown in the Full Mall. 1688./ 4to.

At pp. 21, 22, is a catalogue of Shakespear's plays including Cromwell's History; "John K. of England, 2 Pts. H. Fol."; Locrine's Tragedy; London Prodigal; Old-Castle, Lord Cobham's Life and Death; Puritan Widow; Yorkshire Tragedy; Birth of Merlin—41 entries—with notes of the sources of most of the plays. At the end of the thin volume is an Alphabetical Index of Plays.

PONSONBY A. LYONS.
1688.

Plays Printed for Henry Herringman, and Sold by Joseph Knight, and Francis Saunders.

* * * *

By Mr. Shakespear.

Hamlet.
Macbeth.
Julius Cæsar.

List of Plays on p. 68 of "A Fool's Preferment, Or, The Three Dukes of Dunstable, A Comedy. As it was Acted at the Queens Theatre in Dorset-Garden, by Their Majesties Ser-vants Written by Mr. D'urfey. Together, with all the Songs and Notes to 'em, Excellently Compos'd by Mr. Henry Purcell. 1688. Licensed, May 21, 1688. R. P. . . . . Printed for Jos. Knight, and Fra. Saunders at the Blue Anchor in the Lower Walk of the New Exchange in the Strand, 1688."

Shakspere comes after Beaumont and Fletcher, the Duke of Newcastle, Earl of Orrery, Mr. Wicherly, Major Porter, Sir George Etherege, Mr. Dryden, Mr. Shadwell, Mr. Killigrew. He is before Mr. Cowley, Sir Charles Sydley, Sir Samuel Tuke, Sir Francis Fane, Mr. Caril, and Plays 'By Several.'—F. J. F.
WILLIAM FULMAN, AND [RICHARD DAVIES],
about 1688.

William Shakespeare was born at Stratford upon Avon in Warwickshire, about 1563-4. [Much given to all unluckiness in stealing venison and Rabbits particularly from Sr Lucy, who had him oft whipt & sometimes Imprisoned & at last made Him fly his Native Country to his great Advancemt but His reveng was so great, that he is his Justice Clodpate, and calls him a great man & y' in allusion to his name bore three lowses rampant for his Arms.]

From an Aetor of Playes he became a Composuer. He dyed Apr. 23, 1616, Ætat. 53, probably at Stratford, for there he is buryed and hath a Monument. [on the He lays a
Heavy curse upon any one who shall remove his bones. He dyed a papist]

Fulman Manuscripts (1670—1688), vol. xv. No. 7, p. 22. In the Library of Corpus Christi College, Oxford. (The portions here in brackets are those attributed to Davies.)

This annotator on the adversaria of the Rev. William Fulman is believed to have been the Rev. Richard Davies, Rector of Sapperton in Gloucestershire; but his name does not appear on the manuscript. It is in five or six different hands; and only two other annotations, both very short, are in Davies' supposed autograph. Little is known of him. He died in 1708. Fulman died in 1688. By "Justice Clodpate" Davies designates Shakespeare's Shallow. We observe that Dowdall, at the end of his letter to Southwell (quoted after, p. 417), applies the same nickname to one of the sitting judges of the Spring Assize at Warwick, in 1693. C. M. I.
THOMAS BROWNE, 1688.

Eugen. Tho you cannot say Mr Bays with the Heroe in Shakespeare, that the World's your Oyster, and you have opened it with your Sword;* yet you may safely say the World's your Sheet of Paper, and you have blotted it with your Ink.

(p. 7.)

Crites. But pray Mr Bays, what did you say to Shakespeare, Johnson, & the rest of them? Methinks your new-settled Monarchy should stand in a great deal of danger, as long as these Authors continued in any respect and authority among the People.

Bays. To prevent, Sir, all storms that might have issued from that quarter, I presently set me up an Index expurgatorius. * * I fulminated Johnsons affected Style, his dull way of making Love, his Thefts and mean characters: Shakespeare's Ignorance, long Periods, and Barbarous Language: Fletchers want of a Gentlemans Education; so often, you do observe me Mr Crites, that scarce one in a hundred had the assurance to offer one good word in their behalf.

(p. 15.)

The Reasons of Mr. Bays changing his Religion 1688 [4to].

* [Pistol, in the Merry Wives of Windsor, Act II. sc. ii. l. 2. C. M. I.]
JOHN EVELYN, 12 Aug. 1689.

For there were the Pictures of Fisher, Fox, S' Tho. More, Tho. Lord Cromwell, Dr. Nowel, &c. And what was most agreeable to his Lo's general humor, Old Chaucer, Shakspere, Beaumont and Fletcher, who were both in one piece, Spencer, Mr. Waller, Cowley, Hudibras, which last he plac'd in the roome where he us'd to eate & dine in publiq, most of which, if not all, are at the present at Cornebery, in Oxfordshire;

Letter "To Mr. Pepys," describing the then late Lord Clarendon's house.
C. M. I.
T. BETTERTON, 1690.

Epilogue.

When this is brought to pass, I am afraid
That in a Play-house I shall dye a Maid;
That Miracles don’t cease, and I shall see
Some Players Martyrs for their Honesty.
J. H. -- the greatest Bigot of the Nation,
And see him burn for Transubstantiation.
Or hope to see, from such a Mongrel breed,
Wit that the Godlike Shakespeare shall exceed;
Or what has dropt from Fletcher’s fluent Pen,
Our this days Author, or the Learned Ben.

1690. Thomas Betterton. Epilogue to his alteration of
Beaumont and Fletcher’s Prophets, after the Manner of
an Opera.¹

The Epilogue is anonymous.

Betterton’s ‘Godlike’ Shakspere matches Crowne’s ‘Divine’ (p. 259
above), and Nat Lee’s ‘immortal’ (p. 264). As there are not too many of
such epithets in these Additions, or the Centurie, I add Powell’s ‘immortal’
of 1696:—

¹ Now if the World has made so little Provision for the maintenance of the
Muses, (as kind Davenants too true Oracle tells us,) I’m afraid upon due
Examination, that little Bread they gather will be found almost all glean’d

¹ The / Prophetesse / or, the / History / of / Dioclesian / Written by
Francis Beaumont and John Fletcher. / With / ALTERATIONS and ADDI-
TIONS, / after the Maner of an / O P F R A / Represented at the / Queen’s
Theatre, / By their Majesties Servants. / London, / Printed for Jacob
Tomson at the Judges Head in Chancery Lane, 1690.—Epilogue, p. 75.
from a Theatre; one kind honest Actor, that frets and struts his hour upon the Stage (as the Immortal Shakespeare has it,) is possibly a greater Benefactor to the Muses, then the greatest Family of Grandees that run Pedigrees, and track Originals up from the Conquest.  


F. J. F.

1 The / Treacherous Brothers : / A / Tragedy : / As it is Acted / At the / Theatre-Royal / By / His Majesty's Servants. / Written by / George Powell / London, / Printed for W. Freeman, at the Bible, over / against the Middle-Temple-Gate in Fleet-Street, 1696. / 4°.
T. D'URFEY, 1690.

Where Verse has not the power to Influence,
What method ever can reform the Sense?
What would a Cato, or a Virgil be,
Johnson, or Shakespeare, to the Mobile?
Or how would Juvenal appear at Court,
That writing Truth had his Bones broken for 't?

A new / Essay / In Defence of / Verse / With a Satyr / Upon
the Enemies of / Poetry, in "New / Poems, / Consisting of / Satyrs, / Elegies, / and / Odes : / Together with a / Choice
Collection / Of the Newest / Court Songs, / Set to Musick
by the best Masters / of the Age. / All Written by Mr.
D'Urfey. / . . . London, Printed for J. Bullard, at the Old / Black Bear in St. Paul's Church-Yard, and / A. Roper, at the
Bell near Temple-Bar, 1690." p 5 —f. J. F.
? Anon., or Wm. Mountfort, 1690.

Here [says Wm. Mountfort] is another facetious piece, as ironically meant, as the former was seriously design'd; it was sent me as from a Woman, to make it go down the gibber; and I think I could not do the Author justice (any other way) but in printing it.

Hail thou the Shakspheear of our present age,
Who doft at once, supply and grace the Stage
With different proofs of thy surprizing wit,
Vying with what the eestablish'd Pens have writ.

(Sign. A 4.)

But to encrease the wonder of thy pen,
Thou art not now, more learn'd then Shakespear then,
Who to th' amaze of the more Letter'd men,
Minted such thoughts from his own Natural Brain,
As the great Readers, since could ne're attain,
Though daily they the stock of Learning drain,

(Sign. A 4 back.)

How long in vain, had Nature strive'd to frame
An acting Poet, till great Shakpher came;
And thou the next wil't Rival him in Fame.

(Sign a.)

The Preface to the Reader, to The / Successful Strangers, /
a / Tragi-Comedy / . . . . written / by William Mount- 
fort / . . . . London / 1690, 4to / (See also p. 342.
Did Mountfort himself write this skit on himself?

F. J F.
WILL: MOUNTFORT, 1691.

But Virtue, tho' she suffer'd long at last,
Was Crown'd with a reward for what was past;
The honest thinking Heathen shew'd the way,
And handed Down the Moral call'd a Play:
Old Ben. and Shakespear copied what they writ,
Then Downright Satyr was accounted wit;
The Fox and Alchymist expos'd the Times,
The Persons then was load'd with their Crimes;

But for the space of Twenty years and more,
You've his'd this way of Writing out of door,
And kick and winch when we but touch the sore.1

But as some Fashions long since useless grown,
Are now Reviv'd and all the Mode o' th' Town.

Why mayn't the Antient way of Writing please,
And in its turn meet with the same Success?

Prologue to "King / Edward the Third, / with / the Fall of / Mortimer/ Ear] of / March:/ An Historickal Play, / As it is / Acted at the Theatre-Royall, / By their Majesties Servants,/ London, Printed for J. Hindmarsh at the Golden-Ball against / the / Royal Exchange. . . . . 1691. 4°." - F. J. F.

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1 Compare Caryl's earlier complaint:

A formal Critick with his wise Grimace
Will on the Stage appear with no ill grace:
Most of that Trade in this Censorious Age
Have little of the Poet, but his Rage:
Perhaps old Johnson's Gall may fill their Pen;
But where's the Judgment, and the salt of Ben?

1667. Jn. Caryl. Epilogue to The English Princess
or, The Death of Richard the III. A Tragedy
Written in the year 1666 and Acted at his Highness
the Duke of York's Theatre. Licensed May 22
WILLIAM MOUNTFORT, 1691

Indifferent Authors in most Ages have been encourag'd and prefered under the Clemency of the Nobility, in hopes that they might be better: But the severity of our Wits would have the first Plays which are now written, equal to the best of Ben Johnson, or Shakespear: And yet they do not shew that esteem for their Works which they pretend to, or else are not so good Judges as they would be thought: When we can see the Town throng to a Farce,¹ and Hamlet not bring Charges: But notwithstanding they will be Criticks, and will scarce give a man leave to mend;

The Dedication of 'Greenwich-Park: / A / Comedy./
Acted at the / Theatre-Royal / by Their / Majesties Servants./ Written by William Mountfort:/ London . . . MDCXCI. to the Right Honourable Algernon Earl of Essex.'

¹ The author of Tunbridge Wells, or a Days Courtship, a Comedy, 1678, in his Prologue complains,

"Th' Old English Stage, confin'd to Plot and Sense,
Did hold abroad but small intelligence,
But since th' invasion of the foreign Scene,
Jack pudding Farce, and thundering Machine.
Dainties to your grave Ancestour's unknown,
(Who never disliked wit because their own)
There's not a Player but is turned a scout,
And every Scribler sends his Envos out
To fetch from Paris, Venice, or from Rome,
Fantastick soppens to please at home,
And that each act may rise to your desire,
Devils and Witches must each Scene inspire,
Wit rowls in Waves, and showers down in Fire."—F. J. F.
WILLIAM WALSH, 1691.

[1] Let Misogynes appear, at the Head of his Regiment, that makes a worse Figure than Sir John Falstaff’s; let ’em be encourag’d with stumm’d Wine and muddy Ale;

[¶ 60.]

[2] let him [Misogynes] consider the Stories of Bradamante in Ariosto, of Aurofila in Conzalo de Cepedes, of Othello in Shakespeare, and let him see how far Jealousie may seem reason- able, whilst nevertheless the person of whom they are Jealous may be innocent.

[¶ 119.]

1 Orlam. Furioso. Canto 32.

A Dialogue concerning Women, being a Defence of the Sex, 1691. [By William Walsh.]

[These allusions were printed by Ingleby and Miss L. T. Smith in the Century, p. 412, but they were forced to quote from Walsh’s Works in 8vo, 1736 (pp. 166, 205). Of the author of the allusions Miss Smith said: "William Walsh was a friend of Dryden and Pope; the former said he was 'the best critic of our Nation in his time'; the latter called him

'the Muse's Judge and Friend,
Who justly knew to blame, or to Commend;
To Failings mild, but zealous for Desert;
The clearest Head, and the sincerest Heart.'

'Elogium, dated 1708, prefixed to Walsh's Works, 1736.' M.]
GERARD LANGBAINE, 1691.

I am only sorry that my Power is not equal to the zeal I have for the memory of those Illustrious Authors, the Clifficks, as well as those later Writers of our own Nation, Mr. Shakespeare, Fletcher, Johnson, Cowley &c. that I might be capable of doing them better Service, in vindicating Their Fame, and in exposing our Modern Plagiaries, by detecting Part of their Thefts, (Preface, sign. a 4 )

* * * * * * *

Mr. Dryden's Plays owe their Advantage to his skill in the French Tongue, or to the Age, rather than his own Conduct, or Performances. Honest Shakespeare was not in those days acquainted with those great Wits, Scudery, Calprenede, Scarron, Corneille, &c. He was as much a Stranger to French as Latine, (in which, if we believe Ben Johnson, he was a very small Proficient;) and yet an humble Story of Dorasflus and Fawnia serv'd him for A Winter's Tale, as well as The Grand Cyrus, or The Captive Queen, could furnish out a Laureat for a Conquest of Granada. Shakespeare's Measure for Measure, however despis'd by Mr. Dryden, with his Much Ado about Nothing, were believ'd by Sr William Davenant to have Wit enough in them to make one good play.¹

¹ [Davenant's tragi-comedy called The Law against Lovers, 1673, was founded on these two plays. L. T. S.]
GERARD LANGBAINE, 1691.

[p. 67, Dram. Poets] and how slight an Opinion forever this Age may entertain of his [George Chapman's] Translations, I find them highly extoll'd in an Old Copy call'd a Censure of the Poets¹: which having spoke of the Eminent Dramatick Poets, as Shakespeare, Johnson, Daniel, &c., it adds of Translators as follows, placing our Author in the first Rank.

² p. 95. [Crowne's] Henry the Sixth the First Part, with the Death of the Duke of Gloucester; a Tragedy acted at the Duke's Theatre, printed in quarto Lond. 1681, and dedicated to Sr. Charles Sedley. [p. 96] This Play is (if I mistake not) very much borrow'd from the Second Part of Shakespeare's Henry the Sixth; tho' Mr. Crown with a little too much assurance affirms, that he has no Title to the Fortieth part of it. This Play was oppol'd by the Popish Faction, who by their Power at Court got it suppressest; however it was well receiv'd by the Rest of the Audience.

[Crowne's] Henry the Sixth the Second Part, on the Misery of Civil-War; a Tragedy acted at the Duke's Theatre, printed in quarto Lond. 1681. Part of this Play likewise is borrow'd from Shakespeare.

p. 108 [Sir Wm. Davenant's] Law against Lovers, a Tragi-

¹ Michael Drayton's 'Of Poets and Poesie': Elegies, 1627. See vol. i, p. 334.
² Denham's lines on Cowley (see p. 159, above) are quoted by Langbaine, p. 83.
Comedy made up of two Plays written by Mr. Shakespeare, viz. Measure for Measure, and Much Ado about Nothing.Tho' not only the Characters, but the Language of the whole Play almost, be borrow'd from Shakespeare; yet where the Language is rough or obsolete, our Author has taken care to polish it: as to give, instead of many, one Instance. Shakespeare's Duke of Vienna, says thus ¹—

I love the People;
But do not like to Stage me to their Eyes.
Though it do well, I do not relish well
Their loud Applause, and Aves vehement:
Nor do I think the Man of safe discretion,
That does affect it.

[p. 109] In Sr. William's Play the Duke speaks as follows, ²

I love the People;
But would not on the Stage salute the Crowd.
I never relish their Applause; nor think
The Prince has true discretion who affects it.

[p. 133] But had he [Dryden] only extended his Conquests over the French Poets, I had not medled in this Affair... but when I found him flush't with his Victory over the great Scudery... and not content with Conquests abroad, like another Julius Caesar, turning his Arms upon his own Country; and as if the proscription of his Contemporaries Reputation, were not sufficient to satiate his implacable thirst after Fame, endeavouring to demolish the Statues and Monuments of his Ancestors, the Works of those his Illustrious Predecessors, Shakespeare, Fletcher, and Johnson: I was resolv'd to endeavour the rescue and preservation of those excellent Trophies of Wit, by raising the Paffé-comitatæ upon this Poetick Almanzor, to put a stop to his Spoils

¹ Measure for Measure, Act I, Sc. i.
² Law against Lovers, Act I, Sc. i.
upon his own Country-men. Therefore I present my self a Champion in the Dead Poets Cause, to vindicate their Fame, with the same Courage, tho' I hope different Integrity than Almanxor engag'd in defence of Queen Almahide, when he bravely Swore like a Hero, that his Cause was right, and She was innocent: [p. 134] tho' just before the Combat, when alone, he own'd he knew her false: ¹

\[
I\ have\ out-sac'd\ my\ self,\ and\ justify'd\\What\ I\ knew\ false\ to\ all\ the\ World\ beside.\\She\ was\ as\ Faithles\ as\ her\ Sex\ could\ be;\\And\ now\ I\ am\ alone,\ she's\ so\ to\ me.\]
\]

But to wave this digression, and proceed to the Vindication of the Ancients; which that I may the better perform, for the Readers Diversion, and that Mr. Dryden may not tell me, that what I have said, is but \textit{gratis dictum}, I shall set down the Heads of his Depositions against our ancient English Poets, and then endeavour the Defence of those great Men, who certainly deserv'd much better of Posterity than to be so disrespectfully treated as he has used them.

Mr. Shakespeare as first in Seniority I think ought to lead the Van, and therefore I shall give you his Account of him as follows:² 'Shakespeare who many times has written . . . [see p. 175, 176, above] e're you despise the other.' Speaking of Mr. Shakespeare's Plots, he says they were 'lame,'³ and that [p. 135] many of them [see p. 174, 175, above] . . . your Concernment.' He says further,⁴ 'Moft of Shakespeare's Plays, I mean the Stories of them [see above, p. 170, 326] . . . and many others of them.'

He Characterizes Mr. Fletcher, who writ after Mr. Shakespeare,⁵

¹ Act V, Sc. i. ² Postscript to Granada, pag 146. ³ \textit{Ibid.} pag. 143. ⁴ Preface to \textit{Mock Astrologer}, B. 4 [see above, p. 170]. ⁵ Postscript, p. 144.
GERARD LANGBAINE, 1691.

*As a Person that neither understood correctly Plotting, nor that which they call the Decorum of the Stage.* . . . In another place he speaks of Fletcher thus: "Neither is the Luxuriance of Fletcher a leas fault than the Carelessnes of Shakespeare;" [p. 136] As to the great Ben Johnson he deals not much better with him. . . .

These are his own Words, and his Judgment of these three Great Men in particular, now take his opinion of them all in general, which is as follows: "But Malice and Partiality [p. 137] set apart [see above, p. 174], let any Man, who understands English, . . . flaw in Sense." In the next Page, speaking of their Sence and Language, he says, "I dare almost challenge any Man to shew me a Page together which is correct in both." . . . Speaking of their Wit, he gives it this character: "I have always acknowledg'd the Wit of our Predecessors, with all the Veneration that becomes me; but I am sure, their Wit was not that of Gentlemen; there was ever somewhat that was Ill-bred and Clownish in it: and which confest the Conversation of the Authors." Speaking of the advantage which accues to our Writing, from Conversation, he says: "In the Age wherein those Poets liv'd, there was less of Gallantry, than in ours; neither did they keep the best Company of theirs. Their Fortune has been much like that of Epicurus, in the Retirement of his Gardens; to live almost unknown, and to be Celebrated after their Decease. I cannot find that any of them were Conversant in Court, except Ben Johnson: and his Genius lay not so much that way as to make an Improvement by it." He gives this Character of their Audience: "They knew no better, and therefore were satisfied [p. 138] with what they brought. Those who call theirs The Golden Age of Poetry, have only this Reason for it, that they were then content with

1 Postscript, p. 146.  
2 Above, p. 176.  
3 Postscript, p. 143.  
5 Ibid. p. 148.  
6 Ibid. p. 144.
'Acorns, before they knew the use of Bread; or that "Αλίς ἀπωκς\n'was become a Proverb.'

These are Errors which Mr. Dryden has found out in the most\nCorrect Dramatick Poets of the last Age. . . .

I must do Mr. Dryden this justice, to acquaint the World, that\nhere and there in this Postscript, he intersperses some Saint Praisers\nof these Authors; and begs the Reader’s Pardon for accusing\nthem, \nDesiring him to consider that he lives in [an] Age where\nhis least faults are severely censur’d, and that he has no way left\nto extenuate his failings, but by shewing as great in those whom\nhe admires.'

Whether this be a sufficient Excuse or no, I leave to the\nCriticks: but sure I am that this [p. 139] procedure seems\neasily agreable to the Character which an ingenious Person\ndraws of a Malignant Wit, \nWho conscious of his own Vices, \nand studious to conceal them, endeavours by Detraction to\nmake it appear that others also of greater Estimation in the\nworld, are tainted with the same or greater: as Infamous\nWomen generally excuse their personal Debaucherries, by\nincriminating upon their whole Sex, callumniating the most\n‘Chaft and Virtuous, to palliate their own dishonour.’ . . .

[p. 140] But . . . I shall . . . go on with the Thing I have\nundertook, (to wit) The Defence of the Poets of the last Age.

Were Mr. Dryden really as great a Scholar, as he would have\nthe World believe him to be; he would have call’d to mind,\nthat Homer, whom he professeth to imitate, had set him a\nbetter pattern of Gratitude, who mentions with Respect and\nKindness his Master Phemis, Mentor of Ithaca, and even Tycho,\nthe honest Leather-dresser. Had he follow’d Virgil, whom he\nwould be thought to esteem; instead of Reproaches, he had\nheap’d Paegyricks on the Ashes of his Illustrious Predecessors:

1 Postscript, p. 148.  2 Dr. Charleton’s Different Wits of Men, p 120.
and rather than have tax'd them with their Errors in such a rude manner, would have endeavour'd to fix them in the Temple of Fame, as he did Musæus, and the Ancient Poets, in Elístum, amongst the Magnanimous Heroes, and Teucer's Off-spring; filling them,¹ . . . Pii Vates, & Phæbo digna locuti. Had he observ'd Ovid's Elegy ad Invidos,³ he might have found that good-humour'd Gentleman, not only commending his Predecessors, but even his Contemporaries. But it seems he has follow'd Horace, whom he boasts to have [p. 141] studied,³ and whom he has imitated in his greatest Weakness, I mean his Ingratitude: if at least that excellent Wit could be guilty of a Crime, so much below his Breeding; for the very suspicion of which, Scaliger (who like Mr. Dryden seldom spares any man), has term'd him Barbarous.⁴ Ingcratus Horatius, atque animo barbaro atque servili; qui ne à Mecenate quidem adefinere potuit: si quidem quod aient, verum est, Malthinum ab eo appellatum cujus demissas notaret tunicas.⁵ Mr. Dryden having imitated the same Fact, certainly he deserves the same punishment: and if we may not with Scaliger call him Barbarous, yet all ingenious Men, that know how he has dealt with Shakespeare, will count him ungrateful; who by furbingishing up an Old Play, witness The Tempesft, and Troilus and Cressida, has got more on the third Day, than it's probable, ever Horace receiv'd from his Patron for any One Poem in all his Life. The like Debt he stands engag'd for to the French for several of the Plays, he has publisht; which if they exceed Mr. Shakespeare in Oconomy, and Contrivance, 'tis that Mr. Dryden's Plays owe their Advantage to his skill in the French Tongue, or to the Age, rather than his own Conduct, or Performances [see p. 345, above].

Honest Shakespeare [see p. 345, above: the quotation there should run on].

¹ Æneid, lib. 6. ² Amorum, l. 1, El. 15
⁵ Malthimus tunicis demussis ambulat: Satyrar. L. 1, Sat. 2.
To conclude, if Mr. Shakespeare's Plots are more irregular than those of Mr. Dryden's (which by some will not be allow'd) 'tis because he never read Aristotle, or Rapin; and I think Tasso's Arguments to Apollo in defence of his Gierusalemme Liberata may be pleaded in our Author's behalf. The [p. 143] Sense of which is thus; That he had only observ'd the Talent which Nature had given him, and which his Calliope had inspired into him: Wherein he thought he had fulfill'd all the duties of Poetry, and that his Majesty having prescrib'd no Laws thereunto, he knew not with what Authority Aristotle had published any Rules to be observed in it: and that he never having heard that there was any other Lord in Parnassus but his Majesty, his fault in not having observ'd Aristotle's Rules, was, an Error of Ignorance, and not of any Malice.

[p. 150] As to his Reflections on this Triumvirate [Shakspere, Fletcher, Jonson] in general: I might easily prove, that his [Dryden's] Improperities in Grammar are equal to theirs; and that He himself has been guilty of Solecisms in Speech, and Flaws in Sense, as well as Shakspere, Fletcher, and Johnson: but this [p. 151] would be to wait Paper and Time.

p. 152 [Dryden's] All for Love, or The World well Lost; a Tragedy acted at the Theatre Royal; and written [p. 153] in imitation of Shakspere's title, printed in quarto Lond. 1678. That our Author has nearly imitated Shakspere is evident by the following Instance. In the Comedy call'd Much Ado about Nothing the Baffard accuses Hero of Dilloyalty before the Prince, and Claudio her Lover: who (as surpris'd at

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1 Langbaine's justification of, or excuse for, Ben Johnson's Wit and Sir Philip Sidney's Word-play, 'playing with his Words,' will apply to Shakspere too.
the News,) asks, Who! Hero? Baf! Even the, Leonato's Hero, your Hero, every Man's Hero. In this Play [of Dryden's],

p. 169. In the mean time I must acquaint the Reader, that however Mr. Dryden alleges that this Play [Gorboduc] was writ by the Lord Buckhurst, I can assure him that the three first Acts were writ by Mr. Thomas Norton: and that the Play itself was not written in Rime, but blank Verse, or if he will have it, in prose mesurée, so that Mr. Shakespeare notwithstanding our Author's Allegation, was not the first beginner of that way of Writing.

p. 172 [Dryden's] Tempesta, or The Inchant'd Island, a Comedy acted at his Royal Highness the Duke of York's Theatre, and printed in quarto, Lond. 1676. This play is originally Shakespeare's (being the [p. 173] first Play printed in the Folio Edition) and was revi'd by Sr. [W.] D'Avenant and Mr. Dryden . . .

p. 173 [Dryden's] Troilus and Cressida, or Truth found out too late; a Tragedy acted at the Duke's Theatre, to which is prefixt a Preface containing the Grounds of Criticism in Tragedy, printed in quarto, Lond. 1679 . . . This Play was likewise first written by Shakespeare, and revi'd by Mr. Dryden, to which he added several new Scenes, and even cultivated and improv'd what he borrow'd from the Original. The last scene in the third Act is a Masterpiece, and whether it be copied from Shakespeare, Fletcher, or Euripides, or all of them, I think it justly deserves Commendation. The Plot of this Play was taken by Mr. Shakespeare from Chaucer's Troilus and Cressida . . .

p. 182 [Durfey's] Injur'd Princess, or The fatal Wager, a

1 Act 4, p. 54.
Tragi-Comedy acted at the Theatre-Royal by his Majesties Servants, printed in quarto Lond. 1682. The Design and the Language of this Play is borrow'd from a Play call'd the Tragedy of Cymbeline. In this Play he is not content with robbing Shakespear, but tops upon the Audience an old Epilogue to the Fool turn'd Critick, for a new Prologue to this Play. So that what Mr. Clifford said of Mr. Dryden,¹ is more justly applicable to our Author, 'That he is a strange unconscionable Thief, that is not content to steal from others, but robs his poor wretched Self too.'

[p. 203] John Fletcher, and Francis Beaumont, Esq.; I am now arriv'd at a brace of Authors, who like the Dioscuri, Castor and Pollux, succeeded in Conjunction more happily than any Poets of their own, or this Age, to the reserve of the Venerable Shakespear, and the Learned and Judicious Johnson.

p. 214 [Fletcher's] Sea Voyage, a Comedy lately reviv'd by Mr. Durfey, under the Title of The Common-wealth of Women. This Play is suppos'd by Mr. Dryden (as I have observ'd) to be copied from Shakespear's Tempest.²

The Storm which vanish't on the neighboring Shore,
Was taught by Shakespear's Tempest first to roar,
That Innocence and Beauty which did smile
In Fletcher, grew on this Enchanted Isle.

p. 215. Two Noble Kinsmen, a Tragi-Comedy. This Play was written by Mr. Fletcher, and Mr. Shakespear.

p. 217 [Fletcher's] Woman's Prize, or the Tamer tam'd, a Comedy, written on the same foundation with Shakespear's Taming of the Shrew; or which we may better call a Second part or counter-part to that admirable Comedy. This was writ by Fletcher's Pen likewise.

¹ Notes on Mr. Dryden's Poems, p. 7. ² Dram. Essay, p. 35.

An Author that was Cotemporary with the Incomparable Shakespeare, and One who trod the Stage with Applause both from Queen Elizabeth, and King James. [No: he was stab'd in a Brothel-row on June 1, 1593.]

[p. 396] He [Thomas Otway] was a man of Excellent parts and daily improved in his Writing: but yet sometimes fell into plagiary as well as his Contemporaries, and made use of Shakespeare, to the advantage of his Purse, at least, if not his Reputation.

[p. 397] Caius Marius his History and Fall, a Tragedy [by Otway] acted at the Duke's Theatre, printed 4°. Lond. 1680, and dedicated to the I. V. Viscount Faulkland. A great part of the Play is borrow'd from Shakespeare's Romeo and Juliet; as the Character [p. 398] of Marius Junior, and Lavinia the Nurse, and Sulpitius: which last is carried on by our Author to the end of the Play though Mr. Dryden says in his Postscript to Granada, 'That Shakespeare laid himself, that he was forc'd to 'kill Mercurio [so] in the 3d Aét, to prevent being kill'd by 'him.' [p. 176 above.]

[p. 424] I know nothing else of our Author's [Edward Ravenscroft's] Writing without I should reckon his Alteration of Titus Andronicus; of which I shall speak by and by, in the Account of Shakespeare.

[p. 451] [Shadwell's] Timon of Athens, the Man-hater, his History, acted at the Duke's Theatre; made into a Play, printed 4°. Lond. 1678, and dedicated to the late Duke of Buckingham. The Play is originally Shakespeare's; but so imperfectly printed, that 'tis not divided into Aëts. How much our Author has added, or expung'd, I must leave to the Examination of the less busie Reader; I not having time at present to inquire into particulars.

some Young Gentlemen, for whom it was intended, at a private Recreation [1646]. The Subject of this Masque, is that known Story of the Judgment of Paris, upon the Golden-Ball; which you may read in Lucians Dialogues. But our Author has imitated Shakespear, in the Comical part of his Midsummer Nights Dream; and Shirley’s Shepheard Bottle, is but a Copy of Shakespear’s Bottom, the Weaver ¹

p. 501 [N. Tate’s] Ingratitude of a Common-wealth, or The Fall of Caius Martius Coriolanus; acted at the Theatre-Royal, printed 4°. Lond. 1682. . . . This Play is borrowed from Shakespear’s Coriolanus.

Lear King of England his History; acted at the Duke’s Theatre; revived with Alterations; printed 4°. Lond. 1687. . . . This Play in the Original was writ by W. Shakespear.

Richard the Third [i.e. Second], a History acted at the Theatre-Royal, under the name of The Sicilian [p. 502] Usurper, with a Prefatory Epistle, in Vindication of the Author; occasioned by the prohibition of this Play on the Stage, printed 4°. Lond. 1681. . . . This Play owns [50] its Birth likewise to Shakespear.

[p. 526] Arraignment of Paris, a Pastoral, which I never saw; but it is ascribed by Kirkman to Mr. W. Shakespear.

[p. 528] Contention between York and Lancaster, with the Death of the Good Duke Humphry. . . . 4°. Lond. 1600. This Play is only the Second part of Shakespear’s Henry the Sixth, with little or no Variation.

[p. 541] Merry Devil of Edmonton, a Comedy acted sundry times by his Majesty’s Servants at the Globe on the Bank-side, and printed 4°. Lond. 1655. This Play is said by Kirkman, to be writ by Shakespear; tho’ finding no Name to it, I have

¹ Yes; and the casting of the Play to be playd before the Prince, may have been suggested by that in M. N. Dream.
plac'd it amongst those that are anonymous. This Play is founded on the History of One Peter Fabel, of whom see Fuller's *Worthies* in *Middlesex*, p. 186. . . .

[p. 541] *Mucedorus*, the King's son of Valencia, and Amadine the King's Daughter of Arragon; with [p. 542] the *Merry Conceits of Mouse*: a Comedy acted by his highness's Servants at the *Globe*, and before the King's Majesty at *Whitehall* on *Shrove-Tuesday* Night; printed 4°. 1668. This Play is said by former Catalogues to have been writ by *Shakespeare*; and was, I presume, printed before this Edition. It has been frequently the Diversion of Country-people in Christmastime.

[p. 556] *Wits*, or *Sport upon Sport*, a Collection of Drolls and Farces, presented at Fairs by Strolling Players; and printed last Edition octavo *Lond.* 1675. These are most of them taken out of the Plays of *Shakespeare, Fletcher, Shirley, Marston*, &c. There is a former Edition, that has a Table prefixed, which thews from what Play each Droll is borrowed. F. J. F.
GERARD LANGBAINE (?), 1691.

To day, the Poet does not fear your Rage,
Shakespeare by him reviv'd now treads the Stage:
Under his sacred Lawrells he sits down
Safe, from the blast of any Criticks Frown.
Like other Poets, he'll not proudly scorn
To own, that he but winnow'd Shakespeare's Corn;
So far he was from robbing him of's Treasure,
That he did add his own, to make full Measure.

An Account of the English Dramatick Poets, p. 465, 1691 [8vo]

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[Langbaine on Shakespeare, speaking of Ravenscroft, and having given the words quoted from Ravenscroft's preface to Titus Andromus, which are printed at p. 319 above, says, "I shall not engage in this Controversy, but leave it to [other-]... But to make Mr. Ravenscroft some reparation, I will here furnish him with part of his Prologue, which he has lost; [Ravenscroft states he had lost both Prologue and Epilogue] and if he desire it, send him the whole." The last lines seem to be a skit modelled on Ravenscroft's own words in his Epistle to the Reader—"Compare the Old Play with this, you'll finde that none in all that Authors [Sh.] Works ever receiv'd greater Alterations or Additions, the Language not only refin'd, but many Scenes entirely New: Besides most of the principal Characters heighten'd, and the Plot much encreas'd."—B. N.]
GERARD LANGBAINE, 1691.

1 William Shakespeare.

One of the most Eminent Poets of his Time; he was born at Stratford upon Avon in Warwickshire; and flourished in the Reigns of Queen Elizabeth and King James the First. His Natural Genius to Poetry was so excellent, that like those Diamonds, which are found in Cornwall, Nature had little, or no occasion for the Assistance of Art, to polish it. The Truth is, 'tis agreed on by most, that his Learning was not extraordinary; and I am apt to believe, that his Skill in the French and Italian Tongues, exceeded his Knowledge in the Roman Language: for we find him not only beholding to Cynthia Giraldi and Bandello, for his Plots, but likewise a Scene in Henry the Fifth, written in French, between the Princess Catherine and her Governante: Besides Italian Proverbs scatter'd up and down in his Writings. Few Persons that are acquainted with Dramatick Poetry, but are convinced of the Excellency of his Compositions, in all Kinds of it: and as it would be superfluous in me to endeavour to particularise what most deserves praise in him, after so many Great Men that have given him their several Testimonials of his Merit; so I should think I were guilty of an Injury beyond Pardon to his Memory, should I so far disparage it, as to bring his Wit in competition with any of our Age. 'Tis true Mr. Dryden 4 has cenfured him very severely, in his Post-

1 Langbaine. Account of the English Dramatic Poets, 1691 (pp. 453—469).—F.

2 Dr. Fuller in his Account of Shakespeare. 3 p. 454

4 See Mr. Dryden's Account.
script to Granada; but in cool Blood, and when the Enthusiasmick Fit was past, he has acknowledged him [in his Dramatick Essay]. Equal at least, if not Superiour, to Mr. Johnson in Poetie. I shall not here repeat what has been before urged in his behalf,¹ in that Common Defence of the Poets of that Time, against Mr. Dryden's Account of Ben Jonson;² but shall take the Liberty to speak my Opinion, as my predececssors have done, of his Works; which is this, That I esteem his Plays beyond any that have ever been published in our Language: and tho' I extreamly admire Johnson, and Fletcher; yet I must still aver, that when in competition with Shakespeare, I must apply to them what Justus Lipsius writ in his Letter to Andreas Schottus, concerning Terence and Plautus, when compar'd; Terentium amo, admiror, sed Plautum magis.

He has writ about Forty six Plays, all which except three, are bound in one Volume in Fol. printed Lond. 1685. The whole Book is dedicated to the Earls of Pembroke and Montgomery: being usher'd into the World with several Copies of Verfes; but none more valued [p. 455] than those Lines made by Ben Johnson; which being too long to be here transcripted, I shall leave them to be peruf'd by the Reader, with his Works, of which I shall give some Account as follows.

All's well, that ends well; a Comedy. This Play is founded on a Novel written by Jean Boccacio; see his Nov. Day the 3. Nov. the 9. concerning Juliet of Narbona, and Bertrand Count of Rossilion.

¹ A probable computation of the thousands of people of both sexes whom Shakespeare's Plays have maintained to this day would appear incredible to any one who did not maturely consider it.—M.S. note by Oldys. But few of the Notes in the interleaved copies of Langbaine in Brit. Mus. are given here. Utterson's copy, C. 45. d is the fuller one.—F.
² "Ben Jonson" is scratched out, and "our author" written in a marginal note.—F.
Anthony and Cleopatra, a Tragedy. The ground of this play is founded on History: see Plutarch’s Life of Anthony; Appian, Dion Cassius, Diodorus, Florus &c.

As you like it, a Comedy.

Comedy of Errors. This Play is founded on Plautus his Mænechmi: and if it be not a just Translation, ’tis at least a Paraphrase: and I think far beyond the Translation, call’d Menechmus, which was printed 4° Lond. 1595.

Coriolanus, a Tragedy. This is founded on History: see Livy, Dionysius Halicarnassius; Plutarch’s Life of Coriolanus, &c. Part of this play appeared upon the Stage seven Years since, under the Title of Ingratitude of a Common-Wealth.

Cromwell, (Thomas L,) the History of his Life and Death. This Play is likewise founded on History: See Fox’s Martyrology; Fuller’s Church History; Stow, Speed, Hollingshead, Herbert, Baker, Dr. Burnet &c. The Story of Cromwell, and Mr. Frescolaid the Merchant, is related in Dr. Hakewill’s Apology, and Wanley’s History of Man, Book 3. Ch. 20.

[p. 456] Cymbeline his Tragedy. This Play, tho’ the Title bear the Name of a King of Brute’s Lineage; yet I think ours little to the Chronicles of those Times, as far as I can collect, from Grafton, Stow, Milton &c. But the Subject is rather built upon a Novel in Boccace, viz. Day 2. Nov 9. This Play was reviv’d

1 Shakespeare was deeply delighted with the singing of Dowland the Lutanist, but Spenser’s deep conceits he thought surpassed all others. See in his Sonnets The friendly Concord. That John Dowland and Thos. Morley are said to have set several of these Sonnets to musick, as well as others composed by Sir P. Sydney, Sir Edw. Dyer, Sir Walter Raleigh, and Kit Marlow and Spenser. When the King of Denmark had heard that Dowland, he requested [as may be seen by his Letter in Harleian Library] King James to part with him, and he had him over to Denmark where he died.—OLDS.

Shakespeare’s Poem called a Lovers Affection seems to be written to his beautiful Wife, under some Rumour of Inconstancy.—OLDS.
by Dursey about seven Years since, under the Title of The Injured Princess, or The Fatal Wager.

Henry the Fourth, the First part; with the Life of Henry Percy, surnamed Hotspur. This Play is built upon our English History: see the four former years of his Reign, in Harding Buchanan, Caxton, Walsingham, Fabian, Polydore Virgil, Hall, Grafton, Hollingshead, Heyward, Truflle, Martin, Stow, Speed, Baker, &c. As to the Comical Part, 'tis certainly our Author's own Invention; and the Character of Sir John Falstaff, is owned by Mr. Dryden, to be the best of Comical Characters: and the Author himself had so good an opinion of it, that he continued it in no less than four Plays. This part used to be play'd by Mr. Lacy, and never fail'd of universal applause.

Henry the Fourth, the Second part; containing his Death and the Coronation of King Henry the Fifth. For the Historical Part, consult the aforementioned Authors. The Epilogue to this Play is writ in Prose, and shews that 'twas writ in the Time of Q. Elical eth.

Henry the Fifth, his Life. This play is likewise writ and founded on History, with a Mixture of Comedy. The Play is continued from the beginning of his Reign, to his Marriage [p. 457] with Katherine of France. For Historians, see as before, Harding, Caxton, Walsingham, &c. This Play was writ during the time that Essex was General in Ireland, as you may see in the beginning of the first ¹ Act, where our Poet, by a pretty Turn, compliments Essex, and seems to foretell Victory to Her Majesties Forces against the Rebels.

Henry the Sixth, the First part.

Henry the Sixth, the Second part, with the Death of the good Duke Humphrey.

Henry the Sixth, the Third part, with the death of the Duke

¹ First is rightly scrathct out, and "fifth. O" writn in the margin.—F.
of York. These three Plays contain the whole length of this King's Reign, viz. Thirty Eight Years, six Weeks, and four Days. Altho' this be contrary to the strict Rules of Dramatick Poetry; yet it must be owned, even by Mr. Dryden\(^1\) himself, That this Picture in Miniature, has many Features, which excell even several of his more exact Strokes of Symmetry, and Proportion. For the Story, consult the Writers of those Times, viz. Caxton, Fabian, Pol. Virgil, Hall, Hollingshead, Grafton, Stow, Speed, &c.

Henry the Eighth, the Famous History of his Life. This Play frequently appears on the present Stage; the part of Henry being extremely well acted by Mr. Betterton. This Play is founded on History likewise. Hollingsh. Hall, Grafton, Stow, Speed, Herbert, Martin, Baker, &c.

Hamlet, Prince of Denmark, his Tragedy. I know not whether this story be true or false; but I cannot find in the List given by Dr. Heylin, [p. 458] such a King of Denmark as Claudius. All that I can inform the Reader, is the Names of those Authors that have written of the Affairs of Denmark and Norway; and must leave it to their further search: such are Saxo-Grammaticus, Idacius, Crantzius, Pontanus &c. This Play was not many years ago printed in quarto; all being mark'd according to the Custom of the Stage, which was cut out in the Action.

John King of England, his Life and Death. For the Plot, see Matth. Paris, R. Higden, Walsingham, Westminster, Fabian, Pol. Virgil, Hollingshead, Grafton, Stow, Speed, &c.\(^2\)

Julius Caesar his Tragedy. This Play is founded on History; see Livy, Plutarch, Suetonius, &c. This Play was reviv'd at the Theatre-Royal about fifteen Years ago; and printed 4th London

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\(^1\) Drammat. Essay, p. 79.

\(^2\) The Tragedy of King John was altered by Cibber and performed as a party piece in 1745, under the Title of Papal Tyranny, &c., but without success, &c. O. Derrick.—O[LDYS].
1684. There is an Excellent Prologue to it, printed in Covent Garden Drollery, p. 9.

\textit{Lear King of England},\textsuperscript{1} his Tragedy. This Play is founded on History; see such Authors as have written concerning Brutes History, as Leland, Gloucester, Huntingdon, Monmouth \&c. But the Subject of this Story may be read succintly in Milton's History of England, 4\textsuperscript{o}. Book I. p. 17 \&c. This Play about eight Years since was reviv'd with Alterations, by Mr. Tate.\textsuperscript{2}

\textit{Locrine Eldest} son to King Brutus, his Tragedy. This Tragedy contains his Reign, with the loss of Estrildis, and Sabra; which according to Isacson's Chronology was twenty Years. For the Authors, consult those aforemention'd [p. 459] particularly Milton, Book I. p. 14. Supplement to Theatre of Gods Judgments, Ch. 6. \textit{Ubaldrino} Le vite delle Donne Illustri, p. 7.

London Prodigal, a Comedy. This is One\textsuperscript{3} of the Seven Plays which are added to this Volume; which tho' printed all of them in 4\textsuperscript{o}. were never in Folio, till 1685. Two of these, \textit{viz. Cromwell} and \textit{Locrine}, we have already handled; the Remaining four, \textit{viz. Old-castle, Pericles, Puritan Widow, and Yorkshire Tragedy}, shall be treated in their order.

\textit{Loves Labour lost}, a Comedy: the Story of which I can give no Account of.

\textit{Measure for Measure}, a Comedy, founded on a Novel in Cynthio Giraldi; \textit{viz. Deca Ottava, Novella 5\textsuperscript{o}}. The like Story is in Goulart's Histoires Admirables de nôtre temps, Tome I. page 216. and in Lipsi Monita L. 2. C. 9 p. 125. This Play, as I have observed, was made use of with the Comedy Much ado.

\textsuperscript{1} 'England' scracht out and 'Britam' written over it.—F.

\textsuperscript{2} The Play of \textit{Lear} is said to have been prohibited acting by Lord Dorset in King Williams Reign.—O[LDYS].

\textsuperscript{3} Of the 7 plays here mentioned some of them are much suspected to have been fathered falsely on this author.—O[LDYS].
about nothing by Sir William D'Avenant, in his Law against Lovers.

Merchant of Venice, a Tragi-comedy.

Merry Wives of Windsor, a Comedy; which Mr. Dryden ¹ allows to be exactly form'd; and it was regular before any of Ben Johnson's. This is not wholly without the Assistance of Novels; witness Mr. Ford's conveying out Sir John Falstaff in the Basket of Foul Clothes; and his declaring all the Intrigue to her Husband, under the name of Mr. Broom; which Story is related in the first Novel of The Fortunate Deceived, and Unfortunate Lovers: which [p. 460] Book, tho' written since Shakespear's Time, I am able to prove several of those Novels are translated out of Cynthio Giraldi, others from Mallefipini; and I believe the whole to be a collection from old Novellists.

Macbeth, a Tragedy, which was revived by the Dukes Company, and re-printed with Alterations, and New Songs,² 4th Lond. 1674.³ The Play is founded on the History of Scotland. The Reader may consult these Writers for the Story: viz. Hector Boetius, Buchanan, Du Chesne, Hollingshead &c. The same Story is succintly related in Verse, in Heywood's Hierarchy of Angels, B. I, p. 508, and in Prose in Heylin's Cosmography, Book I. in the Hist. of Brittain, where he may read the Story at large. At the Acting of this Tragedy, on the Stage, I saw a real one acted in the Pit; I mean the Death of Mr. Scroop, who received his death's wound from the late Sir Thomas Armstrong,

¹ Dram Ess. p 47.
² "By Sir W. Davenant." MS. note written over New Songs; and "The music composed by Matthew Locke " in marginal note.
³ Betterton's Alteration of Macbeth is often acted with many new scenes & Dances, and a Scene between Macduff and his Lady, striking out some pretty gleams of fancy but 'tis much spoiled by being written in Rhime, which he endeavours to excuse as 'being the reigning taste.—O[LVYS].
and died presently after he was remov'd to a House opposite to
the Theatre in Dorset-Garden.

Midsummer Nights Dream, a Comedy. The Comical part of
this Play, is printed separately in 4°. and used to be acted at Bar-
tholomew Fair, and other Markets in the Country by Strolers,
under the Title 1 of Bottom the Weaver. 2

Much Ado about Nothing, a Comedy. I have already spoke
of Sir William D'Avenant's making use of this Comedy. All
that I have to remark is, That the contrivance of Borachio, in
behalf of John the Bastard to make Claudio jealous of Hero by
the Assitance of her Waiting-woman Margaret, is borrowed from
Ariosto's [p. 461] Orlando Furioso: see Book the fifth in the Story
of Larcanio, and Genevra: the like Story is in Spencer's Fairy
Queen, Book 2. canto 4.

Oldcastle, the good Lord Cobham his History. 3 The Protago-
nist in this Play, is Sir John Oldcastle, 4 who was executed in the
Reign of King Henry the Fifth; See his Life at large in Fox his
Martyrology; Dr. Fuller, and other Writers of Church History,
as well as Chronologers.

Othello, the Moor of Venice his Tragedy. This is reckoned
an Admirable Tragedy; and was reprinted 4°. Lond. 1680. and
is still an Entertainment at the Theatre-Royal. Our Author

1 "The Merrie Conceited humours of." Marginal note.
2 From the Midsummer Night's Dream was taken the Fairy Queen a
Dramatic Opera, 4°. 1692.—O.
3 N. B. The allusion to Mary Queen of Scots & Q. Elizabeth.—O[LDYS].
4 'his History' scratcht out, and "The first part of the true & Hon. His-
tory of Sir John, acted by the Right Hon. the Earl of Nottingham's, Lord
4 When Mons'. Vereiken Embassador to Q. I. Iiz. for the Archduke &
the Infanta was entertained at London by the English Nobility, the Lord
Chamberlain, after feasting at his House on March 6th, 1599, made his
players act before him in the afternoon St' John Oldcastle to his great con-
tentment. Sidney's Letters, fol. 1746. Vol. 2. p. 175.—O. [query if it was
not the character afterwards changed to St' John Falstaff?—P.].
borrowed the Story from Cynthio's Novels, Dec. 3. Nov. 7. The
truth is, Salustio Picolomini in his letter to the Author, extremly
applauds these Novels as being most of them fit Subjects for
Tragedy; as you may see by the following Lines. 'Gli Hecca-
thomithi vostrì, Signor Cynthio, mi sono maravigliosamente piac-
ciuti. Et fra le altre cose io ci ho veduti i più belli argomenti di
Tragedie, che si possano imaginare, & quanto a i nodi, & quanto
alle soluzioni, tanto felicemente ho viste legate le difficoltà, che pare
ano impossibili ad essere legate. Mr. Dryden says,¹ That most
of Shakespeare's Plots, he means the Story of them, are to be
found in this Author. I must confess, that having with great
difficulty obtained the Book from London, I have found but two
of those mentioned by him, tho' I have read the Book carefully
over.² [p 462.]

Pericles Prince of Tyre; with the true Relation of the whole
History, Adventures, and Fortunes of the said Prince. This Play
was publish'd in the Author's Life-time, under the Title of The
much Admired Play of Pericles; by which you may guess the
value the Auditors and Spectators of that Age had for it. I know
not whence our Author fetch'd his Story, not meeting in History
with any such Prince of Tyre; nor remembering any of that
Name, except the Famous Athenian, whose Life is celebrated by
Plutarch.

Puritan, or The Widow of Watling Street; a Comedy sufficiently
diverting.

Richard the Second his Life and Death; a Tragedy, which is
extreamly commended even by Mr. Dryden, in his Grounds of
Criticisme in Tragedy, printed before Troilus and Cressida: and
Mr. Tate, who altered this Play in 1681, says, That there are
some Master-touches in this Play, that will vye with the best

¹ Preface Mock Astral.
² Jordan, the first woman who acted in this play of Othello.—O.
Roman Poets. For the Plot, consult the Chronicles of Harding, Caxton, Walsingham, Fabian, Pol. Virgil, Grafton, Hollinghead, Stow, Speed, &c.

Richard the Third his Tragedy, with the landing of the Earl of Richmond, and the Battle of Bosworth Field. This Play is also founded on History. See Fabian, Caxton, Pol. Virgil, Hollinghead, Grafton, Truffel, Stow, Speed, Baker, &c.

Romeo and Juliet, a Tragedy. This Play is accounted amongst the best of our Author's Works. Mr. Dryden says, That he has read the Story of it in the Novels of Cynthia; which [p. 463] as yet I cannot find, but set it down in my former Catalogue, relying upon his Knowledge. But I have since read it in French, translated by M. Pierre Boileau, whose Sir-name was Launay; who says it was writ by Bandello; but not having as yet met with Bandello in the Original, I must acquiesce in his Word. The French Reader may peruse it in the first Tome of Les Histoires Tragiques, extraétes des œuvres Italiennes de Bandello, imprimé 8°. à Turin 1570.


Tempest, a Comedy. How much this Play is now in Esteem, tho' the Foundation were Shakespeare's, all People know. How it took at the Black-fryars, let Mr. Dryden's Preface speak. For his Opinion of Caliban, the Monster's Character, let his Preface to Troilus and Cressida explain. 'No man except Shakespeare, ever drew so many Characters, or generally distinguished them better from one another, except only Johnson: I will instance but in one, to shew the copiousness of his Invention: 'tis that of Caliban, or the Monster in the Tempest: He seems here to have created a Person, which was not in Nature; a boldness which at
first sight would appear intolerable: For he makes him a species of himself, begotten by an Incubus on a Witch; but this is not wholly beyond the bounds of Credibility; at least, the vulgar (I suppose) still believe it. [p. 464] But this is not the only Character of this Nature that Mr. Shakespeare has written; for Merlin, as he introduces him, is Cozen-german to Caliban by Birth; as those may observe, who will read that Play. As to the Foundation of this Comedy, I am ignorant whether it be the Author's own Contrivance, or a Novel built up into a Play.

Titus Andronicus his Lamentable Tragedy: This Play was first printed 4th Lond. 1594. and acted by the Earls of Derby, Pembroke, and Essex, their Servants. 'Twas about the time of the Popish-plot revived and altered by Mr. Ravenscroft. In his Preface to the Reader, he says,1 That he thinks it a greater theft to rob the Dead of their Praise, than the Living of their Money. Whether his Practice agree with his Protestation, I leave to the Comparison of his Works with those of Molliere: and whether M'. Shadwell's Opinion of Plagiaries, reach not Mr. Ravenscroft, I leave to the Reader. 'I (says he,2 ingeniously) freely contefs my Theft, and am asham'd on't; tho I have the Example of some that never yet wrote a Play, without ftealing most of it; and (like Men that Lye so long, till they believe themselves) at length by continual Thieving, reckon their stolen Goods their own too; which is so Ignoble a thing, that I cannot but believe that he that makes a common Practice of stealing other Men's Wit, would, if he could with the same Safety, steal any thing else, Mr. Ravenscroft, in the Epitile3 to Titus, says, That the Play was not originally Shakespeare's, but brought by a private Author to be acted, and he only gave some Master-touches, to one or two of the Principal Parts, or Characters: afterwards he boasts his own pains; and says, That if the Reader compare the Old Play

1 Symonius his Opinion. 2 Pref. Sullen Lovers. 3 p. 465.
GERARD LANGBAINE, 1691.

‘with his Copy, he will find that none in all that Author’s Works ever receiv’d greater Alterations, or Additions; the Language not only refined, but many Scenes entirely new: Besides most of the principal Characters heighten’d, and the Plot much encreased.’ I shall not engage in this Controversy, but leave it to his Rivals in the Wrack of that Great Man, Mr. Dryden, Shadwell, Crown, Tate, and Durfey. But to make Mr. Ravenstaff some Reparation, I will here furnish him with part of his Prologue, which he has lost; and if he desire it, send him the whole.

To day the Poet does not fear your Blasfe,
Shakespear by him reviv’d now treads the Stage;
Under his sacred Laurels he fits down
Safe, from the blast of any Criticks Frown.
Like other Poets, he’ll not proudly scorn
To own, that he but winnow’d Shakespear’s Corn;
So far he was from robbing him of ’s Treasure,
That he did add his own, to make full Measure.

Timon of Athens his Life. This Play was thought fit to be presented on the Stage, with some Alterations by Mr. Shadwell, in the Year 1678. I shall say more of it in the Account of his Works. The Foundation of the Story [p. 466] may be read in Plutarch’s Life of M. Anthony; see besides Lucian’s Dialogues, &c.

Troilus and Criseida, a Tragedy. Of this Play I have already given an Account: see the Name, in the Remarks on Mr. Dryden, who altered this Play, in the Year 1679.

Twelfth-Night, or What you will; a Comedy. I know not whence this Play was taken; but the Resemblance of Sebastian to his Sister Viola, and her change of Habit, occasioning so many mistakes, was doubtles: first borrowed (not only by Shakespear, but all our succeeding Poets) from Plautus, who has made use of it in several Plays, as in Amphitruo, Mnæchmi, &c.
Two Gentlemen of Verona, a Comedy.

Winter's Tale, a Tragi-comedy. The Plot of this Play may be read in a little Stitcht-pamphlet, which is call'd, as I remember, The Delectable History of Dora[stus and Fawnia]; printed 4° Lond.

Yorkshire Tragedy, not so new, as lamentable and true. This may rather deserve the Old Title of an Interlude, than a Tragedy; it being not divided into Acts, and being far too short for a Play.

These are all that are in Folio; there rest yet three Plays to be taken notice of, which are in quarto, viz.

Birth of Merlin, or The Child has lost his Father; a Tragi-comedy several times acted with great applause, and printed quarto, Lond. 1662. This Play was writ by our Author and Mr. W. Rowe, of which we have already spoken. For the Plot, consult the Authors of those times: [p. 467] such as Ethelweard, Bede, G. Monmouth, Fabian, Pol. Virgil, &c. Stow, Speed, &c. Ubaldino, Le Vite delle Donne Illustri, p. 18.

John King of England his troublesome Reign; the First and Second Part, with the Discovery of King Richard Cœur de Lyon's Base Son, (vulgarily named the Bastard Fauconbridge). Also the Death of King John at Swin[stead Abbey]. As they were sundry times acted by the Queens Majesties Players, printed quarto Lond. 1611. These Plays are not divided into Acts, neither are the same with that in Folio. I am apt to conjecture that these were first writ by our Author, and afterwards revised and reduced into one Play by him: that in the Folio, being far the better. For the Plot I refer you to the Authors aforementioned, in that Play which bears the same Title.

Besides these Plays, I know Mr. Kirkman ascribes another Pastoral to him; viz. The Arraignment of Paris: but having never seen it, I dare not determine whether it belongs to him or no.
CERTAIN I am, that our Author has writ two small Poems, vis. Venus and Adonis, printed 8° Lond. 1602. and The Rape of Lucrece, printed 8° Lond. 1655. publish'd by Mr. Quarles, with a little Poem annexed of his own production which bear the Title of Tarquin banished, or The Reward of Lust, Sr. John Sucklin had so great a value for our Author, that (as Mr. Dryden observes in his Dramatick Essay) he preferred him to Johnson: and what value he had for this small Piece of Lucrece, may appear from his Supplement which he writ, and which he has publish'd in his Poems: which because it will give you a taste of both their Muses, I shall transcribe. [Here follows a copy of the Poem, 'One of her Hands,' &c., reprinted from Fragmenta Aurea, vol. i. p. 404.]

I have now no more to do, but to close up all with an Account of his Death; which was on the 23d of April, Anno Dom. 1616. He [p. 469] lyeth Buried in the Great Church in Stratford upon Avon, with his Wife and Daughter Susanna, the Wife of Mr. John Hall. In the North Wall of the Chancel, is a Monument fixed which represents his true Effigies, leaning upon a Cushion, with the following Inscription—'Ingenio... Apr.' [See it printed at p. 267, vol. i.]

Near the Wall where this Monument is Erected, lyeth a plain Free-stone, underneath which, his Body is Buried, with this Epitaph

Good Friend, ... Bones [&c.: see p. 266, vol. i.]

1 p. 468.

Two copies of Langbaine's Account were annotated by the antiquarian Oldys. The one which received his second annotations is in the British Museum Library. A propos of this book, we venture to suggest that it would be a very great convenience if the Chief Librarian of the British Museum would issue a hand-list of printed books which have manuscript annotations; such as Dr. Thomas Warton's copy of Spenser's works, and Treck's copy of Ben Jonson's works, with the marginalia and other notes in full.
Oldys’ notes on Langbaine belong to a period later than our volumes. There is, however, a well-known epigram, said to be by Jonson and Shakespeare, which according to George Steevens, Oldys puts forth as if he had derived it from an authentic source of some antiquity. We have not been able to recover the particular manuscript in which he is said to have given it. In Johnson and Steevens’ 2nd Edition of Shakespeare 1778, vol. i. pp. 204-5 (see also Malone’s Edition, 1790, vol. i. p. 163), the following is given:

“Verses by Ben Jonson and Shakespeare, occasioned by the motto to the Globe Theatre—*Totus mundus agit histrionem.*

Jonson. If but *stage actors* all the world displays,
Where shall we find *spectators* of their plays?

Shakespeare. Little or much of what we see we do;
We’re all both *actors* and *spectators* too.”

According to Steevens, Oldys’ authority for these verses is “Poetical Characteristicks, 8vo MS., vol. i., some time in the Harleian Library; which volume was returned to its owner.”

The whole story is suspicious. The alleged “motto to the Globe Theatre” is altered from the *Fragmenta* of Petronius Arbiter. See ed. Peter Burmann, *Trajecti ad Rhenum*, 1709, p. 673. The original words are “quod fere totus mundus exerceat histrionem.”

Then again, on the title page of Oldys’ second copy of Langbaine, we have evidence that Oldys himself wrote the verses: for there we read

“*Totus mundus agit histrionem.*

If all the world the actor plays,
Who are *Spectators* of its Plays?”

This is again altered by Oldys into

“*If but Stage-Actors* all the World displays,
Who are allowed *Spectators* of their Plays?”

and finally he has written on the left side margin,

“Little or much of what we see we do,
We are both Actors and Spectators too.”

Not a word of Ben Jonson or Shakespeare. Can it be that these two verses were dished up by George Steevens, and assigned by him to Jonson and Shakespeare, as a hoax on his credulous public?

For a full account of Oldys’ annotated Langbaine, see *Notes and Queries*, 3rd Series, vol. i, p. 81. [Text, F. J. F. Final Notes, C. M. I.]
JOHN DRYDEN, 1691.

How's this, you cry? an Actor write? we know it;
But Shaksppear was an Actor, and a Poet.
Has not great Johnfons learning often fail'd?
But Shaksppear's greater Genius still prevail'd.

The Mistakes, a Tragi-comedy, by Joseph Harris. 1691.
Prologue writ by Mr. Dryden.

[Shakespeare's genius prevailed, Dryden says, in spite of his having been an Actor. And it must have been this feeling that led the puritan John Howes, formerly Cromwell's chaplain, and (says Dr. Grosart) the most intellectual of nonconformist writers, to pay the following tribute to an author who seems none other than Shakespeare. Gloucester's mocking aside, (Richard III, Act II. sc. ii. l. 109),—

"Amen; and make me die a good old man!
That is the butt-end of a mother's blessing,"—

was surely in mind when, answering an objector, Howes remarked by the way, "At length he says, 'The Butt-end of this hypothesis,' &c. I like not that Phrase the worse for the Author's sake, of whom it seems borrowed, whose Memory greater things will make live, when we are forgot." A View of that Part of the late Considerations addressed to H. H. about the Trinity, 1695, 8vo. p. 14. (This tract was written in 1694 or 1695, being the last in a controversy on the Trinity.) See Representative Nonconformists, by Rev. A. B. Grosart, 1879, p. 104. L. T. S.]
THO. SHADWELL, 1691.

For the Magical Part, I had no hopes of equalling Shakespeare in fancy, who created his Witchcraft for the most part out of his own imagination (in which faculty no Man ever excell'd him) and therefore I resolv'd to take mine from Authority. And to that end, there is not one Action in the Play, nay scarce a word concerning it, but is borrow'd from some Antient, or Modern Witchmonger which you will find in the Notes,

To the Reader. The | Lancashire Witches, | and | Tegue O Dwelly | the | Irish Priest. | A | Comedie | Written by Thomas Shadwell . . . | London, Printed * * * | 1691|. 4". Sign. A 3. (Works, 1720, u. 218.)

f. J. F.
ELKANAH SETTLE, 1691.

And now, after all my repenting Follies, if an Unhappy Stray into Forbidden Grounds (like Trinculo from his Dukedom where he was almost starv'd in't) may be permitted to return to his Native Province, I am resolved to quit all pretensions to State craft, and honestly sculk into a Corner of the Stage, and there die contented.

_Distressed Innocence: or, the Princess of Persia._ A Tragedy. As it is Acted at the Theatre Royal by Their Majesties Servants. Written by E. Settle. . . . London / Printed by G. I. for Abel Roper at the Mitre near Temple-Bar in Fleet-Street 1691, 4to. Dedications to John Lord Cullis, Baron of Gowram.

[Langbaine says it was printed 1690; possibly he put by mistake the year in which it was acted.—B. N.]
J. N., 1691.

Hic tamen, ut patriæ meritos solvamus Honores,
Dirigit obscuros vatém par nobile gregus,
Sublimes, quantum non novia tempora tardant,
Incultique hebetant mores, perituraque linguæ:

Fert palmar hic, sena ut promam liberrima, † Miles
Helluo, vanus, adulator, comes usque facetus.

* By the / Right Honourable, / the / Earl of Mulgrave./ The Second
Edition / London, / Printed for Ja. Hindmarsh, at the Golden-Ball / over
against the Royal Exchange in / Cornhill. MDCXCL. / folio.

The English original of these passages, from the 1st edition of 1682, is
printed at length at p. 290 above, but in the 2nd Edition of 1691 the last
line of the English quotation appears with a fresh side-note,

But || Falstaff seems inimitable yet.

F. J. F.
THE ATHENIAN MERCURY, 1691.

But since we can't go through all the World, let's look home a little. Grandire Chaucer, in spite of the Age, was a Man of as much wit, fence and honesty as any that have writ after him. Father Ben was excellent at Humour, Shakespeare deserves the Name of sweetest, which Milton gave him.—Spencer was a noble poet, his Fairy-Queen an excellent piece of Morality, Policy, History. Davenant had a great genius. Too much can't be said of Mr Coley. Milton's Paradise lost, and some other Poems of his will never be equal'd. Waller is the most correct Poet we have.


Answer to

Question 3. Which is the best Poem that ever was made and who in your Opinion, deserves the Title of the best Poet that ever was.

The Athenian Mercury began 17 Mar. 1691. under the title of "The Athenian Gazett, Resolving Weekly all the most Nice and curious Questions Proposed by the Ingenious." At the end of No. 1. is the following

ADVERTISEMENT.

All Persons whatever may be resolved gratis in any Question that their own satisfaction or Curiosity shall prompt'em to, if they send their Questions by a Penny Post letter to Mr Smith at his Coffee-House in Stocks Market in the Poultry, where orders are given for the Reception of such Letters, and care shall be taken for their Resolution by the next Weekly Paper after their sending.

Ponsonby A. Lyons.
ANTHONY WOOD, 1691—1692.

Ed. Bliss, i. 763. John Marston, (who dying before 1633, in which year most of his works were published by Will. Shakespeare. . .

[William Sheares, the bookseller.]

i. 674. All which [plays] . . . were gathered together by Will. Shakespeare the famous comedian, and being by his care printed at Lond. 1633. oct. were by him intituled, The Works of Mr. John Marston. . .

ii. 7. Christoph Marlo . . . then (as Shakespear, whose contemporary he was) a maker of plays.


ii. 541. Isaac Wake . . . His Rex Platonicus [written 1605, publ. 1607] has been supposed to have given rise to the Macbeth of Shakespear. . .

(ii. 560. Hugh Holland’s verses in Sh. folio i.)


iii. 277. William Hemmings, son of John Hemmings a comedian or actor of plays with Will. Shakespear. . .

iii. 698. John Quarles. He also published in verse, The Rape of Lucrece committed by Tarquin the 6th, &c. Lond. 1655. in oct. Written by Will. Shakespear gent. . .

iii. 756. Edmund Gayton . . . Will. Bagnal’s Ghost; or,
The Merry Devil of Gadmunton ... 1655 ... The title is in imitation of Shakespear's comedy ... The Merry Devil of Edmonton. . . .

iii. 802. William D'Avenant ... The father ... an admirer ... of ... play-makers, especially Shakespeare, who frequented his house in his journeys between Warwickshire and London.

iii. 808. The Tempest. This play was originally Shakespear's.
WILLIAM TUNSTALL, 1691.

To my Ingenious Friend Mr Heyrick, Author of the Submarine Voyage.

I

LONG I in darkness, by false Meteors led,
Have blindly follow'd Truth, that from me fled:
Long have pursu'd the harsh and rugged Road,
Where Shakespear and Great Ben before me trod:
Yet now, Dear Friend, in vain I find,
I did th' Infatuating Fire pursue;
It onely did amuse my Mind,
And Me thro Mist's and Labyrinths drew:
Dully thro thick and thin I wander'd on,
O're Denham's, Suckling's, Waller's Poems ran;
And vainly thought myself well Blest,
When I a while in Cleaveland's Shade could rest;
And at his Fountain quench my Thirst:

William Tunstall.

[One of five commendatory poems prefixed to]

Miscellany / Poems. / By Tho. Heyrick, M.A. Formerly of / Peter-House College in Cambridge. / [Greek Motto] / Cambridge, / Printed by John Hayes, for the Author, / And are to be sold by Francis Hicks, Bookseller in Cambridge, / And by Thomas Basset in Fleetstreet, and Samuel Heyrick, / at / Greys-Inn Gate in Holborn, London. MDCXCI.

We are indebted to Miss Margaret A. M. Macalister for this allusion. M.
JN. SHEFFIELD, EARL OF MULGRAVE, 1692.

Hope to mend Shakespear! or to match his Style!
"Tis such a Jest, would make a Stoick smile.
Too fond of Fame, our Poet soars too high;
Yet freely owns he wants the Wings to fly:
So sensible of his presumptuous Thought,
That he confesses while he does the Fault:
This to the Fair will no great wonder prove,
Who oft in Blushes yield to what they love.

Prologue to his Alteration of Julius Cæsar, ed. 1723,
2 vols. 4°, I 211

His Works, London, E Curll, 1721, 8°. contain
"Four Chorus's to be Sung between the Acts of a Tragedy."
Written in the year 1692 (viz. Julius Cæsar), pp. 132—139.
Nothing is said of the date of his plays in Johnson's Series of the Poets;
SAMUEL JOHNSON, 1692.

By the Doctrine of an Usurper set up by God, you have nothing left you: for a Kingdom of God's giving is Nebuchadnezzar's Kingdom; Dan. 5. 18, 19. Whom he would he slew, and whom he would he kept alive, and whom he would he set up, and whom he would he put down. So that it is the World's End with any or all of you, whenever the Court sends for your Lives, Litturies or Estates. Such an Usurper is a God upon Earth, which it is easy for some sort of Men to make. For so Caliban made Stephano his God, and offered to lick his Foot; but it was for what he could get by him: And therefore it was Trinculo's Opinion, and it is also mine, that if his God were asleep, he would rob his Bottle.

An Argument proving That the Abrogation of King James by the People of England from the Regal Throne, and the Promotion of the Prince of Orange, one of the Royal Family, to the Throne of the Kingdom in his stead, was according to the Constitution of the English Government, and Prescribed by it. In Opposition to all the false and treacherous Hypotheses of Usurpation, Conquest, Desser-tion, and of taking the Powers that Are upon Content. By Samuel Johnson. Nec Deus intersit nisi dignus vendice nobis Inciderit.—Horat. London, Printed for the Author, 1692. p. 29. l. J. F.
ATHENIAN SOCIETY, 1692.

We are pretty confident, it wou'd not have been for the Disreputation of Sir William Davenant, if the World had never seen any thing of his, but his Gondibert, and the much more Excellent Shakespeare wou'd not have been less admir'd, if an abundance of these things which are Printed for his, were omitted, Mr Cowly is of this Opinion we are sure;

An Essay upon all sorts of Learning, Written by the Athenian Society, (p. xii, xiii) prefixed to "The Young Students = Library, containing," Extracts and Abridgments of the Most Valuable Books Printed In England, and in the Forreign Journals, From the year Sixty Five, to This Time, To which is Added, A New Essay upon all sorts of Learning; Wherein The Uses of the Sciences Is Distinctly Treated on. By the Athenian Society. Also, A Large Alphabetical Table, Comprehending The Contents of this Volume. And of All The Athenian Mercuries and Supplements, &c. Printed in the Year 1691. London, Printed for John Dunton, at the Raven in the Poultry, Where is to be had the Intire Sett of Athenian Gazette, and the Supplements to 'em for the Year, 1691. bound up all together, (with the Alphabetical Table to the Whole Year) or else in Separate Volumes, (Or single Mercures to this Time ) 1692." fol. pages, 2, xvii, 479, 32 = 531.

—P. A. Lyons.
1692.

The / Fairy-Queen : / an / Opera. / Represented at the, Queen's-Theatre / By Their / Majesties Servants. / London, / Printed for Jacob Tonson, at the Judges-Head / in Chancery-Lane, 1692./

[This is Shakspere's *Midsummer Night's Dream*, with additions, Songs and Dances, 24 Chinese, and Juno "in a Machine drawn by Peacocks... While a Symphony Plays, the Machine moves forward, and the Peacocks spread their Tails, and fill the middle of the Theatre," &c., &c. Later, "Six Monkeys come from between the Trees, and Dance," "and the Grand Dance begins of Twenty four Persons"

Jn. Downes. Sir William Davenant's Prompter, &c., says of this Opera:
"*The Fairy Queen*, made into an Opera, from a Comedy of Mr. Shakspears: This in Ornaments was superior to the other two [Operas,—Dryden's *King Arthur* and Betterton's *Prophetess or Diolesan*, each with Music by Henry Purcel, and Dances by Jn. Priest]; especially in Cloaths, for all the Singers and Dancers, Scenes, Machines and Decorations, all most profusely set off; and excellently perform'd, chiefly the Instrumental and Vocal part Compos'd by the said Mr. Purcel, and Dances by Mr. Priest. The Court and Town were wonderfully satisfy'd with it; but the Expences in setting it out being so great, the Company got very little by it." 1708. Jn. Downes. *Rescius Anglicanus*, or an Historical Review of the English Stage, 1660—1706, p. 42-3

I give this entry here because so much of Shakspere's Play is kept in the Opera, very far more than there is of *Coriolanus* in N. Tate's *Ingratitude of a Common-Wealth: or, the Fall of Caius Martius Coriolanus*, 1682 (see above, page 288).—F. J. F.

SH. ALLN. BK.—II.
PETER ANTHONY MOTTEUX, 1692-3.

'The Merry Wives of Windsor,' an old Play, hath been reviv'd, and was play'd the last day of the year.

* * * * * * *

Mr. Rhymer's Book which the Ingenious expected with so much Impatience, is publish'd and is call'd, A Short View of Tragedy, &c. being dedicated to the Right Honourable the Earl of Dorset. Mr. Rhymer, like some of the French that follow Aristotle's Precepts, declares for Chorus's, and takes an occasion at examin some Plays of Shakespeare's, principally Othello, with the same severity and judgment with which he criticisf some of Beaumont and Fletcher's in his Book called, The Tragedies of the last Age. * * The Ingenious are somewhat divided about some Remarks in it, though they concur with Mr. Rhymer in many things, and generally acknowledge that he discovers a great deal of Learning through the whole. For these Reasons I must forbear saying any more of it, and refer you to the Book itself.

* * * * * * *

We are promis'd a second Part [of The Impartial Critick], wherein Mr. Dennis designes to prove, that, tho Shakespeare had his faults, yet he was a very great Genius, which Mr. Rymer seems unwilling to grant. I am only sorry that the time, which the perusal of the many excellencies which are diffus'd thro Shakespeare's Plays, requires, will keep Mr. Dennis very long from giving us that Book.

Gentleman's Journal, January 1691. p. 36. December
PETER ANTHONY MOTTEUX, 1692-3.

[See Rymer's two books quoted before, pp. 237, 238. Motteux, who had acquired a remarkable facility in English, was the projector and editor of the Gentleman's Journal (forty years before the appearance of the Gentleman's Magazine), and was, says Mr. C. Elliot Browne, "probably the first Frenchman who was able to appreciate our great poet" (Notes and Queries, 5 Ser., Vol. ix, p. 163). In printing Sir Charles Sedley's Prologue to Higden's Wary Widdow, he says,

"you are too great an Admirer of Shakespeare, not to assent to the Praises given to the Fruits of his rare Genius, of which I may say as Ovid to Gracinus,

Quos prior est mirata, sequens mirabitur Ætas,
In quorum plausus tota Theatra sonant."

(February, 1693, p. 61.)

See also Mr. C. E. Browne in the New Quarterly Magazine, Vol. ix, p. 326. (Jan. 1878.)

We have, however, an earlier reference to Shakespere by a Frenchman, namely, by St. Evremond, ten years earlier than Motteux (see before, p. 292); but that his appreciation of Shakespere went so far as is implied by A. Lacroix (De L'influence de Shakespere sur le Théâtre Français, p. 3) is hardly shown in his writings on English Tragedy and Comedy. Both Motteux and St. Evremond were refugees in England on account of religion, and lived here many years, but the latter, unlike Motteux, knew little of the language.

Mr. Ward, in his History of English Dramatic Literature, Vol. i. p. 301, states that Cyrano de Bergerac "had borrowed thoughts and even phrases from Shakespere in his tragedy of Agrippine," which was first published in 1654. But, while Corneille and Molière appropriated from Bergerac (who wrote but two plays), his critics, such as P. Lacroix, A. Vitu, and especially Charles Nodier, have no thought that the independent pen of Bergerac himself stole from Shakespere. I am unable to point out any other passages than slight resemblances to parts of Hamlet in the speeches of Agrippine, Act III. sc. i, and Act IV. sc. ii, in which she addresses the spirit of her murdered husband, promising him revenge (Œuvres de Cyrano de Bergerac, ed. P. L. Jacob, Bib. Gauloise, Paris, 1858, pp. 376, 392); also perhaps her taunt of Sejanus, "Et cette incertitude où mène le trépas"? (p. 409.)

L. T. S.]
Anonymous, 1693.

Then for the Gentleman of middle Estate; he thinks himself no less than Duke Stephano, Vice-Roy of the Island under Duke Trincalo, and will outrun his Paternal Estate meerly to Eat and Drink with Lords, Knights, and Squires, and Pay as much as any, tho' he be set but at the end of the Table, and have the bones to pick, and the bottom of the bottle for his Liquor; . . .

The | Humours,| and | Conversations | of the | Town,| Expos'd in Two | Dialogues,| The First, of the Men.| The Second, of the Women.| London,| Printed for R. Bentley, in Russel-Street,| in Covent-Garden,| and J. Tonson,| at the Judge's Head in Chancery-Lane,| 1693. | p. 99.

[An interesting book, full of talk about contemporary London, with references to Spenser, Hudibras, Dryden, etc. M.]
R. BENTLEY, 1693.

A Catalogue of some Plays Printed for R. Bentley.

Mr. Shakespeare's Plays: In one large Fol. Volume, containing:

43 Plays.

44 Henry the Sixth, or the Misery of Civil-War.
45 Henry the Sixth, or the Murther of the Duke of Glocester, the 2d. Part.
46 Hamlet Pr. of Denmark, a Tragedy.
49 Julius Cæsar.
51 King Lear.
62 Moor of Venice.
65 Merchant of Venice.
66 Macbeth.
94 Troilus and Cressida.
95 Timon of Athens, or the Man-hater.
106 Henry the Fifth.

The Humours, and Conversations of the Town, Expos'd in Two Dialogues, The First, of the Men. The Second, of the Woman. London, Printed for R. Bentley, in Russel-Street, in Covent-Garden, and J. Tonson, at the Judge's-Head in Chancery-Lane. 1693.

[The above list is printed at the end of the volume. M.]
J. W. [DUGDALE'S MONASTICON], 1693.

Warwickshire has certainly produced two of the most famous and deserving Writers, in their several ways, that England can boast of; a Dugdale, and a Shakespear, both Williams; a name that has been of eminent Grace to this County in many Instances. nor will it ever cease to be so while you are living.

Dedication to William Bromley, Esq. Monasticon Anglicanum or, The History of the Ancient Abbies, and other Monasteries, etc. . . . Licensed May the 25th, 1692. R. Mudgey London: . . . MDCXCLIII. M.
MR. DOWDALL. APRIL 10, 1693.

the 1st Remarkable place in this County y' I visited was Stratford super avon, where I saw the Effigies of our English tragedian, m' Shakspeare, parte of his Epitaph I sent m' Lowther, and Desired he w'd Impart it to you, w' I finde by his Last Letter he has Done: but here I send you the whole Inscription.

Just und' his Effigies in the wall of the chancell is this written.

[Here follows the Inscription, as in vol. i. p. 267.]

Neare the wall where his monument is Erected Lyeth a plaine free stone, underneath w'h his bodie is Buried with this Epitaph, made by himselfe a little before his Death.

[Here follows the Inscription, as in vol. i. p. 266.]

the clarke that shew'd me this Church is above 80 y'r old; he says that this Shakespeare was formerly in this towne bound apprenti[c]e to a butcher; but that he Run from his master to London, and there was Received Into the playhouse as a servitude, and by this meanes had an oppurtunity to be what he afterwards prov'd. he was the beft of his family, but the male Line is extinguished: not one for feare of the Curse above'd Dare touch his Grave Stone, tho his wife and Daughters Did Earnestly Desire to be Layd in the same Grave w'h him.

"Letter" from Mr. Dowdall to Mr. Edw. Southwell, endorsed "Description of Several places in Warwickshire." Halliwell's Life of Shakespeare, 1848, p. 87. Facsimile of the MS. in Halliwell's Works of Shakespeare, 1853 [fol.], Vol. I. p. 78

[The original MS. of Dowdall's "Letter" was in Mr. Halliwell-Phillipps' possession. It was first printed in 1838 by Mr. T. Rodd under the title of "Traditionary Anecdotes of Shakespeare collected in Warwickshire in the year 1693;" this print, however, contains several inaccuracies. L. T. S.]
SIR CHARLES SEDLEY, 1693.

But against old as well as new to rage,
Is the peculiar Phrensy of this Age.
Shakspear must down, and you must praise no more
Soft Desdemona, nor the Jealous Moor:
Shakspear whose fruitfull Genius, happy Wit
Was fram'd and finisht at a lucky hit
The Pride of Nature, and the shame of Schools,
Born to Create, and not to Learn from Rules;
Must please no more, his Bastards now deride
Their Fathers Nakedness they ought to hide,
But when on Spurs their Pegafus they force,
Their Jaded Muse is distanc'd in the Course.

The Wary Widdow, or Sir Noisy Parrat, a Comedy
by Henry Higden. Prologue by Sir Charles
Sydley. 1693. C. M. I.
JOHN DRYDEN, 1693.

When I was drawing the Out-Lines of an Art, without any living Master to instruct me in it; an Art which had been better prais’d than study’d here in England, wherein Shakespeare, who created the Stage among us, had rather written happily, than knowingly and justly.  *

And to forgive the many Failings of those, who with their wretched Art, cannot arrive to those Heights that you possess, from a happy, abundant, and native Genius. Which are as inborn to you, as they were to Shakespeare.  *

In Tragedy and Satire I offer myself to maintain against some of our Modern Criticks, that this Age and the last, particularly in England, have excell’d the Ancients in both those kinds; and I wou’d instance in Shakespeare of the former, of your Lordship in the latter sort.

The Satires of Juvenal and Persius, translated into English verse. Dedication (or Discourse on Satire) to Charles Earl of Dorset and Middlesex, pp. ii., vii. 1693. [fol.]

C. M. I.
JOHN DRYDEN, 1693.

Shakespeare,* thy Gift, I place before my sight;
With awe, I ask his Blessing 'ere I write;
With Reverence look on his Majestick Face;
Proud to be less; but of his Godlike Race.
His Soul Inspires me, while thy Praise I write,
And I like Teucer, under Ajax fight;
Bids thee through me, be bold; with dauntless
breast
Contemn the bad, and Emulate the best.
Like his, thy Criticks in th' attempt are lost;
When most they rail, know then, they envy most.

To Sir Godfrey Kneller. (Miscellany Poems.) 1694.
Part IV. p. 92. C. M. I.
1694.

Prologue to his last play.

_He leaves his Manners to the Roaring Boys,_  
_Who come in Drunk, and fill the House with noise._  
_He leaves to the dire Critiques of his Wit,_  
_His Silence and Contempt of all they Writ._  
_To Shakespear's Critique, he bequeaths the Curse,_  
_To find his faults; and yet himself make worse._

"Prologue. Spoken by Mr. Betterton:" sig. A back.  
Love Triumphant; or, Nature will Prevail. A Tragi-Comedy. As it is Acted at the Theatre Royal, By Their Majesties Servants. * * * * * Written by Mr. Dryden. London, Printed for Jacob Tonson, at the Judges Head near the Inner-Temple-Gate in Fleet-street. 1694. 4to. [F. I. F.]"
JOHN DENNIS, 1693.

Let then the Admirers of Mr. Waller know, (that is, all the ingenious Men in the Kingdom) that if I have in the following Dialogue rigorously examin'd some Verses which were writ by that Great Man, I have been far from doing it out of a motive of Malice or Vanity, or so much with a design to attack Mr. Waller, as to vindicate Shakespeare.

For Mr. Rymer, who pretends that this last is without Excellency, affirming, that the fore-mention'd Verses of the first are without Fault, it appears to me to be very plain, that the Man who overlookt Mr. Waller's Faults, might overlook Shakespeare's Excellencies.

[sig. A 2.]

[The book contains five Dialogues, in the third of which, between Freeman and Beaumont, we read:—]

Freem[an]. . . . You take it then for granted, that an Author who has been dead this hundred Years, is obnoxious to Censure?

Beaum[ont]. Yes; or else it would be barbarity to attack Shakespeare, who has been dead so long.

[p. 28.]

[The fifth Dialogue concludes:—]

Beaum. I find then, that you do not dissent from Mr. R—— in every thing.

Freem. No, I should be very sorry if I should do that; for his Censures of Shakespeare in most of the particulars, are very sensible and very just. But it does not follow, because
Shakespeare has Faults, that therefore he has no Beauties, as the next time we meet I shall shew you.

Beaum. Well, till then, your Servant.


[pp. 51, 52.]

The | Impartial Critick: | or, some | Observations | Upon a Late Book, Entitled, | A Short View of Tragedy, Written by Mr. Rymer, | . . . By Mr. Dennis | . . . London, . . . 1693. M.
SIR THOMAS POPE BLOUNT, 1694.

[1] Sir William Temple says, that, for his part, he does not wonder, that the famous Dr. Harvey, when he was reading Virgil, should sometimes throw him down upon the Table, and say, He had a Devil; nor that the Learned Meric Causabon, should find such Charming Pleasures and Emotions, as he describes, upon the reading some parts of Lucretius; that so many should cry, and with down-right Tears, at some Tragedies of Shakespeare.

[p. 7]

[2] I think, says Dryden, there's no folly so great in any Poet of our Age, as the Superfluity and Waft of Wit was in some of our Predecessors: particularly we may say of Fletcher and of Shakespeare, what was said of Ovid, In omni ejus ingenio facilius quod rejici quam quod adjici potest invenies. The contrary of which was true in Virgil, and our incomparable Johnson. Dryd. Pref. to the Mock-Astrologer.

[p. 20]

[3] Earl of Rochester's lines, 'In Defence of Satyr' beginning When Shakespear, Johnson, Fletcher, rul'd the Stage, They took so bold a Freedom with the Age, etc.

[p. 44]

[4] Humour ... Shakespeare was the first that open'd this Vein upon our Stage, which has run so freely and so pleasantly ever since, that, says Temple, I have often wonder'd, to find it appear so little upon any other.

[p. 84]

[5] Dryden tells us, that Johnson, Fletcher, and Shakespeare, are honour'd, and almost adore'd by us, as they deserve, etc.
[6] Shakespeare (who with some Errors not to be avoided in that Age, had, undoubtedly, a larger Soul of Poësie than ever any of our Nation) was the first, who, to shun the pains of continual Rhyming, invented that kind of Writing, which we call Blank Verse, but the French more properly, Prose Mesurée; into which the English Tongue so naturally slides, that in Writing Prose 'tis hardly to be avoided. And therefore, I admire, says Dryden, that some Men should perpetually stumble in a way so easie.  

[p. 103, 4]

[7] We thought, because Shakespeare and Fletcher went no farther, that there [describing passion without rhyme] the Pillars of Poetry were to be erected.  

[p. 104]

[8] Dryden tells us, that the Poet Eschylus was held in the same Veneration by the Athenians of After-Ages, as Shakespeare is with us.  

[Characters and Censures, p. 2]

[9] Winstanley tells us, that Beaumont and Fletcher joyued together, made one of the happy Triumvirate (the other two being Jonson and Shakespeare) of the chief Dramatick Poets of our Nation, in the last foregoing Age. . . . Shakespeare in his pure Vein of Wit, and natural Poetick Height. . . .  

[p. 22]

[10] Dryden says, that Beaumont and Fletcher had, with the advantage of Shakespeare's Wit, which was their precedent, great Natural Gifts, improv'd by Study.  

[p. 22]

[11] Their Plots were generally more regular than Shakespeare's. . . . Their Plays are now the most pleasant and frequent Entertainments of the Stage; two of theirs being acted through the year for one of Shakespeare's or John's . . . Shakespeare's Language is likewise a little obsolete . . .  

[p. 22, 23]

[13] Sir J. Denham’s lines on Fletcher:

*When Johnson, Shakespear, and thy self did sit*

*And sway’d in the Triumvirate of Wit*

etc. p. 26]

[14] Sir J. Denham’s lines on Cowley:

*Old Mother Wit, and Nature gave*

*Shakespear and Fletcher all they have;*

etc. p. 52]

[15] Benjamin Johnson . . . Neither did he less love, or was less beloy’d by the Famous Poets of his Time, Shakespear, Beaumoni, and Fletcher.  

[pp. 105–6]

[16] Quotes Winstanley, comparing Jonson and Shakspere.  

p. 106]


pp. 108–9]

[18]  

*William Shakespear*

One of the most Eminent Poets of his Time; He was Born at Stratford upon Avon in Warwickshire, and flourish’d in the Reigns of Queen Elizabeth, and King James the First, etc.


pp. 202–6]

*De Re Poetica: or Remarks upon Poetry, with Characters and Censures of the most Considerable Poets, whether Ancient or Modern, Extracted out of the Best and Choicest Criticks* By Sir Thomas Pope Blount (London). . . 1694.

No. 1 and 4 refer to Sir William Temple’s words in his *Miscellanea*, printed above, p. 265.
No. 2 refers to Dryden's Preface to *An Evening's Love, or the Mock-Astrologer*, printed above, p. 170-1.

No. 3. Rochester's lines are printed above, p. 236. Nos. 5, 10, 11, 17, are from Dryden's *Essay of Dramatick Poesie* : see pp. 141-8, above.

No. 6 is from Dryden's dedication to *The Royal Ladies*, p. 148, above.

No. 7 is from the Essay before *The Conquest of Granada*, ante, p. 171.

Nos. 8, 12 are from the Preface to Dryden's *Troilus and Cressida*, ante, p. 244.

Nos. 9, 16 are from Winstanley's *England's Worthies: Lives of the most Famous English Poets*. But Winstanley's passages were borrowed: see above, p. 307.

Sir John Denham's lines, No. 13, are printed, vol. i. p. 504; his lines on Cowley, No. 14, at p. 159, above. Blount's book, as the title-page announces, is a collection of criticisms by leading authorities, on Poetry and Poets. M.
JOHN DRYDEN, 1694.

After I have confess'd thus much of our modern Heroick Poetry, I cannot but conclude with Mr. Rym[er] that our English Comedy is far beyond any thing of the Ancients. And notwithstanding our irregularities, so is our Tragedy. Shakespeare had a Genius for it; and we know, in spite of Mr. R[ymer] that Genius alone is a greater Virtue (if I may so call it) than all other Qualifications put together. You see what success this Learned Critick has found in the World, after his Blaspheming Shakespeare. Almost all the Faults which he has discover'd are truly there; yet who will read Mr. Rym[er] or not read Shakespeare? For my own part I reverence Mr. Rym[er]'s Learning, but I detest his Ill Nature and his Arrogance. I indeed, and such as I, have reason to be afraid of him, but Shakespeare has not.

Letters / Upon several / Occasions : / Written by and be-

between /

Mr. Dryden,
Mr. Wycherly,
Mr.——

Mr. Congreve
and
Mr. Dennis,

Published by Mr. Dennis / . . . London, / . . . 1696, p. 55.

[This is part of a letter in answer to one written by Dennis on March 3, 1693-4. It was printed in Malone's Works of Dryden, vol. i, pt. ii, 34-5, from which P. A. Lyons printed it in a note in Fresh Allusions, p. 228. M.]
JOHN DRYDEN, 1695.

So in the Persons of a Play, whatsoever is said or done by any of them, must be consistent with the manners which the Poet has given them distinctly: and even the Habits must be proper to the degrees, and humours of the Persons as well as in a Picture. He who enter'd in the first Act, a Young man like Pericles Prince of Tyre, must not be in danger in the fifth Act, of committing Incest with his Daughter: nor an Usurer, without great probability and causes of Repentance, be turn'd into a Cutting Moorcraft.


The expression "cutting Moorcraft" occurs again in the Prologue to Marriage-d-la Mode:

And cutting Moorcraft struts in masquerade,—

where the Covent Garden Drollery version has "cunning Moorcraft." "Cutting," says Mr. W. D. Christie in the Globe edition, "means doing the dandy . . . Moorcraft was a rich city usurer" (p. 415). Dryden, I take it, is not here censuring Shakspere, but indirectly commending his propriety in the handling of Pericles and Shylock. M.
JOHN OLDMIXON, December 13, 1695.

If Mr. Rimer had thus consider'd his Duty to Shakespeare, as he was the Father of our Stage, he would have sav'd himself and the World, a great deal of Trouble and Scandal.

*Poems on Several Occasions, ... With Other Poems, Letters and Translations. ... London ... 1696.*

p. 118.

The letter quoted above is to Dr. M——n. M.
MARY ASTELL, 1696.

Where is Love, Honour and Bravery more lively represented than in our Tragedies, who has given us Nobler, or juster Pictures of Nature than Mr. Shakespeare?

An Essay / In Defence of the Female Sex... In a Letter to a Lady / Written by a Lady | Mary Astell |...

[An excellent little book, full of information on contemporary life and character. M.]
*Anonymous, before 1697.*

Methought I saw great *Julius* sadly lye
Bleeding from all his Wounds, and *Brutus* by.
The ungrateful *Brutus* which he doted on,
With *Meager Cassius* pleas'd with what he had done,
Crying, the World and *Brutus* are my own.
I nearer drew to view the Ghastly Trunk,
But oh! the Scene was changed, *Caesar* was sunk;
*Twas Charles the Second, which lay mangl'd there.

Poems on Affairs of State | The Second Part. | Written
during the Reign of K. James | the II. . . . | By the most
Eminent Wits, viz. :

Lord D—t,                               Mr. Shadwell,
The H. Mr. M—ue,                          Mr. Rymer,
Sir F. Sh—rd,                             Mr. Drake,
Coll. Titus,                               Mr. Gould, &c
Mr. Prior,

. . . London. . . 1697.

[This appears to be reminiscent of Shakspere's Play. M.]
JEREMY COLLIER, 1698.

However, her [Phaedra's] Frensy is not Lewd; She keeps her Modesty even after She has lost her Wits. Had Shakespeare secur'd this point for his young Virgin Ophelia, the Play had been better contriv'd. Since he was resolv'd to drown the Lady like a Kitten, he should have set her a swimming a little sooner. To keep her alive only to fully her Reputation, and discover the Rankness of her Breath, was very Cruel. But it may be said the Freedoms of Distraction go for nothing, a Feavour has no Faults and a Man non Compos, may kill without Murther. It may be so: But then such people ought to be kept in dark Rooms and without Company. To shew them, or let them loose, is somewhat unreasonable.

[p. 10.]

* * *

To come Home, and near our own Times: The English Theatre from Queen Elizabeth to King Charles II will afford us something not considerable to our purpose.

As for Shakespeare, he is too guilty [of immodesty] to make an Evidence: But I think he gains not much by his Misbehaviour; He has commonly Plautus's Fate, where there is most Smut, there is least Sense.

Ben. Johnson is much more reserv'd in his Plays, and declares plainly for Modesty in his Discoveries.

[pp. 50, 51.]

* * *

[Speaking of the Profanity of the contemporary Stage, p. 57, Collier says: —]

Shakespeare is comparatively sober, Ben Jonson is still more regular; And as for Beaumont and Fletcher, In their Plays
they are commonly Prodigate Persons that Swear, and even those are reprov'd for it.

* * *

Let us now just look over our own Country-men till King Charles the Second. Shakespeare takes the Freedom to represent the Clergy in several of his Plays: But for the most part he holds up the Function, and makes them neither Act, nor Suffer any thing unhandsom. In one Play or two He is much bolder with the Order. *Sr. Hugh Evans a Priest is too Comical and Secular in his Humour. However he understands his Poet, and converses with the Freedom of a Gentleman. I grant in Loves Labour lost the Curate plays the Fool egregiously; And so does the Poet too, for the whole Play is a very silly one. In the History of Sr. John Oldcastle, Sr. John, Parson of Wrotham Swears, Games, Wenches, Pads, Tilts, and Drinks: This is extremely bad, and like the Author of the Relapse, &c. Only with this difference; Shakespeare's Sr. John has some Advantage in his Character. He appears Loyal, and Stout; He brings in Sr. John Alton, and other Rebels Prisoners. He is rewarded by the King, and the Judge uses him Civilly and with Respect. In short He is represented Lewd, but not Little; And the Disgrace falls rather on the Person, then the Office. But the Relapers business, is to sink the Notion, and Murther the Character, and make the Function despicable: So that upon the whole, Shakespeare is by much the gentiler Enemy.

[pp. 125, 126.]

* * *

In the mean time I shall take a Testimony or two from Shakespeare. And here we may observe the admir'd Falstaff goes off in Disappointment. He is thrown out of Favour as being a Rake, and dies like a Rat behind the Hangings. The Pleasure he has given, would not excuse him. The Poet was not so partial, as to let his Humour compound for his Lewdness.
If 'tis objected that this remark is wide of the Point, because Falstaff is represented in Tragedy, where the Laws of Justice are more stringly observ'd. To this I answer, that you may call Henry the Fourth and Fifth, Tragedies if you please. But for all that, Falstaff wears no Buskins, his Character is perfectly Comical from end to end.

The next instance shall be in Flowerdale the Prodigal. This Spark notwithstanding his Extravagance, makes a lucky Hand out at last, and marries up a rich Lady. But then the Poet qualifies him for his good Fortune, and mends his Manners with his Circumstances. He makes him repent, and leave off his Intemperance, Swearing, &c. And when his Father warn'd him against a Relapse, He answers very soberly, Heaven helping me I'll hate the Course of Hell.

[p. 154.]

* * *

Thus Shakspear makes Heclor talk about Aristotle's Philosophy, and calls Sr. John Oldcastle, Protestant. I had not mention'd this Discovery in Chronology, but that Mr. Dryden falls upon Ben Johnson for making Cataline give Fire at the Face of a Cloud, before guns were invented.

[pp. 187, 188.]


Congreve's reply to this tremendous onslaught, "Amendments of Mr. Collier's False and Imperfect Citations," etc., was published in 1698. The Shaksperian passages from it are printed below, pp. 410-11. M.
WILLIAM CONGREVE, 1698.

... Which is said to expose the impudence of illiterate Fops, who speak with Contempt of Learning and Universities. For the word Whoreson, I had it from Shakespeare and Johnson, who have it very often in their Low Comedies; and sometimes their Characters of some Rank use it.

[p. 50.]

* * * * *

I cannot forbear enquiring into one Example more, which this gentleman offers us in the very next Page.

In the History of Sir John Oldcastle,

Sir John, Parson of Wrotham, Swears, Games, Wenches, Pads, Tilts and Drinks; this is extremely bad.

Extremely bad? Can any thing be worse? and yet (says he) Shakespeare's Sir John, has some advantage in his Character. Now who can forbear enquiring what advantage a Character can possibly have, consistent with such abominable Vices? First, He appears loyal and stout; he brings in Sir John, Acton, and other Rebels, Prisoners. So! as 'tis in the Spanish Fryar, a Manifest Member of the Church Militant! That he was Stout, was plain before, from his Padding and Tilting.

[pp. 73-4.]¹

Amendments | of | Mr. Collier's | False and Imperfect Citations, &c.

From the Old Batchelor,

Double Dealer,

Love for Love,

Mourning Bride.

By the Author of those Plays | [William Congreve]. . .

London . . . 1698.

¹ The second pp. 73-4, the series 70-9 being repeated twice in error, with 80 for the second 70.
A reply to the Non-juror Collier's Treatise on the Immorality, etc., of the English Stage. The controversy was not conducted without some expressions whose force lay more in their "personal" application than their politeness. A former owner of Congreve's volume has annotated his fly-leaves: "This very Witty Author seems to me to have been too much in a Passion, when he wrote this Answer to Collier. Sir I. Vanbrugh wrote on ye same Occasion.—A merry and scarce piece." Congreve alludes often to Johnson, and refers also to Racine, Molière, Dryden, Aristophanes, etc. For Collier's remarks see pp. 407–9 above. M.
Anonymous, 1698.

And here let us first take a view of our best English Tragedies, as our Hamlet, Macbeth, Julius Caesar, Oedipus, Alexander, Timon of Athens, Moor of Venice, and all the rest of our most shining Pieces. All these, and the Rest of their Honourable Brethren, are so far from pent up in Corneilles narrower Unity Rules, viz. the Business of the Play confined to no longer Time then it takes up in the Playing; or his largest Compass of 24 Hours; that nothing is so ridiculous as to pretend to it.

[p. 32.]

* * * * [p. 33]

'Tis true, I allow thus far, That it ought to be the chief care of the Poet, to confine himself into as narrow a Compass as he can, without any particular stint, in the two First Unities of Time and Place; for which end he must observe two Things. First upon occasion (suppose in such a Sub- [p. 34] jest as Macbeth) he ought to falsifie even History it self. For the Foundation of that Play in the Chronicles, was the Action of 25 Years: But in the Play we may suppose it begun and finish'd in one third of so many Months. Young Malcom and Donalbain, the Sons of Duncomb, are but Children at the Murder of their Father, and such they return with the Forces from England to revenge his Death: whereas in the true Historick Length they must have set out Children and return'd Men. Secondly, the length of Time, and distance of Place required in the Action, ought to be never pointed at, nor hinted in the Play. For example, neither Malcomb nor Donalbain must tell us, how long they have been in England to raise those Forces, nor how long those Forces have been Marching into Scotland; nor Mackbeth how far Schone and Dunfinane lay
afunder, &c. By this means the Audience, who come both willing and prepar'd to be deceiv'd, \( \text{populus vult decipi, &c.} \), and indulge their own Delusion, can pass over a considerable distance both of Time and Place unheeded and unmined, if they are not purposely thrown too openly in their way, to stumble at. Thus Hamlet, Julius Caesar, and those Historick Plays shall pass glibly; when the Audience shall be almost quite shockt at such a Play as Henry [p. 35] the 8th. or the Dutches of Malfey. And why, because here's a Marriage and the Birth of a Child, possibly in two Acts; which points so directly to Ten Months length of time, that the Play has very little Air of Reality, and appears too much unnatural. In this case therefore 'tis the Art of the Poet to shew all the Peacocks Trains, but as little as possible of her Foot.


For Mr. Collier's "View" see above, pp 407–9. M.
Anonymous, 1698.

This great Example did so much incourage the Stage, that Mr. Prin tells us in his Book before-mentioned, in two Years time there were above 40000 Play-Books printed: They became more vendible than the choicest Sermons: Grew up from Quarto's to Folio's; were printed on far better Paper than most of the Octavo or Quarto Bibles, and were more saleable than they. And Shackspeers Plays in particular were printed in the best Paper.


A Reply to Dennis's *Usefulness of the Stage* and the anonymous *Defence of Dramatick Poetry*, 1698 (above pp. 412–13), and a severe criticism of the Stuart Revels. For Prynne's remarks, see vol. i. p. 369. M.
Anonymous, 1698.

John[on] ... see here how he argues about a Pimp and a Poet, and when he has talk'd towards the end, a little, of Worshipping the Devil, he concludes:—

Smith. Like the Grave-digger in Hamlet, very gravely with an Ergol, &c. Truly I think, that Grave-digger and he, were the fittest Persons to cast up their Dirt and their Arguments together.

[p. 21.]

* * *

Here again he's put to't to confess where he borrow'd the word Whoreson; from Shakespear and Johnson.

[p. 53.]

Animadversions on Mr. Congreve's Late Answer to Mr. Collier ... London, ... 1698.

See Congreve's words above, pp. 410-11. M.

GEORGE GRANVILLE, 1698.

Othello in one of his Agonies of Jelousie, falls in a Swoon:

Preface. Heroick Love: A Tragedy, etc. 1698.

[Here the author deals with the objection that "it is unnatural for a Hero to Swoon." M.]
'PENDRAGON,' 1698.

Pendragon;
or, the
Carpet Knight, His Kalendar.

—*Rubet Auditor cui frigida meus est*  
*Criminibus, tacita sudant præcordia Culpa.*

Juv. Sat. 1.

Why, let the strucken Deer go weep,
The Hart ungall'd go play:  
For some must watch, while some must sleep:  
So runs the World away.  

*Hamlet.*

_London, | Printed for John Newton at the Three Pigeons | over  
against the Inner-Temple Gate in Fleet-street. 1698._

[Title-page]

* * *

_Hamlet,_ because he was a Prince,  
The Lord _Polonius_ could convince,  
That the same Cloud was like in all  
T" a Camel, Weezel, and a Whale:  
And make another (spite of Thought)  
Say as he pleaf"d, 'twas Cold or Hot.  

_Ib. p. 97._

* * *

which you may take  
Perhaps at first sight for a Snake;  
Like one in _Timon's_ cover'd course,  
To stinging his vip'rous Senators.  

_Ib. pp. 129–30._

_Pendragon, | or the | Carpet Knight | His | Kalendar | . . . 1698._

[The last reference given may have no connexion with Shakspere. _M._]
CHARLES GILDON, 1698.

William Shakespear.

He was born and buried in Stratford upon Avon, in Warwickshire. I have been told that he writ the Scene of the Ghost in Hamlet, at his House which border'd on the Charnel-House and Church-Yard. He was both Player and Poet; but the greatest Poet that ever trod the Stage, I am of Opinion, in spight of Mr. Johnson, and others from him, that though perhaps he might not be that Critic in Latin and Greek as Ben; yet that he understood the former, so well as perfectly to be Master of their Histories, for in all his Roman Characters he has nicely followed History, and you find his Brutus, his Cassius, his Anthony, and his Caesar, his Coriolanus, &c., just as the Historians of those times describe 'em. He died on the 23d of April, 1616, and is buried with his Wife and Daughter in Stratford-Church afore-said, under a Monument on which is a Statue leaning on a Cushion, and this Inscription:

Ingenio Pylum, genio Socratem, arte Maronem.

Terra tegit, Populus mærit, Olympus habet.

Stay, Passenger, why dost thou go so fast?
Read, if thou canst, whom envious Death has plac'd
Within this Monument, Shakespear, with whom
Quick Nature died, whose Name doth deck the Tomb
Far more than cost, since all that he hath writ
Leaves living Art, but Page, to serve his Wit.

Near the Wall on a plain Stone, which covers him, is this Epitaph:

*Good Friend, for Jesus sake forbear*
*To dig the Dust enclosed here.*
*Blest be the man that spares these Stones,*
*And curs'd be he that moves my Bones.*

*All's well that ends well, a Comedy. Plot from Boccace's Novels, Day 3, Nov. 9. Juliet of Narlona, &c.*

*Anthony and Cleopatra, a Tragedy, fol. Plot from Plutarch in vita Antonii.*

[A. m.] *As you like it, a Comedy, Fol.*

*The Birth of Merlin: or, The Child has lost his Father, a Tragi-Comedy, 4to. 1662. Mr Rowley join'd with our Author in this Play. Plot, Ethelword, G. Monmouth, Bede, Polidor, Virgil, Stow, Speed, &c.*

*A Comedy of Errors, a Comedy, fol. The Ground from Plautus, Amphitruo, and Mænechmi.*

*Coriolanus, a Tragedy, fol. Plot from Plutarch's Life of Coriolanus, from Livy's History, Dionysius, Halliarnassæus, &c.*

*Cromwell, (Thomas, Lord) his Life and Death, a History, fol. and 4to. Plot from Fox's Martyrology, Fuller's Church Hist., Dr Burnet's Hlst. Reformation, Wanly's Hlst. of Man, Hacwell's Apology, and Lloyd's English Worthies.*

*Cymbeline, his Tragedy; fol. Mr Durfey's Injured Princess; or, The Fatal Wager, is only this Play reviv'd. The Plot from Boccace's Novels, Day 2, Nov. 9.*

*Henry the Fourth, Two Parts, History, fol. the first Part containing the Life of Henry Percy, surnamed Hotspur; and the comical part the character of Sir John Falstaff, which has been play'd by the late famous Mr. Lacey, to Admiration. In the second part you have an Act of the Death of this King, and the Coronation of his Successor. See Geoffry of Monmouth, Caxton, Harding, Hall, Grafton, Martin, Hollingshead, Stow, and other our English Chronicles.*
Henry the Fifth, his Life; History, fol. A Comical part is mixt with the Historical, and contains the Reign of this King, to his Marriage with Katharine of France. See the afore-said English Chronicles.

Henry the Sixth. Three Parts, History, fol. In the Second is the Death of the good Duke Humphrey, in the Third the Death of the Duke of York; all the Parts contain the whole Reign of this King. See the same English Chronicles.

Henry the Eighth, his Life; History, fol. The part of King Henry was often in King Charles the Second's Time extraordinary well acted by Mr. Betterton. See our English Chronicles before-mentioned.

Hamlet, Prince of Denmark; a Tragedy, fol. and 4to. For the Plot see Saxo-Grammaticus, Crantzius, Pontanus, Idacios, &c.

John, King of England, History, fol., for the Plot see our English Chronicles.

John, King of England, his troublesome Reign, in two parts, History, 4to, 1611. with the Discovery of King Richard Cœur de Lyons, Base Son (as vulgarly called) Fawconbridge; also the Death of the said King John at Swinstead Abby. These Plays were several times acted by the Queen's Majesty's Players, tho not divided into Acts, and differ much from the other Play in Folio.

Julius Cæsar, a Tragedy, fol. and 4to. Founded on History. It was reviv'd and acted divers times in the Reign of the late King Charles II. For the Prologue, which was highly commended, see a small Book, called Covent-Garden Drollery, pag. 9, and for the History, see Plutarch, Livy, Suetonius.

Lear, King of England; a Tragedy, fol. and 4to. This Play has been reviv'd with Alterations by our present Poet Laureat. For the true Story, see Milton's Hist. of England, beginning pag. 17. See also Leland, Monmouth, Gloucester, &c.

Locrine, Eldest Son to King Brutus, a Tragedy, fol. and 4to.

Tata.
For the Plot see Milton's Hist. of England, and the afore-said Author.

London Prodigal, a Comedy, fol. and 4to.

Love's Labour lost, a Comedy, fol.

Mackbeth, a Tragedy, fol. and 4to., revived and re-printed with Alterations and Songs, and now often acted. For the Plot consult Buchanan, and others who have written Scottish affairs: see also Heywood of Angels, p 508. Heylin's Cosmography Book I.

Measure for Measure, a Comedy, fol. For the Plot see Cynthio Giraldi, Dec. 8, Nov. 5. Lipsii Monita, p. 125. Hislors Admirabiles de nostre temps, p. 216.

The Merchant of Venice, a Tragi-Comedy, fol.

Midsummer-Nights Dream, a Comedy, fol. The comical part hereof is printed 4to. under the Title of Bottom the Weaver, and acted by small Parties at Bartholomew Fair, and other Places: and since publish'd under the Name of The Fairy Queen.

Much ado about nothing, a Comedy, fol. Sir William D'avenant mad use of this Play, and Measure for Measure, in composing his Law against Lovers. For the Plot see Ariosto's Orlando Furioso, Book 5. and Spencer's Fairy Queen, Book 2.

Oldcastle, Lord Colham's Life and Death, a Tragedy, fol. See Fuller's Church Hist. and Fox's Book of Martyrs, where you may find Sir John Oldcastle's Life at large.

Othello, Moor of Venice, a Tragedy, fol. and 4to. This is still often acted, and esteemed one of the best of our Author's Plays. Plot from Cynthio's Novels, Dec. 3, Nov. 7.

Pericles, Prince of Tyre, History, fol. This Play was much admired in the Author's Life time and was published before his Death.

The Puritan; or, The Widow of Watling Street, a Comedy, fol. This was accounted a very diverting Play.

Richard the Second, History, fol. 4to. Our Poet Laureat, Mr.
Tate altered it, An. 1681. he and Mr. Dryden have much applauded this Play. Plot from English Chronicles.

Richard the Third, with the Landing of the Earl of Richmond, and the Battle of Bosworth-Field, History, fol. for the Plot consult our English Chronicles.

Romeo and Juliet, a Tragedy, fol. Plot from Bandello's Novels.

The Taming of the Shrew, a Comedy, fol. The Story of the Tinkar, so diverting, may be found in Goulart's Hisl. Admirables and Pontus Heuterus, Rerum Burdicanum.

The Tempest, a Comedy, fol. and 4to. This has been reviv'd and alter'd by Mr. Dryden who brought it much in esteem, and is of late Days often acted.

Titus Andronicus, a Tragedy, fol. and 4to. This Play has been reviv'd and alter'd by Mr. Ravenscroft.

Timon of Athens, a Tragedy, fol. and 4to. This Play, as publish'd first by our Author, was not divided into Acts, but has been reviv'd with alterations, by Mr. Shadwell, and for a few Years past, as often acted at the Theatre Royal, as any Tragedy I know.

Troilus and Cressida, a Tragedy, fol. This was reviv'd with Alterations, by Mr. Dryden; who added divers new Scenes. Plot from Chaucer's Troilus and Cressida.

Twelfth-Night; or, What you will; a Comedy, fol. Plot from Plautus, Amphitruo, Mænechmi, &c.

Two Gentlemen of Verona, a Comedy, fol.

A Winter's Tale, a Tragi-Comedy, fol. Plot from Dorotheus and Faunia, 4to.

The Yorkshire Tragedy, fol. When this Play was first printed, the Title then told you, the Story was new, lamentable, and true. The Play, being but very short is not divided into Acts, and may rather be accounted an Interlude than a Tragedy.

The Arraignment of Paris, which you may find among the Anonynous Plays, has been by Kirkman ascribed to this Author,
but not being in any Edition of Shakespeare, I much question whether it be any of his.

Our Author writ little else, we find in print only two small pieces of Poetry published by Mr. Quarles, viz. Venus and Adonis, 8vo. 1602. and The Rape of Lucrece, 8vo. 1655.

The Lives And Characters Of The English Dramatick Poets [etc.] First began by Mr. Langbaine, improv'd and continued down to this Time, by a Careful Hand [Charles Gildon] London: [1698], pp. 126–129.

[Gildon's account of the plays is merely an abridgment of Langbaine’s printed above, pp. 359–73. His introductory remarks are different, and record the legend of the writing of ghost scenes in Hamlet by a graveyard. It will be seen that Gildon gives to Shakspere the plays only ascribed to him in Langbaine. M.]
JEREMY COLLIER, 1699.

The *Short View*, &c. takes notice that *Shakespear*, though to blame, was a Genteeler Enemy than the *Relapser*; Why so? Because he gives Sir John, Parson of Wrotham, some Advantage in his Character, he represents him Lewd, but not Little. Here Mr. Congreve is extremely diverting.

*A Defence of the Short View of the Profaneness and Immorality of the English Stage, &c. Being a Reply to Mr. Congreve's Amendments, &c.* And to the Vindication of the Author of the *Relapse*. By Jeremy Collier, M A. . . . London . . . 1699. p. 79.

A reply to Congreve's "Amendments," from which extracts are given at pp. 410–11 above. The Shakpserean part of the controversy concerns Sir John Oldcastle, now, of course, relegated to the Apocrypha. M.
J. DRAKE, 1699.

[p. 201] I shall begin with Shakespeare, whom notwithstanding the severity of Mr. Rhimer, and the hard usage of Mr. Collier, I must still think the Proto-Dramatist of England, tho he fell short of the Art of Johnson, and the Conversation of Beaumont and Fletcher. Upon that account he wants many of their Graces, [p. 202] yet his Beauties make large amends for his Defects, and Nature has richly provided him with the materials, tho his unkind Fortune denied him the Art of managing them to the best Advantage.

His Hamlet, a Play of the first rate, has the misfortune to fall under Mr. Collier’s displeasure; and Ophelia who has had the luck hitherto to keep her reputation, is at last censur’d for Lightness in her Frenzy; nay, Mr Collier is so familiar with her, as to make an unkind discovery of the unsavouriness of her Breath, which no Body suspected before. But it may be this is a groundless surmise, and Mr Collier is deceived by a bad Nose, or a rotten Tooth of his own; and then he is obliged to beg the Poets and the Ladies pardon for the wrong he has done ’em; But that will fall more naturally under our consideration in another place.

[Drake then gives the “Fable of Hamlet before the commencement of the Action,” followed by “Fable after the Action commences,”—a short review of the play, after which, he proceeds:—]

[p. 204] Whatever defects the Criticks may find in this Fable, the Moral of it is excellent. Here was a Murther privately committed, strangely discover’d, and wonderfully punished. Nothing in Antiquity can rival this Plot for the admirable distribution of Poetick Justice. The Criminals are not only brought to execution, but they are taken
in their own Toy/s, their own Stratagems recoy/ upon 'em, and they are invovl'd themselves in that mischief and ruine, which they had projected for Hamlet. Polonius by playing the Spy meets a Fate, which [p. 205] was neither expected by, nor intended for him. Guildenstern and Rosencrans, the Kings Decoys, are counterplotted, and sent to meet that fate, to which they were trepannng the Prince. The Tyrant himself falls by his own Plot, and by the hand of the Son of that Brother, whom he had murther'd. Laertes suffers by his own Treachery, and dies by a Weapon of his own preparing. Thus every one's crime naturally produces his Punishment, and every one (the Tyrant excepted) commences a Wretch almost as soon as a Villain.

The Moral of all this is very obvious, it shews Moral of Hamlet us, That the Greatness of the Offender does not qualify the Offence, and that no Humane Power, or Policy, are a sufficient Guard against the Impartial Hand, and Eye of Providence, which defeats their wicked purposes, and turns their dangerous Machinations upon their own heads. This Moral Hamlet himself infinuates to us, when he tells Horatio, that he ow'd the Discovery of the Design against his Life in England, to a rash indiscreet curiosity, and thence makes this Inference.

[p. 206] Our Indiscretion sometmes serves as well,
When our dear Plots do fail, and that shou'd teach us
There's a Divinity, that shapeth our ends,
Rough hew 'em how we will.1

The Tragedies of this Author in general are Moral and Instructive, and many of 'em such, as the best of Antiquity can't equal in that respect. His King Lear, Timon of Athens, Macbeth and some others are so remarkable upon that score, that 'twou'd be impertinent to trouble the

1 These last two lines are also written in the fly-leaf of Lady Elizabeth Ashley's copy of Dennis's Rinaldo and Armida, 1700, in the British Museum.
Reader with a minute examination of Plays so generally known and approved.

Shakespeare's Ophelia comes first under his Lash, for not keeping her mouth clean under her distraction. He is so very nice, that her breath, which for so many years has stood the test of the most critical Noses, smells rank to him. It may therefore be worth while to enquire, whether the fault lies in her Mouth, or his Nose.

Ophelia was a modest young Virgin, beloved by Hamlet, and in Love with him. Her Passion was approv'd, and directed by her Father, and her Pretensions to a match with Hamlet, the heir apparent to the Crown of Denmark, encouraged, and supported by the Countenance and Assistance of the King and Queen. A warrantable Love, so naturally planted in so tender a Breast, so carefully nursed, so artfully manured, and so strongly forced up, must needs take very deep Root, and bear a very great Head. Love, even in the most difficult Circumstances, is the Passion naturally most predominant in young Breasts [p. 294], but when it is encouraged and cherish'd by those of whom they stand in awe, it grows Masterly and Tyrannical, and will admit of no Check. This was poor Ophelia's case. Hamlet had sworn, her Father had approved, the King and Queen consented to, nay, desired the Consummation of her Wishes. Her hopes were full blown, when they were miserably blasted. Hamlet by mistake kills her Father, and runs mad; or, which is all one to her, counterfeits madness so well, that she is cheated into a belief of the reality of it. Here Piety and Love concur to make her Affliction piercing, and to impress her Sorrow more deep and lasting. To tear up two such passions violently by the roots, must needs make horrible Convulsions in a Mind so tender, and a Sex so weak. These Calamities distract her, and she talks incoherently; at which Mr Collier is amaz'd, he is downright stupified, and thinks the
Woman's mad to run out of her wits. But tho she talks a little light-headed, and seems to want sleep, I don't find she needed any Caghew in her Mouth to correct her Breath. That's a discovery [p. 295] of Mr Collier's, (like some other of his) who perhaps is of Opinion, that the Breath and the Understanding have the same Lodging, and must needs be vitiated together. However, Shakespear has drown'd her at last, and Mr Collier is angry that he did it no sooner. He is for having Execution done upon her seriously, and in sober sadness, without the excuse of madness for Self-murther. To kill her is not sufficient with him, unless she be damn'd into the bargain. Allowing the Cause of her madness to be Partie per Pale, the death of her Father, and the loss of her Love, which is the utmost we can give to the latter, yet her passion is as innocent, and inoffensive in her distraction as before, tho not so reasonable and well govern'd. Mr Collier has not told us, what he grounds his hard censure upon, but we may guess, that if he be really so angry as he pretends, 'tis at the mad Song, which Ophelia sings to the Queen, which I shall venture to transcribe without fear of offending the modesty of the most chaste Ear.

[p. 296, where Drake quotes the Song beginning:

To-morrow is St. Valentine's day, etc.]

'Tis strange this stuff thou'd wamble so in Mr Collier's Stomach, and put him into such an Uproar. 'Tis silly indeed, but very harmless and inoffensive; and 'tis no great Miracle, that a Woman out of her Wits shou'd talk Nonsense, who at the soundest of her Intelleccts had no extraordinary Talent at Speech-making. Sure Mr Collier's conceitive Faculty's extremly deprav'd, that meer Water-Pap turns to such virulent Corruption with him.

[p. 297] But Children and Mad Folks tell truth, Antients more faithfully than this, they say, and he seems to discover thro her Frenzy what she
wou'd be at. She was troubled for the loss of a Sweet-heart, and the breaking off her Match, Poor Soul. Not unlikely. Yet this was no Novelty in the days of our Fore-fathers; if he pleases to consult the Records, he will find even in the days of Sophocles, Maids had an itching the same way, and longed to know, what was what, before they died.

*The Antient and Mo: dern Stages survey'd.* | Or, | Mr Collier's View | of the | Immorality and Profaness | of the | English Stage | Set in a | True Light. | [By J. Drake]... London, |... 1699

Drake again alludes to Ophelia at p. 309. Collier's censure of Hamlet in his Short View is printed above, pp. 410–11. M.

CHARLES GILDON, 1699.

... the several inconsiderable Persons [in a play] were only born with, for the sake of the Chief, and most Passionate Parts. And this seems to me, to have been long ago observ'd by our admirable Shakespear, when he says:

*As when a well grac'd Actor leaves the Stage,*
*Our Eyes are idly bent on him that enters next,*
*Thinking his prattle to be tedious, &c.*

*Phaeton: | or, | The Fatal Divorce. | A | Tragedy | [By C. Gildon]... London, |... 1698. sig. b.*

The reference is to Richard II, V, ii, 23–26, where the passage reads:—

As in a theatre, the eyes of men,
After a well-graced actor leaves the stage
Are idly bent on him that enters next,
Thinking his prattle to be tedious. M.
Anon, end of 17th century.

I cannot Poet turn with worse Succeeds,
Than thousand Fools who now infest the Preb.;
Whose senseless Works proclaim'd in ev'ry Street,
Like sawcy Beggars, worry all they meet.
At ev'ry Shop, while Shakespeare's lofty Stile
Neglected lies, to Mice and Worms a Spoil.

Poems on Affairs of State, From 1640 to this present Year,
1704. . . by—
The late Duke of Buckingham, Col. M—d—t,
Duke of D—re, Mr. St. J—ns,
Late E. of Rochester, Mr. Hambden,
Earl of D—t, Sir Fleet Shepherd,
Lord J—rys, Mr. Dryden,
Lord Hal—x, Mr. St—y,
Andrew Marvel, Esq., Mr. Pr—r,
Dr. G—th, &c.

Most of which were never before publish'd. Vol. III. . . .
1704. p. 123.

We are indebted to Dr. Brotanek for this reference. Vol. iv. of this series, printed in 1707, contains the text of Lucrece, pp. 143–204, and Venus and Adonis, pp. 205–244.
Song, end of 17th century.

We merry wives of Windsor,
    Whereof you make your play;
And act us on your stages,
    In London day by day:
Alas! it doth not hurt us,
    We care not what you do;
For all you scoff, we'll sing and laugh,
    And yet be honest too.

*   *   *   *   *

It grieves us much to see your want;
    Of things that we have store;
In Forests wide and Parks beside,
    And other places more:
Pray do not scorn the Windsor horn,
    That is both fair & new
Altho' you scoff, we'll sing and laugh,
    And yet be honest too.

And now farewell unto you all,
    We have no more to say:
Be sure you imitate us right,
    In acting of your play:
If that you miss, we'll at you hits,
    As others us'd to do;
And at you scoff, & sing, and laugh,
    And yet be honest too.

MS. notes Mr. Halliwell-Phillips, printed in
The First Sketch of Shakespeare's Merry Wives
of Windsor, for the Shakespeare Society,
1842, p. 66. C. M. L.
MR. OLDMIXON, 1700.

The Prologue By Mr. Oldmixon.
Spoken by Mr. Betterton.

* * * * *
Let neither Dance, nor Musick be forgot,
Nor Scenes, no matter for the Sense, or Plot.
Such things we own in Shakespears days might do;
But then his Audience did not Judge like you.

* * * * *
'Tis Purcels Musick, and 'tis Shakespears Play.

The Epilogue. Shakespears Ghost.
Spoken by Mr. Verbruggen,
By the Same.

ENOUGH 'your Cruelty Alive I knew;
And must I Dead be Persecuted too?
Injur'd so much of late upon the Stage,
My Ghost can bear no more; but comes to Rage,
My Plays, by Scribblers, Mange'd I have seen;
By Lifeles's Actors Murder'd on the Scene.
Fat Falstaff here, with Pleasure, I beheld,
Toys off his Bottle, and his Truncheon weild:
Such as I meant him, such the Knight appear'd;
He Bragg'd like Falstaff, and, like Falstaff fear'd.
But when, on yonder Stage, the Knave was shewn
Ev'n by my Self, the Picture scarce was known.
Themselves, and not the Man I drew, they Play'd;
And Five Dull Sots, of One poor Coxcomb, made.
Hell! that on you such Tricks as these shou'd past,
Or I be made the Burden of an Ais!
Oh! if Mackbeth, or Hamlet ever pleas’d,
Or Desdemona e’r your Passions rais’d;
If Brutus, or the Bleeding Cæsar e’r
Inspir’d your Pity, or provok’d your Fear,
Let me no more endure such Mighty VVrongs,
By Scriblers Folly, or by Actors Lungs.
So, late may Betterton forfake the Stage,
And long may Barry Live to Charm the Age.
May a New Otway Rife, and Learn to Move
The Men with Terror, and the Fair with Love!
Again, may Congreve, try the Commic Strain;
And Wycherly Revive his Ancient Vein.
Else may your Pleasure prove your greatest Curfe,
And those who now Write dully, still Write worse.

Measure for Measure | OR | Beauty | The | Best Advocate. |
As it is Acted | At the Theatre in Lincolns-Inn-Fields. |
VVritten Originally by Mr. Shakespear: | And now very much Alter’d: VVith Additions | of several Entertainments of Musick. | LONDON: / . . . 1700. M.
JOHN DOWNES, 1663—1693 (in 1708).

[Downes's book is entitled "Roscius Anglicanus, or an Historical Review of the Stage: After it had been Suppres'd by means of the late Unhappy Civil War, be- gun in 1641, till the Time of King Charles the 11t. Restoration in May 1660. Giving an Account of its Rise again; of the Time and Places the Governours of both the Companies first Erected their Theatres/

"The Names of the Principal Actors and Actresses, who Perform'd it the Chiefest Plays in each House. With the Names of the most taking Plays; and Modern Poets. For the space of 46 Years, and during the Reign of Three Kings, and part of our present Sovereign, Lady Queen A N N E, from 1660 to 1706. Non Audita narror, sed Compta. London. Printed and sold by H. Playford, at his House in Arundel-street, near the Water-side, 1708."

And tho his account of Shakspeare's Plays and their Actors should be excluded by the letter of the law which ends our Allusion Books at 1700, yet as Downes was in Davenant's theatre in 1662, and Book-keeper and Prompter up to 1706, he was an eye-witness of what went on during 1660–93, and therefore I think his account of what he saw, tho not written down till 1708, may fairly come into our volumes of Allusions. This is Downes's account of himself:—]

TO THE READER.

THE Editor of the ensuing Relation, being long Conversant with the Plays and Actors of the Original Company, under the Patent of Sir William Davenant, at his Theatre in Lincoln-Inn-Fields, Open'd there 1662. And as Book keeper¹ and Prompter, continu'd so, till October 1706, He Writing out all the Parts in

¹ "Book-keeper means here, not one who keeps accounts, but the person who is entrusted with, and holds a book of the Play, in order to furnish the Performers with written parts and to prompt them when necessary" (Roscius Anglicanus . . . with Additions by the late Mr Thomas Davies, author of the Life of Garrick and Dramatic Miscellanies, London, 1789, 8vo. p. iii.

SH. ALLN. BK.—II.
each Play; and Attending every Morning the Actors Rehearsals, and their Performances in Afternoons; Emboldens him to affirm, he is not very Erronious in his Relation. But as to the Actors of Drury-lane Company, under Mr. Thomas Killigrew, he having the account from Mr. Charles Booth, sometimes Book-keeper there; If he a little Deviates, as to the Successive Order, and exact time of their Plays Performances. He begs Pardon of the Reader, and Subscribes himself,

His very humble Servant,
John Downes.

[He then mentions the 6 Playhouses allowd in London in Charles I’s. Reign, and says that

(p. 1, 2.) “The scattered Remnant of several of these Houses, upon King Charles’s Restoration, Fram’d a Company, who acted again at the Bull [in St. John’s Street. . . . .], and Built them a New House in Gibbon’s Tennis Court in Clare-Market; in which Two Places they continu’d Acting all 1660, 1661, 1662, and part of 1663. In this time they Built them a New Theatre in Drury-lane: Mr. Thomas Killigrew gaining a Patent from the King in (p. 2) order to Create them the King’s Servants; and from that time, they call’d themselves His Majesty’s Company of Comedians in Drury-lane. Whose Names were,” . . . . . . .

(p. 3) The Company [Sir Wm Davenant’s] being thus Compleat, they open’d the New Theatre in Drury-Lane, on Thursday in Easter Week, being the 8th, Day of April 1663, With the Humorous Lieutenant. . . Note, this Comedy was Acted Twelve Days Successively.

[Among their Plays and Casts were]

(p. 6) XII.

The Moor of Venice.

| Brabantio | Mr. Cartwright | (p. 7) Iago, | Major Mohun. |
| Moor,     | Mr. Burt.      | Roderigo,    | Mr. Beston.  |
| Cassio,   | Mr. Hart       | Desdemona,   | Mrs. Hughes. |
|           |                | Emilia,      | Mrs. Kutter. |

XIII.

King Henry the Fourth.

| King,     | Mr. Wintersel. | Falstaff,   | Mr. Cartwright. |
| Prince,   | Mr. Burt.      | Poyns,      | Mr. Shotterel.  |
| Hotspur,  | Mr. Hart.      |             |                 |
JOHN DOWNES, 1663—1693 (in 1708).

(p. 8) XV.

Julius Cæsar.

Julius Cæsar, Mr. Bell. || Anthony, Mr. Kynaston.
Cassius, Major Mohun. || Calphurnia, Mrs. Marshal.
Brutus, Mr. Hart. || Portia, Mrs. Corbet.

Note, That these being their Principal Old Stock Plays; yet in this Interval from the Day they begun, there were divers others Acted,

\[
\begin{align*}
&\text{Cataline's Conspiracy.} \\
&\text{As} \quad \text{The Merry Wives of Windsor [no. 2].} \\
&\quad \text{(p. 9) Titus Andronicus [no. 21 and last].}
\end{align*}
\]

These being Old Plays, were Acted but now and then; yet being well Perform'd, were very Satisfactory to the Town.

(p. 16) I must not Omit to mention the Parts in several Plays of some of the Actors; wherein they Excell'd in the Performance of them. First, Mr. Hart, in the Part of . . . Othello Rollo. Brutus, in Julius Cæsar . . . if he Acted in any one of these but once in a Fortnight, the House was fill'd as at a New Play, especially Alexander, he Acting that with such grandeur and Agreeable Majesty . . . In all the Comedies and Tragedies, he was concern'd, he Perform'd with that Exactness and Perfection, that not any of his Successors have Equall'd him.¹

(p. 17) Major Mohun, he was Eminent for . . . Cassius in Julius Cæsar . . .

[Next follows an Account of the Rife and Progression, of the Dukes Servants; under the Patent of Sir William Davenant who upon the said Junction in 1682, remov'd to the Theatre Royal in Drury Lane, and Created the King's Company . . . .]

[no. 6. 13 named] With divers others.

(p. 18) The Plays there Acted were . . . Pericles Prince of

¹ This is imported, without acknowledgment, into Betterton's History of the Stage. 1741. p 90.
Tyre. Mr. Betterton, being then but 22 years old, was highly applauded for his acting in all these plays, but especially, for... Pericles... his voice being then as audibly strong, full and articulate, as in the prime of his acting.

(p. 19) Mr. Kynaston... being then very young made a compleat female stage beauty, performing his parts so well,... that it has since been disputable among the judicious, whether any woman that succeeded him so sensibly touch'd the audience as he. ...

In this interim, Sir William Davenant gain'd a patent from the king, and created Mr. Betterton and all the rest of Rhodes's company, the king's servants, who were sworn by my lord Manchester then lord chamberlain, to serve in his royal highness the Duke of York, at the theatre in Lincoln's-inn-fields.

(p. 20) And in spring 1662, open'd his house [the theatre in Lincoln's-inn-fields] with the said plays, having new scenes and decorations, being the first that e're were introduce'd in England. [The 'Siege of Rhodes' was play'd for 12 days, then 'The Wits' for 8, and then]

(p. 21) The tragedy of Hamlet; Hamlet being perform'd by Mr. Betterton, Sir William (having seen Mr. Taylor of the Black-Fryars company act it, who being instructed by the author Mr. Shakespeare [so]) taught Mr. Betterton in every particle of it; which by his exact performance of it, gain'd him esteem and reputation, superlative to all other plays. Horatio by Mr. Harris; The king by Mr. Lilliflon; The ghost by Mr. Richards (after by Mr. Medburn), Polonius by Mr. Lovel; Rosencrantz by Mr. Dixon; Guilderstern by Mr. Price; 1st grave-maker, by Mr. Underhill; The 2d, by Mr. Dacres; the Queen, by Mrs. Davenport; Ophelia, by Mrs. Sanderston: No succeeding tragedy for several years got more reputation, or money to the company than this. . . .

(p. 22) Romeo and Juliet, Wrote by Mr. Shakespeare: Romeo, was acted by Mr. Harris; Mercutio, by Mr. Betterton; Count Paris, by Mr. Price; The friar, by Mr. Richards; Sampson,
by Mr. Sandford; Gregory, by Mr. Underhill; Juliet, by Mrs. Saundersfon; Count Paris's [? Montague's] Wife by Mrs. Holden.

**Note.** There being a Fight and Scuffle in this Play, between the House of Capulet, and House of Paris [? Montague]; Mrs. Holden acting his Wife, enter'd in a Hurry, Crying, O my dear Count! She Inadvertently left out, O, in the pronuntiation of the Word Count! giving it a Vehement Accent, put the House into such a Laughter, that London Bridge at low Water was silence to it.¹

This Tragedy of Romeo and Juliet, was made some time after into a Tragi-Comedy, by Mr. James Howard,² he preferring Romeo and Juliet alive; so that when the Tragedy was Reviv'd again, 'twas Play'd Alternately, Tragical one Day, and Tragi-comical another; for several Days together. . . .

(p. 23) Twelfth Night. Or what you will; Wrote by Mr. Shakespear,³ had mighty Success by its well Performance: Sir Toby Belch, by Mr. Betterton; Sir Andrew Ague-Cheek, by Mr. Harris; Fool, by Mr. Underhill; Malvolio the Steward, by Mr Lovel; Olivia, by Mrs. Ann Gibbs; All the Parts being justly Acted Crown'd the Play. **Note, It was got up on purpose to be Acted on Twelfth Night** . . .

(p. 24, quoted under Pepys, King Henry the 8th. This Play, by Order of Sir William Davenant, was all new Cloath'd

---

¹ The old bridge, with a very steep fall between the massive stirlings of the narrow arches. So dangerous was the fall, that it gave rise to the old saying, 'London Bridge was built for wise men to go over, and fools to go under.' See a fine colour'd print of the Bridge in my *Harrison*, Pt. III.

² It's not among the Hon. James Howard's Plays in the British Museum, nor under Shakespear, *Romeo and Juliet*

³ It's "Mr. Chaucer" too, as our little friend Edmund Matthew of one and three-quarters says: (p. 30) "The Man's the Master, Wrote by Sir William Davenant, being the last Play he ever Wrote, he Dying presently after; and was Bury'd in *Westminster-Abby*, near Mr. Chaucer's Monument, our whole Company attending his Funeral."
in proper Habits [see p. 97 above]: The King's was new, all the Lords, the Cardinals, the Bishops, the Doctors, Proctors, Lawyers, Tip-staves, new Scenes: The part of the King was so right and justly done by Mr. Betterton, he being Instructed in it by Sir William, who had it from Old Mr. Lowen, that had his Instructions from Mr. Shakespeare himself, that I dare and will aver, none can, or will come near him in this Age, in the performance of that part: Mr. Harris's performance of Cardinal Wolsey, was little Inferior to that, he doing it with such just State, Port and Mein, that I dare affirm, none hitherto has Equall'd him: The Duke of Buckingham, by Mr. Smith; Norfork [fo], by Mr. Nokes; Suffolk, by Mr. Lilliston; Cardinal Campeius and Cranmurr [fo], by Mr. Medburn; Bishop Gardiner, by Mr. Underhill; Earl of Surrey, by Mr. Young; Lord Sands, by Mr. Price; Mrs. Betterton, Queen Catherine: Every part by the great Care of Sir William, being exactly perform'd; it being all new Cloath'd and new Scenes; it continu'd Acting 15 Days together with general Applause. . . .

(p. 26) These being all the Principal, which we call'd Stock-Plays; that were Acted from the Time they Open'd the Theatre in 1662, to the beginning of May 1665, at which time the Plague began to Rage: The Company ceas'd Act'g; till the Christmas after the Fire in 1666. Yet there were several other Plays Acted, from 1662, to 1665, both Old and Modern: As . . . The Tragedy of King Lear, as Mr. Shakespeare Wrote it; before it was alter'd by Mr. Tate. . . .

1 And above, p. 292.
2 After Christmas 1666 were acted, "Richard the Third, or the English Princess, Wrote by Mr. Carrol," (p. 97) and "King Henry the 5th, Wrote by the Earl of Orrery. . . . This play was Splendidly Cloath'd: The King, in the Duke of York's Coronation Suit: Owen Tudor, in King Chalés: Duke of Burgundy, in the Lord of Oxford's, . . . and the rest all New. It was Excellently Perform'd, and Acted 10 Days Successively."

JOHN DOWNES, 1663—1693 (in 1708).

(p. 31) The new Theatre in Dorset-Garden being Finish'd, and our Company after Sir William's Death, being under the Rule and Dominion of his Widow the Lady Davenant, Mr. Betterton, and Mr. Harris, (Mr. Charles Davenant her Son, Acting for her) they remov'd from Lincoln's-Inn-Fields thither. And on the Ninth Day of November 1671, they open'd their new Theatre . . . Among the Plays acted, were]

(p. 33) The Tragedy of Macbeth, alter'd by Sir William Davenant; being drest in all it's Finery, as new Cloath's, new Scenes, Machines, as flynings for the Witches; with all the Singing and Dancing in it: The first compos'd by Mr. Lock, the other by Mr. Channell and Mr. Joseph Preift; it being all Excellently perform'd, being in the nature of an Opera, it Recompenc'd double the Expence; it proves still [1708] a lafting Play.

Note, That this Tragedy, King Lear and the Tempeft, were Acted in Lincoln's-Inn-Fields; Lear, being Acted exactly as Mr. Shakespear Wrote it; as likewise the Tempeft alter'd by Sir William Davenant and Mr. Dryden, before 'twas made into an Opera.

(p. 34. 1672) The Jealous Bridegroom, Wrote by Mrs. Bhen [Aphra Behn], a good Play and lafted fix days; but this made its Exit too, to give Room for a greater, The Tempeft.

Note, in this Play, Mr. Otway the Poet having an Inclination to turn Actor; Mrs. Bhen gave him the King in the Play, for a Probation Part, but he being not us'd to the Stage; the full House put him to such a Sweat and Tremendous Agony, being daft't,

1 The Forc'd Marriage, or the Jealous Bridegroom. T. C. 1671. 4to. The first Play she writ. Gildon's Longbaine. Acted at his Highness the Duke of York's Theatre and printed in quarto, Lond. 1671. This, if I mistake not, was the first Play that our Authress brought on the Stage.—Longbaine, 1691. p. 20. The Forc'd Marriage, / or the / Jealous Bridegroom./ A Tragi-Comedy./ As it is Acted at His Highnesse / The / Duke of York's / Theatre./ Written by A. Behn / Va mon enfant ! prend la fortune—/ London, / Printed by H. L. and / R. B. for James Magnus in Russel-Street, / near the Piazza. / 1671. / 4to.
Spoilt him for an Actor. Mr. Nat. Lee, had the same Fate in Acting Duncan in Macbeth, ruin'd him for an Actor too...

The Year after in 1673. The Tempest, or the Enchanted Island, made into an Opera by Mr. Shadwell, having all New in it; as Scenes, Machines; particularly one Scene Painted with Myriads of Ariel Spirits; and another flying away, with a Table Furnisht out with Fruits, Sweet meats, and all sorts of Viands, just when Duke Trinculo and his Companions, were going to Dinner: all was things perform'd in it so Admirably well, that not any succeeding Opera got more Money...

After the Tempest, came the Siege of Constantinople, Wrote by Mr. Nevill Pain.

(p. 39) All the precedeing Plays, being the chief that were acted in Dorset Garden, from November 1671, to the Year 1682; at which time the Patents, of each Company United Patents; and by so Incorporating, the Duke's Company were made the King's Company, and immediately remov'd to the Theatre Royal in Drury-Lane.

The mixt Company then Reviv'd the several old and Modern Plays, that were the Propriety of Mr. Killigrew as, ...

(p. 40) The Moor of Venice.

(p. 41) About this time, there were several other new Plays Acted. As... Troilus and Cressida.²

(p. 42) The Fairy Queen, made into an Opera, from a Comedy

¹ See pp. 178, 217, above.
² No doubt "Troilus and Cressida, or, Truth found out too late," a Tragedy 4to., 1679. Acted at the Duke's Theatre. One of Mr. Shakespeare's altered by Mr. Dryden. Gildon's Langbaine, 1699, p. 47.

This Play was likewise first written by Shakespeare, and revis'd by Mr. Dryden, to which he added several new Scenes, and even cultivated and improv'd what he borrowed from the Original — Langbaine, 1691. p. 173. Troilus / and / Cressida, or, Truth Found too late. / A / Tragedy / as it is acted at the / Duke's Theatre / To which is Prefixed, A Preface Containing / the Grounds of Criticism in Tragedy. / Written by John Dryden / Servant to his Majesty. / London... Jacob Tonson... 1679. 4°.
of Mr. Shakespeare: This in Ornaments was Superior to the other Two; especially in Cloaths, for all the Singers and Dancers, Scenes, Machines and Decorations, all most profusely set off; and excellently perform'd, chiefly the Instrumental and Vocal part Compos'd (p. 43) by the said Mr. Purcell, and Dance, by Mr. Prieft. The Court and Town were wonderfully satisfy'd with it; but the Expences in setting it out being so great, the Company got very little by it.

Note, Between these Opera's there were several other Plays Acted, both Old and Modern. As, . . . . The Taming of a Shrew. . . .

[(p. 46) Note, From Candlemas 1704, to the 23d of April 1706. There were 4 Plays commanded to be Acted at Court at St. James's, by the Actors of both Houses, viz.

(p. 47) [3] The next was, The Merry Wives of Windsor, Acted the 23d, of April, the Queens Coronation Day: Mr. Betterton, Acting Sir John Falstaff; Sir Hugh, by Mr. Dogget; Mr. Page, by Mr. Vanbruggen; Mr Ford, by Mr. Powel; Dr. Caus, Mr. Pinkethman; the Host, Mr Bullock, Mrs. Page, Mrs. Barry; Mrs Ford, Mrs Bracegirdle; Mrs. Ann Page Mrs Bradshaw]

(p. 50) Next follows the Account of the present Young Company (which United with the Old, in October 1706) now Acting at Drury Lane; Her Majesty's Company of Comedians, under the Government of Col. Breet.

(p. 52) Mr Dogget. On the Stage, he's very Aspeâlamb, wearing a Farce in his Face; his Thoughts deliberately framing his Utterance Congruous to his Looks: He is the only Comick Original now Extant: Witness, Ben Solon, Nikin, The Jew of Venice.² &c.

I must not Omit Prayers due to Mr. Betterton, The fifi[ and now [1708] only remain of the old Stock, of the Company of Sir

1 See p. 385, above.
² This was the play altered from Shakspere by Lord Lan-downe in 1701: see Baker, Biogr. Dram. ii. 345: "as Rowe remarks, the character of Shylock (which was performed by Dogget) is made comic, and we are prompted to laughter instead of detestation."
William Davenant in Lincolns-Inn-Fields; he like an old Stately Spreading Oak now stands firm, Environ'd round with brave Young Growing, Flourishing Plants: There needs nothing to speak his Fame, more than the following [16] Parts.

<table>
<thead>
<tr>
<th>Pericles Prince of Tyre</th>
<th>Macbeth</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard the Third</td>
<td>Timon of Athens</td>
</tr>
<tr>
<td>King Lear</td>
<td>Othello</td>
</tr>
<tr>
<td>Hamlet</td>
<td>. . . . . . . . .</td>
</tr>
<tr>
<td></td>
<td>King Henry the Eighth</td>
</tr>
<tr>
<td></td>
<td>Sir John Falstaff</td>
</tr>
</tbody>
</table>

F. J. F.
BOOK-CATALOGUES

AND

BOOKSALE-CATALOGUES
BOOK-CATALOGUES.

[1660-]1680. R. CLAVELL.

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

Antony and Cleopatra¹, T² . . . . .
Henry the Fifth, T³ . . . . .
Hamlet Prince of Denmark, T⁴ . . . . .
Macbeth, T⁵ . . . . .
Tempest, C.⁶ . . . . .
Troylus and Cressyda, T⁷ . . . . .


The edition of 1699 has these entries:

Poetry (p. 107).

Shakespear’s Venus and Adonis. J. Wright

¹ By Sir C. Sedley, 1677, 4to.
² Tragedy. ‘C.’ is Comedy.
³ By the Earle of Orrery, 1672, fol.
⁴ Publ. by Andrew Clark, 1676, 4to.
⁵ With Sir Wm. Davenant’s alterations, &c., 1673, 1674, 4to.
⁶ By Dryden and Davenant, 1669, 1670, 1674, 1676, 4to.
⁷ By Dryden, 1679, 4to.
BOOK-CATALOGUES.

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

A
Antony and Cleopatra. T.

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

I
Julius Caesar. T.

M.
Macbeth. T.

O.
Othello Moor Venice. T.

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

1673.

Numb. 13.

A Catalogue of Books Continued, Printed and Published in London, in Easter Term, 1673.

Licensed May 6. 1673. Roger L'Fijrange.

Poetry and Plays.


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

Numb. 18.

A Catalogue of Books Continued, Printed and Published in London in Trinity Term, 1674.


Poetry and Plays.

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

1675.

Numb. 1.

A Catalogue of Books Continued, Printed and Published at London in Michaelmas Term, 1674 [1675]

Licensed Novemb. 25 1674. Roger L'Estrange.

Poetry and Plays.

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

1 By Sir William Davenant.
2 By John Dryden and Sir Wm. Davenant.
3 Duffett's Mock-Tempest (see above, page 209) is entered in Number 2 (Hilary Term, 1674-5), sign. C, back, col. 2.
BOOK-CATALOGUES.

1676.

A Catalogue of Books Continued, Printed, and Published at London in Hilary-Term, 1675[-6].

Licensed Feb. 10, 1675[-6]. Roger L'Estrange.


Books Reprinted

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

1680 (?)

English in Quarto.

6


11

Of 16 Old Plays, by Beaumont and Fletcher (viz.) Thierry and Theodoret, Cupids Revenge, King and no King, Monseur Tho. Faithful Shepherdess, Philaster, Two Noble Kinsmen 2, Maids Tragedie . . . .

[The above entries are on p. 66 of the Bibliotheca Bifcana: the Catalog of the books of Sir Edward Bysfhe, Clarencieux King of Arms (who died Dec. 15, 1679 3) to be sold by Auction at the Woolfack in Ivy Lane near Pater-Nooster-Row, on Nov. 15, (? 1680,) tho' the Catalog implies his being alive.]

1 Dryden's recast.
2 I suppose this had Shakspere's name on the Title-page, as in the original Quarto.
3 See his Life by Thomson Cooper in Dict. National Biography.
1681.

A Catalogue of Books Continued, Printed and Published at LONDON, In Michaelmas Term. 1681.

Reprinted...

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

1683, 1684.

A Catalogue of Books Continued, Printed, and Published at LONDON, in Michaelmas-Term, 1683.

Reprinted.

[22. The Rehearsal . . . . . ]

23. The Tragedy of Hamlet Prince of Denmark, as it is now acted\(^2\) at his Highness the Duke of York’s Theatre, by William Shakespeare, both printed for R. Bentley, in Ruffel street :: n Covent Garden.

(sign. Kk 2, col. 1)

[1684]  

A Catalogue of Books Continued, Printed and Published at LONDON in Hillary-Term, 1683.

Reprinted.

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

\(^1\) Altered by Dryden. Other editions in 1670, 1674, 1687.

\(^2\) Hamlet, by Betterton. ‘In this edition . . . Hamlet’s instructions to the players are marked for omission.’—Bühn’s Louneder, 2277, col. 2.
1686.

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

(p. 114) 457 Shakespeare’s (Will.) Comedies Histories and Tragedies [so] Lond. 1685.1

1687.

2 A / Catalogue / of the Libraries / of / Mr. Jn. Copping, late of Sion Colledge, Gent. / and / Anscel Beaumont, late of the Middle Temple, Esq. / With others / . . . which are / to be exposed to Sale by way of Auction at / Jonathan’s Coffee-House, in Exchange-Alley in Cornhil. / London, on Monday the 21st Day of March 1686.6

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

62 Shakespeare Plays.

1 In the Catalog ‘Biblicæ Nobilissimæ’ to be sold at ‘Roll’s Auction-House in Petty-Canon Hall in Petty-Canon Alley,’ in St. Paul’s Churchyard, Feb. 1694, No. 597 is ‘Shakespeare’s Plays, 1664’.

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


At the sale of the books of Stephen Watkins, Dr. Thomas Sheley and another, held at the sign of the Golden Lion, opposite the Queen’s Head in Pater-Noster-Row, on June 211 [print ‘Man’ corrected] 1679, among the ‘Manuscripts in Folio,’ p. 30, No. ‘232 Richardus Tertius, 2 parts ; a sort of Play in Latine Verse,’ was sold for 6d.—‘0—0—0.’—Brit. Mus. 821. l. 1, add. 10.

SH. ALLN. BK.—IL
1687.  

**Numb. 25.**

A CATALOGUE of Books Continued, Printed and Published at London in Hilary-Term, 1687.  

*Poems, Plays.*

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

1690.  

**Numb. 37.**

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

*Reprinted.*

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

1691.  

**Numb. 42.**

A CATALOGUE of Books Continued, Printed / and Published in London in *Michaelmas*-Term, 1691.  

*Reprinted.*

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

¹ By Dryden and Davenant.
² '8. The Kind Keeper, or Mr. *Limerick*; & 9. The *Rival Queens,* or the death of *Alexander* the Great,' are the other two.
³ Earlier editions: 'Lond. n. d. (1680) 4to. On the reverse of the title is a List of the Actors, in which Betterton is set down for acting Brutus.—Lond. 1684, 4to.'—Bohn’s *Loudon’s,* 2283, col. 1.
35. The Tempest, or the Enchanted Island,¹ a Comedy: As it is now acted at their Majesties Theatre in Dorset-garden, 4to. price 12d.

29 NOVEMBER, 1687.

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

(p. 91) English Miscellanies in Folio.

(p. 93) 98. W. Shakespear’s Comedies, Histories and Tragedies ²

. . Lond. 1632.

¹ This edition of 1691 isn’t noted in Bohn’s Lawder, 2299, col. 1.
² (No.) 156. Stubbs his Anatomy of Abuses. Both Parts—1584 (p 101).
BOOKSALE-CATALOGUES, 1678-92.

13 May 1678.

Catalogus Librorum In Quavis Lingua & Facultate insignium / Instructissimarum Bibliothecarum / Tum clarissimi Doctississimique Viri D. Doctoris Benjamin Worsley, / Tum / Duorum Aliorum Doctrina Prestantium: Quorum Auctio habeitur Londoni in Oedibus è regione signi Gallinarum cum Pullis in / Vico vulgo dicto Pater Noster-Row./ Mai 13 1678./ Per Joan. Dunmore & Ric. Chiswell, Bibliopolas. / Catalogi gratiss distribuen-
tur ad Insigne Titum Bibliorum in Vico / dicto Ludgate-street, & Rosa Coronatis in Cæmenterio Paulino. 1678 4o. 2, 26, 51, 58, 13 pages. (The prices are marked in MS. in the British Museum copy.)

ENGLISH in Folio (p. 1—9, 364 nos.)

303. Shakespear (W.) his Comedies, Histories and Tragedies.1

(a) 0—16—0

304. ———— Idem iterum 1663. (i) 1—8—6

No explanation is given of the letters a and i which often occur throughout the catalogue. These were the first copies of Shakspeare sold in England by Book Auction, and this was the fourth auction of books in England. The previous auctions were those of the libraries of Dr. Lazarus Seaman, 31 Oct 1676; of Thomas Kidner, A.M., Rector of Hitchin, Herts, 6 Feb. 1673; and of William Greenhill, Vicar of Stepney, 18 Feb. 1676.

Coke upon Littleton, London, 1670, fol. sold for 16s.; Ben Johnson’s Works, 2 vols. fol. 1640 for £1 13s. 6d.; King James Works, fol. 1616 for 19s.; Raleigh’s History of the World, 1614, fol. for 18s.; Spencer’s Fairy Queen, &c., 1617, fol. for 15s.; Stow’s Survey of London, 1633, fol. 26s.; Speed’s Maps of Great Britain, etc., 1676, fol. 35s.; Holyoke’s Latin Dictionary, 1677, fol. 24s. 6d.; Plutarch’s Lives and Morals, 2 vols. 1603, 1612, fol. for 27s. 6d.; The same 2 Vol. 1657, fol. 34s.; so that the two Shakspear folios sold for comparatively high prices.

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1 Dibdin, Bibliomania, p. 307, ed. 1876, says that this was the 2nd Folio of 1632; but the Idem of no. 304 implies that it was the 3rd Folio of 1663.
BOOKSALE-CATALOGUES, 1678, 1684.

Among the English in Octavo

822. Sport upon Sport, in Selected pieces of Drollerie. 1672 (a)
823. Scarronides, or Virgil Travestie: a Mock-Poem, 2 parts in 2 Vol. [no date]
824. Scoffer Scoft; Some of Lucians Dialogues in English-Fustian. 1675 (a)
Sold for 3s. Ponsonby A. Lyons.

14 Nov 1678.


Bundles of Pamphlets. (p 36 to 59; 77 nos.)

Likan Settles Love and Revenge, a Tragedy .... 1675
W. Shakelspears Tragedy of Hamlet Prince of Denmark

The Tragedy of Macbeth with all the Additions .... 1674
The Comical Revenge, or Love in a Tub .... 1664
The Wedding, written by James Shuley .... 1660
The Antipodes: A Comedy, by Rich. Brome .... 1640
The Unfortunat Favorite, a Tragedy .... 1664
A Cure for a Cuckold, by Jo Webster and Will Rowley .... 1661
The Converted Courteran, by Th Dekker .... 1604
Loves Victory, by Will Chamberlain .... 1658

Sold for 0—3—10

Bundle 37 consisting of

Pericles Prince of Tyre by Will. Shakelspear .... 1635
and 11 other plays sold for 0—5—6.

All the above appear to have been in Quarto. P. A. L.

2 May, 1684.

Catalogus / Librorum / Reverendi Docti; Viri / Matth. Smallwood, S. T. P. / & Decani de Lychfield nupci Defuncti. / Quorum Auctio habebi-
454 BOOKSALE-CATALOGUES, 1684, 1685.

tur Londini / in Collegio Greshamensi in Vico Vulgo dicto Biishops-gate-
street, 2 die Maii 1684/ * * * Londini, 1684/ 4° 36 pages. The prices
are marked in MS. in the British Museum Copy.

English in Folio (p. 23—25, 104 nos.)

99. Shakespear's (Will.) Comedies, Histories, and Tragedies,

("Spenser's Fairy Queene, with other Works of Poetry, 1611., fol. sold
for 4s. 1d. Ben Johnsons Works or Plays. First Vol, 1616, fol. 12s.
Chaucer the Ancient Poet (Geffray) his Works perfect and fair, fol. 7s.)
(Ogilby's Virgil, 1654 (with Sculptures and gilt-Leafs, sold for 15s. 3d.
Beaumont & Fletchers comedies and Tragedies, 1647, for 8s. Ben John-
sons Plays. First Volume, 1616. 12s.)

Matthew Smallwood succeeded as Dean of Lichfield in 1671, and died
26 April, 1693. PONSONBY A. LYONS.

In 1684, 'A Catalogue of PLAYS, Printed for R. Bent ley,' contains, out
of 67 Plays, 4 of Shakspere's Nos.

30. Hamlet, Prince of Denmark, a Tragedy . . .
39. King Lear . . .
43. Moor of Venice . . .
95. Julius Caesar . . .

(In Nat. Lee's Constantine the Great. Printed by H. Hills, jun. R.
Bently, 1684.)—F. J. F.

Easter Term. 1685.

Reprinted.

4. Mr William Shakespears Comedies, Histories and Trage-
dies. Published according to the true original Copies. The
fourth Edition. Folio. Printed for H. Herringman, and sold by
J. Knight, and F. Saunders at the blew Anchor in the lower
walk of the New Exchange.

A catalogue of Books Continued. (Numb. 19.) Printed and
published at London in Easter-Term. 1685.

PONSONBY A. LYONS.
8 Sep 1685.

Bibliotheca Sturbrigianensis, sive Catalogus Variorum Librorum, Antiquorum et Recipientium Plurimis Facultatibus Insignium, Per Auctionem Vendendorum (In Gratiam Celeberrimae Cantabrigiensis Academiae) In Nundino Sturbrigiano, Prope Cambrdgi) Octavo die Septembris, 1685. Per Edwardum Millingtonum, Bibliopolam, Lond. Catalogues are given to all Gentlemen-Scholars, &c. at the several Coffee houses in Cambrdgi, 1685. 4to. 18 (Latin books), 12 (English). 1154 titles.

To the Reader. * * * This Auction will begin on Tuesday the 8th day of September, at the Auction-Booth in Sturbridge-Fair, from the Hours of Eight in the Morning to Eleven, and from One in the Afternoon to Five in the Evening; and there continue daily until all the Books are sold.

Miscellanies in Folio; viz. History, Voyages, Travels, Military, Law, Heraldry, &c. (p. 7—10, 101 105.)

98 Shakespear's Works; viz. Comedies, Histories, Tragedies, 1685

Millington did not offer Shakspere for sale in his Catalogue for the fair of 1684.

Ponsonby A. Lyons.

19 Oct. 1685.


The title page of the British Museum copy is marked in a contemporary hand, "Thomas Parkhursts booksell." "This Sale consists of the Libraries of two Learne. Men deceased" (Address to the Reader).

Among the "Volumes of Miscellanies in Quarto bound" is:

53. Antonio's revenge, the 2d part. Tragedy of Andronicus, Cupid's revenge by Fletcher; with 8 more plays by Shakespear, &c. wants the end.

Ponsonby A. Lyons.

30 Nov. 1685.

A Catalogue Containing Variety of Ancient, and Modern English Books in Divinity, History, Philology, Philosophy, Physick, Mathematicks, &c. Together with Bibles, Testaments, Common Prayers, Singing Psalms, &c. of the best Prints in all Volumes; Will be exposed to Sale (by way of Auction or who bids most) at Petty-Canon-Hall in Petty-Canon-Alley on the
North side of St Paul's Church-yard, entring into Pater-Noster-Row, the 30th day of November 1685. By Edward Millington Bookseller. 4to.

English in Folio. (p. 1-7, 326 nos.)

288. Shakspear's Playes . . . . . . . . . . . . . . . . . . . . . . 1685

PONSONBY A. LYONS.

A Collection of Choice Books in Divinity, History, Philosophy, Heraldry, Horsemanship, Husbandry, with Variety of Books of Voyages, Travels, as also of Romances, Plays, Novels, &c. Curiosi- Bunt. Will be exposed to sale by way of Auction at Bridges Coffee-House in Popes-Head-Alley over-against the Royal Exchange in Cornhill on Monday the 8th day of February, 1685. By Edward Millington, Bookseller. 4to, 48 pages.

Poetry, Plays, Romances, Novels, &c. Folio.

24. Shakspere (Will) his Comedies, Histories and Tragedies

1685

Bundles of Plays. Quarto. (30 nos)


9 Six Comedies and Tragedies (vis.) Wrangling Lovers. Othello the Moor of Venice. Sir Fopling Flutter Venice preserved. Gloriana and the Plain Dealer . . . . . . . . . .


PONSONBY A. LYONS.

1686.

Catalogus/Variorum/ in quavis / Lingue & Facultate / Insignium / Tam Antiquorum quam Recentium/ Librorum/ Richardi Davis Bibliopolae. Quorum Auctio (in gratiam & commodum Erur/ditorum) Oxonie habenda
est est è regione/ Ecclesiae D. Michaelis, Aprilis 19. 1686./ 4to. 212 pages. The prices are marked in MS. in the British Museum copy.

English Miscell... (p. 147)

450. Shakespear’s (W.) Comedies, Histories and Tragedies [4th ed.] ... Lond. 1685

Sold for “o. 18. o.”

English Folio (p. 211.)

68. William Shakespeares Comedies, Histories and Tragedies [2nd. ed.]. London. 1632

Sold for “o. 15. 1.”

Among these English Folios, Byshop Jo. Hacket’s Century of Sermones, 1675 sold for 15s. 6d. The works of the author of the Whole Duty of Man for 16s. The History of the Jews by Josephus, last edition with Sculpture, 1683, for 15s. 6d. Holyoake Latin Dictionary for 15s 10d. Beaumont and Fletchers Fifty Comedies and Tragedies, 1672, for 15s. 10d.—P. A. L.

Catalogus Universalis Librorum in Omni Facultate, Linguaque Insignium, & Rarissimorum; * * * Londini, apud JOANNEM HARTLEY Bibliopolam, exadversum Hospitio Grayensi in vico vulgo Holburn dicto. MDCXCIX. 12mo, 2 vols. Vol. II. p G 1, 33

English in Folio. [p. G 5 ]

Shakspears (W.) Comedies, Histories, and Tragedies, Best Edit. Lond. 1685. PONSONBY A LYONS.

17 Feb. 1687.

A Catalogue of English Books: in Divinity, Humanity, Philology, History, &c. of Mr. Charles Munné’s, late Bookseller to His Majesty; which will be exposed to Sale by Auction, at Richards’ Coffee-House in Fleetstreet, near the Middle-Temple Gate, on Thursday, the 17th day of this Instant February 1687. By Edward Millington Bookseller. 4to. 1818 nos.

English Miscellanies in Folio. (173 nos.)

156. Shakespear’s (Will ) Comedies Histories and Tragedies.

1685

Appendix.—English Miscellanies in Folio (200 nos.)

186. Shakespeare, &c. 1685. PONSONBY A. LYONS
21 Nov. 1687.

Bibliotheca Illustris sive Catalogus variorum Librorum * * * * Quorum Auctio habebitur Londini at Insigne Ursi in Vico dicto Ave Mary Lane, prope Templum D. Pauli, Novemb. 21. 1687. Per T. Bentley, & B. Walford, Bibliopolas, Lond. 4to, 94 pages, 4161 nos. The library of a great man deceased, price 6d.

(This seems to be the first auction catalogue for which a charge was made.)

_English Folio omitted._ (p. 94. 37 nos.)

27. W. Shakespear's Works, viz. Comedies Histories and Tragedyes, Oc. 4. Edit. . . . . . . . Lond. 1685

Ponsonby A. Lyons.

13 Feb. 1688.

Catalogus Librorum Roberti Scott Bibliopolæ Regii Londinensis in quavis Linguo & Facultate Insignium Ex variis Europæ Partibus Adeptorum, Quorum Auctio habenda est Londini, ad Insigne Ursi in Vico (vulgo dicto) Ave-Mary-Lane, prope Ludgate-street, Decimo Tertio Die Februaire, 1688. Per Benjaminum Walford, Bibliopolam Londinensem. 4to, 176 pages. 8657 nos. A copy in the British Museum has prices marked in MS.

_English Miscellanies in Folio._ (p. 166—169, 166 nos.)

57. W. Shakespares Plays Collected into one Volume 1685 —15—6

157. W. Shakesphears works . . . . 1685 —15—4

Ponsonby A. Lyons.

1691.

821. i. 9.

Catalogus Variorum Librorum in Linguæ et Facultaliibus Omnigenis Insignium Sive Bibliotheca Instructissima Doctissimi cujusdam Generosi Nuperimme Defuncti * * * Quorum Auctio habebitur apud TOM's Coffee-House junto Ludgate Die Iovis 26 Martii hora tertia post Meridian. [1691. p. 30]

_English Divinity, History, Poetry, Travels and Miscellanies in Folio._


—P. A. Lyons.

Bibliotheca Omnatissima: or, A Catalogue of Excellent Books As well Greek, Latin, &c. as English, in all Faculties. As also of Divers Extraordinary, and choice Manuscripts which will be Sold by Auction at Wills' (lately Roll's) Coffee-house, over-against the North Door of St. Pauls, in St. Paul's Church-yard, London, on April 18. 1692. By Nathaniel Rolls. 4to. 72 pages.

English Miscellanies in Folio (220 nos).

15 Shakespere's Comedies Histories and Tragedies. 1685

—Ponsonby A. Lyons.

(In 1726 we learn that only 15 of Shakspere's plays had been acted with applause: this from

"A Compleat Catalogue of all the Plays That were ever yet Printed In the English Language. Containing The Dates and Number of Plays Written by every particular Author: An Account of what Plays were Acted with Applause, and of those which were never Acted; and also the Authors now Living. In Two separate Alphabets. Continued to the present year 1726. The Second Edition, London Printed for W. Mears, at the Lamb without Temple-Bar. MDCC.XXVI. Price One Shilling stitch'd.

N.B.—Those Plays that follow with this * Mark were acted with Applause. See page 119, above.)

1 A later one, dated 29 June 1698, is this:—


Miscellanies in Folio, History, &c. (98 nos)

54. Shakespeare's Comedies, Histories and Tragedies. 1664 among Miscellaneous Tracts. No 30 contained "The Tempest" with six other plays; no. 38 "History of K. Richard II." with 8 others; no. 40 "Timon of Athens" and 10 others; no. 42 "Heney VI 2 parts" and 10 others; no. 43 "Macbeth" and 12 others; no. 44 "Anthony and Cleopatra," "Troilus and Cresseida," and 9 others.
APPENDIXES

A. LIST OF EXCLUSIONS.
B. SHAKSPERE'S INFLUENCE.
C. J. M.'S 'NEW METAMORPHOSES.'
D. J. BODENHAM'S "BELVEDERE," BY CHARLES CRAWFORD.
APPENDIX A.

LIST OF EXCLUSIONS.

I. PASSAGES MISTAKEN FOR ALLUSIONS.

The Schoole of Abuse: by Stephen Gosson
("Some plaiers modest, if I be not deceived." Sig. C 6, bb.)

Letter from Sir Philip Sidney to Secretary Walsingham,
dated "Utrecht, this 24th of March"
(Mentioning "Will, my lord of Lester's jesting plaier" See Mr. Bruce in Shakespeare Society's Papers, vol. 1, 1844, p. 88)

An Epistle to the Gentlemen Students of both Universities: by Thomas Nash
(This is prefixed to Robert Greene's Menaphon, 1589. It contains the famous passage on "English Seneca," and "whole hamlets; I should say, handfuls, of tragical speeches." (Sign. * * 3.) Compare an epigram "of one ye had stolne much out of Seneca," in the Dr. Farmer Chetham M.S., ed. Grosart, for the Chetham Society, 1873, Part I, vol. 1 p. 84. See also Mr. C. E. Browne in Notes & Queries, 5th S. i. 462)

[The Rev. Mark Pattison kindly points out that this Epistle may have been written in 1587. Backwards, Nash mentions the recently-published Warner's Albion (1586); forwards, he speaks of the Anatomic of Absurdities, which was entered on the Stationers' Register, 19 Sept. 1588, as in the future,—"It may be, my Anatomic of Absurdities may acquaint you ere long with my skill in surgery." Lowndes and Hazlitt doubtfully put an edition of Greene's Menaphon in 1587. L. T. S.]

The Anatomic of Absurditie: by Thomas Nash (sig. A 1, bk., of ed. 1590), is too early to refer to Ven. and .Id.

The Teares of the Muses: by Edmond Spenser
(Mentioning "Our pleasant Willy," in the complaint of Thalia.)

[Mr. J. W. Hales (Globe ed. of Spenser, pp. xliv—xlvi) believes that this referred to Shakespeare, so also Mr.
and Mrs. Cowden Clarke (see their edition of Shake-
speare, 1878, p. xxv) ; Dr. Grosart now agrees with Dr.
Nicholson that Lyly may have been intended, decidedly not
Shakespeare. (See too, Malone’s Life of Shakespare, 1821,
Vol. II p. 225. In 1590 Shakespere had written nothing
but Love’s Labours Lost, and possibly parts of Titus Andro-
nicus and 1 Henry VI.) Mr. Collier points out proof that
Sidney (who died 1586) may have been the “Willy”
intended (Introd. to Seven English Miscellanies, p. xviii).
Dr. Furnivall, who was once in favour of Lyly, writes,
May 27, 1879: “Having seen the contemporary entry of
‘Tarlton’ opposite the Willy passage in the 1611 edition
of Spenser’s Minor Poems in the copy that Prof. Brewer
gave Mr. Halliwell-Phillipps, and being convinced that
Spenser referred to a comic actor, not a dramatist, I accept
Tarlton as the Willy, though his name was Dick.” As
shown by Mr. Collier, Sir Philip Sidney was alluded to as
“Willy,” which seems to have been used as a term of
affectionate reference. Mr. Furnivall finds that other MS.
identifications in the same hand in this volume are correct.
This seems to settle the question. L. T. S.]

[Four Letters, & certaine Sonnets: especially touching
Robert Greene and other parties by him abused;
Third Letter, pp. 48, 49: by Gabriel Harvey. . . 1592
(It was conclusively pointed out by Mr. R. Simpson in a
letter to the Academy, Oct. 17, 1874, that the supposed
allusions in this letter are, not to Shakespare, but to one
of the Harvey family and to Nash. Dr. Ingleby, con-
vinced by the statement, printed a Postscript to his Intro-
duction to the Allusion Books (New Sh. Soc., 1874), repro-
ducing Mr. R. Simpson’s letter, for circulation among the
members of the New Shakspere Society. L. T. S.)]

Wits Miserie and the Worlds Madnesse, discovering the
Devils Incarnate of this age: by Thomas Lodge . 1596
(The ghost, “Hamlet, revenge!” p. 56. This points to an
older play on the subject of Hamlet.)

[Warning for Fair Women: a play . . . . 1599
(“A filthy whining Ghost * * cries Vindicta! Revenge,
Revenge!” Induction. Refers to the older Hamlet.)
L. T. S.]
APP. A. PASSAGES MISTAKEN FOR ALLUSIONS. 463

The Poetaster: by Ben Jonson . . . . . 1601

(See Note, below.)

[Tis merrie when Gossips meet, by Samuel Rowlands . 1602

(P. 22 of reprint of 1818 quotes the proverb,

"blacks-bearded men
Are precious pearles in beauteous womens eyes,"

cited in The Two Gentlemen of Verona, Act V. sc. ii.)

The Tragedie of Darius: by W. Alexander, E of Stirling 1603

(Contains a passage in Darius' second long speech, sign. II,
Act IV. sc. ii, resembling "The cloud-capt towers," &c.,
Tempest, Act IV. sc. i)

The Black Book . . . . . . . . . . . . . . . . 1604

("Can we not take our ease in our Inne," sign. B 4. A pro-
verbial saying, e.g. J. Heywood's Epigrammes vpon Pro-
erbes 1562, Spencer Society's reprint, p. 132; Jonson's
New Inn, Act I. sc. i; and, earlier, The Pilgrim's Tale,
printed in Thynne's Animadversions, Chaucer Society,
1875, p. 77.) L T. S.]

Paper's Complaint: by John Davies, of Hereford . . . 1611

(The words "there's one forthcoming yet," line 301, do not
refer to Shakespere. See vol. i. p. 220.)

Essayes and Characters: by John Stephens . . . . 1615

(He was friend to Ben Jonson, and himself the author of
one long tragedy, Cynthia's Revenge. See Notes & Queries,
4th S., iii. 550. The description of "A worthy Poet" is
ideal, and the passages relating to his supposed works do
not fit Shakespere's case.)

[The New Inn, by Ben Jonson, Act I. sc. i . . . 1629

(The passage beginning "all the world's a play," not neces-
sarily copied from Shakespere, the idea being common to
the times. See examples in Introd. to As You Like it,
Clarendon Press edition, pp. xxxiii—xxxv, and particularly
in Ward's Hist. Eng. Dramatic Literature, I. 402. It was
used, too, by Cervantes in Don Quijote, see after, p. 428.)
Silex Scintillans, or Sacred Poems and Private Ejaculations: by Henry Vaughan, Silurist 1655

(Preface, sign. B 2, back. “Mr George Herbert, whose holy life and verse * * gave the first check to a most flourishing and advanced wit of his time.” Dr. Grosart once thought this referred to Shakespeare, but now believes Cowley was meant. Shakespeare is impossible, because Herbert first published the Temple in 1631.) L. T. S.]

[Ben Jonson’s Poetaster, acted in 1601.

[In the conversation upon Virgil],—

“Tibullus. . . . That, which he hath writ,
Is with such judgement labour’d, and distill’d
Through all the needfull uses of our lives
That could a man remember but his lines,
He should not touch at any serious point,
But he might breathe his spirit out of him
Caesar. You meane, he might repeat part of his workes,
As fit for any conference he can use?
Tibullus. True, royall Caesar. Cas. Worthyly observ’d:
And a most worthie vertue in his workes.
What thinks materall Horace, of his learning?
Horace. His learning savours not the schoole-like glosse,
That most consists in echoing worde, and termes,
And soonerst wins a man an empty name;
Nor any long, or far-fetcht circumstance,
Wraipt in the curious generalties of artes:
But a direct, and analytike summe
Of all the worth and first effects of artes.
And for his poetie, ’tis so ramm’d with life,
That it shall gather strength of life, with being,
And live hereafter, more admir’d, then now.”

(The Poetaster, Act V. s. i. Works. 1616, [fol.] p. 332)

This striking passage, which, taken by itself, seems so well to fit the description of Shakespeares works, having excited some discussion, I print it in full with some of the reasons for and against; Gifford and Dr. Sebastian Evans being in favour of the opinion that Jonson intended Shakespere; Dr. Ingleby, Dr. B. Nicholson, and Mr. Furnivall being against it.

Gifford says hereon, “It is evident that throughout the whole of this drama Jonson maintains a constant allusion to himself and his contemporaries; and were it not that it is fully settled by the critics, from Theobald to Chalmers, that the whole purport of his writings was to ‘malign’ Shakespere, I should incline to believe that this speech, and that of Horace, which immediately follows, were both intended for him. Jonson could not think that Virgil was the poet of common life, as Tibullus affirms; or, as Horace,
APP. A. PASSAGES MISTAKEN FOR ALLUSIONS. 465

that he was unostentatious of literature, and averse from echoing the terms of others: whereas all this is as undoubtedly true of Shakespere, as if it were pointedly written to describe him.” (F. Cunningham’s edition of *Jonson*, 8vo, 1871, Vol. I, p. 250.)

Dr. Sebastian Evans, in answer to Dr. Ingleby’s objections, considers that, as Ben Jonson himself figures in the play as Horace, there is no impropriety in Virgil standing for Shakespere, and that the question is, as the lines do not fit Spenser, who is there but Shakespere to whom Jonson would apply them?

There does not seem to be anything to prove that, in the dialogue “To the Reader” at the end of the *Poetaster*, where Nasutus says,

“‘Now for the Players, it is true, I tax’d ’hem,
And yet, but some; • • • • •
What th’ have done ’gainst me,
I am not mou’d with. If it gaue ’hem meat,
Or got ’hem clothes. ’Tis well. That was their end,
Onely amongst them I am sorry for
Some better natures, by the rest so drawne;
To run in that vile line;’”

“better natures” was intended to refer to Shakespere. (See Cunningham’s ed. of *Jonson*, 1871, Vol I, p. 267) But if Jonson, in this passage and in the famous pill scene (Act V. sc. iii) in the same play, can be shown to aim at Shakespere, then of course the first extract above cannot give Jonson’s opinion of him in 1601, and may mean Virgil or anyone else suitable. And it is not likely that about the time Jonson was giving this praise, that Shakespere should, if it were intended for him, have acted towards Jonson as is implied by the words “our fellow Shakespeare hath given him a purge that made him bare his credit” (Returne from Pernassus, before, p. 48).

This play, which was evidently written by a friend to Shakespere, was acted at Christmas, or New Year, 1601-2, not long after the appearance of the “Poetaster;” it does appear to point to a rivalry, if not a literary contention between the two poets at that time. On this side of the question Dr. Nicholson adduces that three of Shakespere’s plays and one of Jonson’s are found entered on the Stationers’ Register, under presumable date 1600 or 1601, as ordered “to be staided” (Malone, Vol. II, p. 367), probably on account of a quarrel between them, just as in the notorious quarrel between Nash and G. Harvey we find on the same register, 1 June, 1599, the order “That all Nashes bookes and Doctor harvyes booke be taken wheresoever they may be found and that none of their booke bee ever printed hereafter.” Dr. Nicholson further objects that the previous speeches of Horace and Gallus on Virgil and the first two lines spoken by Tibullus, are inconsistent with the rest of Tibullus’ speech here given, as they cannot possibly apply to Shakespere, and also are inconsistent with Jonson’s opinion of Shakespere’s writing expressed 30 years later in his *Timber* (see vol. i. p. 348); and that Gifford’s statement as to Jonson’s “constant” allusion to his contemporaries in this play is unsupported. L. T. S.]

SH. ALLN. BK.—II. H H
II. ALLUSIONS IN SPURIOUS WORKS, AND SPURIOUS ALLUSIONS.

The British Theatre: 1750, attributed to William R. Chetwood.

(Quotes (p. 9) lines from "the Interlude of" Robt. Armin's "Two Maids of More-clack," 1609, mentioning "our swan of Avon." They are not in that play, which has no "Interlude.")

Letter from Macklin the comedian.


Song on Sir Thomas Lucy, attributed to John Jordan of Stratford-upon-Avon.

(The Oldys Manuscripts are said to contain one stanza: other verses are quoted by William Chetwood in a Manuscript History of the Stage, 1730, published 1749. Also see Malone, ed. 1821, II. 565.

Epigrams by Ben Jonson and Shakespeare: quoted, and nostro judicio fabricated, by Steevens (see ante, p. 373).

Accounts of the Book of Revells, giving lists of plays (including eight of Shakespere's) performed in 1605 and 1612, being spurious papers in the Public Record Office.

(Printed as genuine in Extracts from the Accounts of the Revels at Court by Peter Cunningham, 1842, Shakespeare Society, pp. 203, 210. See Athenæum, June 20, 1868.)

The epitaph of W. Helder, said to come from Fredericksburg, Virginia, describing the dead man as a pall-bearer of William Shakspere. The epitaph has been printed in many English and American papers and journals, but is an American fraud. M.
APPENDIX B.

SHAKESPEARE'S INFLUENCE ON OTHER WRITERS.

But little has been done towards tracing the Influence of Shakespeare's works on his successors of the seventeenth century. As a small contribution to such a work take the following, in addition to such writers quoted in the text as N. Breton, p. 457; Nicholson's Acoластus, p. 33; L. Barry, p. 95; Baron's Pocula, p. 279; and others.


2. *Phillis and Flora*, 1598, a poem by R.S.; stanzas 56 and 57 (sign. C. 3) may perhaps have borrowed part of the description of the horse from *Venus and Adonis*, ll. 295-300. L. T. S.]

3. *The Two Angrie Women of Abington*, by Henry Porter, 1599, seems to quote from *Romeo and Juliet*, and has a trace of *Hamlet*.

(See Dyce's edition for the Percy Society, 1841, pp. 73 & 81.)

[4. *A Woman Kilde with Kindness*, by Thomas Heywood, 1607 (sign. G, back), the scene between Susan and Charles is thought to imitate Act III. sc. i. of *Measure for Measure*. The resemblance is, however, but superficial. L. T. S.]
5. The Insatiate Countess, by John Marston, 1613, perhaps imitates a line in King John.

(See Malone's Shakespeare, 1821, vol. xv. p. 261, note.)

[Mr. Aldis Wright also suggests that the lines

"A donative he hath of every God;

Apollo gave him lockes, Jove his high front,

* * * * * * *

here they meete

As in a sacred synod” (Act I. sc. i. sign. A 3)

contain recollections of “the front of Jove himself” (Hamlet, III. sc. iv. 1. 56), and As You Like It, Act III. sc. ii. 1. 158.

6. Polyolbion, by Michael Drayton, 1615. In the description of how the bridegroom Tame was drest with flowers (Song 15), Dr. Furnivall thinks the expression "azur'd hare-bell" and two others are taken from Cymbeline, Act IV. sc. ii. (See the Academy, 29 March, 1879.) L. T. S.

7. Don Quixote, Parte II, 1615, has traces of As you like it and Macbeth.

(See Mr. Rawdon Brown's letter in the Athenaeum, July 5th, 1873.)

[The connection with As you like it is founded on the idea that players and the stage figure human life, which, as remarked before, p. 463 (The New Inn), was not originally Shakespeare's.]


9. The Legend of Cupid and Psyche, by Shakerley Marmion, 1637, imitates a passage in Hamlet, Act III. sc. iv, and bears the trace of another in Act II. sc. ii, ll. 582, 583.

(See Singer's edition, 1820, p. 33, lines 16, 17; p. 32, lines 1, 2.)

10. Lucrecia, part of The Heroines, 1639, by G. Rivers, appropriates some phrases from Shakespeare's Lucrece.

11. The Unnatural Combat, by Philip Massinger, 1639 (sign.
H, back), may possibly have followed a passage in *King John*,
Act III. sc. i, fourth speech of Constance.

(See Malone’s Shakespeare, 1821, vol. 15, p. 262; also Dr. Nicholson
in *Notes and Queries*, 4th Ser., I. p. 289.)

12. *A Pastoral Dialogue*, by Thomas Carew (*Poems*, 1640,
p. 77), offers some parallel in time and sentiments to Act III. sc.
v. ll. 1-36, in *Romeo and Juliet*, of which it may be an imitation.

(See Carew’s *Poems* in the Roxburghe Library, 1870, p. 58, note.)

24, the conversation between Valentina and Prospero recalls that
between *Romeo and Juliet*, Act II. sc. ii, ll. 33-61. In Act IV.
p. 44, the scene with the Clown and Mantua as to “guerdon”
and “banish” seems founded on Costard’s “remuneration” in
*Love’s Labours Lost*, Act III. L. T. S.]

14. *The Jew’s Tragedy*, by William Hemings, 1662, p. 29 (mis-
paged 37), imitates a line in *Hamlet* (“To be or not to be,” &c.).

(See Collier’s *Bib. & Crit. Account*, vol. i. additions, p. xix*.)

volume, contains a “comical amour” in which two fat unwelcome
woooers are tricked and caught by the lady and her maid; spirits
and satyrs sing, and “a company of Boyes dressed like Fairies come
in dancing and caper round them singing, and pinching them
severely.” The scene and the songs together seem to be a feeble
imitation of the *Merry Wives of Windsor*, Act IV. sc. iv, and
Act V. sc. ii-v. (See Mr. Elliot Browne in *Notes and Queries*,
5 Ser., I. p. 342.)

16. *The Nature, Use, and Abuse of the Tongue and Speech*, the
second of two treatises by Richard Ward, Preacher, 1673, p. 208,
quotes seven lines from the *Merchant of Venice* (Act IV. sc. i,
l. 71) to enforce his example of “unprofitable and ineffectual
Words.” L. T. S.]
SHAKESPEARE'S INFLUENCE: COLLECTIONS OF
POETRY, &c.

[And under this head, for they must have tended largely to the
spread of Shakespere's Influence on the writers of the time, may
be pointed out four popular collections of poems and extracts,
one of which, England's Parnassus (to which Mr. R. Garnett of the
British Museum kindly first drew my attention), demands more
particular attention. The contents of the others can only be
indicated.

17. ENGLAND'S PARNASSUS, 1600.

LIST OF PASSAGES QUOTED FROM SHAKESPEARE
(including three attributed to other writers).

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<td>3</td>
<td>. . . .</td>
<td>If Angels fight (2 ll.).</td>
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<td>Rich. II., Act III. sc. ii. l. 61.</td>
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<td>7</td>
<td>Affection is a coale that must be coole (3 ll.).</td>
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<td></td>
<td>Ven. and Ad., l. 387.</td>
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<td>8</td>
<td>Things out of hope are compast oft with ventering (4 ll.).</td>
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<td>Ven. and Ad., l. 567.</td>
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<td>12</td>
<td>Those which much covet, are with gaine so fond (7 ll.).</td>
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<td>Lucrece, l. 134.</td>
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<td>14</td>
<td>All Orators are dumbe where Bewtie pleadeth.</td>
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<td>Lucrece, l. 268.</td>
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<td>14</td>
<td>Bewtie it selfe doth of it selfe perswade (4 ll.).</td>
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<td>Lucrece, l. 29.</td>
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<td>24</td>
<td>Care keepes his watch in every old mans eye (4 ll.).</td>
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<td>Rom. and Jul., Act II. sc. iii. l. 35.</td>
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<td>48</td>
<td>Danger deviseth shifts; wit waits on feare.</td>
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<td>Ven. and Ad., l. 690.</td>
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<td>48</td>
<td>The path is smooth that leadeth unto Daunger.</td>
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<td>Ven. and Ad., l. 788.</td>
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<td>54</td>
<td>. . . . The toongs of dying men (10 ll.).</td>
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<td>Rich. II., Act II. sc. i. l. 5.</td>
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<td>55</td>
<td>. . . . Fearfull tormenting [commenting] (2 ll.).</td>
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<td>Rich. III., Act IV. sc. iii. l. 51.</td>
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APP. B. ENGLAND'S PARNASSUS, 1600.

The gift [guilt] being great, the seare doth still exceed (3 ll.).
Lucræc, l. 229.

Fat paunches have leane pates, and daintie bits (2 ll.).
Love's Labours Lost, Act I. sc. i. l. 26.

The purest treasure mortall times afoord (3 ll.).
Rich. II., Act I. sc. i. l. 177.

Griefe hath two tongues, and never woman yet (2 ll.).
Ven. and Ad., l. 1007.

An oven that is stopt, or river staied (6 ll.).
Ven. and Ad., l. 331.

Some Griefe shewes much of love (2 ll.).
Rom. and Jul., Act III. sc. v. l. 73.

True Griefe is fond and testy as a childe (6 ll.).
Lucræc, l. 1094.

Paine paieth the income of each precious thing.
Lucræc, l. 334.

O rash false heat! wrapt in repentance cold (2 ll.).
Lucræc, l. 48.

True Hope is swift, and flies with swallowes wing (2 ll.).
Rich. III., Act V. sc. ii. l. 23.

Where love doth raigne, disturbing jealousie (8 ll.).
Ven. and Ad., l. 649.

Sparing Justice feeds iniquitie (1 l.).
Lucræc, l. 1687.

The baser is he, comming from a King (14 ll.).
Lucræc, 1002.

Not all the water in the rough rude sea (4 ll.).
Rich. II., Act III. sc. ii. l. 54.

No outrageous thing
From vassall actors can be wipte away (3 ll.)
Lucræc, l. 607.

Love comforteth like sun-shine after raine (6 ll.).
Ven. and Ad., l. 799.

Deeper sinne then bottomlesse conceit (7 ll.).
Lucræc, l. 701.

love to heaven is fled (6 ll.)
Ven. and Ad., l. 793.

Love is a smoake, made with fume of sighes (5 ll.).
Rom. and Jul., Act I. sc. i. l. 196.

O brawling Love, O loving hate! (6 ll.).
Rom. and Jul., Act I. sc. i. l. 182.

Love keeps his revels where there are but twaine.
Ven. and Ad., l. 123.

O bold-believing Love! how hote [strange] it seemes (6 ll.).
Ven. and Ad. l. 985.
472 APP. B. SHAKESPEARE'S INFLUENCE ON OTHER WRITERS.

182 Love goes toward Love, as schoole-boyes from their bookes (2 ll.).
   *Rom. and Jul.,* Act II. sc. ii. l. 156.

182 Love can comment upon every woe (1 l.).
   *Ven. and Ad.,* l. 714.

185 . . The sweetest honey
   Is loathsome in his owne deliciousnesse (5 ll.).
   *Rom. and Jul.,* Act II. sc. vi. l. 11.

189 Against Loves fier feares frost hath dissolution (1 l.).
   *Lucrece,* l. 355.

190 O learne to love; the lesson is but plaine (2 ll.).
   *Ven. and Ad.,* l. 407.

190 Love thrives not in the heart, that shadowes dreadeth.
   *Lucrece,* l. 270.

192 Foule words and frownes must not repall a Lover (4 ll.).
   *Ven. and Ad.,* l. 573.

192 . . Lovers houres are long, though seeming short (5 ll.).
   *Ven. and Ad.,* l. 842.

192 A Lover may bestride the gossamours (3 ll.).
   *Rom. and Jul.,* Act II. sc. vi. l. 18.

204 . . Miserie is troden on by many (2 ll.).
   *Ven. and Ad.,* l. 707.

207 Soft pittie enters at an iron gate (1 l.).
   *Lucrece,* l. 595.

207 Mercie but murders, pardoning those that kill.

217 . . markes descried in mens nativitie (2 ll.).
   *Lucrece,* l. 538.

222 Opportunitie! thy guilt is great (7 ll.).
   *Lucrece,* l. 876.

229 . . revels, daunces, masks and merry howers (2 ll.).
   *Love's Lab. Lost,* Act IV. sc. iii. l. 379.

241 A little harme, done to a great good end (5 ll.).
   *Lucrece,* l. 528.

246 Princes are the glasse, the schoole, the booke (2 ll.) [attributed to
   Warner in E. P.]
   *Lucrece,* l. 615.

248 Princes have but their titles for their glories (6 ll.).
   *Rich. III,* Act I. sc. iv. l. 78.

261 Often the eye mistakes, the braine being troubled.
   *Ven. and Ad.,* l. 1068.

279 Sorrow breakes seasons and reposing howres (2 ll.).
   *Rich. III.,* Act I. sc. iv. l. 76.

279 Sad Sorrow, like a heavie ringing bell (3 ll.).
   *Lucrece,* l. 1493.

280 Fell sorrowes tooth never ranckles more (2 ll.) [attributed to S. Daniell]
APP. B. ENGLAND'S PARNASSUS, 1600.

282 Teares harden lust, though marble weare with raine.
Lucrce, l. 560.

283 Thoughts are the slaves of life, and life times foole (3 ll.).
Hen. IV, Part I, Act V. sc. iv. l. 81

283 Thoughts are but dreames, till their effects be tried.
Lucrce, l. 535.

284 Unfain'd Thoughts do seldome dreame on evil (2 ll.).
Lucrce, l. 87.

284 Mishapen Time, coapsmate of ugly might (5 ll.).
Lucrce, l. 925.

286 Times glory is to calme contending kings (21 ll.).
Lucrce, l. 939.

288 Treason is but trusted like the foxe (3 ll.).
Hen. IV, Part I, Act V. sc. ii. l. 9.

291 Vertue it selfe turnes vice, being misapplyed (2 ll.).
Rom. and Jul., Act II. sc. iii. l. 21.

293 What Vertue breedes, quietie devours (4 ll.).
Lucrce, l. 872.

297 Foule cankering rust the hidden treasure frets (2 ll.).
Ven. and Ad, l. 767.

306 Short time seemes long in sorrowes sharp sustaining (3 ll.).
Lucrce, l. 1573.

306 . . Fellowship in Woe, doth woe asswage (2 ll.).
Lucrce, l. 790.

306 Tis double death to drowne in ken of shore (7 ll.).
Lucrce, l. 1114.

306 Distresse likes dumps, when time is kept with teares.
Lucrce, l. 1127.

307 Windie attornies of our clyent woes (5 ll.).

307 . . . Few words shall fit the trespasse best (2 ll.).
Lucrce, l. 1613.

307 Deepe sounds make better [lesser] noyse then shallow fords (2 ll.)
Lucrce, l. 1329.

311 . . . Men have marble, women waxen minds (21 ll.).
Lucrce, l. 1240.

313 Women may fall, when there's no strength in men.
Rom. and Jul., Act II. sc. iii. l. 80

327 Nights candles are burnt out, and jocund day (2 ll.).
Rom. and Jul., Act III. sc. v. l. 9.

327 Loe! now the gentle Larke, wareie of rest (6 ll.).
Ven. and Ad., l. 853.

327 Now fallen [and solemn] night with slow sad pace descended (3 ll.)
Lucrce, l. 1081.

328 The gray-eyle morne smiles on the frowning night (4 ll.).
Rom. and Jul., Act II. sc. iii. l. i.
Now the world's comforter, with weary gate (6 ll.).
*Ven. and Ad.*, l. 529.

This royall throne of Kings, this sceptred yle (15 ll.) [attributed to M. Drayton in E. P.].
*Rich. II*, Act II. sc. i. l. 40.

Round hoof'd, short joyned, fetlocks shag and long (6 ll.).
*Ven. and Ad.*, l. 295.

Her Lilly hand her rosie cheekes lie under (28 ll.)
*Lucrce*, l. 386.

O! shee doth teach the torches to burne bright (6 ll.).
*Rom. and Jul.*, Act I. sc. v. l. 46.

Even as an emptie Eagle, sharpe by fast (6 ll.).
*Ven. and Ad.*, l. 55.

As through an arch the violent roring tide (7 ll.).
*Lucrce*, l. 1667.

Looke, as the faire and fiery-poyned sunne (4 ll.).
*Lucrce*, l. 372.

. . . . . He shakes aloft his Romaine blade (7 ll.).
*Lucrce*, l. 505.

As the poore frighted deere, that stands at gaze (7 ll.).
*Lucrce*, l. 1149.

Like as the Snayle, whose hornes being once hit (6 ll.).
*Ven. and Ad.*, l. 1033.

This ill presage advisedly she marketh (6 ll.).
*Ven. and Ad.*, l. 457

Looke how a bright starre shooteth from the skie (8 ll.).
*Ven. and Ad.*, l. 815.

**PASSENGES WRONGLY_attributed_to_Shakespeare.**

Delay in love breeds doubts, but sharpe deniall death.¹
W. Warner's *Albions England*, 1597, B. IV. c xxi. l. 35.

Most true it is that true love hath no power (2 ll.).
Spenser's *F. Q.*, Bk. I. c. iii. st. 30. ¹

True love is free, and led with selfe delight (2 ll.).
Spenser's *F. Q.*, Bk. IV. c. i. st. 46.

¹ This line, attributed to Shakespeare by R. A., appears to be taken from Warner's much weaker line,

"Delay he sayth, breedeth doubts, but sharpe deniall Death."
APP. B. ENGLAND'S PARNASSUS, 1600. 475

307 Words are but winde, why cost they then so much? (2 ll.)
Leg. of Lord Hastings (1610), p. 429.1

307 Forth irreturnable flies the spoken Word (8 ll.).
Leg. of Lord Hastings. p. 429.

369 That time of yeere when the innamored sunne (7 ll.).
Jervis Markham's Tragedy of Sir Richard

109 Like as the gentle heart it selfe bewraies,
In doing gentle deeds with francke delight:
Even so the baser minde it selfe displaiies,
In cankered malice, and revenge for spight.
[Marked 'W. Shakespeare,' but from the
Faerie Queene, Bk. VI c. vii. st. 1.]

178 Love alwaies doth bring forth most bounteous deeds,
And in each gentle heart desire of honor breeds.
[Marked 'Idem,' i.e. 'W. Sh.' but from
the Faerie Queene, Bk. III. c. i. st. 49]

191 The lover and beloved are not tied to one love.
[Unidentified.]

We are indebted to Mr. Crawford for the following corrections and additions:

108 A giuing hand though foule, shall haue faire praise.
[Signed 'S. Damiell,' but from Love's
Labour's Lost, IV. i. 23]

172 Love is a spirit all compact of fier,
Not grosse to sinke, but light and will aspire
[Signed 'Idem,' i.e. 'W. Sh.' From Venus,
149-150.]

280 —Snarling sorrow hath lesse powre to bite
The man that mocks at it, and sets it light.
[Signed 'Ed. Spencer,' but identified by
Collier as from Richard II, I. iii. 292-3. Collier corrects to 'For gnarling Sorrow,' etc., his reprint, p. 331.]

280 Mirth doth search the bottom of annoy,
Sad soules are slaine in mirthie companie,
Greefe best is pleasde with greeses societie:
True sorrow then is feelingly suffizde,
When with like sorrow it is sympathizde.
True sorrow hath not euer a wet eye.
[Signed 'Th. Dekker,' but the first five lines
are from Lucrece, 1109-1113.]

1 The Legend of Lord Hastings is in the Mirour for Magistrates, and underwent several variations in different editions of that work. The above quotations are from stanzas included in the editions of 1574 and 1610; they are not in the editions of 1578 (last part) and 1587.
The purest treasure mortall times afforded,
Is spotless reputation, that away,
Men are but guilded trunks, or painted clay.

England’s Parnassus, p. 113.

O rash false heat wrapt in repentance cold,
Thy haste springs still blood and nere growes old.

p. 130 (mispaged 132).

Where love doth raigne, disturbing jealousie,
Doth call himselfe affections Centinell,

And in a peacefull houre, dooth crye kill, kill,
Dis tempering gentle love with his desyre,
As ayre and water dooth abate the fire:
This found informer, this bare breeding spie
This canker that eates up this tender spring,
This carry-tale, distientio’s jealousie.

p. 143.

Love is a smoake made with fume of sighes,
Being purgd, a fire sparkling in Lovers eies
Being vest, a sea nourisht with loving teares,
What is it else? a madnesse most difteeft,
A choaking gall, and a preferring sweet.

p. 173.

The purest treasure mortall times afforded
Is spotless reputation, that away
Men are but guilded loame, or painted clay.

Rich. II (ed. 1598), Act I. sc. i.

O rash false heate, wrapt in repentant cold,
Thy haste spring still blasts and nere growes old

Lucrece (ed. 1594), L. 48.

For where love raignes, disturbing jealousie
Doth call himself affections centinell;
Gives false alarms, suggeth mutinie,
And in a peacefull houre doth crie kill, kil.
Distempering gentle love with his desyre,
As aire and water dooth abate the fire.
This soure informer, this bare-breeding spie,
This canker that eates up love’s tender spring
This carry-tale, dissentious jealousie.

V. & A. (ed. 1599), L. 649, &c.

Love is a smoke made with the fume of sighes
Being purgd, a fire sparkling in lovers eies,
Being vest, a sea nourisht with loving teares
What is it else? a madnesse most discreete,
A choking gall, and a preferring sweete.

The foregoing lists show the page of _England's Parnassus_, the first line of the passage, the number of lines quoted, and in what work of Shakespere (or other writer) the original passage is to be found.

The collection of poems entitled "England's Parnassus: or the choicest Flowers of our Moderne Poets," brought out in 1600 by an editor with the initials R.A. (usually considered to mean Robert Allot, though Mr. Collier inclines to Robert Armin), contains, besides three passages in reality Shakespere's, though given as from other writers, 97 extracts attributed to Shakespere. On carefully going through these, six are found to be wrongly so given; _Spencer's Fairy Queen_, _Warner's England's Albion_, the _Legend of Lord Hastings_ in the _Mirror for Magistrates_, and _Servis Markham's Tragedy_ of Sir H. Grinville, being their originals. Three quotations to which Shakespere's name is attached I and others are unable to find in his plays or his poems; one (Eng. Par., p. 190), which escaped the searches of Mr. Collier, I have discovered in _Lucret_. These last three, therefore, I print in full at the end of the above lists, leaving the reader to determine whether they lie hidden in any of the Poet's known works, or are relics of some lost poem of his, or whether they really belong to some other writer. The two first seem to me to bear the true Shakesperean ring.

In 1614 Mr. T. Park reprinted _England's Parnassus_ in his _Heliconia_, vol. iii., with a few notes, but, as he says, he gives "these Parnassian reliques, with most of their 'imperfections on their head,'" that is (unlike Mr. Collier), he reprints the collection of 1600 as it stands.

Mr. Collier reprinted _England's Parnassus_ in 1867 (among his Seven English Poetical Miscellanies) with a short Introductory Notice, and with a reference under each extract, identifying the source of nearly every quotation. His work does not appear to be an exact reprint of the _Parnassus_ of 1600, but in a large number of cases I have found that he prints the passages, as corrected from their authors. Owing so greatly to his labours I have been sorry to note, in the course of verifying the quotations from Shakespere, many mistakes in reference, mistakes all of which (except one) occur in connection with _Venus and Adonis_ and _Lucret_. It is so easy to make errors in counting the stanzas of lengthy poems like these, that it is not wonderful perhaps that they should have been made; I have hoped to avoid this difficulty by giving reference to the _lines_ of the poems, which may be the more useful, as counting by lines instead of by stanzas is the method adopted in the Globe and other editions of Shakespere. I have given the lines in these lists as they stand in _England's Parnassus_, not as they would be if taken direct from their authors (which last seems to be the method pursued by Mr. Collier); the reader will thus be able to gain an idea of the variations in reading which occur in the passages; some of these are indicated between square brackets. A few passages are printed entire for the sake of further comparison of readings; an examination of about a third of the whole shows the variations not to be numerous, though T. Park says (_Heliconia_, vol. iii., _Advertisement_) that "there is a pervading incorrectness in the excerpts themselves."
This collection affords a strong proof that in 1600 Shakespeare's popularity was based upon his love-writings more than on any other, while the connection between Venus and Adonis and Romeo and Juliet is also incidentally illustrated. Out of the 91 genuine Shakespearian extracts 63 are from Venus and Adonis, and Lucrece; while of the remaining 28, 13 are from Romeo and Juliet; the rest being from Richard II, Richard III, Hen. IV. Part I, and Love's Labours Lost. The classification into subjects by the compiler did not apparently affect his choice of the sources, in Shakespeare's case, for the anthology.


In a list of twenty-five "'Moderne and extant Poets, that have livd togethcr; [extracts being taken] from many of their extant workes, and some kept in privat," we find "'William Shakspeare." (To the Reader, A 5, bk.)

19. England's Helicon. [Collected by John Bodenham] 1600

Contains one piece, "'On a day, (slack the day)," from Shakespeare, out of Love's Labours Lost, Act IV. sc. iii. This collection also contains part of the song, "'As it fell upon a day," and the song, "'My flocks feed not," attributed to Shakespeare in the Passionate Pilgrim (XVIII and XXI), but written by Barnfield; they are here signed "'Ignoto." Henry Constable's "'The Sheepheard's Song of Venus and Adonis," the nearest parallel to Shakespeare's Venus and Adonis, is also found in this collection.

20. The English Parnassus: or, a helpe to English Poesie.

Containing a Collection of all Rhyming Monosyllables, the choicest Epithets, and Phrases: with some general forms upon all Occasions, Subjects, and Theams. By Josua Poole. (Second ed. 1677.) 1657

Among "'the Books principally made use of in the compiling of this Work" (p. 41) is "'Shakespeare." In the third Part (p. 229), in which phrases and extracts are arranged under the alphabetical order of subjects, passages and lines from various poets are blended and run together in a way that is certainly ingenious, though one not likely to have

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1 For example, under the head Anchorite we have a line and half from Twelfth Night with a strange jumble,—

"'Sitting like patience on a monument,
Smiling at grief, uninterested in the worlds affairs:
That onely lives, to learn well how to die."
tended to accurate knowledge by young scholars (Poole was a school-master at Hadley, in Middlesex). None of the extracts are subscribed, but a large number may be recognised as from Shakespere. Without pretending to make a complete list, bits from the following plays may be noted under the respective headings and pages in Poole:—

Twelfth Night, p. 236 (Anchorite); Romeo and Juliet, p. 238 (Angels), 295 Oberon's Diet, 500 (Stars); Henry VI, 259 (Bees); 1 Hen. VI, 285 (Comet); Merchant of Venice, 243 (Cruell); 1 Hen. IV, 245 (Dangerous); King John, 248 (Death); Mids. Night's Dream, and Hamlet, 275 (Embrace); Hamlet, 304 (Fear), 377 (Protestations of love); Mids. N. Dream, 290 (Fairies); Richard III, 320 (Gemmes); Troilus and Cressida, 336 (Hand); Coriolanus, and Macbeth, 345 (Honest); Othello, 362 (Kisse); Tempest, 414 (Nereides); Love's Labours Lost, 557 (Winter). L. T. S.]

1 Pages 259, 285, of first paging; the printer has mispaged the book and repeated from p. 239 to 288.
2 Second paging, see last note
APPENDIX C.

"THE NEW METAMORPHOSIS," by J. M.

The manuscript poem quoted in vol. i. p. 89, having been little noticed elsewhere, some short account of it may be thought worth having, because, written in Shakesperian times, it is full of allusions to the passing history and manners of those days, and in one or two places a possible reference to Shakespere or his writing may be traced.

Add. MS. 14,824, 14,825, and 14,826 is contained in three volumes quarto, in the contemporary vellum binding, of 88, 136, and 268 leaves respectively; the books are written in a close neat hand, leaving a considerable margin; few corrections are made, but here and there additional lines are put in the margin. The whole poem extends to about 34,000 lines, divided into 24 Books, to each of which is prefixed an "Argument."

The first volume (Part I) bears two title-pages, one running thus: "The Newe Metamorphosis. Or a Feaste of Fancie or Poeticall Legendes. The first parte Divided into Twelue Bookes. Written by J. M. gent 1600," with the motto,

"Hor: Aut prodesse volunt, aut delectare Poëtae
    aut simul et iucunda, et idonea dicere vitæ." (fo. i.)

[De Ar. Poet, l. 333, 334.]

Then comes the Arguments for six books, then on fo. 3 the

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1 The title as originally written was: "The New Metamorphosis or Poeticall Legendes. Divided into Twelue Bookes." "Or A feaste of Fancie," and "The first parte" were added afterwards.
second title,—"An Iliade of Metamorphosis. Or the Araignement of Vice [or Poeticall Legendes having been written and then crossed out here] Devided into Twelve booke. 1600.

"Parce tuum Vatem scleris damnare Cupido
parce hos versiculos, contemptu impij serva."

"Tomus Primus" is crossed through on each title-page, but it evidently ought to be there. The other six arguments for vol. i. are prefixed to part ii. on fo. i. "Tomus secundus," in vol. ii. also comprises twelve books, the arguments of which are not, however, set forth at the beginning of the volume.

Various conjectures may be made as to who J. M., the author, was. A former owner of the Manuscript, who in 1806 (see vol. ii., fo. 138, back) went through it making frequent marginal notes in pencil, suggests on the title-page, John Marston, Jervase Markham, John Mason, and a fourth name which is rubbed out. Mr. Joseph Haslewood in his edition of Brathwait's Barnahees Journal, 1820 (vol. i. p. 96), quoting some lines from this MS. descriptive of Giggleswick Springs in Yorkshire, sets down the author as J[ohn] M[arston], but gives no reasons for so doing. Mr. Halliwell also quotes a few lines as to boy-players (from vol. ii., fo. 46) in his Life of Shakespere, 1848, p. 148, note; and in his edition of Marston's Works, published in the Library of old authors, 1856, vol. i, Pref. p. xix, he refers to the New Metamorphosis and says, "It is a long rambling poem, and parts of it resemble in some degree" Marston's style, but that it has slender claim to be considered his. The writer seems to have been of French name or extraction; he tells us on the fourth leat (vol. i. part i):

"My name is Frenche, to tell you in a worde,
Yet came not in with Conqueringe Williams sworde."

The author thus introduces his work in his "Prologue" (fos. 5, 6, back) :

1 F. G. Waldron, see his initials " F. G. W.," vol. ii., fo. 234.

SH. ALLN. BK.—II.
APP. C. "THE NEW METAMORPHOSIS.

"I here presente my newe-borne poësie,
not with vaine glory puft to make me knowne,
or Indian-like with feathers not myne owne
to decke my self, as many vse to doe,
to filchinge lynes I am a deadly foe.

Myne infante Mufe, longe studieng what to wright
at first resolud some bloody warres t'endighte
but Loue caffierd that thought with his soft charme
Sayeing that warre's best, which can doe noe harme."

After weighing several subjects, he decides upon satire of the vices of the time:—

"What then is fitter for these impious tymes
then yrefull Satyrs, clad in rugged rymes,
Harf though my lynes be, you shal substance fynde.

I haue noe Poëts pleasinge smothe-fyl'd veyne
but a ragg'd Satyrifs rougher hewen straine."

He casts it under the guise of shewing to "the world infected with the goute," pestilence, pride, ingratitude, witch-craft and other scourges, and "their strange mutation wrought by the Gods iuste Transformation."

Finally he invokes the assistance of

"Matilda sayre, guide thou my wandring quill
who rul'ft my harte, that vicious men & ill
to their eternall shame I may disgrace,
& so extoll of righteous men the race.
My poore dull witte richly doe thou inspire,
inflame my braine with Loues celestiall fyre,
that I may liuely in my rymes expresse
the secret'ft actions of retyrednes,
and shewe the vglieste fate of horrid vice
that so hereafter it may none intice."
That either Marston or Markham could be the author may be doubted, for both had published several works before 1600, and would neither of them therefore speak of their "infant muse" in that year. Marston's, too, were Satires: "The Scourge of Villanie, three booke of Satyres," came out in 1598, and a second edition in 1599; his "Metamorphosis of Pigmalion's Image, and certaine Satyres," 1598, may possibly have suggested the subject of J. M.'s poem. Markham, of whom it is said that "his theffs were innumerable," is surely excluded by the declaration,—

"to filchinge lynes I am a deadly foe."

Whoever the author was, he seems to have kept his work by him, adding to it and correcting from time to time, for about twelve years. For though the title-page is dated 1600, and he evidently had intended to dedicate his poem to Queen Elizabeth (see the lines "The Author to his Booke," below), "tomus secundus" shows that he took up his pen again after the accession of James I, and after telling tales and dealing with a variety of subjects—among which is the taking of Cadiz in 1596—he describes the Gun-powder Plot of 1605, and finishes by touching upon Prince Henry's death, and the marriage of Elizabeth, daughter to James I, both which took place in the winter of 1612-13. See the Arguments to Books 1, 10, and 12 of Vol. II (after, p. 484, 485).

Prefixed to the book is a dialogue between Cupid and Momus, in which they contend for the patronage of the work. After some arguing, Momus says to Cupid:—

"Wherin this booke is matter of delighte
That patronize thou; that which is of spighte
My self will haue, I will his Patron bee
And let the envious freely carpe at mee.

1 The dedication in his own hand of a masque by Marston (unique MS. at Bridgewater House) shows that his writing and that of the author of this poem differ entirely.
APP. C. "THE NEW METAMORPHOSIS."

Take thou the one & I will haue the other.
C. Momus, that were to make thee Cupid's brother.
M. That I regarde not, nor doe clayme for righte,
Cupid is God of Loue, Momus of spighte." (fo. 4, back.)

After this follows—

"The Authore to his Booke
Nowe booke farewell, goe, take thine vnknowne flighte
Synce th'art protected by two of such mighte
that which was once vnto a Queene intended
is nowe vnto two powerfull Gods commended
When Gods doe thus poore Poëts workes defende
what rude fatyrick spirite dares then contende."

The following are the most interesting "Arguments"

The Gods dispo's'd to mirthe did for their Plotte
make chiose of Fayery : Quarels for the Lotte
of Gouerment : Treason 'gainst Chastety :
The Cloysters exercize cald venerie :
Venus ta'ne wasinge by the Fisherman :
Joues wronges he there expostulate than.

Womans presumptuous with, her pride abated :
Fishe-ftealers : Loue-Nymphs : Empiric translated :
Rare Glafe : Strange thinges : Secrets discoverers
punish't : 1 with busie bodie Reformers.
Gullious greate draughte : Xadleus iugling tricks :
Murderers in prisson, loue Dice, Drinke, Meri-trix.

The Popes greate power : their Legends, Histories
they keepe the Lawe, their seuerall Qualities :
Rome is describ'd part of th' Popes reuenewes :
Fantaftick fashions : Blynd-Afinus enfewes
The Ram-pie-feaste : Apollo, Mercurie
two Faiery Nymphes, chose for societie.

1—1 These words are written above, the words "" and those that would be
needes"" being crossed through.
Cupid & Venus parlie, she him chides:
The Gods fall foule, the Parliament decydes
the Controversie: Cupid is banished.
Mischeifes that followe: Merlyn prophesied:
Guunes are invented: Th' Fleete Invincible
Sail'd back to Spaine, almost Invisible.

Tomus Secundus.

England describ'd, th' happinesse in its Kinge:
Lone seekes a service, sure a wondrous thinge:
The crueltie of th' Tanner punnished:
Cupids ill happe is nexte desciphered:
Lone conquers Conquerers: Men of beft desertes
are wrong'd by women that haue double hartes.

Arcadia's life & pastorall happinesse
reproose of Moderne tymes so greate excess:
The dismall danger of immodeft wieues,
Who chaffe ones haue, their treble happie liues.
The Merchants curse, the Pyrats wickednesse
Rebellious mischeife doth the next express.

Strange Fountaines vertues & their qualities,
Illiterate Priestis their foolish ceremonies:
Dumbe Dogges once barking, & their pronunciation:
Th'abuse of learnd Physitians vocation:
Children abusing Parents reprehended:
Wives runninge from their Husbands are condemned.

Th' Incontinent doth the suspected murther:
Luft, Murther, Gaminge, doe their owne deaths further:
Cales voyage is describ'd, their quick returne
English humanitie, they the Countrie burne:
A Lady mourninge for th' losse of her Sonne
Slayne in the Conflict when to th' Gates they run.
Returninge home from Cales to passe the tyme, 
ech one must tell his tale in Prose or Ryme.
About Plantations first they doe begin:
Of th' Lottery: next of The Wittols sin:
A Ladies chastety viuely set out:
A Lasses coynes punished fars doubt.

Murder & Treason, Romes Religion:
The Plotte describ'd of th' Poudre-Treason:
The Traytors punishment, their goeing to Hell:
Their change of office which became them well:
The Jesuits vertue liuely is fet forth,
Tyburne the Antidote, 'gainst Tyburs wroth.

Of drunkards here a storie large you see
and eke of those that their Abettors be.
Of Gluttony the next, excesse in Feastinge
which many after makes exceede in Fastinge.
Contentious Knaues, next here must haue a roome
Calumnious-viperous-tongues from Hell doe come

The Catalogue of ancient Brittw Kings:
Prince Henries deathe: Elizas Nuptiallinges:
Some strange Mutations at the Princely Revuels:
Of Auarice the most vnmanly evils:
Falce-play vnder the bourde next requires a roome
And Pride which heere doth for the last dish come.

These “Arguments” give an idea of the variety of topics
touched upon in the guise of allegory; the allusions to politics
—the taking of Cadiz, the American Plantations, the power of
Rome, the Spanish Armada, the non-marriage of Elizabeth,
James I., Gun-powder plot, the death of Prince Henry, and
marriage of Princess Elizabeth, and many others; the censure
of manners, dress, excess, and drunkenness. Interspersed through
the second volume are several tales—the tale of the Tanner, the
Master's Tale of Parson Darcie, the Surgeon's Tale, the Gunner's Tale, Tale of Mathilda, &c.; and in this volume the poet seems to have allowed himself to wander from his original scheme, to judge from the lighter subjects in Book VI, the first two pages of which are occupied with a description of nine famous springs and wells, beginning with Buxton and ending with Malvern, to which the author travelled in search of a cure for the colic;—a description worthy to be put beside William Harrison's account of our supposed medical waters (Description of England, ed. New Shakspere Society, 1876, pp. 333, 336).

The following passage, though it cannot be said to be an imitation, certainly recalls Shylock's enumeration of the dislikes of various men (Merch. of Venice, Act IV. sc. i). Accounting for the sudden and unexpected withdrawal of a certain captain from a feast, the writer says,—

"It was because a Pigge came to the table which to abide by no meanes he was able was not the Swan worthy t' be made a Goose that such a dynner for a pigge would loose. I thinke he was a Capten fine I of him good sir, I pray yo" what thinke yee? I knewe the like by one that nould endure to see a Goose come to the table sure som can not brooke to se a Custarde there som of a Cheefe doe ever stande in feare & I knowe one, if the Tobacco see or smells the same, she swoones imediately the like of Roses I haue heard some tell touch but the skyn & presently 't will swell & growe to blisters." (Vol. II. fo. 257.)

The phrase in Othello, Act III. sc. iii.,

"I'd let her down the wind
To prey at fortune"
finds an illustration in the lines upon ill fortune,—

"if one goe downe the wynde he may be sure
the uttermost of evils to endure." (Vol. II. fo. 266, back.)

Scattered through the volumes are several words and phrases, which seem to be reminiscences of Shakespere without very certain reference, but they cannot be called either imitations or parallels. L. T. S.]
APPENDIX D.

By CHARLES CRAWFORD.

J. BODENHAM'S BELVEDERE.

In the original issue of the *Three Hundred Fresh Allusions to Shakspere* an extract was given from the preface of *Belvedere* (see i. 72), and a single passage was traced to *Romeo and Juliet*, but no attempt has hitherto been made to identify the three or four thousand quotations of which the work consists. In the past few months, however, I have been able to trace to their sources about 1200 of these, or a third of the whole, including, I believe, all those from Shakespeare.

Several of Bodenham's quotations prove that he must have had access to private manuscripts, as he states in his *Address to the Reader*; but the list of authors which he supplies is inaccurate and misleading. The private manuscripts that Bodenham had access to are described by him as being "Poems, Sonnets, Ditties, and other conceits, given to her [i.e. Queen Elizabeth's] Honorable Ladies, and vertuous Maids of Honour," besides translations and other "private labours" done by poets whose names appear in his list of authors. Now, I have been able to trace several of the quotations to poems that appear in the Harleian and Egerton MSS., and some of these remained unprinted and inedited until the present century. Such quotations may be assumed to have a place amongst Bodenham's gleanings from "private" poems. But the list of authors is a puzzle. The Earl of Surrey, the Marquis of Winchester, Mary, Countess of Pembroke, and her brother, Sir Philip Sidney, have the place

1 Through the kindness of Mr. R. B. McKerrow, who placed his copy of the Spenser society's reprint of *Belvedere* at my disposal.
of honour in the list, and Sir John Davies and other names of note appear lower down. But I can find nothing in Belvedere from Surrey, nor from Sir John Davies; and even "that learned and right royall king and Poet, James king of Scotland," is, apparently, unrepresented in the book, although he receives special mention. And, besides, the collected quotations from Sidney, the Countess of Pembroke, and such noted writers as Nashe, Thomas Watson, Ben Jonson, George Gascoigne, Roydon, and Constable, who are all named, do not total up as many passages between them as can be found in Edward III, which some critics think is the work of a writer who should not be mentioned in the same breath with some of the names that I have noticed. Hence, I think I am justified in saying that the list is not what it purports to be, that it is inaccurate and misleading. Nevertheless, Bodenham wrote in good faith, and stated what he believed to be true. The discrepancy in his statement is easily explained. The notes are all of Bodenham's gathering, the result of his "laborious care"; and he handed them over to a poetaster who signs himself "A. M.," believed to be Anthony Munday, with permission to "A. M." to use them according to the plan which is sketched out in the Address and the Conclusion, and followed almost throughout the book. No quotation was to exceed one or two lines at most, nor was it to be included in the collection if it contained more than "ten syllables" to the verse.

Originally, then, Bodenham's quotations, we may conclude, were accurate citations, with the authors' names appended to them. Having a free hand to deal with them, "A. M." omitted authors' names, deleted all quotations that were likely to cause him trouble, and cut and hacked about the remainder to suit his plan according to his own wretched bad taste. Consequently, very few passages in Belvedere will be found to agree with their originals, and some authors, as I have said, who are named as contributors by Bodenham are either
missing altogether from the book or but very inadequately represented. On the other hand, there are many quotations in Belvedere from authors whose names are absent from Bodenham's list. It is strange that I cannot find any quotations from the work of Anthony Munday, or in that portion of it to which I have been able to gain access. If "A. M." is Anthony Munday, we may assume that his modesty had something to do with the matter, because Bodenham gave "A. M." extracts from Anthony Munday's work. But whoever "A. M." may have been, the compliment he pays to Bodenham's learning and industry in the following Sonnet, which is put in the front of Belvedere, is deserving, though one can hardly forbear smiling when the imitator of Procrustes' methods of making things fit transfers from his own shoulders to Bodenham's "the due" that was his own for the mutilations that are one of the great features of the book.

"To his loving and approved good Friend,

M. John Bodenham.

To thee that art Arts lover, Learnings friend,
First causer and collectour of these flowers:
Thy pains is just merit, I in right commend,
Costing whole years, months, weeks, & daily hours.
Like to the Bee, thou every where didst rome,
Spending thy spirits in laborious care:
And nightly brought'st thy gather'd hony home,
As a true worke-man in so great affaire.
First, of thine owne deserving, take the fame;
Next, of thy friends, his due he gives to thee:
That love of learning may renowne thy name,
And leave it richly to posterity,
Where others (who might better) yet forslow it,
May see their shame, and times hereafter know it.

A. M."

An examination of my results discloses the pleasing fact that, up to the present, Shakespeare holds the field against all contributors, as regards the number of passages quoted or misquoted from a single author, his figure, excluding Edward III.
being 213. Next follows Samuel Daniel, with 208, then Edmund Spenser, with 186. Drayton also contributes a great many single lines; but much of his work, in its original form, is not accessible to ordinary scholars. Bastard, Barusfield, Chapman, Fitzgeoffrey, Gascoigne, R. Greene, B. Griffin, E. Guilpin, Sir J. Harington, T. Hudson, Ben Jonson, Kyd, John Lyly, Lodge, Markham, Marlowe, Marston, The Mirror for Magistrates, Nashe, the Countess of Pembroke, Roydon, Sackville, and Norton, Sir P. Sidney, Sylvester, and T. Watson, are all represented in Belvedere.

The list of Shakespeare passages in Belvedere which I now supply is, I think, complete, or nearly so; and I have thought it would be useful to give the true readings whenever the text has been tampered with. All passages marked with a * will be found cited again in the quotations from Englands Parnassus. The references against quotations from The True Tragedie are those which belong to corresponding lines in The Third Part of Henry VI. And it will be observed that the version of Romeo and Juliet used by Bodenham is that of the quarto of 1597.

An odd and noticeable circumstance connected with Bodenham's quotations throughout, with certain exceptions, is that he went to particular authors for particular matter, which he thought they were better fitted to supply than others; and, in doing so, that he skipped deliberately gems of thought and expression in such authors which were not included in the catalogue of things that he expected them to yield. But in the cases of Shakespeare, Spenser, Drayton, and Daniel, he lingered over all their work, all being fish that came to his net from them. These writers he put down as princes exercising dominion in all the provinces of thought and expression; the others were but governors of petty outlying territories, with limited powers. Why, then, does Bodenham linger over the anonymous play of Edward III, and favour it with so much notice? And why do his quotations from it group themselves so persistently with similar matter
gathered from the writings of Shakespeare? And why, moreover, does Bodenham accord it the unusual distinction so many times of quoting double lines from the play, an honour which he nearly always reserves for those who had an established right to fame? It is a most extraordinary thing that so much notice should have been taken of this play; and, that being so, I can only conclude that Bodenham, like many modern heretics, including my poor humble self, believed Shakespeare to be the author of Edward III. A list of the quotations from Edward III will be found at the end.

LOVE'S LABOUR'S LOST.

Belvedere.

p. 51, "Of Wit and Wisdom."
  Short lived wits doth wither as they grow (II, i, 54).

p. 48, "Of Beautie."
  Where faire is not, no boot to paint the brow.
  Should be:—
  Where fair is not, praise cannot mend the brow (I V, i, 17).

p. 171, "Of the Tongue, etc."
  Foule paiment for faire words is more than needs.
  Should be:—
  Fair payment for foul words is more than due (IV, i, 19).

p. 220, "Of Youth."
  Youth hardly can obey an old decree.
  Should be:—
  Young blood doth not obey an old decree (IV, iii, 214).

p. 40, "Of Beautie."
  Beautie doth variish age, as if new borne (IV, iii, 244).

ROME AND JULIET.

p. 205, "Of Paine, etc."
  One paine is lessened by anothers anguish (I, iii, 48).

p. 30, "Of Love."
  No stonie limits can hold out true love.
  Should be:—
  For stony limits cannot hold love out (II, ii, 67).
Belvedere.

p. 30, "Of Love."
What love can doe, that dare it still attempt.
Should be:—
And what love can do, that dares love attempt (II, ii, 68).

*p. 30, "Of Love."
Love goes toward love like schoole-boyes from their bookes:
But love from love, to schoole with heavie looks.

Bodenhams follows the quarto of 1597; the Folio and 1599
quarto read:—
Love goes toward love, as schoolboys from their books;
But love from love, toward school with heavy looks (II, ii, 156–57).

p. 178, "Of good Deeds, etc."
There's nought so vile that on the earth doth live,
But to the earth some special good doth give (II, iii, 17–18).

Bodenhams reading, except for the change in the first word,
which should be "For," agrees with the quarto of 1599 and the
Folio, and differs from the 1597 quarto, which runs thus:—
"For nought so vile, that vile on earth doth live, etc."

As pointed out by Dyce in his Preface to John Websters The
White Devil, etc., sometimes copies of the same edition of a play
differ slightly from each other, caused probably by corrections
being made in the text after a portion of it had been worked off.
It may be that Bodenham copied from a MS. copy of the play.

p. 179, "Of Good Deeds, etc."
There's nought so good, but strain'd from that faire use:
Revolts to vice, and stumbles on abuse.

Except for the change of "There's" for "Nor," the reading is
that of the 1597 quarto; 1599 reads thus:—
Nor nought so good but strain'd from that faire use,
Revolts from true birth, stumbling on abuse (II, iii, 19–20).

*p. 17, "Of Vertue."
Vertue it selfe turns vice, being misapplied:
And vice sometimes by action dignified (II, iii, 21–22).

*p. 224, "Of Age."
Care keepes his watch in every old mans eye,
And where care lodgeth, sleepe can never lie.
So in 1597 quarto; 1599 and the Folio read:—
Care keeps his watch in every old man's eye,
And where care lodges, sleep will never lie (II, iii, 35–36).

*p. 220, "Of Youth."
Looke where unbruised youth, with unstuffed braines
Doth couch his limbs, there golden sleepe remains.

Agrees with 1597 quarto, except that "Looke" should be
"But." The quarto of 1599 and the Folio, read thus:—
But where unbruised youth with unstuffed brain
Doth couch his limbs, there golden sleepe doth reign (II, iii, 37–38).
Belvedere.

Women may fall, when there’s no strength in men (II, iii, 80).

Youths love is quicke, swifter than swiftest speed.
This line only appears in the quarto of 1597, its place in the Folio and the quarto of 1599 being taken by the speech commencing:—
These violent delights have violent ends, etc. (II, vi, 9).

p. 189, “Of Teares, etc.”
Venus smiles seldom in a house of teares.
Should be:—
For Venus smiles not in a house of tears (IV, i, 8).

HENRY IV.

p. 135, “Of Gluttonie, etc.”
Advantage feeds him fat, while men delay (III, ii, 180).

RICHARD II.

The fairer and more beautifull the skie,
The ouglier seeme the clouds that in it lye.
Should be:—
Since the more fair and crystal is the sky,
The ouglier seem the clouds that in it fly (I, i, 41–42).

*p. 89, “Of Fame and Insamie.”
If spotlesse reputation be away,
Men are but guidled loame, or painted clay.
Should be:—
The purest treasure mortal times afford
Is spotless reputation; that away,
Men are but gilded loam or painted clay (I, i, 177–79).

p. 199, “Of Courage, etc.”
A jewell in a ten-times bard-up chest,
Is a bold spirit in a loyall breast (I, i, 180–81).

p. 66, “Of Nobilitie.”
That which in meane men we call patience,
In noble breasts, is pale, cold cowardise.
Should be:—
That which in mean men we entitle patience
Is pale cold cowardice in noble breasts (I, ii, 33–34).
Belvedere.

p. 141, "Of Griefe, etc."
Conceived griefe reboundeth where it falls;
Not with the emptie hollownesse, but weight.

Should be:
Yet one word more. Grief boundeth where it falls,
Not with the empty hollowness, but weight (I, ii, 58–59).

p. 141, "Of Griefe, etc."
Sorrow concludes not when it seemeth done.
Should be:
For sorrow ends not when it seemeth done (I, ii, 61).

p. 216, "Of Time."
Wee can helpe time, to furrow us with age,
But stop no wrinkle in his pilgrimage.

Should be:
Thou canst help time to furrow me with age,
But stop no wrinkle in his pilgrimage (I, iii, 229–30).

p. 49, "Of Wit and Wisdom."
All places that the eye of heaven survaias,
Are (to a wise man) happie ports and havens.

Should be:
All places that the eye of heaven visits
Are to a wise man ports and happy havens (I, iii, 275–76).

p. 208, "Of Povertie, etc."
There is no vertue like necessitie (I, iii, 278).

p. 141, "Of Griefe, etc."
Woe with the heavier weight doth alwaies sit,
Where it perceives it is but faintly borne.

Should be:
Woe doth the heavier sit,
Where it perceives it is but faintly borne (I, iii, 280–81).

*p. 141, "Of Griefe, etc."
Fell gnarling sorrow hath least power to bite
The man that mocks it, and doth set it light.

Should be:
For gnarling sorrow hath less power to bite
The man that mocks at it and sets it light (I, iii, 292–93).

p. 182, "Of evill Deeds, etc."
The apprehension of what e're is good,
Gives but the greater feeling to the worse.

Should be:
O, no! the apprehension of the good
Gives but the greater feeling to the worse (I, iii, 300–301).
Belvedere.

*p. 141, "Of Griefe, etc."
Sharpe sorrowes tooth doth never ranckle more,
Than when he bites, and launceth not the sore.
Should be:—

Fell sorrow's tooth doth never ranckle more
Than when it bites, but lanceth not the sore (I, iii, 302–303).

*p. 171, "Of the Tongue, etc."
The tongues of dying men enforce attention.
Should be:—
O! but they say the tongues of dying men
Enforce attention like deep harmony (II, i, 5–6).

*p. 205, "Of Paine, etc."
Where words be scarce, th'are seldom spent in vaine,
For they speake truth, that breath their words with paine.
Should be:—
Where words are scarce, they are seldom spent in vain,
For they breathe truth that breathe their words in pain (II, i, 7–8).

*p. 171, "Of the Tongue, etc."
He that no more must speake, is listned more,
Than they whom youth and ease hath taught to close.
Should be:—
He that no more must say is listen'd more
Than they whom youth and ease have taught to close (II, i, 9–10)

*p. 227, "Of Life."
More are mens ends markt, than their lives before (II, i, 11).

p. 74, "Of Counsell, etc."
Alway too late comes counsell to be heard,
Where will doth mutiny with wits regard.
Should be:—
Then all too late comes counsel to be heard,
Where will doth mutiny with wit's regard (II, i, 27–28).

p. 73, "Of Counsell, etc."
Direct not him, whose way himselfe will choose (II, i, 29).

p. 133, "Of Anger, etc."
Violent fires doe soone burne out them-selves.
Should be:—
For violent fires soon burn out themselves (II, i, 34).

p. 133, "Of Anger, etc."
Small showers last long, but angry stormes are short.
Should be:—
Small showers last long, but sudden storms are short (II, i, 35)
Belvedere.

p. 208, "Of Povertie, etc."
Misrerie oft makes sport to mocke it selfe.
Should be:—
No; misery makes sport to mock itself (II, i, 85).

p. 231, "Of Death."
Though death be poore, it ends a world of woe.
Should be:—
Though death be poor, it ends a mortal woe (II, i, 153).

p. 182, "Of evill Deeds, etc."
By evill courses may be understood,
That their events can never fall out good.
Should be:—
But by bad courses may be understood
That their events can never fall out good (II, i, 214-15).

p. 141, "Of Griefe, etc."
Ech substance of a griefe hath twentie shades,
Which shewes like griefe it selfe, yet is not so.
Should be:—
Each substance of a grief hath twenty shadows,
Which show like grief itself, but are not so (II, ii, 14-15).

p. 141, "Of Griefe, etc."
The eye of sorrow glaz'd with blinding teares,
Devodes one thing entire to many objects.
Should be:—
For sorrow's eye, glazed with blinding tears,
Divides one thing entire to many objects (II, ii, 16-17).

p. 141, "Of Griefe, etc."
Conceit derives from some fore-father griefe.
Should be:—
. . . conceit is still deriv'd
From some forefather grief (II, ii, 34-35).

p. 25, "Of Hope."
Hope to enjoy, is little lesse than joy.
Should be:—
And hope to joy is little less in joy
Than hope enjoy'd (II, iii, 15-16).

p. 208, "Of Povertie, etc."
Thanks ought be deem'd th' Exchequer of the poore.
Should be:—
Evermore thanks, the exchequer of the poor;
Which, till my infant future comes to years,
Stands for my bounty (II, iii, 65-67).
Belvedere.

p. 141, "Of Griefe, etc."
Things past redresse should be as free from care.
Should be:
Things past redress are now with me past care (II, iii, 171).

p. 5, "Of Heaven."
When heaven yeelds meanes, they must not be neglect.
Should be:
The means that heaven yields must be embrac'd,
And not neglected (III, ii, 19-30).

*p. 58, "Of Kings and Princes."
Not all the water in the rough rude sea,
Can wash the balme from an annointed king (III, ii, 54-55).

*p. 58, "Of Kings and Princes."
Where Angels in the cause of Kings doe fight,
Weake men must fall, for heaven regards the right.
Should be:
God for his Richard hath in heavenly pay
A glorious angel; then, if angels fight,
Weak men must fall, for heaven still guards the right
(III, ii, 60-62).

p. 141, "Of Griefe, etc."
It is no losse to be exempt from care.
Should be:
Say, is my kingdom lost? why, 'twas my care;
And what loss is it to be rid of care? (III, ii, 95-96).

p. 35, "Of Hate."
The sweetest love, changing his propertie:
Turnes to the sowrest and most deadly hate.
Should be:
Sweet love, I see, changing his property,
Turns to the sourest and most deadly hate (III, ii, 135-36).

p. 231, "Of Death."

There's nothing we can call our owne, but death.
Should be:
And nothing can we call our own but death (III, ii, 152).

p. 49, "Of Wit and Wisdom."
Wise men doe seldom sit and wayle their woes,
But presently prevent the wayes to waile.
Should be:
My lord, wise men ne'er sit and wail their woes,
But presently prevent the ways to wail (III, ii, 178-79).
Belvedere.

p. 145, "Of Fear, etc."
To fear the foe, when fear oppresseth strength,
Gives in our weakness, strengthening to the foe.
Should be:
To fear the foe, since fear oppresseth strength,
Gives in your weakness strength unto your foe (III, ii, 180-81).

p. 145, "Of Fear, etc."
Fear, and be slain, no worse can come to fight:
And fight and dye, is death destroying death (III, ii, 183-84).

p. 145, "Of Fear, etc."
The dread of dying, payes death servile breath.
Should be:
Where fearing dying pays death servile breath (III, ii, 185).

p. 58, "Of Kings and Princes."
A king, woes slave, must kingly woe obey.
Should be:
A king, woe's slave, shall kingly woe obey (III, ii, 210).

p. 195, "Of Authority, etc."
Needs must we doe, what might will force us doe.
Should be:
For do we must what force will have us do (III, iii, 207).

p. 151, "Of Fortune."
The world is rightly teared full of rubs,
When all our fortunes runne against the byas.
Should be:
'Twill make me think the world is full of rubs,
And that my fortune runs against the bias (III, iv, 3-4).

p. 141, "Of Grievse."
Their legs can keepe no measure in delight,
Whose heart doe hold no measure in their grievse.
Should be:
My legs can keep no measure in delight
When my poor heart no measure keeps in grief (III, iv, 7-8).

p. 141, "Of Grievse, etc."
Against a chaunge, woe is o're-run with woe.
Should be:
They'll talk of state; for every one doth so
Against a change: woe is forerun with woe (III, iv, 27-28).

p. 150, "Of Fortune, etc."
Nimble mischaunce, is verie swift of foot.
Should be:
Nimble mischance, that art so light of foot (III, iv, 92).
Brvedere.
p. 142, "Of Griefe, etc."
In wooing sorrow, it is best be briefe,
When wedding it, there is such length in griefe.
Should be:
Come, come, in wooing sorrow let's be brief,
Since, wedding it, there is such length in grief (V, i, 93–94).

Richard III.
p. 195, "Of Authoritie, etc."
They that stand high, have many blasts to shake them.
(I, iii, 259).

*p. 143, "Of Griefe, etc."
Sorrow breakes seasons, and reposing houres:
Makes the night morning, and the noon-tyde night (I, iv, 76–77).

*p. 58, "Of Kings and Princes."
Princes have but their titles for their glorie,
And outward honour for an inward toyle.
Should be:
Princes have but their titles for their glories,
An outward honour for an inward toil (I, iv, 78–79).

*p. 58, "Of Kings and Princes."
Princes, for meere unfelt imaginations,
Do often feele a world of restlesse cares.
Should be:
And, for unfelt imaginations,
They often feel a world of restless cares (I, iv, 80–81).

*p. 58, "Of Kings and Princes."
Betweene kings titles and their lowly name,
There's nothing differs but the outward frame.
Should be:
So that, between their titles and low name,
There's nothing differs but the outward fame (I, iv, 82–83).

p. 58, "Of Kings and Princes."
A begging prince, what begger pitties not? (I, iv, 277).

p. 49, "Of Wit and Wisdom."
When clouds appeare, wise men put on their cloakes.
Should be:
When clouds are seen, wise men put on their cloaks (II, iii, 32).

p. 195, "Of Authoritie, etc."
When great leaves fall, then winter is at hand (II, iii, 33).
Belvedere.

p. 133, "Of Anger, etc."
The waters swell before a boistrous storme.
    Should be:—
    . . . we see
The water swell before a boisterous storm (II, iii, 44).

p. 208, "Of Povertie, etc."
Delay leads impotent and snail-pac’d need.
    Should be:—
Delay leads impotent and snail-pac’d beggary (IV, iii, 53).

p. 14, "Of truth."
An honest tale speeds best being truly told.
    Should be:—
An honest tale speeds best being plainly told (IV, iv, 359).

p. 76, "Of Justice."
Wrong must have wrong, and blame the due of blame.
    Should be:—
Wrong hath but wrong, and blame the due of blame (V, i, 29).

*p. 25, "Of Hope."
True hope is swift, and flyes with swallowes wings.
Kings it makes Gods, and meaner creatures Kings.
    (V, ii, 23-24).

Venus and Adonis.

p. 133, "Of Anger, etc."
Raine added to a river that is ranke,
Perforce will make it over-flow the banke.
    Should be:—
Raine added to a river that is rank
Perforce will force it overflow the bank (ll. 71-72).

p. 41, "Of Beautie."
Beautie within it selfe should not be wasted (l. 130).

p. 42, "Of Beautie."
Faire flowers that are not gathered in their prime,
Rot and consume themselves in little time (ll. 131-132).

*p. 31, "Of Love."
    Love is a spirit all compact of fire,
Not grosse to sinke, but light and will aspire (ll. 149-150).

p. 42, "Of Beautie."
Dainties are made for tast, beautie for use.
    Should be:—
Torches are made to light, jewels to wear,
Dainties to taste, fresh beauty for the use (ll. 163-164).
Belvedere.

p. 42, "Of Beautie."
Seeds spring from seeds, and beauty beauty breedeth.
Should be:
Seeds spring from seeds, and beauty breedeth beauty (l. 167).

p. 30, "Of Love."
Lovers doe say, The heart hath treble wrong,
When it is bard the sayling of the tongue.
Should be:
For lovers say the heart hath treble wrong
When it is barr’d the aidance of the tongue (ll. 329–30).

*p. 30, "Of Love,"
Free vent of words, loves fire doth asswage (l. 334).

*p. 162, "Of Affection, etc."
Affection is a coale that must be coold:
Else suffered, it will set the heart on fire (ll. 387–88).

*p. 161, "Of Affection, etc."
The sea hath bounds, but deep desire hath none (l. 389).

*p. 30, "Of Love."
Who learnes to love, the lesson is so plaine:
That once made perfect, never lost againe.
Should be:
O, learn to love; the lesson is but plain,
And once made perfect, never lost again (ll. 407–08).

p. 31, "Of Love."
Love well is said, to be alive in death,
That laughs and weepes, and all but with a breath.
Should be:
For I have heard it is a life in death,
That laughs, and weeps, and all but with a breath (ll. 413–14).

p. 30, "Of Love."
Lookes doe kill love, and love by lookes revives.
Should be:
For looks kill love, and love by looks reviveth (l. 464).

p. 120, "Of Lust."
Lust makes oblivion, beateth reason backe:
Forgettesth shames pure blush, and honours wracke.
Should be:
And careless lust stirs up a desperate courage,
Planting oblivion, beating reason back,
Forgetting shame’s pure blush and honour’s wrack (ll. 556–58).

*p. 24, "Of Hope."
Things out of hope, by ventring oft are won.
Should be:
Things out of hope are compass’d oft with venturing (l. 567).
Belvedere.

*p. 162, "Of Affection."
Affection faints not like a pale-fac'd coward,
But then woes best, when most his chuse is froward (ll. 569–570).

*p. 30, "Of Love."
Foule words and frownes will not compell a lover.
Should be:—
Foul words and frowns must not repel a lover (l. 573).

*p. 41, "Of Beautie."
Were beautie under twentie lockes kept fast,
Yet love will through, and picke them all at last.
Should be:—
Were beauty under twenty locks kept fast,
Yet love breaks through, and picks them all at last (ll. 575–76).

p. 73, "Of Counsell, etc."
They that thrive well, take counsell of their friends (l. 640).

*p. 162, "Of Affection."
Where love doth reigne, disturbing jealousie
Doth call him-selfe, affections Sentinell.
Should be:—
For where Love reigns, disturbing Jealousy,
Doth call himselfe Affection's sentinel (ll. 649–50).

*p. 145, "Of Feare, etc."
Daunger deviseth shifts, wit waits on feare (l. 690).

*p. 207, "Of Povertie, etc."
Poore misere is troden on by many,
And being low, never relievd by any.
Should be:—
For misery is troden on by many,
And being low never relieved by any (ll. 707–708).

*p. 30, "Of Love."
Love easily commenteth on every woe.
Should be:—
For love can comment upon every woe (l. 714).

p. 161, "Of Affection, etc."
In darkest nights, desire sees best of all.
Should be:—
"And now 'tis dark, and going I shall fall."
"In night," quoth she, "desire sees best of all" (ll. 719–720).

p. 135, "Of Gluttonie, etc."
Disorder breeds by heating of the blood (l. 742).

*p. 122, "Of Lust."
Love comforteth like Sun-shine after raine,
But lusts effect is tempest after Sunne (ll. 799–800).
Belvedere.

*p. 30, "Of Love."
Loves gentle spring doth alwaies fresh remaine (l. 801).

*p. 121, "Of Lust."
Lusts winter comes ere summer halfe is done.
Should be:—
Lust's winter comes ere summer half be done (l. 802).

*p. 121, "Of Lust."
Love sursets not, lust like a glutton dies (l. 803).

*p. 121, "Of Lust."
Love is all truth, lust full of perjur'd yses.
Should be:—
Love is all truth, Lust full of forged lies (l. 804).

p. 30, "Of Love."
Love maketh young men thrall, and old men dote.
Should be:—
How love makes young men thrall, and old men dote (l. 837).

p. 30, "Of Love."
In follie love is wise and foolish wittie.
Should be:—
How love is wise in folly, foolish-witty (l. 838).

*p. 30, "Of love."
A lovers houres are long, though seeming short.
Should be:—
For lovers' hours are long, though seeming short (l. 842).

*p. 104, "Of Women."
Griefe hath two tongues, and never woman yet
Could rule them both, without ten womens wit (ll. 1007–8).

LUCRECE.

p. 70, "Of Honor and dishonor."
Honour and beautie in the owners armes,
Are weakely forrest from a world of harmes (ll. 27–28).

*p. 42, "Of Beautie."
Beautie it selfe, doth of it selfe perswade
The eyes of men, without an Oratour (ll. 29–30).

p. 158, "Of the Mind."
Mens minds oft times are taintd by their eares,
Should be:—
For by our ears our hearts oft taintd be (l. 38).
Belvedere.

*p. 185, "Of Thoughts."
Unstained thoughts doe seldom dreame of ill.
Should be:—
For unstain'd thoughts do seldom dream on evil (l. 87).

*p. 145, "Of Feare, etc."
Birds feare no bushes that were never lim'd.
Should be:—
Birds never limed no secret bushes fear (l. 88).

p. 158, "Of the Mind."
The ees, cares, and troubled minds, are long awake.
Should be:—
And every one to rest themselves betake,
Save thieves and cares and troubled minds that wake (ll. 125-26).

p. 232, "Of Death."
When heapes of treasure is the meed proposed,
Though death be adjunct, there's no death supposed.
Should be:—
And when great treasure is the meed proposed,
Though death be adjunct, there's no death supposed (ll. 132-33).

p. 223, "Of Age."
Men's chiefest aime is but to nourse up life,
With honour, wealth, and ease in waning age.
Should be:—
The aim of all is but to nurse the life
With honour, wealth, and ease in waning age (ll. 141-42).

p. 71, "Of Honour and dishonour."
Honour and wealth oft times too dearely cost
The death of all, so altogether lost.
Should be:—
Honour for wealth; and oft that wealth dost cost
The death of all, and all together lost (ll. 146-47).

p. 51, "Of Wit and Wisdom."
Men that neglect their owne for want of wit,
Make something nothing, by augmenting it.
Should read:—
... so then we do neglect
The thing we have, and, all for want of wit,
Make something nothing by augmenting it (ll. 152-54).

p. 14, "Of Truth."
Where then is truth, if there be no selfe trust?
Should be:—
Then where is truth, if there be no self-trust? (l. 158).


BELVEDERE.

p. 14, "Of Truth."
How shall he thinke to find a straunger just,
That in himselfe dare put no confidence?

Should read:—

When shall he think to find a stranger just,
When he himselfe himselfe confounds, betrays
To slanderous tongues and wretched hateful days? (ll. 159–61).

p. 185, "Of Thoughts."
Pure thoughts doe always sleepe secure and still,
While lust and murder wakes to staine and kill.

Should be:—

... pure thoughts are dead and still,
While lust and murder wakes to stain and kill (ll. 167–68).

p. 121, "Of Lust."
All faire humanitie abhorres the deed,
That staines with lust loves modest snow-white weed.

Should be:—

Let fair humanity abhor the deed
That spots and stains love's modest snow-white weed (ll. 195–96).

p. 85, "Of Warre."
A martall man ought not be fancies slave.

Should be:—

A martial man to be soft fancy's slave! (l. 200).

p. 203, "Of Pleasure, etc."
Who buys a minutes mirth, may waile a weeke.

Should be:—

Who buys a minute's mirth to wail a week? (l. 213).

p. 59, "Of Kings and Queens."
Foolish the begger, that to touch a crowne,
Would with the sceptre strait be smitten downe.

Should be:—

Or what fond beggar, but to touch the crown,
Would with the sceptre straight be strucken down? (l. 216–17).

*p. 145, "Of Feare, etc."
The guilt being great, the feare doth more exceed.

Should be:—
The guilt being great, the fear doth still exceed (l. 229).

*p. 146, "Of Feare, etc."
Extreamest feare can neither fight nor flye,
But coward-like, with trembling terror die.

Should be:—

And extreme fear can neither fight nor fly,
But coward-like with trembling terror die (ll. 230–31).
Belvedere.

p. 146, "Of Feare, etc."
Who fears a sentence, or an old man's saw,
May by a painted cloth be kept in awe.
Should be:—
Who fears a sentence or an old man's saw
Shall by a painted cloth be kept in awe (ll. 244-45).

p. 183, "Of evill Deeds, etc."
Oft that is vile, shewes like a virtuous deed.
Should be:—
That what is vile shows like a virtuous deed (l. 252).

*p. 18, "Of Vertue."
All Orators are dumbe when vertue pleads.
Should be:—
All orators are dumb when beauty pleadeth (l. 268).

p. 208, "Of Povertie, etc."
Poore wretches have remorse in poore abuses (l. 269).

*p. 145, "Of Feare, etc."
Love thrives not in the heart that shadowes feare,
Should be:—
Love thrives not in the heart that shadows dreadeth (l. 270).

p. 162, "Of Affection, etc."
Affections gawdie banner once displayed,
The coward fights and will not be dismayed.
Should be:—
Affection is my captain, and he leadeth;
And when his gauzy banner is displayd,
The coward fights, and will not be dismay'd (ll. 271-73).

p. 223, "Of Age."
Respect and Reason, wait on wrinkled age (l. 275).

p. 49, "Of Wit and Wisdom."
Sad pawe, and deepe regard, becomes the wise.
Should be:—
Sad pause and deep regard beseems the sage (l. 277).

pp. 42-43, "Of Beautie."
 Desire being Pilot, and bright beautie prize,
Who can feare sinking where such treasure lyes?
Should be:—
Desire my pilot is, beauty my prize;
Then who fears sinking where such treasure lies? (ll. 279-80).

p. 121, "Of Lust."
As corne o're-growes by weeds, so feare by lust.
Should be:—
As corn o'ergrown by weeds, so heedful fear
Is almost choked by unresisted lust (ll. 281 82).
Belvedere.
p. 158, "Of the Mind."
The mind corrupted, takes the worser part.
Should be:—
... the heart,
Which once corrupted takes the worser part (l. 293–94).

*p. 205, "Of Paine, etc."
Paine payes the in-come of each precious thing (l. 334).

p. 145, "Of Feare, etc."
Huge rockes, high windes, strong pyrats, shelves and sands,
The merchant feares, ere rich at home he lands (l. 335–36).

*p. 185, "Of Thoughts."
Thoughts are but dreames, till their effects be tryed (l. 353).

*p 145, "Of Feare, etc."
Against loves fire, seares frost can have no power.
Should be:—
Against love's fire fear's frost hath dissolution (l. 355).

p. 114, "Of Treason, etc."
Treason first workes ere traitors are espied.
Should be:—
Thus treason works ere traitors be espied (l. 361).

p. 124, "Of Pride, etc."
Proud will is deafe, and heares no heedfull friends.
Should be:—
But will is deaf and hears no heedful friends (l. 495).

p. 162, "Of Affection, etc."
There's nothing can affections force controll.
Should be:—
But nothing can affection's course control (l. 500).

p. 185, "Of Thoughta."
A fault unknowne, is as a thought unacted.
Should be:—
The fault unknown is as a thought unacted (l. 527).

*p. 121, "Of Lust."
Tears harden lust, though marble weare with drops.
Should be:—
Tears harden lust, though marble wear with raining (l. 560).

p. 57, "Of Kings and Princes."
Kings like to Gods should governe every thing.
Should be:—
For kings, like gods, should govern every thing (l. 602).
Belvedere.
*p. 57, "Of Kings and Princes."
Monarchs misdeeds cannot be hid in clay.
Should be:—
Then kings' misdeeds cannot be hid in clay (l. 609).

*p. 59, "Of Kings and Princes."
Princes are the glasse, the schoole, the booke,
Where subject eyes doe learne, doe reade, doe looke.
Should be:—
For princes are the glass, the school, the book,
Where subjects' eyes do learn, do read, do look (ll. 615–16).

p. 183, "Of evil Deeds, etc."
Mens faults doe seldome to them-selves appeare (l. 633).

p. 183, "Of evill Deeds, etc."
Men smoother partially their owne misdeeds.
Should be:—
Their own transgressions partially they smother (l. 634).

p. 121, "Of Lust."
Faire love, soule lust, are deadly enemies.
Should be:—
For light and lust are deadly enemies (l. 674).

p. 38, "Of Chastitie."
When chastitie is rifled of her store,
Lust, the proud theefe, is poorer than before.
Should be:—
Pure Chastity is rifled of her store,
And Lust, the thief, far poorer than before (ll. 692–93).

*p. 162, "Of Affection, etc."
Drunken desire doth vomit his receit.
Should be:—
Drunken Desire must vomit his receipt (l. 703).

*p. 121, "Of Lust."
While lust is in his pride, no exclamation
Can curbe his heat, or rein his rash desire (ll. 705–6).

p. 124, "Of Pride, etc."
The flesh being proud, desire doth fight with grace (l. 712).

*p. 142, "Of Griefe, etc."
Kind fellowship in woe, doth woe asswage,
As Palmers chat makes short their pilgrimage.
Should be:—
And fellowship in woe doth woe assuage,
As palmers' chat makes short their pilgrimage (ll. 790–91).
Belvedere.
p. 42, "Of Beautie."
Hardly perfection is so absolute,
But some impuritie doth it pollute.
Should be:—
But no perfection is so absolute
That some impurity doth not pollute (ll. 853-54).

p. 202, "Of Pleasure, etc."
The sweets we wish for, turne to loathed sowers,
Even in the moment, that we call them ours (ll. 867-68).

*p. 177, "Of good Deedes, etc."
We have no good, that we can say is ours (l. 873).

p. 121, "Of Lust."
Lust blowes the fire when temperance is thawed.
Should be:—
Thou blow'st the fire when temperance is thaw'd (l. 884).

p. 216, "Of Time."
Times office is to end the hate of foes.
Should be:—
Time's office is to fine the hate of foes (l. 936).

*p. 216, "Of Time."
Times glorie is to calme contending kings (l. 939).

p. 216, "Of Time."
Time is a tutour both to good and bad.
Should be:—
O Time, thou tutor both to good and bad (l. 995).

*p. 70, "Of Honor and dishonor."
The mightier man, the mightier is the thing:
That makes him honour'd, or begets him hate (ll. 1004-5).

*p. 57, "Of Kings and Princes."
The greatest scandal waits on greatest state.
Should be:—
For greatest scandal waits on greatest state (l. 1006).

*p. 57, "Of Kings and Princes."
Poore grooms are sightlesse night; Kings, glorious day (l. 1013).

*p. 59, "Of Kings and Princes."
Gnats are unnoted where-soe're they flie,
But Eagles gaz'd upon with every eye (ll. 1014-15).

*p. 203, "Of Pleasure, etc."
Mirth searcheth out the bottome of annoy.
Should be:—
For mirth doth search the bottom of annoy (l. 1109).
Belvedere.

*p. 142, "Of Griefe, etc."
Sad soules are slaine in merrie companie (l. 1110).

*p. 142, "Of Griefe, etc."
Griefe is best pleas’d with grieses societie.
Should be:—
Grief best is pleas’d with grie’s society (l. 1111).

*p. 142, "Of Griefe, etc."
True sorrow then is feelingly suffis’d,
When with like semblance it is sympathiz’d (ll. 1112–13).

*p. 232, "Of Death"
It’s double death, to drowne in ken of shoare.
Should be:—
’Tis double death to drown in ken of shore (l. 1114).

*p. 142, "Of Griefe, etc."
Great grieve grieves most at that would do it good (l. 1117).

*p. 142, "Of Griefe, etc."
Deepe woes roll forward like a gentle floud,
Which being stopt, the bounding bankes o’re-flowes.
Should be:—
Deep woes roll forward like a gentle flood,
Who, being stopp’d, the bounding banks o’erflows (ll. 1118–19).

*p. 142, "Of Griefe, etc."
Griefe dallied with, nor law nor limit knowes (l. 1120).

p. 142, "Of Griefe, etc."
A wofull hostesse brookes no merrie guests.
Should be:—
A woeful hostess brooks not merry guests (l. 1125).

*p. 142, "Of Griefe, etc."
Distresse likes dumps, when time is kept with teares (l. 1127).

*p. 227, "Of Life."
To live or dye, which of the twaine is better,
When life is sham’d, and death reproches debtor? 
Should be:—
To live or die, which of the twain were better,
When life is shamed and death reproach’s debtor (ll. 1154–55).

p. 70, "Of Honor and dishonor."
It’s honour to deprive dishonour’d life;
The one will live, the other being dead.
Should be:—
’Tis honour to deprive dishonour’d life;
The one will live, the other being dead (ll. 1186–87).
Belvedera.

p. 171, "Of the Tongue, etc."
A soft, slow tongue, true marke of modestie.
Should be:—
With soft slow tongue, true mark of modesty (l. 1220).

*p. 158, "Of the Mind."
Men have rude marble, women soft waxe minds.
Should be:—
For men have marble, women waxen, minds (l. 1240).

*p. 105, "Of Women."
Though men can cover crimes with bold sterne lookes,
Poore womens faces are their owne faults booke (ll. 1252-53).

p. 142, "Of Grieefe, etc."
Woe is most tedious when her words are briefe.
Should be:—
My woes are tedious, though my words are brief (l. 1309).

p. 142, "Of Grieefe, etc."
To see sad sights, mooves more than heare them told,
For then the eye interprets to the eare (ll. 1324-25).

*p. 170, "Of the Tongue, etc."
Deepe sounds make lesser noise than shallow foords;
And sorrow ebbs, being blowne with wind of words.
(ll. 1329-30).

p. 179, "Of good Deeds, etc."
For ones offence, why should a number fall,
Or privat sinne be plagu'd in generall?
Should be:—
For one's offence, why should so many fall,
To plague a private sin in general? (ll. 1483-84).

*pp. 142, 143, "Of Grieefe, etc."
Sorrow is like a heavie hanging bell,
Which set on ringing, with his owne weight goes.
Should be:—
For sorrow, like a heavy-hanging bell
Once set on ringing, with his own weight goes (ll. 1493-94).

*p. 216, "Of Time."
Short time seemes long, in sorrowes sharpe sustaining (l. 1573).

*p. 142, "Of Grieefe, etc."
Though woe be heavie, yet it seldom sleepees (l. 1574).

*p. 217, "Of Time."
They that watch well, see time how slow it creepes.
Should be:—
And they that watch see time how slow it creeps (l. 1575).
Belvedere.
p. 205, "Of Paine, etc."
   It easeth some, though none it ever cur'd,
      To thinke that others have their paines endur'd.
   Should be:—
      It easeth some, though none it ever cured,
      To thinke their dolour others have endured (ll. 1581-82).

*p. 170, "Of the Tongue, etc."
   Few words doe ever fit a trespass best,
      Where no excuse can give the fault amends.
   Should be:—
      "Few words," quoth she, "shall fit the trespass best,
      Where no excuse can give the fault amending" (ll. 1613-14).

"p. 114, "Of Treason, etc."
   Betime 'tis good to let the traitour die,
      For sparing justice feeds iniquitie.
   Should be:—
      . . . the help that thou shalt lend me
      Comes all too late, yet let the traitor die;
      For sparing justice feeds iniquity (ll. 1685-86).

p. 84, "Of Warre."
   It is a meritorious faire designe,
      To chase injustice with revengefull armes.
   Should be:—
      For 'tis a meritorious fair design
      To chase injustice with revengeful arms (1692-93).

p. 70, "Of Honour and dishonour."
   Honour by oath, ought right poore Ladies wrongs.
   Should be:—
      Knights, by their oaths, should right poor ladies' harms (l. 1694).

p. 223, "Of Age."
   When old Bees dye, the young possesse the hive.
   Should be:—
      The old bees die, the young possess their hive (l. 1769).

p. 143, "Of Griefe, etc."
   Wounds helpe not wounds, nor grieue ease grievous deeds.
   Should be:—
   Do wounds help wounds, or grief help grievous deeds? (l. 1822).
THE TRUE TRAGEdIE.¹

Belvedere.

p. 18, "Of Vertue."

Vertue makes women seeme to be divine.

Should be:

Tis vertue that makes them seeme devine

(Cp. 3 Hen. VI, I, iv, 130.)

p. 112, "Of Tyrants, etc."

The savage Beare will never licke his hand,
That spoiles her of her young before her face.

Should be:

Whose hand is that the savage Beare doth licke?
Not his that spoiles his young before his face.

(Cp. 3 Hen. VI, II, ii, 13–14.)

p. 109, "Of Ambition."

Lyons doe never cast a gentle looke
On any beast, that would usurpe their den.

Should be:

To whom do Lyons cast their gentle lookes?
Not to the beast that would usurpe his den.

(Cp. 3 Hen. VI, II, ii, 11–12.)

p. 112, "Of Tyrants, etc."

The smallest worme will turne, being trode upon.

Should be:

The smallest worme will turne being troden on.

(Cp. 3 Hen. VI, II, ii, 17.)

p. 112, "Of Tyrants, etc."

The Doves will pecke in rescue of their brood.

Should be:

And Doves will pecke, in rescue of their broode.

(Cp. 3 Hen. VI, II, ii, 18.)

p. 183, "Of evil Deeds, etc."

Things badly got, can have but bad successe.

Should be:

That things evill [Qq.3 iil] got had ever bad successe.

(Cp. 3 Hen. VI, II, ii, 46.)

p. 191, "Of Humilitie, etc."

The Cedar yeeldeth to the Axes edge.

Should be:

Thus yeelds the Cedar to the axes edge.

(Cp. 3 Hen. VI, V, ii, 11.)

¹ I quote the True Tragedy from the Cambridge Shakespeare; the references to 3 Hen. VI are according to the numbering of the Oxford.
Belvedere.

p. 60, "Of Kings and Princes, etc."

What els is pompe, rule, raigne; but earth and dust?
Should be:—
What is pompe, rule, raigne, but earth and dust?

(Cp. 3 Hen. VI, V, ii, 27.)

p. 133, "Of Anger, etc."

Men will not spend their furie on a child.
Should be:—
And men nere spend their furie on a child.

(Cp. 3 Hen. VI, V, v. 57.)

p. 46, "Of Jealousie."

Suspiration always haunts a guiltie mind.

(Cp. 3 Hen. VI, V, vi, ii.)

EDWARD III.

p. 84, "Of Warre."

A Captaine talketh best of boistrous warre.
Should be:—
No, let the captain talk of boist'rous war (II, i, 176).

p. 231, "Of Death."

A sicke man best sets downe the pangs of death.
Should be:—
The sick man best sets down the pangs of death (II, i, 178).

p. 135, "Of Gluttony."

Starv'd men best gesse the sweetnesse of a feast.
Should be:—
The man that starves, the sweetnesse of a feast (II, i, 179).

p. 29, "Of Love."

Love cannot sound well, but in lover's tongues (II, i, 182).

p. 17, "Of Vertue."

Vertues best store, by giving doth augment.
Should be:—
For virtue's store by giving doth augment (II, i, 225).

p. 42, "Of Beautie."

Religion is austere, but beautie mild.
Should be:—
Religion is austere, and beauty gentle (II, i, 286).

p 222, "Of Age."

Age is a Cinicke, not a flatterer (II, i, 310).

p. 195, "Of Authoritie."

What mightie men misdoe, they cannot mend.
Should be:—
What mighty men misdo, they can amend (II, i, 394).
Belvedere.

p. 70, "Of Honor and dishonor."
An honourable grave is more esteem'd,
Than the polluted closet of a king (II, i, 432–33).

p. 102, "Of Man, and Men."
The greater man, the greater is the thing,
Be it good or bad, that he doth undertake.
Should be:
The greater man, the greater is the thing,
Be it good or bad, that he shall undertake (II, i, 434–35).

p. 195, "Of Authoritie, etc."
Deepe are the blowes made with a mightie Axe (II, i, 440).

p. 182, "Of evill Deeds, etc."
An evill deed done by authoritie,
Is mightie sinne and subornation.
Should be:—
An evil deed, done by authority,
Is sin and subornation (II, i, 443–44).

p. 171, "Of the Tongue, etc."
The hearts abundance issues from the tongue.
Should be:—
Thus from the heart's abundance [Old editions aboundant] speaks
the tongue (II, ii, 39).

p. 183, "Of evill Deeds, etc."
Faults still against them-selves give evidence.
Should be:—
For faults against themselves give evidence (II, ii, 91).

p. 120, "Of Lust."
Lust like a lanthorne sheweth through it selfe,
The poysoned venime hid within it selfe.
Should be:—
Lust is a fire; and men, like lanthorns, show
Light lust within themselves, even through themselves.
(II, ii, 92–93).

p. 70, "Of Honor and dishonor."
Profit with honour still must be commixt,
Or else our actions are but scandalous.
Should be:—
For profit must with honour be commix'd
Or else our actions are but scandalous (IV, iii, 11–12).

p. 231, "Of Death."
Deaths name is much more mightie than his deeds (IV, iv, 40).

p. 231, "Of Death."
To die, is all as common, as to live (IV, iv, 133).
Belvedere.

p. 227, "Of Life."
First doe we bud, then blow; next seed, last fall.
Should be:
First bud we, then we blow, and after seed;
Then, presently, we fall (IV, iv, 137–138).

p. 231, "Of Death."
The shade pursues the bodie, so death us.
Should be:

... and, as a shade
Follows the body, so we follow death (IV, iv, 138–39).

p. 59, "Of Kings and Princes."
Kings doe approach the neereist unto God,
By giving life and safetie to their people.
Should be:
And kings approach the nearest unto God,
By giving life and safety unto men (V, i, 41–42).

p. 111, "Of Tyrants, etc."
Tyrannie still strikes terror to it selfe.
Should be:
And, tyranny, strike terror to thyself (V, i, 55).

p. 102, "Of Man, and Men."
Fond is the man that will attempt great deeds,
And loose the glorie that attends on them.
Should be:
For what is he that will attempt high deeds
And lose the glory that ensues the same (V, i, 90–91).
TABLE OF

SHAKSPERE QUARTOS

1593—1685

From the New Shakspere Society's Transactions 1874, Pt. 1, pp. 48-49

COMPILED
BY F. G. FLEAY,
FROM THE FIRST CAMBRIDGE EDITION:
WITH CORRECTIONS AND ADDITIONS.

EXPLANATION.

A star, *, prefix to Q (for 'Quarto') means, an edition without Shakspere's name on the title page; a dagger, †, the edition from which, in the opinion of the Cambridge editors, the Folio was printed.
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1 Henry IV. Q7 from Q7 J. Norton do. W Sheares
Richard II. Q5 from Fa do. do.
Richard III. Q8 from Q7 do. do.

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ENTRIES OF SHAKSPERE'S WORKS

IN

THE STATIONERS' REGISTERS 1593—1640

(ED. ARBER).

[1593] xviij° Aprilis. (Arber, ii. 630)

Richard Field
Assigned over to master Harrison senior
25 Junij 1594

Entred for his copie under thande of the Archbishop of Canterbury and master warden Stirrop, a booke intituled / Venus and Adonis /

[1594] vj° die Februariij. (/ Arber, ii. 644)

Entred for his Copye under thande of bothe the wardens a booke intituled a Noble Roman Historye of Tytus Andronicus *

[1594] 9 maij. (Arber, ii. 648)

Entred for his copie under thand of master Cawood Warden, a booke intituled the Ravyshement of Lucrece

[1594] 25 Junij (Arber, ii. 655)

Master Harrison Senior

Assigned over vnto him from Richard Field in open Court helden this Day a book called Venus and Adonis

The which was before entred to Richard Field. 18. Aprilis / 1593 /

[1596] 25 Junij (Arber, iii. 65)

William leake

Assigned over vnto him for his copie from master harrison thelder, in full Court holden this day. by the said master hannisons consent. A booke called. Venus and Adonis

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

[1594] xij° marci (Arber, ii. 646)

Thomas myllington /

Entred for his copie under the handes of bothe the wardens a booke intituled, the firste parte of the Contention of the twoo famous houses of York and Lancaster with the death of the good Duke Humphrey and the banishment and Deathe of the Duke of Suffolk and the tragicalle ende of the proud Cardinall of Winchester / with the notable rebellion of Jack Carle and the Duke of Yorkes Firste clayme vnto the Crowne

"The Taymings of a Shrowe" and 'the famous victories of Henrye the Fryt.' are on ii. 648. A Rich. III., with Shore's wife, on li. 654.
ENTRIES OF SHAKSPERE'S WORKS IN

[1597] 29° Augusti (Arber, iii. 89)
Andrew Wise./. Entred for his Copie by appoyntment from master Warden
man / The Tragedye of Richard the Second vjd

[1597] 20 Octobris (Arber, iii. 93)
Andrew wise Entred for his copie vnder thandes of master Barlowe, and
master warden man./ The tragedie of kinge Richard the
Third with the death of the Duke of Clarence vjd

[1598] xxvto die Februarij (Arber, iii. 105)
Andrew Wyse./. Entred for his Copie vnder thhandes of Master Dix: and
master Warden man a booke intituled The historye of Henry
the iijth with his battaile of Shrewsburye against Henry Hott-
spurre of the Northe with the conceipted mirthe of Sir John
Falstaff vjd./

[1598] xvij° Iulij (Arber, iii. 122)
James Robertes./ Entred for his copie vnder the handes of bothe the wardens, a
booke of the Marchaunt of Venyce or otherwise called the
Iewe of Venyce / Prouided that yt bee not prynted by the said
James Robertes or anye other whatsoeuer without lycence first
had from the Right honorable the lord Chamberlen vjd

[1600] 4. Augusti (Arber, iii. 37)
Thomas Pavyer As you like yt / a booke
Henry the Fift / a booke . . . . } to be
The commedie of much A doo about nothing a booke / }
staied.

Entred for his Copyes by Direction of master white warden
vnder his hand wrytinge. These Copyes followinge beinge
thinges formerlye printed and sett over to the sayd Thomas
Pavyer

viz. . . . 
The historye of Henry the Vth with the battell of Agen-
court vjd

[1600] 23 Augusti (Arber, iii. 170)
Andrew Wyse Entred for their copies vnder the handes of the wardens Two
William Aspley bookes, the one called Muche a Doo about nothinge. Thother
the second parte of the history of kinge Henry the iijth with
the humours of Sir John Fallstaff: Wrytten by master
Shakespere * xijd

* This is the first time our great poet's name appears in these Registers.
—E. Arber.
[1600] 23 Octobris (Arber, iii. 175)
Thomas hailes
Entred for his copie under the handes of the Wardens and by Consent of master Robertes. A booke called the booke of the merchant of Venyce vjd

[1602] 18 Januarij (Arber, iii. 199)
John Bushy
Entred for his copie vnder the hand of master Seton / A booke called An excellent and pleasant conceited commedie * of Sir John Faulstof and the merry wyves of Windesor vjd

[1602] 19 Aprilis (Arber, iii. 204)
Arthur Johnson
Entred for his Copye by assignement from John Bushye, A booke Called an excellent and pleasant conceyted Comedie of Sir John Faulstaff and the mereye wyves of Windsor vjd

[1602] 25 Julij (Arber, iii. 212)
James Robertes
Entred for his Copie vnder the handes of master Pasfeild and master waterson warden A booke called the Revenge of Hamlett Prince [of] Denmarke as yt was latelie Acted by the Lord Chamberleyne his servantes vjd

[1603] 7 Februarij (Arber, iii. 226)
master Robertes
Entred for his copie in full Court holden this day to print when he hath gotten sufficient authority for yt, The booke of Troilus and Cresseda as yt is acted by my lord Chamberlen Men vjd

* The word conceited not being very clearly written in the text, it is repeated at the side as here printed.—E. Arber.
† It is quite clear [that is, there is no reason whatever for supposing] that the Merry Wives of Windsor was printed by J. Busby before this date, but not entered in the Registers until he came to assign it [his copyright in the MS play] to A. Johnson. See the similar case of King Lear [Lear and his Three Daughters; not Shakspere’s] at p. 289.—E. Arber.
ENTRIES OF SHAKESPERE'S WORKS IN

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

viz.
iiij enterludes or playes
The First is of Richard the .3.
The second of Richard the .2.
The Third of Henry the .4 the firste part. all kinges

. . . . . . . .

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

Master Linge
Entred for his copies by direcon of A Court and with con-
sent of Master Burbye vnder his handwrytinge These .iiij copies
viz.
Romeo and Iuliett
Loues Labour Loste
[The taminge of A Shrew] xvijd R

John Smythick
Entred for his copies vnder thandes of the wardens. these
booke follows Whiche dyd belonge to Nicholas Lynge

viz. . . . .
6 A booke called Hamlett vjd
10 Romeo and Iuliett vjd
11 Loues Labour Loste vjd

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

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

Nathanaell Butter
yf he gett good alowance for the enterlude of King Henry the
8th before he begun to print it. And then procure the
wardens handes to yt for the entrance of yt, He is to have the
same for his copy

But I do not suppose that this is the spurious play by Fletcher and some
other man which is printed in Shakspere's works. (See Note, p. 533,
below.)  † 26 December, 1606.
[1608] 2do die maji. (Arber, iii. 377.)
Master Pavyer
Entered for his Copie vnder the handes of master Wilson and master Warden Seton A booke Called A Yorkshire Tragedy written by Wyliam Shakespere
vj

[1608] 20 maji. (Arber, iii. 378)
Edward Blount
Entred for his copie vnder thandes of Sir George Buck knight and Master Warden Seton A booke called. The booke of Pericles pryncse of Tyre
vj

Edward Blunt
Entred also for his copie by the lyke Authoritie. A booke Called, Anthony. and Cleopatra.

[1609] 280o Januarij / (Arber, iii. 400)
Richard Bonjon
Sire George Bucke and master warden Lownes a booke called the history of Troylus and Cressida

Henry Walleyes
Entred for their Copy vnder thandes of Master Segar deputye to
vj /

[1614] primo Martij. 1613. (Arber, iii. 542)
Roger Jackson
Entred for his Coppies by consent of Master John Harrison the eldest and by order of a Court, these 4 bookes followinge

viz. . . . .
Lucrece†

8o Julij 1619 (Arber, iii. 651)
Lawrence Hayes
Entred for his Copys by Consent of a full Court thes two Copys following which were the Copies of Thomas Haies his fathers

viz.
A play Called The Marchant of Venice

. . . . . . . . . . . . . . .

6o Octobris 1621 (Arber, iv. 59)
Thomas Walkley
Entred for his copie vnder the handes of Sir George Buck, and Master Swinhowe warden, The Tragedie of Othello, the moore of Venice.

viz. . . . . . . . . . . . . . . .

* A Romane tragedie called 'The Rape of Lucrece', enterd on June 3 1608, Arber, iii. 38o, is not the 1607 edition of Shaksperes's poem of the same name.

† Harrison brought out the first four editions of Lucrece in 1594, 1598, 1600, and 1607. He sold the book to Roger Jackson in 1614; and Jackson publisheth the 5th edition in 1616, and the 6th in 1624.
ENTRIES OF SHAKESPERE'S WORKS IN

8° Novembris 1623  (Arber, iv. 107)

Master Entred for their Copie vnder the hands of Master Doctor
Blounte Worrall and Master Cole warden Master William Shakspere's
Isaak Comedyes Histories, and Tragedyes soe manie of the said
Jaggard Copies as are not formerly entred to other men.  viz. viij

The Tempest
The two gentlemen of Verona
Measure for Measure
The Comedy of Errors

Comedyes
As you like it
All's well that ends well
Twelve night
The winters tale

Histories
The thirde parte of Henry ye sixt
Henry the eight

Histories
Coriolanus
Timon of Athens
Julius Caesar

Tragedies
Mackbeth
Anthonie and Cleopatra
Cymbeline


Francis Assigned ouer vnto him by mistris Jackson wife of Roger Jack-
Williams son Deceased, and by order of a full Court holden this Day.

all her estate in the Copies here after mentioned xiiiij

23 Lucrece by Shackspeare

7° Maij 1626  (Arber, iv. 160)

John Assigned ouer vnto them by master Parker and by Consent of
Haviland master Islip warden A booke called Venus and Adonis  vijd

Edward
Brewster

Robert 4° Augusti 1626  (Arber, iv. 164-5)

Birde

Assigned ouer vnto them by Mistris Pavier and Consent of a
full Court of Asistantes all the estate right title and Interest
which Master Thomas Pavier her late husband had in the
Copies here after mentioned xxvilij

The history of Henry the fift and the play of the same . . .
Master Paviers right in Shakesperes plaies or any of them . . .

More to
Edward
Brewster

Tytus and Andronicus . . .

Historye of Hamblett
THE 'STATIONERS' REGISTERS,' 1593—1640. 531

[? 19 June 1627] (Arber, iv. 182)

Thomas Cotes Assigned touer vnto him by Dorathye Jaggard widowe and
Richard Cotes Consent of a full Court holden this Day, All the estate right
Title and Interest which Isaacke Jaggard her late husband had
in the Copies following xji vjd

viz. / ... her parte in Shacksphere playes./

[1628] jmo Martij 1627 (Arber, iv. 194)

Master Richard Hawkins Assigned touer vnto him by Thomas Walkeley, and Consent of
a Court holden this Day all the estate right title and Interest
which he hath in these Copies following xvijd

viz. / ... Othello the more of Venice.

[1630] 29 Januarij 1629. (Arber, iv. 227)

Master Meighen Assigned touer vnto him by master Johnson and Consent of
Master Purfoote Warden, All the said master Johnsons estate
in the 4 Copies hereafter menconed viz. / ijs

... ... ... ... ... ... ... The merry Wives of Winsor

29 Junij 1630 (Arber, iv. 237)

Master Harrison Assigned touer vnto him by master Francis Williams and order
of a full Court all his estate right title and Interest in the
Copies hereafter menconed xij vjd/

viz. / ... Lucrece

8o Novembris 1630 / (Arber, iv. 242)

Richard Cotes Assigned touer vnto him by master Bird and Consent of
a full Court holden this day All his estate right and interest in
the Copies hereafter menconed iiij

Henrype the first ... Titus and Andronicus.

• Persiles [or rather Pericles ; 111. 378—Arber]
Hamblet
[Yorkshire Tragedie]

16 Novembei 1630 (Arber, iii. 242-3)

Master Allott Memorandum master Blount assigned touer vnto him all his
estate and right in the Copies hereafter menconed as appeareth
by a note vnder master Blountes hand, Dated the 26 of June
1630 in the time of master Warden Purfoote, his [or rather
whose—Arber] hand is subscribed thereunto /

vij
ENTRIES OF SHAKSPERE’S WORKS IN

The Tempest
Two gentlemen of Verona
Measure for measure
Comedie of Errors
As you like it
All* well that endes well
Twelfe night
Winters tale∗
3 part of Henry .6t
Henry : the 8t
Coriolanus

Timon of Athens
Julius Caesar.
Mackbeth.
Antony and Cleopatra.
Cymbolyne.

[1634] 8º Aprilis (Arber, iv. 316)

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

19º Augusti 1635. (Arber, iv. 346)

Master John Waterson
Entred for his Copies by order of a full Court and by vertue of a Noate vnder the hand and scale of Master Simon Waterson and subscribed by both the wardens All the copies and parts of Copies which did belong vnto the said Master Simon Waterson and are hereafter expressed vilj *

(viz.*) . . .
The Tragedy of Cleopatra

1º Juli 1637. (Arber, iv. 387-8)

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

. . . . . . . . . . . . . . . .

37. Shakespeares wørkés their Part.

* A Wynters nightes pastime, enterd on May 22, 1594 (Transcript, ii. 650), is referd to by Prof. Arber. It may possibly have been a source of Shakspeie’s play, if he ever saw it.
Entred for their Copies by order of a full Court held the fifth day of June Last [1637] according to the request of Srula Hawkins widdow (laste wife of Richard Hawkins deceased) then present in Court all these Copies and parts of Copies following which did belong vnto her said husband as followeth. xixs. viijd

Orthello the More of Venice a play.

Entred for their Copies according to a note vnder the hand and Seale of the said Master Haviland and subscribed by Master Mead warden these Copies and parts of Copies following Saluo Jure cuisiscunque the same being the proper Copies and parts of Copies of the said Master Haviland xvª

Venus and Adonis.

Assigned over vnto him by vertue of a warrant vnder the hands and seales of Master Mead and Master Meredith and with the Consent of a full Court of Assistants holden this day. All the Estate Right Title and Interest which the said Master Mead and Master Meredith have in these Copies and parts of Copies following which were Entred vnto them from Mistris Hawkins the 29th of May last [1638] xixs. viijd

Orthello the More of Venice a Play.

Assigned over vnto him by vertue of a note vnder the hand and scale of Master Butter, subscribed by both the wardens and alsoe by order of a full Court holden the Eleaventh day of May last [1639]. All the Estate right title and interest which the said Master Butter hath in these Copies and parts of Copies following (vizl) saluo ure cuisiscunque xijjs. viijd.

The history of King Lear. by William Shakspeare

* 'The Roman Tragedy called the Rape of Lucrece' is the next entry.

See p. 529, note 8, above. An entry before Lear is 'The Interlude of King Henry the Eight.'

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

4o. Novembris 1639 . . . eodem die  (Arber, iv. 487)

John Benson. Entred for his Copie vnder the hands of doctor Wykes and Master Fetherston warden An Addicion of some excellent Poems to Shakespeares Poems by other gentlemen.¹ viz². His mistris drawne. and her mind by Beniamin Johnson. An Epistle to Beniamin Johnson by Francis Beaumont./ His Mistris shade. by R : Herrick. &c. . . . . vjᵈ.

These are ""An Addition of some Excellent Poems, to those precedent, of Renowned Shakespeare, By other Gentlemen,"" as the head-title (sign. I 2) of the 1640 edition of Shakspere’s Poems³ says. They occupy the last eleven pages of that edition.

¹ As Shakspere’s own Poems had been enterd on the Registers before, only the Additions had to be enterd in 1639.
² Some of these poems are copied from Thomas Heywood’s General History of Women.—Bohn’s *Loundes*, p 2307, col. 2.
³ Prefixed to this edition, principally consisting of translations which never proceeded from Shakspere’s pen, is a portrait of Shakspere, W. M(arshall) sculpsit.—Bohn’s *Loundes*, p. 2307, col. 2.
NOTES.

p. 268-271. Tate's Lear and Richard II.

1681.

A CATALOGUE of Books continued, Printed and published at London, in Easter-Term, 1681.

Poems, Plays, &c.

The History of King Lear, acted at the Duke's Theatre. Revived with alterations, by N. Lee, quarto, price 1s. (sign. F2, col. 2)

[Reprinted in 1689, CATALOGUE, No. 34, sign. iii 2, col. 2]

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A CATALOGUE of Books continued, Printed and Published at London, in Trinity-Term, 1681.

Poems, Plays.

The History of King Richard the Second, acted at the Theatre Royal, with a Prefatory Epistle, in Vindication of the Author, occasioned by the Prohibition of this Play on the Stage. By N. Tate. quarto, price 1s.

[Crown's Henry VI. Parts I and II are in No. 5 of the 'Catalogue', sign L, col. 2. Shadwell's Timon is in No. 31, sign. Xxx. col. 2, and in No. 32, as 'Reprinted'.]

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p. 452. The entry should be "'303 Shakespeare (W.) his Comedies, Histories and Tragedies, 1632.' The 'Idem iterum, 1663,' which follows means only "'the same book again, but of the 3rd edition, 1663.'"

p. 453, lines 6 and 4 from foot. The Bundle is '34', not '37' (p. 48), and it contains 12 other plays, not only '11'.

p. 455. Entry 1. In the volume 821. i. 5, containing this Catalogue, art. 8, is another entry in 1698:

"'54 Shakespeare's Comedies, Histories and Tragedies 1664.'"

This is on p 9 of the English part of Bibliotheca Leuveniana: sale on 29 June, 1698.
LIST OF
SHAKSPERE'S WORKS
REFERRED TO

. For the purpose of this Index, Falstaff is treated as a work.

All's Well that Ends Well, i. 435*; ii. 49, 59, 52, 58, 59, 114, 360, 418

Antony and Cleopatra, i. 262, 303, 354, 362, 195*, 322*; ii. 52, 58, 59, 114, 132, 172, 252, 266, 311, 361, 418

As You Like It, i. 179, 302, 178*; ii. 51, 52, 58, 59, 114, 166, 361, 418, 468

Comedy of Errors, i. 7, 46, 66, 107, 141, 181, 262, 282, 109*, 432*; ii. 35, 50, 58, 59, 114, 230, 332, 361, 418

Coriolanus, i. 118, 196, 197, 198, 297, 108*, 322*; ii. 51, 52, 58, 59, 114, 361, 417, 418

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