

The Project Gutenberg eBook of Early American Plays, 1714-1830, by Oscar Wegelin

This ebook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this ebook or online at www.gutenberg.org. If you are not located in the United States, you'll have to check the laws of the country where you are located before using this eBook.

Title: Early American Plays, 1714-1830

Author: Oscar Wegelin

Release date: May 28, 2012 [EBook #39828]

Language: English

Credits: Produced by David Starner, Katie Hernandez and the Online Distributed Proofreading Team at <http://www.pgdp.net> (This book was produced from scanned images of public domain material from the Google Print project.)

*** START OF THE PROJECT GUTENBERG EBOOK EARLY AMERICAN PLAYS, 1714-1830 ***



William Dunlap
FROM THE PAINTING BY
CHARLES C. INGHAM

EARLY AMERICAN PLAYS 1714-1830

A Compilation of the titles of Plays and
Dramatic Poems written by authors
born in or residing in North
America previous to
1830.

BY

OSCAR WEGELIN

Compiler of "Early American Poetry."



[ii]

[iii]

NEW YORK
THE LITERARY COLLECTOR PRESS
1905

THE EDITION OF THIS WORK IS LIMITED
TO TWO HUNDRED NUMBERED COPIES
NO. 156

COPYRIGHT, 1905, BY
OSCAR WEGELIN.

To

EVERT JANSEN WENDELL, ESQ.
FOREMOST AMONG AMERICAN COLLECTORS OF
DRAMATIC LITERATURE, I DEDICATE
THIS BOOK

[iv]

[v]

[vii]

PREFACE

In his ably written introduction to the first edition of this work, Mr. John Malone makes the following statement: "It may be set down as a safe rule of judgment as to dramatic quality that the plays which were printed were fit for no more than the use to which an indulgent Providence and the Dunlap Society have dedicated them—to serve as examples of the good-will and sympathy with which a few great and good men in the days of our country's fiery trial held out their helping hands to the gentle art of drama."

This statement, with a possible exception or two, is in the main correct. Few of the plays which are here catalogued have survived because of their literary excellence. We, however, must not look at the contents of this book from this view-point, but rather from the historical. Poorly written as many of the plays may be, they still possess to the student of American history an interest which far exceeds that of every other class of writing, the purely historical excepted. The *first* play written by a resident of what is now the United States was *Androboros* (the Man-Hater) written by Robert Hunter, Colonial Governor of New York, assisted by Lewis Morris. This play, or rather dramatic satire, was written to ridicule sundry residents of that colony, principally Dr. Vesey and several members of Trinity Church. This play, which was issued in 1714, was not followed by another dramatic production, as far as known, until *The Suspected Daughter*, a farce by "T. T.," was printed at Boston in 1751. Who "T. T." was is not known, nor can I trace a copy of the play. Little of importance came to light previous to the Revolution, but that event, stirring as it was, seems to have been a stimulant to native ambition, and a number of dramatic productions were written and printed. Among these may be mentioned *The Battle of Bunker Hill* and *The Death of Montgomery* by Brackenridge, then a schoolmaster; *The Adulateur* and *The Group* by Mercy Warren, afterwards well known as one of the foremost dames of the colonies; and several others, some from the Royalist side, as Sewell's *Cure for the Spleen* and an anonymous production, *The Battle of Long Island*.

[viii]

The second war with England was also celebrated by our early playwrights, as was the war with Tripoli.

The dramatic history of no country would be complete which did not celebrate the deeds and warlike exploits of its aboriginal inhabitants, and the American dramatist was not slow in recognizing the many-sided character of the North American Indian. His wars, his fluent oratory, his virtues, are all told, the best of these efforts being embodied in Stone's *Metamora*, made famous by the acting of Edwin Forrest.

But all of the dramatic productions which were written prior to 1830 did not relate to America, and a glance over the list will show many plays which take for their groundwork the French Revolution, the Napoleonic Wars, the Russian Empire and its people, while Love, that mysterious something which lays its finger upon all whether we will or no, is found, as in our fiction, in nearly all of them. What the dramatist, poet, and novelist would do without the help of the fickle goddess is an unsolvable problem.

[ix]

As will be seen by a glance at the contents of this volume, few of the plays were acted, nor were many of them intended for public entertainment. A large number were written to serve a purpose—political or otherwise—and when that had been attained, were forgotten, even by their authors.

They show, however, what was and could be accomplished in this way, at a time when the

average citizen had little time for aught but earnest, sober thought.

When looked at from this view-point we must really wonder that as much remains as has been discovered. Can any country besides ours show a better result—at least for quantity, if not for quality?

Among the interesting facts which will be discovered by a perusal of this list is that a number of the writers of early American plays were men who achieved success in other callings. Thus we find among those who found time to interest themselves in the drama and the production of plays, the names of Judge H. H. Brackenridge, Charles Brockden Browne, the first American novelist, Edward Hitchcock, President of Amherst and foremost among the scientists of his era, David Humphreys, Revolutionary soldier and diplomat, John Neal, the friend of Poe, Jas. G. Percival, the poet, Jas. K. Paulding, coworker with Irving, Royall Tyler, and Samuel Woodworth, author of *The Old Oaken Bucket*.

This edition is issued at the solicitation of a number of collectors and librarians, who were unable to obtain a copy of the first edition, which was issued for members of The Dunlap Society in 1900. I have endeavored to make this list as complete as possible, and it has been to me a labor of the greatest interest. Nothing that I have ever attempted in bibliographical work has given me more pleasure. [x]

Numerous corrections will be found by comparison with the earlier edition, and upwards of sixty new titles are included, discovered since the issue of the earlier volume.

Errors will, of course, be discovered, but I ask indulgence in those who find them, for as all who are interested will readily admit, no bibliographical work was ever perfect.

Probably the most complete collection of early American plays, at this writing in the hands of a private collector, is that owned by Evert Jansen Wendell, Esq., of New York. Several of the titles contained in this volume would be unknown to me at this time but for the kindness of Mr. Wendell, who has given me the opportunity to examine his collection. Another good collection is owned by the Brown University Library, Providence, R. I.

OSCAR WEGELIN.

[11]

EARLY AMERICAN PLAYS

ANONYMOUS TITLES

A NEW SCENE INTERESTING TO THE CITIZENS OF THE UNITED STATES OF AMERICA, additional to the Historical Play of Columbus. By a Senator of the United States. [Line from Virgil] Lately performed with applause at the New Theatre, in Philadelphia. Printed by Benj. Franklin Bache, No. 112 Market Street. MDCCXCVIII. 8vo, pp. [3], 4-12.

ALFRED THE GREAT. An Historical Tragedy, in Five Acts, by a Young Gentleman of this City. New York, 1822. 16mo, pp. 107.

AMERICANA; OR, A NEW TALE OF THE GENII. Being an Allegorical Mask in Five Acts. Baltimore, 1802. 8vo, pp. 128.
Dedicated to Thomas Jefferson.

THE BATTLE OF BROOKLYN. A Farce in Two Acts, as it was performed on Long Island on Tuesday, the 27th day of August, 1776, by the Representatives of the Tyrants of America assembled at Philadelphia. [6 lines of poetry] New York: Printed for J. Rivington, in the Year of the Rebellion, 1776.
Reprinted in Brooklyn. 8vo, 1873.

THE BATTLE OF EUTAW SPRINGS. A Drama in Five Acts. Charleston [circa 1790] 8vo, pp. 52.
A play with a similar title was written by W. Ioor.

THE BETTER SORT; OR, THE GIRL OF SPIRIT. A Farce. Boston, 1789. 8vo, pp. iv.-80. [12]

THE BLOCKHEADS; OR, THE AFFRIGHTED OFFICERS. A Farce. Bost., Queen St., 1776. 12mo, pp. 19[2].
Also, 16mo, pp. v.-43. New York, 1782. Attributed to Mrs. Mercy Warren.

THE BLOCKHEADS; OR, FORTUNATE CONTRACTOR. An Opera in Two Acts. As it was performed at New York [during the Revolution.] New York, printed; London, reprinted for G. Kearsley. 1782. 2 plates, 8vo, pp. v.-43.

BLOW FOR BLOW. A Tragedy. Baltimore, 1805.

CATHARINE BROWN, THE CONVERTED CHEROKEE. A Missionary Drama, founded on fact. By a Lady. New Haven, 1819. 12mo, pp. 27.

CHARLES THE TWELFTH; OR, THE BATTLE OF PULTOWA. A military tragic piece; in Four Acts. By the Author. Printed and published at New York, 1818. 16mo, pp. 34.

COLUMBIA AND BRITANNIA. A Dramatic Piece, by a Citizen of the United States. New London: Printed by T. Green, 1786. 8vo, pp. 63.

Among the Characters in this play are Fabius (Washington) and Perjuris (Arnold). McKee copy dated 1787.

DRAMATIC PIECES Calculated to exemplify the mode of conduct which will render young ladies both amiable and happy, when their school education is completed. In three Volumes. New Haven: Printed by Abel Morse. 1791. 12mo.

The prefaces to these works are signed P. I.

Contents. Vol. 1. The Good Mother-in-Law, the Good Daughter-in-Law.

Vol. 2. The Reformation, The Maternal Sister: a Drama in three acts.

Vol. 3. The Triumph of Reason, The Contrast. Each piece is paged separately.

THE
BLOCKHEADS:

OR, THE
AFFRIGHTED OFFICERS.

A
FARCE.

BOSTON:

Printed in QUEEN-STREET.

M,DCC,LXXVI.

ESSEX JUNTO, or Quixotic Guardian: A Comedy, by a Citizen of Massachusetts. Salem, 1802. 12mo, pp. 71.

[13]

AN EXERCISE, CONTAINING A DIALOGUE AND TWO ODES. Performed at the Public Commencement in the College of Philadelphia, November 17, 1767. Philadelphia: Printed by William Goddard. [1767] 4to, pp. 8.

The Dialogue was written by Thomas Coombe.

AN EXERCISE; CONTAINING A DIALOGUE AND TWO ODES. Set to music, for the Public Commencement, in the College of Philadelphia, May 17th, 1775. Philadelphia: Printed by Joseph Cruikshank, 1775. 8vo, pp. 8.

AN EXERCISE CONTAINING A DIALOGUE AND TWO ODES. Set to Music. Philadelphia: 1776. Sm. 8vo.

THE FATAL EFFECTS OF SEDUCTION. A Tragedy. Written for the use of the Students of Clio Hall, in Bennington, to be acted on their Quarter Day, April 28, 1789. Founded on the Story of an Unhappy Young Lady of Boston. By a Friend to Literature. [Motto] Bennington: Printed by Haswell & Russell. 1789.

FEDERALISM TRIUMPHANT IN THE STEADY HABITS OF CONNECTICUT ALONE; OR, THE TURNPIKE ROAD TO A FORTUNE. A Comic Opera, or Political Farce in Six Acts, as performed at the Theatres Royal and Aristocratic at Hartford and New Haven, October, 1801. n. p. Printed in the year 1802. 8vo, pp. 40.

THE FEMALE ENTHUSIAST. A Tragedy in Five Acts, by a Lady. Charleston, J. Hoff, 1807. 12mo, pp. 51.

THE FRENCH REVOLUTION; INCLUDING A STORY, FOUNDED IN FACT, OF LEONTINE AND MATILDA. A Drama. Written and Exhibited in the United Fraternity, at Dartmouth, 1790; Exhibited also at Windsor, Vermont, May, 1791. Printed at New Bedford, Massachusetts, by John Spooner, 1793. 8vo, pp. 67.

[14]

HEAVEN ON EARTH, OR THE NEW LIGHTS OF HARMONY. An extravaganza in two acts, by Peter Puffem. Philadelphia: 1825. 16mo, pp. 22.

THE HERO OF TWO WARS. A Drama in Five Acts.

Published in *Truth's Advocate and Monthly Anti-Jackson Expositor* from March to October, 1828. Signed "W."

INDOCTUM PARLIAMENTUM. A Farce, in One Act, and a beautiful variety of scenes. n. p. [1818.] 12mo, pp. 7.

Refers to a law enacted by the Legislature of New York, on the petition of Eunice Chapman, a Shaker, to have the marriage contract between herself and husband dissolved. Among the characters introduced are: "General Radix" (Erastus Root), "His disorderly Sergeant" (Dr. Sergeant), "Lignum" (Speaker Wood), etc.

THE INTOLERANTS. Three First Acts of Things Among Us; as performed at the ... with more effect than applause. Philadelphia: 1827. 12mo, pp. 26.

IS IT A LIE? A Comic Piece in one Act. Boston: 1828. 16mo, pp. 36.

THE ITALIAN HUSBAND. A Dramatic Poem.

This piece is part of a book entitled *Lays of Leisure, The Italian Husband, The Young Dreamer, A Fugitive Offering in Verse*. Philadelphia: Jesper Harding, 1825.

JEFFERSON AND LIBERTY. A Celebration of the 4th of March; a Patriotic Tragedy: a Picture of Corrupt Administration, in Five Acts, written by Nichols. n. p. Sold at the Printing Office, Temple Street, 1801. 12mo, pp. 29.

[15]

"Nichols" is probably a pseudonym.

JONATHAN IN ENGLAND. A Comedy. Boston [circa 1828.] 12mo, pp. 32.

This play is a version of Colman's *Who Wants a Guinea?* and was performed at the Park Theatre, New York, December 3, 1828.

THE LOVER. A Dramatic Fragment.

Published on pp. 59-65 of *The Witch of New England*. A Romance. Philadelphia. 1824.

MARY OF SCOTLAND; OR, THE HEIR OF AVENAL. A Drama in Three Acts. Founded on Scott's Novel, *The Abbot*. New York, 1821. 16mo, pp. 114.

THE MILITARY GLORY OF GREAT BRITAIN. An Entertainment given by the late candidates for Bachelor's Degree at the close of the Anniversary Commencement held in Nassau Hall, New Jersey, September 27th, 1762. Philadelphia: Printed by William Bradford, 1762. 8vo, pp. 15.

THE MONTHLY ASSEMBLY. A Farce. Boston, 1770. 8vo.

NATURE AND PHILOSOPHY. A Drama adapted from the French, by a Citizen of Richmond. Richmond, 1821. 12mo, pp. 28.

Played at the Park Theatre, New York, December 10, 1821.

Another edition. New York, 1830. 16mo, pp. 33.

THE NEW ENGLAND DRAMA. In Five Acts; founded on incidents contained in the New England Tale. Dedham, 1825. 12mo, pp. 72.

THE NIGHT WATCH; OR, THE PIRATE'S DEN. A Melodrama by a Gentleman of Boston. Boston, 1820. 18mo, pp. 34.

OCCURRENCES OF THE TIMES; OR, THE TRANSACTIONS OF FOUR DAYS. A Farce. Boston, 1789. 16mo, pp. 23.

THE ORPHAN. A Play in Five Acts. See *The Young Carolinians*.

[16]

THE PATRIOTS. A Comedy in Five Acts. Philadelphia, n. d.

Published during the Revolution.

THE PAXTON BOYS. A Farce. Translated from the original French, by a Native of Donegall. The Second edition. Philadelphia: Printed and sold by Anthony Armbruster, 1764. Folding plate. sm. 8vo, pp. 16.

PHILIP; OR, THE ABORIGINES. A Drama. New York, 1822. 12mo, pp. 48.

- THE PLAN OF A PERFORMANCE OF SOLEMN MUSICK. To be in the Hall of the College of Philadelphia, on Wednesday Evening, April 10th, 1765. For the Benefit of the Charity Schools. n. p., n. d. 8vo, pp. 4.
- THE POWER OF CHRISTIANITY; OR, ABDALLAH AND SABAT. A Poem by a Lady. Charleston, 1814. 16mo, pp. 46 [4].
- THE PRINCE AND THE PATRIOT. A Poem in Three Dialogues.
Published in *Poems, Moral and Divine*, by an American Gentleman. London, 1756. pp. 79-105. One of the earliest plays written by an American.
- SANS SOUCI, ALIAS FREE AND EASY; OR, AN EVENING'S PEEP INTO A POLITE CIRCLE. An Intire New Entertainment, in Three Acts. Boston: Printed by Warden and Russell, 1785. 8vo, pp. 24.
Second edition. 8vo, Boston, 1785.
- SAUL. A Dramatic Sketch.
This piece is probably by N. P. Willis. It was published in the *American Monthly Magazine* for June, 1829.
- A SCENE IN THE FIRST ACT OF THE NEW FARCE. Published as a Specimen. Printed: In the first Year of the new Hegira Secundus, the Paxtonian Expedition. [Philadelphia]: Printed by Anthony Armbruster, [1764]. Sm. 8vo, pp. 8. [17]
- THE SEARCH AFTER HAPPINESS: A Pastoral Drama: from the Poetry of Miss More. By a Lady in Connecticut. Catskill, M. Crowell & Co., 1794. 12mo, pp. [2], 30.
- SHEPHERDESS OF THE ALPS. A Play in Four Acts, by a Citizen of New York. New York, 1815. 12mo, pp. 51.
- THE SUICIDE. A Dialogue Exhibited on the Stage at the Public Commencement of Yale College, Sept. 13th, M.DCCXCVII. Litchfield: T. Collier. 12mo, pp. [5], 6-20.
- THE SULTANA; OR, A TRIP TO TURKEY. A Melodrama in Three Acts, founded on Lord Byron's *Don Juan*. New York, 1822. 12mo, pp. 34.
Written by (—?) Bailey.
- THE SUSPECTED DAUGHTER; OR, JEALOUS FATHER. A Farce in Three Acts, both Serious and Comic, written by T. T. Boston. 1751.
This is probably the first play written by a native American. Mentioned in Haven's list.
- SYLLA. A Tragedy, in Five Acts, as represented at the Theatre Français, at Paris, by E. Jouy, member of the Institute. Translated from the French, by a Citizen of New York. New York, 1826. 16mo, pp. 69.
Same, New York: 1827. 16mo, pp. 79.
Performed at the Chatham Theatre, 1827.
- THEODORA. A Dramatic Sketch, in Two Acts. n. p., n. d.
- THE TRAVELLER RETURNED. Published in *The Gleaner*. Boston, 1798. [18]
- TRICKS OF THE TIMES; OR, THE WORLD OF QUACKS. A Farce of domestic origin. New York, 1819. 12mo.
A satire on New Yorkers of the day.
- TWO PAGES OF FREDERICK THE GREAT. A Farce in three Acts. New York, 1826. 16mo.
- A TYRANT'S VICTIMS. A Tragedy in Five Acts.
See *The Young Carolinians*.
- VIRTUE TRIUMPHANT. A Comedy. Published in *The Gleaner*.
- THE YOUNG CAROLINIANS; OR, AMERICANS IN ALGIERS. A Play in Five Acts.
This and two other plays were published in *Essays, Religious, Moral, etc.*, by a Lady. Charleston, 1818. 12mo, pp. 242 [1], [1]
- XERXES THE GREAT; OR, THE BATTLE OF THERMOPYLE. A Drama. Philadelphia, 1815. 18mo.
- 102; OR, THE VETERAN AND HIS PROGENY. Boston, 1828. 16mo, pp. 33.

ALLEN, ADAM

- THE NEW GENTLE SHEPHERD, A PASTORAL COMEDY. Originally written in the Scotch Dialect, by Allan Ramsay, reduced to English by Lieutenant Adam Allen. To which is added a description of the great falls of the River Saint John in the

Province of New Brunswick. London: Printed for W. J. & J. Richardson,
Ingram Court, Fenchurch Street, 1798.

Dedicated to the Printer's Devil.

Allen has added a Third Scene to the Fourth Act, also a song or two.

[19]

BARKER, JAMES NELSON

JAMES NELSON BARKER, born in Philadelphia in 1784, died 1858, was originally in the army as a captain of artillery, and served in the war of 1812. He was afterwards an Alderman and then Mayor of the city of Philadelphia. He wrote a work called *Sketches of the Primitive Settlements on the River Delaware*, and was a contributor to the *Atlantic Souvenir*.

THE INDIAN PRINCESS. An Operatic Melodrama. Founded on an Incident in Smith's *Virginia*. Philadelphia, 1808. 18mo, pp. iv.-74.

First acted in Philadelphia, April 6, 1808. Reproduced at the Park Theatre, New York, June 14, 1809.

This is the story of Pocahontas and Captain John Smith.

TEARS AND SMILES. A Comedy in Five Acts, performed at the Theatre, Philadelphia, March 4, 1807. Philadelphia, 1808. 18mo, pp. 85.

MARMION; OR, THE BATTLE OF FLODDEN FIELD. A Drama. New York, 1816. 18mo, pp. vii.-79.

Played at the Park Theatre, New York, April 13, 1812.

An adaptation of Scott's *Marmion*. When it was played at the Park Theatre, New York, from the prejudice then existing against American plays, it was announced as the production of an English author, Thomas Morton, "received with unbounded applause in London." It was enthusiastically received, and had a long lease of popularity.

HOW TO TRY A LOVER. A Comedy. New York, 1817. 16mo, pp. 67.

SUPERSTITION. A Tragedy. Philadelphia, [1823].

Played in Philadelphia, Pa., 1824.

THE TRAVELLERS. Philadelphia, 1809.

BARRYMORE, WILLIAM

THE SNOW STORM; OR, LOWINA OF TOBOLSKOW. A Melo Dramatick Romance. By William Barrymore, Esq. Baltimore, 1818. 16mo, pp. 36.

[20]

BARTON, ANDREW

(See Colonel Thomas Forrest.)

THE DISAPPOINTMENT; OR, THE FORCE OF CREDULITY. A new American Comic Opera of Two Acts. New York, 1767. 12mo, pp. 56.

Another edition, 16mo, pp. iv.-95. Philadelphia, 1796.

"Air No. IV. is Yankee Doodle."—*Sabin*.

BEACH, L.

JONATHAN POSTFREE; OR, THE HONEST YANKEE. A Musical Farce in Three Acts. New York, 1807. 12mo.

BIDWELL, BARNABAS

BARNABAS BIDWELL

, born in Tyringham (now Monterey), Mass., August 23, 1763, died in Kingston, Canada, July 27, 1833, was the second son of Rev. Adonijah Bidwell. Graduated from Yale in 1785, and was made LL.D. by Brown University in 1805. He settled in Stockbridge, Mass., in 1793, and was successively Treasurer of Berkshire County, Attorney-General of the State, and Member of Congress. His residence in Canada resulted from his responsibility for some irregularity in his business as a banker.

THE MERCENARY MATCH. A Tragedy. New Haven, Meigs, Bowen & Dana. [1785]. 12mo, pp. 57.

This piece was performed by students of Yale College.

BOTSFORD, MRS.

THE REIGN OF REFORM; OR, YANKEE DOODLE COURT. By a Lady. Baltimore: Printed for the Authoress, 1830. 18mo, pp. 146.

A dialogue, the Characters personating distinguished individuals of the day.

A Continuation of the above. Baltimore, 1830. 18mo, pp. 79, [1].

[21]

BRAY, JOHN

THE TOOTHACHE; OR, MISTAKES OF A MORNING. A Petit Comedy in One Act. Philadelphia, 1814. 16mo, pp. 31.

BRECK, CHARLES

CHARLES BRECK, born in Boston, Mass., 1782, died at Amsterdam, Holland, May, 1822, was the third son of Samuel Breck, a wealthy merchant of Boston, who was agent to the army and fleet of King Louis XVI. after the French intervention in the American Revolution. Charles Breck, while travelling in Italy, met and became engaged to a very beautiful young lady of that country. He built in Philadelphia, whither his father had removed from Boston, a residence exactly like that of his betrothed. Her sudden death, just before his arrival in Europe to claim his bride, hastened his own.

THE FOX CHASE. A Comedy in Five Acts, as performed at the Theatres, Philadelphia and Baltimore. New York, 1808. 18mo, pp. 64.

THE TRUST. A Comedy in Five Acts. New York, 1808. 18mo, pp. 82.

BRACKENRIDGE, HUGH HENRY

HUGH HENRY BRACKENRIDGE, born near Campbelton, Scotland, in 1748, died in Carlyle, Pa., June 25, 1816. He came with his parents to America, when only five years of age, was graduated from Princeton in 1771, and continued as a tutor in that college. He next studied divinity, and took charge of an academy in Maryland; was editor of *The United States Magazine* in Philadelphia in 1776, and a chaplain in the American army in the war of the Revolution. He afterwards studied law under Samuel Chase. In 1781 he crossed the Alleghanies, established himself at Pittsburg, took an active part in the Whiskey Insurrection, and after that affair was over took pains to vindicate his conduct by the publication of *Incidents of the Insurrection in the Western Parts of Pennsylvania*. He was afterwards Judge of the Supreme Court of Pennsylvania.

[22]

THE BATTLE OF BUNKER HILL. A Dramatic Piece of Five Acts, in heroic measure; by a Gentleman of Maryland.

Pulchrumque mori succurrit in armis.—Virgil.

'Tis glorious to die in battle.

Philadelphia: Printed and sold by Robert Bell, in Third Street, 1776. Frontispiece. 8vo, pp. [8], 5-49, [1].

This play was recited by Brackenridge's pupils in 1776. It was dedicated to Robt. Stockton. The principal characters are well-known officers in the American and British Armies.

THE DEATH OF GENERAL MONTGOMERY, AT THE SIEGE OF QUEBEC. A Tragedy, with an Ode in honor of the Pennsylvania Militia, and the small band of regular Continental troops who sustained the campaign in the depth of winter, January, 1777, and repulsed the British forces from the banks of the Delaware. To which are added Elegiacal Pieces, commemorative of Distinguished characters. Philadelphia: Printed and sold by Robert Bell, 1777. Frontispiece. 8vo, pp. 79, [5].

Another edition, Norwich, J. Trumbull, 1777. 8vo, pp. 68.

Also Phila., 1797. 12mo, pp. 68.

BROWN, CHARLES BROCKDEN

CHARLES BROCKDEN BROWN, born in Philadelphia, Pa., January 17, 1771, died there, February 22, 1810, was originally intended for the bar, but gave up that study for literature about 1796. He soon took rank as a novelist of the first class, and was the first American to take that place in English literature. His first writings were published in Philadelphia periodicals, notably, *The Rhapsodist*, which appeared in *The Columbian Magazine*. He published *The Monthly Magazine* and *American Review* (1779-1799), and edited *The Literary Magazine* and *American Register* from 1803 to 1808. He was with Dunlap and Dr. Elihu Hubbard Smith, a member of the "Friendly Club" in New York, and one of Dunlap's most devoted friends. He was one of the first to advocate (in 1803) the purchase of Louisiana from France; and in a series of articles published in that year strongly urged the progressive territorial extension of the Union. He was married in November, 1804, to Miss Elizabeth Linn, daughter of Rev. Dr. William Linn of New York, and thus became the brother-in-law of John Blair Linn, between whom and himself a lifelong attachment of affection existed.

[23]

BROWN, DAVID PAUL

DAVID PAUL BROWN, born in Philadelphia in 1795, died in 1875, studied law and was admitted to the bar in 1816. He contributed in early life to a number of magazines, and wrote *The Prophet of St. Paul's*, Philadelphia, 1836; *The Trial*, a tragedy, and a farce called *Love and Honor*. The last two were not acted, and probably not published. He was also the author of legal works. Besides the play mentioned below, he wrote and published a number after 1830, not included in this list.

SERTORIUS; OR, THE ROMAN PATRIOT. A Tragedy. Philadelphia, 1830. 8vo, pp. 87.

[24]

BRYCE, JAMES F.

DEMOCEDES, AN INTERLUDE. In one Act. Second edition, revised with the addition of a Third Scene. Performed with unbounded applause in Annapolis, Md., August 16, 1827, by Messrs. Mestayer & Co. Annapolis: 1827. 8vo, pp. 8.

BURK, JOHN DALY

JOHN DALY BURK, born in Ireland about 1776, died in 1808, became, while at Trinity College, Dublin, an ardent politician, and involved himself in difficulties with the authorities. It is said he belonged to a secret political society which tried to rescue a rebel on his way to execution. Burk took shelter in a bookseller's shop, while his wolf-dog kept the police at bay. Escaping in woman's apparel, given him by a Miss Daly, whose name he afterwards added to his own, he came to America, settled in Boston, and became editor of a newspaper called *The Polar Star and Boston Daily Advertiser*. He afterwards settled in New York, and published a paper called *The Time-Piece*. Arrested on a charge of publishing a libel contrary to the provisions of the Sedition Law of 1798, he left New York and settled at Petersburg, Va. In 1804 he published a *History of Virginia*, in 4 vols., the fourth being issued after his death. He also wrote a *History of the Late War in Ireland, with an Account of the United Irish Association, from the First Meeting in Belfast, to the Landing of the French at Killala*, published in Philadelphia, 1799. Also *An Historical Essay on the Character and Antiquity of Irish Songs*, published in *The Richmond Enquirer*, May, 1808. He was killed in a duel with a French man named Coquebert.

BUNKER HILL; OR, THE DEATH OF GEN. WARREN. An Historic Tragedy, in Five Acts. By John Burk, Late of Trinity College, Dublin, as played at the Theatres in America, for fourteen nights, with unbounded applause. Copyright secured according to law. New York: Printed by T. Greenleaf, MDCCXCVII. 12mo, pp. 55.

[25]

Another edition, Baltimore, 1808. 16mo, pp. 39.

Same: New York, 1817. 12mo, pp. 44.

Reprinted by the Dunlap Society.

This play was first played at the Haymarket in Boston, February 17, 1798. It was also played a number of times in New York.

FEMALE PATRIOTISM; OR, THE DEATH OF JOAN D'ARC. An Historic Play in Five Acts. New York, 1798. 12mo, pp. 40.

Played at the New Park Theatre, New York, 1798.

BETHLEM GABOR, LORD OF TRANSYLVANIA; OR, THE MAN-HATING PALATINE. An Historical Drama, in Three Acts. Petersburg, 1807. 16mo, pp. 49.

CARR, MRS.

THE FAIR AMERICAN. Philadelphia, 1815. 12mo.

Played at the John Street Theatre, New York, November 9, 1789.

CHAPMAN, SAMUEL H.

SAMUEL HENRY CHAPMAN, born in London, May 10, 1799; died in Philadelphia, May 16, 1830, was an actor as well as dramatist. He made his first appearance on the stage at Covent Garden Theatre, London, as *Agib*, in *Timour, the Tartar*. He was brought to the United States in 1827 by Mr. Francis Courtney Wemyss, manager of the Chestnut Street Theatre, Philadelphia, in company with Mr. and Mrs. Sloman, Mrs. Austin, and Miss Emery, for the stock company of that theatre. His debut was made October 31, 1827, as *Pierre* in *Venice Preserved*. He became a favorite immediately, and of him it is said he had no equal in heroic rôles in his time. In May, 1829, he became joint manager of the Walnut Street Theatre. He married Elizabeth Jefferson, daughter of the elder and aunt of the now living Joseph Jefferson, in the same year. While riding, to illustrate to an artist the scene of the robbery in Turner's Lane in his own play of *The Mail Coach*, he was thrown from his horse, and so injured that he died within a week. It is said his hurt was aggravated greatly by the fact that he continued to play every night, and having a piece of brass

[26]

armor next his skin, blood-poisoning was caused in his wounded shoulder.

THE RED ROVER. A Drama founded on J. F. Cooper's novel of that name.
Philadelphia, n. d. 18mo, pp. 52.
Played at Chestnut Street Theatre, Philadelphia, 1828.

COCKINGS, GEORGE

GEORGE COCKINGS, born in Devonshire, England, died February 6, 1802, lived a great part of his time in Dartmouth, England, and from there went first to Newfoundland, where he passed several years, then to Boston, where he held some small position under the English Government. For thirty years in England he held the place of Register of the Society of Arts, Manufacturing and Commerce in the Adelphi. He wrote *War, An Heroic Poem*, Boston, 1764; *The American War*, a *Poem*, and other works.

THE CONQUEST OF CANADA; OR, THE SIEGE OF QUEBEC. An Historical Tragedy of Five Acts. London: Printed for the Author, 1766. 8vo, pp. v.-76.
Another edition, 12mo, Philadelphia, 1772.

CRAFTS, WILLIAM

WILLIAM CRAFTS, born in Charleston, S. C., January 24, 1787; died in Lebanon Springs, N. Y., September 23, 1826. He was educated at Harvard and was especially noted there for his proficiency in the classic languages. He returned to Charleston, where he was admitted to the bar, and became a leading lawyer and legislator. He was always a ready and convincing speaker. In 1817 he delivered the Phi Beta Kappa address at Harvard. He was a constant contributor to the *Charleston Courier*. His works were published in Charleston in 1828. He wrote a few volumes of poetry, viz.: *The Raciad*, *Sullivan's Island*, and *A Monody on the Death of Decatur*. [27]

THE SEA SERPENT; OR, GLOUCESTER HOAX. A Dramatic Jeu d'Esprit, in Three Acts. Charleston: A. E. Miller, 1819. 12mo, pp. [5], 6-34.

CROSWELL, JOSEPH

A NEW WORLD PLANTED; OR, THE ADVENTURES OF THE FOREFATHERS OF NEW ENGLAND WHO LANDED IN PLYMOUTH, DECEMBER 22, 1620. An Historical Drama. Boston, 1802. 8vo, pp. 45.

CUSTIS, GEORGE WASHINGTON PARKE

GEORGE WASHINGTON PARKE CUSTIS, born in Mount Airy, Md., April 30, 1786; died at Arlington, Fairfax Co., Va., October 10, 1857. His father was the son of Mrs. Washington by her former husband. His early home was at Mount Vernon, and he was educated at Princeton. He married, early in life, Mary Lee Fitzhugh, and their daughter married Robert E. Lee. Arlington House, built by Mr. Custis, thus came into the Lee family. This beautiful estate, which was confiscated during the war between the States, and used as a place of burial for the Federal dead, was purchased from General Lee's heirs at the close of the war and remains dedicated to the uses of a National Cemetery. Mr. Custis wrote *Recollections of General Washington*, published first in the *National Intelligencer*, and in book form in New York, in 1860. [28]

THE INDIAN PROPHECY. A National Drama in Two Acts, founded on a most interesting and romantic occurrence in the life of General Washington. Georgetown, 1828. 16mo, pp. 35.

POCAHONTAS; OR, THE SETTLERS OF VIRGINIA. A National Drama in Three Acts. Philadelphia, 1830. 12mo, pp. 47.

Another edition. 12mo, pp. 45. Philadelphia, 1839.

This play was first acted at the Park Theatre, New York, December 28, 1830, was well received, and was played in different cities of the United States.

DA CENEDA, LORENZO DA PONTE

(Called DA PONTE)

LORENZO DA PONTE DA CENEDA; born in Venice, Italy, in 1748; died in New York, August 17, 1838, was an ardent poet and dramatist, and was attached to the Court Theatre at Vienna in 1784, where several of his librettos were produced with success. He came to New York about 1809, and established himself as a teacher of languages, finally becoming Professor of Italian Literature in Columbia College. He was a very popular figure in New York society, and dearly loved by his compatriots, to whom he gave an affectionate welcome upon their coming to his new home. He was an intimate associate of Mozart, Metastasio, and Joseph II. of Austria. Upon the arrival of the first Italian opera of Signor Garcia and his illustrious daughter in New York, they found that Da

Ponte had made their way to triumph easy. He was, in fact, the foster-father of Italian opera in America.

SCENA QUARTA DELL' ATTO QUINTO DI ADAD, Poema Dramatico, del Signor Giacomina A. Hillhouse. Tradatto in Verso Italiano da L. Da Ponte, N. Y. Gray e Bunce, 1825.

This is an Italian translation of the last act of Hillhouse's *Hadad*.

ASSUR RE D'ORMUS. Dramma. New York: Stampatori Giovanni Gray e Cia, 1826. 18mo, pp. 47.

IL DON GIOVANNI. Dramma Eroicomica. Nova-Jorca: Stampatori Giovanni Gray e Cia, 1826. 18mo, pp. 51.

LE NOZZE DI FIGARO. Dramma Eroicomica. New York, Stampatori Giovanni Gray e Cia, 1826. 18mo, pp. iv. 3-63.

LE NOZZE DI FIGARO, IL DON GIOVANNI, E L'ASSUR RE D'ORMUS. Tre Drammi. [New York], Stampatori Giovanni Gray e Cia, 1826. 18mo, pp. [2] ii, iv. 3-63, 51, 47.

L'APE MUSICALE. Azione Teatrale in un atto; Da Rappresentari Nel Teatro Del Park, a New York, Per La Prima Volta. New York, Stampatori da G. F. Bunce, 1830. 16mo, pp. 37.

Played at the Park Theatre, New York, by the Italian Opera Company, April 20, 1830.

DA PONTE, LORENZO L.

LORENZO L. DA PONTE was the son of the last-named author, and was Professor of Italian Literature and Language in the University of the City of New York up to the time of his death in 1840. He published a *History of Florence*, and *Memorie di Lorenzo Da Ponte da Cenada*, 3 vols., New York, 1823.

ALMACHIDE. A Tragedy. New York, 1830. 12mo.

DARLING, DAVID

BEAUX WITHOUT BELLES; OR, LADIES WE CAN DO WITHOUT YOU. A Musical Farce as Performed at the Theatre, Fredericksburg, Virginia. Printed for the Author. Charlottesville, Va. 1820. 16mo, pp. 33, [1].

[30]

DEERING, NATHANIEL

NATHANIEL DEERING, born June 25, 1791; died near Portland, Me., in 1881. His grandfather, of the same name, was one of the founders of that city. The subject of this memoir began his education at Phillips Academy, Exeter, and was graduated from Harvard College in 1810. He was admitted to the Bar in 1815, and practiced for a time in Canaan and Milburn (now Skowhegan), Maine. He removed to Portland in 1836, and devoted himself to literature. He was the first editor of the *Independent Statesman*.

CARRABASSET; OR, THE LAST OF THE NORRIDGEWOCKS. A Tragedy in Five Acts. Portland, 1830. 18mo, pp. 54.

DEFFENBACH, F.

ONLIATA; OR, THE INDIAN HEROINE. Philadelphia, 1821. 12mo.

D'ELVILLE, RINALLO

THE RESCUE; OR, THE VILLAIN UNMASKED. A Farce in Three Acts. New York: Printed for the author, 1813. 12mo, pp. 44.

DODDRIDGE, JOSEPH

DR. JOSEPH DODDRIDGE, born in Pennsylvania in 1769; died in Wellsburg, Brooke County, Va., in November, 1826. He was educated at Jefferson Academy, Canonsburg, Pa., and ordained to the ministry in the Protestant Episcopal Church in 1792. He is well known as the author of *A History of the Indian Wars*, considered the best book on that subject.

LOGAN, THE LAST OF THE RACE OF SKIKELLEMUS, CHIEF OF THE CAYUGA NATION. A Dramatic Piece. To which is added, the Dialogue of The Backwoodsman and the Dandy, First recited at the Buffaloe Seminary, July the 1st, 1821, by Dr. Joseph

[29]

[31]

DUNLAP, WILLIAM

WILLIAM DUNLAP, rightly called the father of the American stage, was born in Perth Amboy, N. J., February 19, 1766, and died in New York, September 28, 1839. He came to New York in 1777 and commenced the study of painting, for which he had an early inclination. In 1784 he went to London, where for three years he worked under Benjamin West. On his return he became interested in the drama, and wrote his first play. He soon after became closely identified with the theatre, and appeared on the stage. In 1796 he became manager of the John Street Theatre, and, soon after, sole manager of the New Park Theatre. In 1805 he retired from the management a bankrupt, and devoted himself to his original profession of painting. In 1814 he received the appointment of Assistant Paymaster General of the New York State Militia. In 1817 he again took up the brush, and exhibited some of his large paintings in most of the cities of the United States. He was founder and vice-president of the National Academy of Design. He wrote *The Life of George Frederick Cooke* and *A History of the Rise and Progress of the Arts of Design in America*—a most valuable work. He also wrote a number of other works on different subjects.

THE FATHER; OR, AMERICAN SHANDYISM. A Comedy in Five Acts, as performed at the New York Theatre by the old American Company, September 7, 1789. [32]
Written by a citizen of New York. New York, 1789. 8vo, pp. 68.
Dunlap's first published play.
Reprinted by the Dunlap Society, 1887.

DARBY'S RETURN. A Comic Sketch, as performed at the New York Theatre, November 24, 1789, for the Benefit of Mr. Wignell. New York: Printed by Hodge, Allen, and Campbell, and sold at their respective Bookstores, and by Berry and Rogers, 1789. 8vo, pp. 16.
Sequel to *The Poor Soldier*.
Another Edition. New York, 1806. 12mo.
Also reprinted in the Appendix to *Washington and the Theatre*, by Paul L. Ford, New York, 1899.

THE ARCHERS; OR, MOUNTAINEERS OF SWITZERLAND. An Opera in Three Acts, as performed by the Old American Co. in New York. New York, 1796. 8vo, pp. 94.
Played at the Park Theatre, New York, April 18, 1796.

TELL THE TRUTH AND SHAME THE DEVIL! A Farce. New York, 1797. 12mo, pp. 44.
Played at the John Street Theatre, January 9, 1797.

THE KNIGHT'S ADVENTURE. A Comedy. New York, 1797. 12mo.
A play was announced to be played at the John Street Theatre, in 1797, under the title of *The Man of Fortitude; or, the Knight's Adventure*, by Jno. Hodgkinson [q. v.], and Dunlap asserts that it was taken bodily from his play while the MS. was in Hodgkinson's hands.

ANDRÉ. A Tragedy in Five Acts, as performed by the Old American Co., New York, March 30, 1798. To which are added authentic documents respecting Major André; Consisting of letters to Miss Seward, the Cow Chase, Proceedings of the Court Martial, etc. Copyright secured. New York: Printed by T. & J. Swords, No. 89 Pearl Street, 1798. Sm. 8vo, pp. viii.-139. [33]
Another edition. 8vo, London, 1799.
Reprinted by the Dunlap Society.
First produced at the New Park Theatre, New York, March 30, 1798.

THE STRANGER. A Tragedy. New York, 1798. 12mo.
Adapted from the German of Kotzebue.
Played at the John Street Theatre, New York, December 10, 1798.
Probably this is a reprint of the English translation.

FALSE SHAME; OR, THE AMERICAN ORPHAN IN GERMANY. A Comedy, from the German of A. Von Kotzebue. New York, 1800. 12mo, pp. 76.
Another edition. 12mo, pp. 76. Charleston, 1800.
Played at the Park Theatre, New York, December 11, 1799.

VIRGIN OF THE SUN. A Drama, from the German of A. Von Kotzebue. New York, 1800. Frontispiece. 12mo.
Played at the Park Theatre, New York, March 12, 1800.

THE WILD GOOSE CHASE. A Play in Four Acts, with songs. New York, 1800. Frontispiece. 12mo.
Played at the Park Theatre, New York, January 24, 1800.

- PIZARRO IN PERU; OR, THE DEATH OF ROLLO. A Play in Five Acts, from the German of Aug. Von Kotzebue. New York, 1800. Frontispiece. 8vo.
 Played at the Park Theatre, New York, March 26, 1800.
- ABAELLINO, THE GREAT BANDIT. A Grand Dramatic Romance, in Five Acts. Translated from the German. Boston and New York, 1802. 12mo.
 Another edition. New York, 1803.
 Same, N. Y., 1807, pp. 63.
 Played at the Park Theatre, New York, February 11, 1801.
- THE GLORY OF COLUMBIA, HER YEOMANRY. A Comedy. New York, 1803. 12mo, pp. 12. [34]
 Another edition. New York, 1817. 18mo, pp. 56.
 This is the play of *André* entirely rewritten.
 Played at the Park Theatre, New York, July 4, 1803.
- RIBBEMONT; OR, THE FEUDAL BARON. A Tragedy. New York, 1803. 18mo, pp. 72.
 Played at the John Street Theatre, New York, October 31, 1776, under the title of *The Mysterious Monk*.
- BLUE BEARD; OR, FEMALE CURIOSITY. A Dramatic Romance in Three Acts. New York, 1803. 18mo, pp. 48.
 Another edition. New York, 1806. 16mo.
- THE VOICE OF NATURE. A Drama in Three Acts, as performed at the New York Theatre. New York, 1803. 18mo, pp. 41.
 From the French play, *Le Jugement de Saloman*.
 Played at the Park Theatre, New York, February 4, 1803.
- THE FATAL DECEPTION; OR, THE PROGRESS OF GUILT.
 Performed at the Park Theatre, New York, April 24, 1794. Published as:
- LEICESTER. A Tragedy. As Performed at the New York Theatre. New York, 1807. 16mo, pp. 150.
 The first American tragedy produced upon the American stage.
- FOUNTAINVILLE ABBEY. A Tragedy. New York, 1807. 18mo, pp. 211.
 From Mrs. Radcliff's *Romance of the Forest*.
 Played at the John Street Theatre, New York, February 16, 1795.
- THE FATHER OF AN ONLY CHILD. A Comedy. New York, 1807. 18mo, pp. 81.
 This is the play of *The Father*, with a new title.
- THE BLIND BOY. A Comedy, altered from Kotzebue's *Epigram*. New York, 1808. 12mo.
 Played at the Park Theatre, New York, March 30, 1802.
- FRATERNAL DISCORD. A Drama. Altered from the German of Kotzebue. New York, 1809. 18mo, pp. 69. [35]
 Played at the Park Theatre, New York, October 24, 1800.
- THE ITALIAN FATHER. A Comedy in Five Acts. New York, 1810. 18mo, pp. 63.
 Played at the New Park Theatre, New York, April 15, 1799.
- RINALDO RINALDINI; OR, THE GREAT BANDITTI. A Tragedy. By an American and a Citizen of New York. New York, 1810. Frontispiece. 18mo, pp. 82.
 Played at the Park Theatre, New York, 1810.
- WIFE OF TWO HUSBANDS. A Drama in Five Acts, interspersed with Songs, Choruses, Music and Dances. New York, 1811. 18mo, pp. 55.
 Played at the Park Theatre, New York, April 4, 1804.
- YANKEE CHRONOLOGY; OR, HUZZA FOR THE CONSTITUTION. A Musical Interlude, in One Act, to which are added, The Patriotic Songs of the Freedom of the Seas, and Yankee Tars. New York, 1812. 16mo, pp. 16.
 Played at the Park Theatre, New York, 1812.
- PETER THE GREAT; OR, THE RUSSIAN MOTHER. A Play in Five Acts. New York, 1814. 18mo, pp. 56.
 Played at the Park Theatre, New York, November 15, 1801.
- THE GOOD NEIGHBOR. An Interlude in One Act, as performed at the New York Theatre, February 28, 1803. New York, 1814. 18mo, pp. 12.
- LOVER'S VOWS. A Play in Five Acts. Translated From the German. N. Y., 1814. 16mo, pp. 74, [1].
 Although Dunlap states that his translation of the above was not published, (*History of the American Theatre*, vol. ii, p. 95,) I have seen a copy

of the play and his name is on the title page.

THE WRECK OF HONOR; OR, ADVENTURES IN PARIS. A Tragedy. Translated from the French. New York, 1828. 16mo, pp. 87.

[36]

A TRIP TO NIAGARA; OR, TRAVELLERS IN AMERICA. A Farce in Three Acts. New York, 1830. 18mo, pp. 54.

Dunlap's last published play.

Played at the New Bowery Theatre, New York, October 28, 1829.

EATON, N. W.

ALBERTO AND MATILDA. A Drama. Boston, 1809. 18mo, pp. 17.

ELLIOT, SAMUEL

FAYETTE IN PRISON; OR, MISFORTUNES OF THE GREAT. A Modern Tragedy, by a Gentleman of Boston. Worcester: Printed for the Author, 1800. 8vo, pp 40.

Reprinted with this change in title, "by a Gentleman of Massachusetts," Worcester, Is. Thomas, 1802. 8vo, pp. 40.

ELLISON, JAMES

THE AMERICAN CAPTIVE; OR, SIEGE OF TRIPOLI. A Drama in Five Acts. Written by Mr. James Ellison. Boston, 1812. 16mo, pp. [5]; 6-7, [2]; 10-54.

EUSTAPHIEVE, ALEXIS

ALEXIS, THE CZAREWITZ. A Tragedy in 5 Acts.

This play was published in a volume of poems entitled, Reflections, Notes, and Original Anecdotes, illustrating the Character of Peter the Great. Boston, 1814. 12mo, [pp. 141-224.]

EVANS, NATHANIEL

NATHANIEL EVANS, born in Philadelphia, Penn., June 8, 1742, died in Gloucester County, N. J., October 29, 1767, was graduated from the College of Philadelphia, and ordained in England by the Bishop of London. As a member of the British Society for the Propagation of the Gospel in Foreign Parts, he settled in Gloucester County, N. J., and became noted for his eloquence as a preacher. He wrote some very graceful verses, which were collected and published after his death as *Poems on Several Occasions* [1772].

[37]

AN EXERCISE, CONTAINING A DIALOGUE AND ODE ON PEACE. Performed at the Public Commencement in the College of Philadelphia, May 17th, 1763. Philadelphia: Printed by Andrew Stewart, 1763. 8vo, pp. 8.

The Ode was written by Dr. Paul Jackson, of Chester, Pennsylvania.

Also published in Evans's *Poems*. Phila., 1772.

EVERETT, DAVID

DAVID EVERETT, born in Princeton, Mass., March 29, 1770, died in Marietta, Ohio, December 21, 1813, was graduated from Dartmouth in 1795. Before entering college he taught school at New Ipswich, studied law in Boston, and wrote for *Russell's Gazette and Farmer's Museum*, in which his prose papers, *Common Sense in Deshabille*, became quite popular. They were published in a volume in 1799. He also contributed to a literary paper called *The Nightingale* in 1796. In 1809 he edited the *Boston Patriot*, and in 1812 *The Pilot*, a paper in the interest of De Witt Clinton for the Presidency. He left Boston in 1813 for Marietta, Ohio, with the purpose of establishing a newspaper there, but death interrupted his plans.

DARANZEL; OR, THE PERSIAN PATRIOT. An original Drama in Five Acts; as performed at the Theatre in Boston; by David Everett, corrected and improved by a literary friend. Boston, John Russell, 1800. 8vo, pp. 68.

[38]

FAIRFIELD, SUMNER LINCOLN

S. L. FAIRFIELD, born in Warwick, Mass., June 25, 1803, died in New Orleans, La., March 6, 1844, entered Brown University, Providence, R. I., at the age of thirteen. He studied so unremittingly, that after a few months he was attacked with a severe sickness. On recovering he was forced to leave college and seek a living as a tutor in the Southern States. In 1825 he sailed for London and wrote his poem, *The Cities of the Plain*, which appeared in the *Oriental Herald*. He was received

by Lafayette, in France, where he published *Père la Chaise* and *Westminster Abbey*. He returned to the United States in 1826.

MINA. A Dramatic Sketch. Baltimore, Joseph Robinson, 1825. 12mo, pp. 120.

FAUGÉRES, MARGARETTA BLEECKER

MARGARETTA BLEECKER FAUGÉRES, born in Tunkhannock, near Albany, New York, in 1771, died there January 9, 1801, was a daughter of the poetess Ann Eliza Bleecker. In 1791 she married Peter Faugères, a physician of New York, who dissipated her fortune and died in 1798. She supported herself by teaching until her death in 1801. Her poems are appended to her mother's *Posthumous Works*, edited by her, New York, 1793.

BELISARIUS. A Tragedy. New York, 1795. Frontispiece. 12mo, pp. 53.
Offered to the management of the John Street Theatre and declined.

[39]

FINN, HENRY JAMES

HENRY JAMES FINN, born in Cape Breton in 1785, died on the steamer *Lexington* off Eaton's Neck, Long Island Sound, January 13, 1840, was the son of an officer in the English Navy, who retired from that service, and settled with his family in New York when Finn was a mere child. His early education was received at the Academy at Hackensack, and he was for a time a student at Princeton. While a copying clerk in the office of Mr. Thomas Phoenix, in New York City, he found means to become a supernumerary in the Park Theatre, and, having a taste for drawing, took much interest in scene painting. On the death of his father he was taken to England by his mother, and there was subjected to such privation that he gladly took a place in a company of country players. He was finally engaged at the Haymarket, London, where he first appeared, May 15, 1811, as Lopez in *The Honeymoon*, and for two seasons was an important member of the company. In 1818 he went to Savannah, where he played successfully for a year, and in 1820 became associated with J. K. Tefft as editor and publisher of *The Georgian*, a daily newspaper. In 1821 he went again to England, and, besides playing with success, made material reputation and profit as a miniature painter. He returned to America, and made a brilliant success as *Richard III.* at the Federal Street Theatre, Boston, October 28, 1822. From that time to his tragic death on the loss of the *Lexington* by fire, he was a very popular actor of tragedy and light comedy.

MONTGOMERY; OR, THE FALLS OF MONTMORENCY. A Drama in Three Acts, as acted at the Boston Theatre. Boston, 1825. 12mo, pp. 11, 56.
This play was acted with much success.

[40]

FORREST, COLONEL THOMAS

(See BARTON, ANDREW)

DISENCHANTMENT (DISAPPOINTMENT); OR, THE FORCE OF CREDULITY. A New American Comic Opera of Three Acts, by Andrew Barton, Esquire. New York, 1767.

"Perhaps an assumed name for Colonel Thomas Forrest, of Germantown," a MS. note on an old copy in the Library of Philadelphia. This opera was rehearsed by the Douglas Company in Philadelphia, but was withdrawn, supposedly on account of personal allusions of a rather pointed character. The *Disenchantment* was really printed in Philadelphia by Thomas Goddard, although bearing a New York imprint.

FOWLER, MANLY B.

THE PROPHECY; OR, LOVE AND FRIENDSHIP. A Drama. New York, 1821. 18mo, pp. 34.

FRISBIE, NOAH, JR.

NOAH FRISBIE, JR., born in Woodbury, Conn., Jan. 23, 1758, was the oldest son of Noah Frisbie, of the same town, who married Margery Post in 1752, and was in 1757 a member of Captain Ebenezer Downs's company of volunteers in the expedition for the relief of Fort William Henry on Lake George against the French. On the "Alarm of Lexington," Noah Frisbie with his two sons Noah and Jonathan, and their kinsmen Asabel, Abiel, David and James, joined the Continental forces. Noah Frisbie, Jr., appears on the army list at the end of the war as a lieutenant. No further information, except the printing of the under-mentioned play, is available.

THE HISTORY OF THE FALCOS. A Comedy in Four Acts. Part First. Walpole, N. H.:
Printed for the author, at the Observatory Press, 1808. 12mo, pp. 137.

[41]

GARDEN, ALEXANDER

KOSCIUSKO; OR, THE FALL OF WARSAW. A Play in Verse.

Published in *The Soldier's Wreath, or The Battle Ground of New Orleans, and Other Poems*, by Oliver Cromwell, of South Carolina. Charleston, W. Riley, 1828, pp. [37-72]. The volume is supposed to be by Alex. Garden, author of *Anecdotes of the Revolutionary War*. This I am, however, in doubt about, as the author calls himself "an almost beardless youth." The play is in three acts.

GODFREY, THOMAS, JR.

THOMAS GODFREY, who was born in Philadelphia on December 4, 1736, and died near Wilmington, N. C., August 3, 1763, was a son of Thomas Godfrey, the inventor of the quadrant. He was apprenticed to a watchmaker and remained at that trade until 1758. He was an officer in the expedition against Fort Du Quesne. He removed to North Carolina and remained there three years. He then went to Philadelphia and sailed as a supercargo to the Island of New Providence, returning from thence to North Carolina, where, a few weeks after his arrival, by exposure to the sun on horseback, he contracted a fever which terminated fatally.

JUVENILE POEMS ON VARIOUS SUBJECTS, AND THE PRINCE OF PARTHIA. A Tragedy. Philadelphia: Printed by Henry Miller, in Second Street, 1765. 8vo, pp. XVI, 223.

The Prince of Parthia is the earliest known tragedy that was written by an American. The play was offered to the company then performing in Philadelphia, but was not accepted.

GRICE, C. E.

THE BATTLE OF NEW ORLEANS; OR, GLORY, LOVE AND LOYALTY; an Historical and National Drama in Five Acts. New York, 1816. 8vo, pp. 59.

Played at the Park Theatre, New York, July 4, 1816.

[42]

HALL, EVERARD

NOLENS VOLENS; OR, THE BITER BIT. Newbern, 1809. 12mo, pp. 92, [2].

HARBY, ISAAC

ISAAC HARBY, born in Charleston, S. C., November 9, 1788, died in New York City, November 14, 1828. First studied law under Langdon Cheves, but soon gave this up to become the principal of a school on Edisto Island. His first literary work was the editing of a weekly paper called *The Quiver*. This paper had but a short existence, and he purchased *The Investigator*, which he changed to *The Southern Patriot*. In 1822 he conducted *The City Gazette* and wrote for *The Charleston Mercury*.

The second representation of *Alberti*, in Charleston, 1819, was honored by the presence of President Monroe. *Alberti* was written for Cooper, but he never appeared in the character. Harby is said to have been the finest dramatic critic of his time in America. He came to New York in 1828.

ALBERTI. A Play. Charleston, 1819. 12mo, pp. 55.

Republished with a selection of his writings, Charleston, 1829. pp. 3-54.

This play was performed at the Charleston Theatre, 1818.

THE GORDIAN KNOT; OR, CAUSES AND EFFECTS. [1807].

"I had the gracious alternative of making a bonfire or of making a publication [of the *Gordian Knot*]. I decided for the latter—how wisely time will show."—Harby's *Works*, p. 20.

HATTON, ANN JULIA

ANN JULIA HATTON was a member of the Kemble family and a sister of Mrs. Siddons. She was the wife of William Hatton, a celebrated musical instrument maker, at 3 Peck Slip, New York City.

THE SONGS OF TAMMANY; OR, THE INDIAN CHIEF. A Serious Opera, by Ann Julia Hatton. To be had at the printing-office of John Harrison, No. 3 Peck Slip, and of Mr. Faulkner, at the box-office of the theatre. [Price one shilling.] New York, 1794. 16mo, pp. 16.

The opera from which these songs were taken (*Tammany; or, The Indian Chief*), was written for the Tammany Society, and was first played at the John Street Theatre, March 3, 1794, and "had a great run."

No trace can be found of the play itself being published.

The prologue to *Tammany* was published in a volume of poems by R. B.

[43]

HAWKINS, MICAH

THE SAW MILL; OR, A YANKEE TRICK. A Comic Opera. New York, 1824. 12mo.
Played at the Park Theatre, New York, November 29, 1825.

HENRY, JOHN

JOHN HENRY was a native of Dublin, and made his début at Drury Lane, in 1762, with little success. He joined Douglas's Company in the West Indies, and coming to New York from there made his first appearance on the American stage at the John Street Theatre, New York, December 7, 1767, playing in America until the close of the year 1794. He died in 1795, on a vessel bound for Newport.

"It is recorded that for many years after the Revolution, Mr. Henry was the only actor in New York who kept a coach, and that in his case frequent attacks of the gout rendered it a necessity." The panels of the coach were decorated with a representation of two crutches crossed, and the motto, "This or These."

A SCHOOL FOR SOLDIERS; OR, THE DESERTER. A Dramatic Poem. Printed at Kingston in Jamaica [W. I.] 1783. 8vo. [44]
This piece was first played in Kingston.
Played at the John Street Theatre, New York, April 24, 1788.

HILLHOUSE, JAMES ABRAHAM

JAMES ABRAHAM HILLHOUSE, born in New Haven, September 26, 1789, died there January 5, 1841, son of Hon. James Hillhouse, was graduated from Yale in 1808. He came to New York and engaged in business as a merchant, but soon retired, and gave his time to literary pursuits.

PERCY'S MASQUE. A Drama in Five Acts, from the London edition. New York, 1820. 12mo.

It is doubtful if a London edition of this piece was published.

HADAD. A Dramatic Poem, by James A. Hillhouse, author of *Percy's Masque* and *The Judgment*. New York, 1825. 8vo, pp. 208.

DEMETRIA. A Domestic Tragedy in Five Acts.

This was written in 1813, but was not published until 1839, when it was included in the author's *Works*, Bost. 1839. 2 vols.

HITCHCOCK, EDWARD

EDWARD HITCHCOCK, born in Deerfield, Mass., May 24, 1793, died in Amherst, Mass., February 27, 1864. In 1816 he became principal of the academy in Deerfield, where he remained for three years. He was ordained minister of the Congregational Church at Conway, Mass., in 1821. In 1825 he was appointed Professor of Chemistry and Natural History in Amherst College. He continued his connection with the college, having been appointed to the presidency with the professorship of Natural Theology and Geology, until his resignation in 1854. He was the author of numerous scientific and theological works. The tragedy mentioned below is his first and probably his only dramatic production. He died in 1864.

EMANCIPATION OF EUROPE; OR, THE DOWNFALL OF BUONAPARTE. A Tragedy. Greenfield, 1815. 16mo, pp. 108. [45]

HODGKINSON, JOHN

JOHN HODGKINSON was born in Manchester, England, in 1767, died in Washington, D. C., December 12, 1805. His real name was Meadowcraft. His first successes were on the Bath stage. He came to America with the company of Hallam & Henry, and made his début at the John Street Theatre in 1793. He bought out Henry's interest, and continued one of the managers until 1798. He went to Charleston, S. C., in 1803, but became a victim of yellow fever while travelling, and died near Washington, D. C.

THE MAN OF FORTITUDE; OR, THE KNIGHT'S ADVENTURE. A Drama in Three Acts. New York, 1807. 16mo, pp. 32.

Played at the John Street Theatre, New York, June 7, 1797.

Dunlap says that this play was rewritten in prose upon the text of a manuscript in blank verse in one act called *The Knight's Adventure*, which Dunlap had submitted to Hodgkinson some years previously, and declares that the latter seemed unconscious of any wrong-doing.

HOPKINSON, FRANCIS

FRANCIS HOPKINSON, born in Philadelphia, Pa., September 21, 1737, died there May 9, 1791, was the son of Thomas Hopkinson. Francis was educated at the College of Philadelphia, studied law under Benjamin Chew, and was admitted to the bar in 1761. His career belongs to the public history of the making of the United States. To enumerate his works and honors would transcend the scope of this book. He was a member of the Continental Congress in 1776, signed the Declaration of Independence, and was the first head of the treasury department of the new government. The first powerful satire of the British in Revolution, *The Battle of the Kegs*, was from his pen. A ripe scholar and a prolific writer of prose and verse in both humorous and earnest methods, skilled in music and in polite conversation, he was one of the most brilliant of the group of early jurists and writers of our country. He was United States District Judge of Pennsylvania at the time of his death. The authorship of the two anonymous college dialogues cited below is positively given to him in the Brinley Catalogue (New York, March, 1880), in view of which, and of the not less important fact that Thomas Hopkinson died in 1751, I think, notwithstanding the statement made by a contemporary newspaper, that the Dialogue of the 1776 commencement was his work. Of that occasion Sanderson's *Biography of the Signers of the Declaration of Independence* says in the memoir of Francis Hopkinson: "Among the records of a public commencement of that institution [the College of Philadelphia], held on the twentieth of May, 1766, the board of trustees, comprising the governor, chief justice and most distinguished men of the province, passed the following resolution: 'After the business of the commencement was finished, it was resolved that as Francis Hopkinson (who was the first scholar entered in this seminary at its opening and likewise one of the first who received a degree in it) was about to embark for England and has always done honor to the place of his education by his abilities and good morals, as well as rendered it many substantial services on all public occasions, the thanks of this institution ought to be delivered to him in the most affectionate manner.'" [46]

AN EXERCISE CONTAINING A DIALOGUE AND ODE SACRED TO THE MEMORY OF HIS LATE GRACIOUS MAJESTY, GEORGE II. Performed at the Public Commencement in the College of Philadelphia, May 23, 1761. The Ode Written and set to music by Francis Hopkinson. Philadelphia: W. Dunlap, 1761. 4to, pp. 8.

AN EXERCISE, CONTAINING A DIALOGUE AND ODE ON THE ACCESSION OF HIS PRESENT GRACIOUS MAJESTY, GEORGE III. Performed at the Public Commencement in the College of Philadelphia, May 18th, 1762. Philadelphia: Printed by W. Dunlap, 1762. 4to, pp. 8.

DIALOGUE [in verse] FOR THE COMMENCEMENT in the College of Philadelphia, May 30th, 1765. 8vo, pp. 4. [47]

HOPKINSON, THOMAS

THOMAS HOPKINSON, born in London, England, April 6, 1709, died in Philadelphia, Pa., November 5, 1751, was son of a London merchant. In 1731, having been admitted to the bar, he settled in Philadelphia, where he became a deputy, and finally principal clerk of the Orphan's Court. For many years he was a member of the council of the province and a judge of court. Always interested in letters and science, he became the intimate friend of Franklin, to whom he suggested the use of metal points for the purpose of obtaining electric sparks. The Library Company, the College of Philadelphia, and the Philosophical Society named him among their incorporators and earliest officers. Perhaps his greatest distinction now is that he was the father of Francis Hopkinson, who may have caused the under-mentioned dialogue to be produced "for remembrance." [48]

AN EXERCISE, CONTAINING A DIALOGUE AND TWO ODES. Performed at the Public Commencement in the College of Philadelphia, May 20th, 1766. Philadelphia: Printed by W. Dunlap, 1766. Small 4to, pp. 8.

The *Pennsylvania Journal* of June 5, 1766, is authority for the authorship of this exercise.

HOSMER, W. H. C.

WILLIAM HENRY CUYLER HOSMER was born at Avon, in the valley of the Genesee, New York, May 25, 1814, and died there May 23, 1877. He was graduated from the University of Vermont, and was for many years a well-known lawyer and writer on the subjects of North American Indians, and their lore. He contributed a number of articles to magazines, and also published several volumes of poetry. His poetical works were published in two volumes in 1854, when the author was a clerk in the Custom House of the port of New York.

THE FALL OF TECUMSEH. A Drama. Avon, 1830. 12mo.

This play, written when the author was but sixteen years of age, was his

HUMPHREYS, DAVID

DAVID HUMPHREYS was born in Derby, Conn., in July, 1753, died in New Haven, Conn., February 21, 1818. He was graduated from Yale College in 1767, and at the beginning of the Revolution entered the army. In 1778 he was attached to the staff of General Putnam, with the rank of major.

In 1780 he was made a colonel and aide-de-camp to Washington. He was custodian of the standards, surrendered at Yorktown and was presented with a sword by Congress. [49]

In 1784 he was appointed Secretary to the Legation for concluding treaties with foreign powers.

He resided at Mount Vernon until the framing of the Constitution, when he came to New York with the President.

In 1790 he was nominated Ambassador to Portugal, and sailed for that country in 1791. He was afterwards appointed to represent the United States at Madrid, and during this time concluded treaties of peace with Tripoli and Algiers. He was the author of a number of works, including a Life of General Israel Putnam.

THE WIDOW OF MALABAR; OR, THE TYRANNY OF CUSTOM. A Tragedy in Five Acts. Translated from the French of M. Le Mierre.

This play was published in the *Miscellaneous Works* of Humphreys, New York, 1790, pp. 115-176.

First played at the Philadelphia Theatre, 1790. The announcement of its performance at the John Street Theatre, New York, October 17, 1791, was in these words:

The Widow of Malabar; or, The Tyranny of Custom. A play in five acts, written by a citizen of the United States (acted at Philadelphia and Baltimore with great applause), with a prologue by J. Trumbull, LL.D.

Played at the John Street Theatre, New York, October, 1791.

THE YANKEY IN ENGLAND. A Drama in Five Acts. n. p., n. d. [Conn., 1815.] 12mo, pp. 110, 1.

Dunlap says he also wrote a comedy, and relates how he endeavored to persuade the manager, John Bernard, to bring it out, but was unsuccessful. *The Yankey in England* was probably the play.

HUNTER, ROBERT

ROBERT HUNTER was born in England, and was appointed governor of New York in 1710. He was afterwards governor of Jamaica, where he died in 1734. He was the author of the celebrated letter on enthusiasm, which has been ascribed to Swift. [50]

ANDROBOROS. A Bographical Farce, in Three Acts, viz., The Senate, The Consistory, And The Apotheosis. By Governour Hunter.

Printed at Monropolis since 1st August, 1714.

The first dramatic piece published in America.

It is a severe criticism of the clergy, members, and others of Trinity Church, the principal among whom was Dr. Vesey.

The piece is excessively rare, and mentioned by few bibliographers, and then only by the first word of the title. It was published anonymously, and printed by Wm. Bradford in 1714. Only one copy is known, now in the collection of the Duke of Devonshire. A manuscript copy of it is in the collection of Evert Jansen Wendell, Esq., of New York.

The copy owned by the Duke of Devonshire formerly belonged to John Philip Kemble, the tragedian. It contains a number of manuscript corrections, probably from the hand of the author, among them the word "Bographical" on the title-page, which is changed to "Biographical"; "Monropolis," which is changed to "Moropolis." The title-page has been torn at the bottom, and the figures 14 appear in ink.

The following lines have been written in this copy by Kemble:

"Androboros, etc. Printed at Mosaicropolis. Whoever made the correction meant, I suppose, to imply that it was printed at Moros Polis—'Foolstown.' The corrections that run all through the piece, and the key to the characters, make me suppose that this was the author's copy."

On the title, Kemble has written, "Collated and perfect, J. P. K., 1798."

Gov. Hunter was assisted in the writing of this piece by Chief Justice Lewis Morris.

HUTTON, JOSEPH

JOSEPH HUTTON was born in Philadelphia, Pa., February 25, 1787, and died in Newbern, N. C., January 31, 1828. In early life he contributed verses to periodicals of that city; he also wrote

prose, and published several romantic stories in a literary paper. About 1811 he published a collection of fugitive poems under the title of *Leisure Hours*. He also published a poem called *The Field of Orleans*, in the style of Sir Walter Scott. In 1823 he removed to Newbern, N. C., where he established himself as a teacher and wrote for the Newbern *Sentinel*. [51]

THE SCHOOL FOR PRODIGALS. A Comedy in Five Acts, as performed at the New Theatre, Philadelphia. New York, 1809. 18mo, pp. 62.
Played at the Chestnut Street Theatre, Philadelphia, in 1808.

THE WOUNDED HUSSAR; OR, RIGHTFUL HEIR. A Musical Afterpiece in Two Acts, as performed at the New Theatre, Philadelphia. Philadelphia, 1809. 18mo, pp. 24.
Another edition, Philadelphia, 1809, 16mo, pp. 62.
Played at the Chestnut Street Theatre, Phila., in 1809.

FASHIONABLE FOLLIES. A Comedy. New York, 1809. 18mo.
Another edition, Philadelphia, 1815, 18mo, pp. 76.

THE ORPHAN OF PRAGUE. A Drama in Five Acts. New York, 1810. 18mo, pp. 58.

HYER, W. G.

ROSA. A Melodrama in Three Acts. New York, 1822. 12mo, pp. 44.

INGERSOLL, CHARLES JARED

CHARLES JARED INGERSOLL, born in Philadelphia, Pa., October 3, 1782, died there May 14, 1862, was a lawyer of note, elected to Congress from Pennsylvania, 1813-15 and 1841-47. He was United States District Attorney for Pennsylvania from 1815 to 1829. He was the author of the celebrated *Inchiquin's Letters* (1810) and a *Historical Sketch of the Second War between the United States and Great Britain*.

EDWY AND ELGIVA. A Tragedy in Five Acts. Performed at the New Theatre. Philadelphia, Ashbury Dickins. 8vo, pp. 84. [52]
Dedicated to Mrs. Merry, who played *Elgiva* in the original production in 1801.

IOOR, W.

INDEPENDENCE; OR, WHICH DO YOU LIKE BEST, THE PEER OR THE FARMER? A Comedy. Charleston, 1805. 8vo, pp. 70.

THE BATTLE OF THE EUTAW SPRINGS, AND EVACUATION OF CHARLESTON; OR, THE GLORIOUS 14TH OF DECEMBER, 1782. A National Drama in Five Acts. Charleston, for the author, 1807. 8vo, pp. 59.
Played in the Charleston Theatre in 1817.

JUDAH, S. B. H.

SAMUEL B. H. JUDAH was a well-known writer of New York City in the early part of the present century. He wrote a novel called *The Buccaneers*, and a work entitled *Gotham and the Gothamites*, both of which reflected on the society of New York at that time, and caused the author to be sued for libel and his works suppressed. His plays were performed in England as well as America.

THE MOUNTAIN TORRENT. A Grand Melodrama, in Two Acts. New York, 1820. 18mo, pp. v.-54.
Played at the Park Theatre, New York, March 1, 1820.

THE ROSE OF ARRAGON; OR, THE VIGIL OF ST. MARK. A Melodrama in Two Acts. New York, 1822. 16mo, pp. 38.
Played at the Park Theatre, New York, April 18, 1822.

A TALE OF LEXINGTON. A National Comedy founded on the opening of the Revolution, in Three Acts. New York, 1823. 18mo, pp. v-60.

ODOFRIEDE, THE OUTCAST. A Dramatic Poem. New York, 1822. 8vo, pp. 89, [6]. [53]

KENNICOTT, JAMES H.

IRMA; OR, THE PREDICTION. A Tragedy in Five Acts, as performed at the American Theatre, New Orleans. New York, 1830. Portrait of James H. Caldwell. 16mo,

pp. iv.-56.

This play gained, in competition with five others, the prize of \$300 offered by James H. Caldwell—the manager of the American Theatre, New Orleans. It was played in that theatre in March, 1830.

KERR, JOHN

RIP VAN WINKLE; OR, THE DEMONS OF THE CATSKILL MOUNTAINS. A National Drama in Two Acts. Philadelphia, n. d. 16mo, pp. 76.

Played at the Park Theatre in New York, April 22, 1830, with Mr. James H. Hackett in the title rôle.

LATHY, THOMAS PIKE

REPARATION; OR, THE SCHOOL FOR LIBERTINES. A Drama, as performed at the Boston Theatre. Boston, 1800. 12mo, pp. 46.

LAWSON, JAMES

JAMES LAWSON, born in Glasgow, Scotland, November 9, 1799; died in Yonkers, N. Y., March 20, 1880. He was educated at Glasgow University and came to New York in 1815. He was at first employed as a clerk in the counting house of a maternal uncle, who was a merchant of New York. He began writing for the New York *Literary Gazette* in 1826, and from 1827 to 1829 was the assistant editor of the *Morning Courier*. He edited the *Mercantile Advertiser* from 1829 to 1833. For a time subsequently he engaged in the business of marine insurance. He published several volumes of stories and poems.

DRAMATIC SKETCH. Julian and Elphina.

Published in *Tales and Sketches by a Cosmopolite*. New York, 1830, pp. 99-100.

GIORDANO. A Tragedy. New York, 1832. 8vo, pp. 102.

Played at the Park Theatre, N. Y., November 13, 1828.

LEACOCK, JOHN

THE FALL OF BRITISH TYRANNY; OR, AMERICAN LIBERTY TRIUMPHANT. The First Campaign. A Tragi-comedy of Five Acts as lately planned at the Theatrum Pandemonium at St. James. The principal place of action in America. Published according to Act of Parliament. Philadelphia: Printed by Styner & Cist. 8vo, pp. viii.-66.

Same. Providence, J. Douglas McDougall. n. d. [1776]. 12mo, pp. viii.-66.

Same. Boston: Reprinted by Gill & Powars & Willis. n. d. 8vo, pp. viii.-71.

This is an American Chronicle Play beginning with imaginary events in England before the Revolution, showing the battles about Boston and ending with the evacuation of that city by the British.

DISAPPOINTED. Philadelphia, 1796. 12mo.

Played in Philadelphia, April 2, 1796.

THE MEDLEY; OR, HARLEQUIN HAVE AT YE ALL. A Pantomime acted at Covent Garden. 8vo, 1778.

LEE, WALTER

LAFAYETTE; OR, THE FORTRESS OF OLMUTZ. A Melodrama in Three Acts. Philadelphia, 1824. 16mo, pp. 60.

A drama bearing this title was written by Wm. Woodworth, q. v.

LELAND, AARON W.

AARON W. LELAND, born in Holliston, Mass., May 28, 1761, died in Chester, Vt., August 25, 1833. He was ordained a minister of the Baptist Church about 1786, and settled in Chester, Vt. He was a member of the Vermont Legislature from 1801 to 1811, a councillor for four years, Lieutenant-Governor of the State for five years, and justice of his county court for eighteen years. He refused a nomination for governor in 1828. He was a very effective orator.

THE FATAL ERROR. A Tragedy. Exhibited at Williams College, March 25, 1807. Pittsfield: Printed by Seymour & Smith, 1807. 12mo, pp. 27.

Another edition. Peterboro: Reprinted by Jonathan Bunce & Co., [Madison County], 1810. 12mo, pp. 24.

[54]

[55]

LENNOX, CHARLOTTE

This author was a native of New York, and a daughter of Gov. James Ramsey, of that province. She went to England in 1735 and became a writer of note, Dr. Johnson considering her work equal to that of Fanny Burney and other well-known female writers. The epilogue to *The Sister* was written by Oliver Goldsmith.

THE SISTER. A Comedy. London, 1769. 8vo, pp. 76.

LILLIBRIDGE, GARDNER R.

TANCRED; OR, THE RIGHTFUL HEIR TO ROCHDALE CASTLE. A Drama, altered from a Tale of Ancient Times. Providence, 1824. 16mo, pp. 68.

LINDSLEY, A. B.

LOVE AND FRIENDSHIP; OR, YANKEE NOTIONS. A Comedy in Three Acts. New York, 1809. 18mo, pp. 58.

LOW, SAMUEL

THE POLITICIAN OUT-WITTED. A Comedy in Five Acts, written in 1788, by an American. New York: Printed by W. Ross, 1789. 8vo, pp. 71. [56]

MACPHERSON, J.

A PENNSYLVANIA SAILOR'S LETTERS, ALIAS, THE FARMER'S FALL; WITH EXTRACTS FROM A TRAGIC COMEDY, CALLED HODGE PODGE IMPROVED; OR, THE RACE FAIRLY RUN. The author's sympathy for an Innocent Woman prevents his publishing the whole of that Dramatic piece. Number 1. Philadelphia, for the author, 1771. 8vo, pp. 64.

MARKOE, PETER

PETER MARKOE, born in Santa Cruz (St. Croix), one of the West India Islands, in 1735, died in Philadelphia in 1792. He was educated at Trinity College, Dublin, read law in London, and settled in Philadelphia in 1783. He there became addicted to literature and contributed to the leading periodicals over the name "A Native of Algiers."

THE PATRIOT CHIEF. A Tragedy. Philadelphia: Wm. Prichard, 1783. 8vo, pp. 70.

THE RECONCILIATION; OR, THE TRIUMPH OF NATURE. A Comic Opera, in Two Acts. Philadelphia, Prichard & Hall, 1790. 12mo, pp. 48.

MAURICE, MARK

THE MANUSCRIPT—COMPRISING "THE FRATRICIDE" AND MISCELLANEOUS POEMS. Boston, 1827. 12mo, pp. 70.

McHENRY, JAMES

DR. JAMES McHENRY, born in Larne, County Antrim, Ireland, December 20, 1785, died there July 20, 1845. He was graduated in medicine at Dublin University and Glasgow, and first located in practice at Larne, whence he removed to Belfast. He came to the United States in 1817 and followed his profession in Baltimore, Md., and Pittsburgh, Pa. In 1824 he settled in Philadelphia, where he practiced medicine and carried on a mercantile business. From 1842 to the time of his death he was United States Consul at Londonderry, in Ireland. His home in Philadelphia was the resort of most of the literary people of that and other cities. He published a poem on the *Pleasures of Friendship* in 1822. He was editor of the *American Monthly Magazine* in Philadelphia in 1824, and wrote and published a number of novels. [57]

THE USURPER. A Historical Tragedy in Five Acts. Philadelphia, 1829. 16mo, pp. 65. Played at the old Chestnut Street Theatre.

MEAD,——.

WALL STREET; OR, TEN MINUTES BEFORE THREE. A Farce. New York, 1819. 18mo, pp. 34.

Third edition.

Immortalized by Halleck in the lines:

And who would now the Athenian dramas read,
When he can get "Wall Street," by Mr. Mead.

MEGIA, F.

LAFAYETTE EN MOUNT VERNON EN 17 DE OCTUBRE, 1824. Drama in Two Actos.
Filadelfia, Stavely Y. Bringhurst, 1825. 16mo, pp. 30.

MINSHULL, JOHN

A COMIC OPERA, ENTITLED RURAL FELICITY, WITH THE HUMOUR OF PATRICK AND THE MARRIAGE
OF SHELTY. New York, 1801. Portrait. 8vo, pp. 68.

A COMEDY ENTITLED: THE SPRIGHTLY WIDOW, WITH THE FROLICS OF YOUTH; OR, A SPEEDY WAY
OF UNITING THE SEXES BY HONOURABLE MARRIAGE. New York, 1803. Portrait of [58]
author. 8vo, pp. 64.

HE STOOPS TO CONQUER; OR, THE VIRGIN TRIUMPHANT. A Comedy in Three Acts. New
York, 1804. 8vo, pp. 34.

Pp. 31-34 contain Littleton's Sixth Letter, with note by Minshull.

A COMEDY ENTITLED, THE MERRY DAMES; OR, THE HUMOURIST'S TRIUMPH OVER THE POET IN
PETTICOATS, AND THE GALLANT EXPLOITS OF THE KNIGHT OF THE COMB. A Comedy in
Three Acts. New York, 1805. 8vo, pp. 30.

MUNFORD, ROBERT

COLONEL ROBERT MUNFORD was a distinguished patriot of the Revolution. His poems and plays were
collected and published by his son William, noticed below.

THE CANDIDATE. THE PATRIOTS.

The above plays were published in a volume of *Minor Poems at*
Petersburg, Va., 1798. 8vo, pp. 206.

MUNFORD, WILLIAM

WILLIAM MUNFORD, son of the above, was born in Mecklenburg County, Va., in 1775, and died in
Richmond, Va., June 21, 1825. At the age of twenty-one he was elected to the Virginia House of
Delegates. He was afterwards a senator from his district, was elected a member of the Privy
Council of State, and continued in that office up to the time of his death. His chief literary work
was a *Translation of Homer's Iliad* in blank verse, which was not published during his life-time.

ALMORAN AND HAMET. A Tragedy. Published in a volume of *Poems and Compositions*
in Prose on several occasions. Richmond, 1798. 8vo, pp. 189, [1]. [59]

MURDOCK, J.

THE TRIUMPHS OF LOVE; OR, HAPPY RECONCILIATIONS. A Comedy. Philadelphia, 1795.
(Plate.) 12mo, pp. 83.

THE POLITICIANS; OR, A STATE OF THINGS. A Dramatic Piece. Written by an American
and a Citizen of Philadelphia. Philadelphia, 1798. 8vo, pp. 37, and printed
note.

NEAL, JOHN

JOHN NEAL, born in Portland, Me., August 25, 1793, died there June 21, 1876. He was entirely self-
educated, and, after a few years of business occupation in Baltimore, he was admitted to the
Maryland Bar in 1819. He had already begun to have some popularity as a writer of stories, and
in 1823 he was led to make a trip to England, in consequence of the popularity which his novels
had acquired there. While in England he wrote several articles on America for the *Quarterly*
Review, and enjoyed an intimacy with British men of letters, particularly Jeremy Bentham. On his
return in 1828 he established *The Yankee*, and was an active journalist for half a century. To his
energy is attributed the agitation of woman's suffrage, and the establishment of gymnasiums. He
was Poe's first encourager. His *Recollections* were published in 1869.

OTHO. A Tragedy in Five Acts. Boston, 1819. 16mo, pp. 120.

This play was written for Edmond Kean. It was entirely rewritten in *The*
Yankee for 1828.

NOAH, MORDECAI MANUEL

MORDECAI MANUEL NOAH, born in Philadelphia, July 19, 1785, died in New York, May 22, 1851, was a journalist and a lawyer. He went into politics when quite young, and was appointed United States Consul to Morocco in 1813; came to New York about 1820, and edited *The National Advocate*. He afterwards established *The New York Enquirer*, *The Evening Star*, and other papers. He published also a volume of travels. He was at one time appointed sheriff of the county. An estimate of his character and popularity is thus given by a contemporary: "He told the best story, rounded the best sentence, and wrote the best play of all his contemporaries.... As editor, critic, and author, he was looked up to as an oracle." [60]

THE FORTRESS OF SORRENTO. A Petit Historical Drama, in Two Acts. New York, 1808. 16mo, pp. 28.

Taken from the French opera of *Leonora*.

SHE WOULD BE A SOLDIER; OR, THE PLAINS OF CHIPPEWA. An Historical Drama in Three Acts. New York, 1819. 18mo, pp. 73.

This piece was written for the benefit of Miss Leesugg. It was finished in three days, and first played in Philadelphia in 1813. It was performed at the Park Theatre, New York, June 21, 1819.

THE WANDERING BOYS; OR, THE CASTLE OF OLIVAL. A Melodrama in Two Acts. Boston, 1821. 16mo, pp. 44.

This was also played under the name of *Paul and Alexis; or The Orphans of the Rhine*. It was written for Mrs. Young's benefit, and played at Charleston in 1812.

MARION; OR, THE HERO OF LAKE GEORGE. A Drama, founded on the events of the Revolutionary War, in Three Acts. New York, 1822. 16mo.

Played at the Park Theatre, New York, November 26, 1821.

THE GRECIAN CAPTIVE; OR, THE FALL OF ATHENS. A Drama. New York, 1822. 18mo, pp. iv.-48. [61]

Played at the Park Theatre, New York, June 17, 1822.

NORVAL, JAMES

THE GENEROUS CHIEF. A Tragedy. Montreal, 1792. 8vo.

This is probably the only original play published in Canada prior to 1831.

O'CONWAY, JAMES

THE KNIGHTS TEMPLARS. A Historical Tragedy, with Notes, as it was represented on the French Theatre, by the Performers of the Emperor of the French. To which is prefixed An Interesting History of the Origin, Character, and Persecution, of That Illustrious Order. Also the Mode of Receiving Members. The whole supported by the most Respectable Authorities. Translated from the original of M. Raynouard, by Matthias James O'Conway, commissioned interpreter and teacher of the Spanish, French and English languages. Philadelphia: Published by the Translator, No. 202 Chestnut Street. Brown & Merritt, Printers, 24 Church Alley, 1809. Portrait of "Jacques de Molay." 8vo, title, 1 p. l., pp. lxxviii. 3-80, [1]

PARKE, JOHN

JOHN PARKE was born in Delaware about 1750. At the commencement of the Revolution he entered the American Army and was attached to Washington's Division. After the war he was for some time in Philadelphia, and was last heard of in Arundel County, Va. A number of the pieces in his book are dated at camp in the neighborhood of Boston, at Valley Forge and other places.

VIRGINIA. A Pastoral Drama, on the Birth Day of an Illustrious Personage and the Return of Peace, February 11, 1784 [4 lines of poetry in Latin]. [62]

Published in a volume of poems entitled *The Lyric Works of Horace*, etc. Printed by Eleazer Oswald, at the Coffee-House, 1786.

Another edition. Philadelphia: Eleazer Baldwin. 8vo, pp. 14, 1789.

This is probably the first attempt to celebrate Washington's Birthday.

PAULDING, JAMES K.

JAMES KIRKE PAULDING, born in Pleasant Valley, Dutchess Co., N. Y., August 22, 1779, died in Hyde Park, in the same county, April 6, 1860, was associated with Washington Irving in literary work on *Salmagundi*. A paper on political affairs from Paulding's pen led to his appointment by President Madison as Secretary of the Navy Commission in Washington. He was Agent of the

Navy at New York, 1825, and Secretary of the Navy under Van Buren.

THE BUCKTAILS; OR, AMERICANS IN ENGLAND. A Comedy, written shortly after the conclusion of the War of 1812.

This play was published in a volume entitled *American Comedies*, by W. I. Paulding, Author; Carey & Hart, Publishers. Philadelphia, 1847.

PAYNE, JOHN HOWARD

JOHN HOWARD PAYNE, born in New York City, June 9, 1791, died in Tunis, Africa, April 9, 1852, was an actor and journalist. In early life he removed to Easthampton, L. I., where the greater part of his childhood was passed. He played in a number of amateur performances, and made his début as an actor at the Park Theatre, New York City, February 24, 1809, as *Young Norval*. He made his literary début by contributing to *The Fly*, a juvenile paper published by Woodworth. He soon after published a little paper called *The Thespian Mirror*, which had a short existence. [63]

After playing in a number of American cities he went to England in 1813, where his success as an actor and dramatist was very great. His first appearance was at Drury Lane Theatre, June 4, 1813, as *Norval*. He also started a periodical in London called the *Opera Glass*.

He returned to America in 1832 and contributed to the *Democratic Review* and other periodicals. Soon afterward (1841) he was appointed United States Consul at Tunis, where he died.

JULIA; OR, THE WANDERER. A Comedy in Five Acts, as performed at the New York Theatre. New York, 1806. 16mo, pp. 72.

The first separate writing of Payne, written when he was fourteen years of age.

Performed as *The Wanderer* at the Park Theatre, New York, February 7, 1806.

LOVER'S VOWS. A Play in Five Acts. Baltimore, 1809. 16mo, pp. 90, [4].

BRUTUS; OR, THE FALL OF TARQUIN. An Historical Tragedy in Five Acts. London, 1818. 8vo, pp. viii.-53.

Same. New York, 1819. 16mo, pp. 54.

Acted for the first time at the Theatre Royal, Drury Lane, London, December 3, 1818.

First acted in the United States at the Park Theatre, New York, March 15, 1820.

ACCUSATION; OR, THE FAMILY OF D'ANGLADE. A Melodrama in Three Acts, from the French, with alterations. London, 1817. 8vo, pp. 79.

Same, Boston, 1818. 18mo, pp. vii.-76.

First acted at Park Theatre, New York, May 10, 1816.

THERESE, THE ORPHAN OF GENEVA. A Drama. New York, 1821. 18mo.

First acted at the Anthony Street Theatre, New York, April 30, 1821. [64]

ADELINE; OR, SEDUCTION. A Melodrama in Three Acts. New York, 1822. 16mo, pp. 41.

Performed for the first time in the United States, at the Park Theatre, New York, May 1, 1822.

CLARI, THE MAID OF MILAN. An Opera in Three Acts. New York, 1823. 16mo, pp. 54.

Another edition, London, 1823. 8vo, pp. 45.

Performed for the first time at the Theatre Royal, Covent Garden, London, May 8, 1823.

In this opera *Home, Sweet Home* was sung for the first time.

Performed for the first time in the United States at the Park Theatre, New York, November 12, 1823.

ALI PACHA; OR, THE SIGNET RING. A Melodrama in Two Acts. New York, 1823. 18mo, pp. 36.

Performed at the Park Theatre, New York, May 8, 1823.

RICHELIEU; OR, THE BROKEN HEART. A Domestic Tragedy founded on Fact. (As adapted for performance at the Theatre Royal, Covent Garden, London, before it was altered by order of the Lord Chamberlain, and produced under a new name.) Now First Printed from the Author's Manuscript. New York, 1826. 18mo, pp. 79.

THE TWO GALLEY SLAVES. A Melodrama in Two Acts. London, n. d. [1823]. Frontispiece. 18mo, pp. 33.

First performed in the United States at the Park Theatre, New York, October 27, 1823.

'Twas I; OR, THE TRUTH A LIE. A Farce in Two Acts. London, n. d. 8vo, pp. 15.

Same, New York, 1827.
Another edition, New York, 1828. 18mo.
First performed in the United States at the Park Theatre, New York, May 20, 1826.

CHARLES THE SECOND; OR, THE MERRY MONARCH. A Comedy. [London, n. d.] 18mo, pp. 45. [65]

Another edition, Philadelphia, 1829.
First performed in the United States at the Park Theatre, New York, October 25, 1824.

LOVE IN HUMBLE LIFE. A Petit Comedy. London, n. d. 18mo, pp. 31.

THE LANCERS. A Farce. London, n. d. 18mo, pp. 27.
Played at the Park Theatre, New York, 1829.

THE FALL OF ALGIERS. A Drama. London, n. d. 18mo, pp. 47.

MRS. SMITH; OR, THE WIFE AND THE WIDOW. A Farce, adapted from the French. London, n. d. 8vo, pp. 20.
Played at the New Park Theatre, New York, March 6, 1825.

PETER SMINK; OR, THE ARMISTICE. A Comic Drama, adapted from the French. London, n. d. 8vo, pp. 16.
Played at the Park Theatre, New York, October 14, 1826, as *Peter Smink; or, Which is the Miller?* A Farce.

PEPPER, GEORGE

KATHLEEN O'NEIL; OR, A PICTURE OF FEUDAL TIMES IN IRELAND. A National Melodrama of the Fourteenth Century, in Three Acts. Philadelphia, 1832. 16mo, pp. 84.

Scenes I. and II. of Act I. of *Kathleen O'Neil* were first published in Vol. 1 of *The Irish Shield and Monthly Milesian*, a monthly journal edited by Geo. Pepper, in New York, in 1829. Vol. I., of this periodical was, I believe, all that was issued, and the play was therefore probably never issued complete except as a separate publication.

Played at the Lafayette Theatre, New York.

(The Lafayette Theatre was burned on the night of April 10, 1829, and never rebuilt).

[66]

PERCIVAL, JAMES GATES

JAMES GATES PERCIVAL, born in Berlin, Conn., September 15, 1795, died in Hazel Green, Wis., May 2, 1856, was an eminent geologist. He was graduated from Yale College, studied medicine and practiced in Charleston, S. C.; was appointed surgeon in the United States Army in 1824, and stationed in Boston, Mass., on detail for the recruiting station there. He left the service, and took up the study of geology at New Haven, Conn., in 1827. He aided Noah Webster in the compilation of his dictionary. He was an official geologist of Connecticut and of the State of Wisconsin.

ZAMOR. A Tragedy.

This play formed part of the Commencement exercises at Yale College in 1815. It was afterwards published in Percival's first volume of poems, *Prometheus*, etc., New Haven, 1820, 12mo, pp. 346.

PIRSSON, J. P.

THE DISCARDED DAUGHTER. New York, 18—?

POTTER, REUBEN

PHELLES, KING OF TYRE; OR, THE DOWNFALL OF TYRANNY. A Tragedy in Five Acts, as performed at the New York Theatre. New York, 1825. 16mo, pp. 76.

Acted three times at the Park Theatre between June 13 and 28, 1825.

PRESTON, WILLIAM

DEATH OF LOUIS THE SIXTEENTH. A Tragedy in Five Acts. New York: Printed by T. & J. Swords, 1794.

Another edition. Philadelphia: E. Story, 1794. 16mo, pp. 70.

[67]

RITTENHOUSE, DAVID

ROGERS, DANIEL

THE KNIGHT OF THE RUM BOTTLE & Co.; OR, THE SPEECHMAKERS. A Musical Farce in Five Acts, by the Editor of *The City Hall Recorder*. New York, 1818. 18mo, pp. 16.

Daniel Rogers was the editor of *The City Hall Recorder* at the time this play was published.

ROGERS, ROBERT

ROBERT ROGERS was born at Dumbarton, N. H., 1727, died in London about 1798. During the French and Indian War he commanded the celebrated "Rogers Rangers," and participated in the siege of Detroit against Pontiac and the French. Rogers' Slide at Lake George is named after him. He went to London about 1764, and was appointed governor of Michilimackinac in 1765. He afterwards went to Algiers and fought under the Dey. He returned to America in 1775, and professed to be in sympathy with the patriots, but Washington ordered his arrest. He then threw off the mask of friendship, and raised a company of Royalists called "The Queen's Rangers." He went back to England, and his subsequent history is unknown. His best known works are his *Journal of the French and Indian War*, London, 1765; and *A Concise Account of North America*, London, 1765.

PONTEACH; OR, THE SAVAGES OF AMERICA. A Tragedy. London: Printed for the author, 1766. 8vo, pp. 110.

[68]

ROWSON, SUSANNA

SUSANNA ROWSON, born in Portsmouth, England, in 1762, died in Boston, Mass., March 2, 1824. She was an only daughter of Lieutenant William Haswell, of the British Navy, who was, at the beginning of the Revolution, attached to the revenue service, and resided at Nantucket, near Boston. His property was confiscated by the Continental authorities; and himself and family removed on parole to Hingham in 1775, and in 1777 to Abington. A cartel was finally arranged by which Lieutenant Haswell was exchanged and sent back to England with his family. Miss Haswell took employment as a governess in early life, and was greatly devoted to literature. She married William Rowson, a musician in one of the bands of the household troops. About the time of her marriage she wrote and published a novel entitled *Victoria*, which she dedicated to the Duchess of Devonshire, who introduced her to the Prince of Wales. She was enabled, by this acquaintance, to obtain a pension for her father. On account of the financial embarrassment of her husband, they went on the stage in 1792, in Edinburgh. In 1793 they came to America, and first appeared in Annapolis, Maryland. Thence they went to the theatre in Philadelphia, and, after a season there, became members of the Federal Street Theatre in Boston. Mrs. Rowson, who had, in 1790, published in England the celebrated novel *Charlotte Temple*, had continued writing, and the extraordinary popularity of her story of the unfortunate English girl made it easy for her to follow the cultivation of letters. She retired from the stage in 1797, and established a school for young ladies, which remained, during her life-time, the most select and popular in New England. Her last appearance was in May, 1797, in her own comedy, *Americans in England*. Her *Poems* were published in Boston in 1804, and *Lucy Temple*, a sequel to *Charlotte Temple*, appeared in 1828.

[69]

SLAVES IN ALGIERS;
OR, A
STRUGGLE FOR FREEDOM:
A PLAY,
INTERSPERSED WITH SONGS,
IN THREE ACTS.
By MRS. ROWSON,
AS PERFORMED
AT THE
NEW THEATRES,
IN
PHILADELPHIA AND BALTIMORE.

PHILADELPHIA:
PRINTED FOR THE AUTHOR, BY WRIGLEY AND
BERRIMAN, N^o. 149, CHESNUT-STREET.
M,DCC,XDIV.

SLAVES IN ALGIERS; OR, A STRUGGLE FOR FREEDOM. A play interspersed with Songs, as performed at the New Theatres, in Philadelphia and Baltimore. Philadelphia, 1794. 12mo, pp. 74.

THE FEMALE PATRIOT. A Farce. Philadelphia, [?] 1794. 12mo.
Played in Philadelphia in 1795.

THE VOLUNTEERS. A Farce, founded on the Whisky Insurrection in Pennsylvania. Philadelphia, 1795. 12mo.

AMERICANS IN ENGLAND. A Comedy. Boston, 1796. 12mo.

This piece was acted for Mrs. Rowson's benefit and farewell to the stage.

Although the last three titles are mentioned by Sabin and other bibliographers, I doubt if they were ever published, as after a diligent search I have failed to locate a copy of any, and none of those who give the titles give collations—an almost certain indication that they have been unable to see copies of the plays.

SAWYER, LEMUEL

LEMUEL SAWYER was a native of North Carolina. He wrote a *Life of John Randolph* [of Roanoke,] N. Y., 1844. Died 1844.

BLACKBEARD. A Comedy in Four Acts, founded on Fact. Washington, 1824. 16mo, pp. 66.

THE WRECK OF HONOR. A Tragedy. New York, 18—. 16mo, pp. 86.

[70]

SELDEN, ALMIRA

NAOMI. A Sacred Drama in Five Scenes.

Published in a volume of poems entitled *Effusions of the Heart*. Bennington, Vt., 1820. 16mo, pp. 152.

The Irish Exiles in America, a drama in five scenes, was also published in the above mentioned volume.

SEWALL, JONATHAN MITCHELL

JONATHAN MITCHELL SEWALL, born in Salem, Mass., in 1748, died in Portsmouth, N. H., March 29, 1808. He was graduated from Harvard and first entered business life, but eventually became a lawyer. He was Register of Probate for Grafton Co., N. H., in 1774. Author of the song *War and Washington*, very popular during the Revolution. His *Miscellaneous Poems* were published in 1801.

At a performance of Addison's *Cato* in the Bow Street Theatre, N. H., in 1778, an epilogue, written by Colonel Sewall, was spoken, the closing lines of which are:

No pent up Utica contracts your powers,
But the whole boundless Continent is yours.

A CURE FOR THE SPLEEN; OR, AMUSEMENT FOR A WINTER'S EVENING. Being the substance of a conversation on the times over a friendly tankard and pipe, between Sharp, a country Parson; Bumper, a country Justice; Fillpot, an innkeeper; Graveairs, a Deacon; Trim, a Barber; Brim, Quaker; Puff, a late Representative. Taken in shorthand by Roger de Coverly. America, 1775. 8vo, pp. 32.

A Tory protest against the Revolution.

Another edition with the title: *Americans Aroused in a Cure for the Spleen*, etc., New York: Reprinted by James Rivington, n. d. [1775]. 8vo, pp. 32.

[71]

SIMMONS, JAMES WRIGHT

JAMES WRIGHT SIMMONS, born at Charleston, S. C., studied at Harvard and made an extensive tour of Europe, whence he came to New York and was for a time a writer for the *New York Mirror*. He was also connected with other New York papers. He afterward held the office of Comptroller General and Treasurer of the Republic of Texas. Died at Memphis, Tenn., aged 68 years.

JULIAN. A Dramatic Fragment, n. p., n. d. [1823]. 12mo.

SMITH, CHARLES

CHARLES SMITH was born about 1768. He was for a time a bookseller in New York, and was the editor of the *Monthly Military Repository*. The following are all translations from Kotzebue:—

THE COUNT OF BURGUNDY.^[A] A Tragedy in Four Acts. New York, 1798. 8vo.
Another edition, New York, 1800. 8vo, pp. vi.-69.

SELF IMMOLATION; OR, THE SACRIFICE OF LOVE. A Play in Three Acts. New York, 1800.
8vo, pp. 54.

THE WILD YOUTH. A Comedy for Digestion in Three Acts. New York, 1800. 8vo, pp.
74.

LE PEROUSE^[A]. A Comedy in Two Acts. New York, 1800. 8vo, pp. 40.

THE VIRGIN OF THE SUN.^[A] A Play in Five Acts. New York, 1800. 8vo, pp. 96.

ADELAIDE OF WULFINGEN. A Tragedy in Four Acts, (exemplifying the Barbarity which
prevailed during the Thirteenth Century). New York, 1800. 8vo, pp. 67.

THE FORCE OF CALUMNY.^[A] A Play in Five Acts. New York, 1800. 8vo, pp. 124.

[72]

THE HAPPY FAMILY. A Drama in Five Acts. New York, 1800. 12mo, pp. 84.

PIZARRO; OR, THE SPANIARDS IN PERU.^[A] A Tragedy in Five Acts. New York, 1800. 8vo,
pp. 62.

THE EAST INDIAN. A Comedy in Three Acts. New York, 1800. 8vo, pp. 88.

INDIGENCE, AND NOBLENESS OF MIND. A Comedy in Five Acts. New York, 1800. 12mo,
pp. 64.

THE WIDOW AND THE RIDING HORSE. A Dramatic Trifle in One Act. New York. 1800.
8vo, pp. 26.

ABBÉ DE L'ÉPÉE; OR, THE ORPHAN.^[A] New York, 1801. 8vo, pp. 42.

FALSE SHAME; OR, THE AMERICAN ORPHAN IN GERMANY.^[A] Newark [?], 1800. 12mo, pp.
63.

^[A] All these titles are Dunlap's. In the list of Dramatic Authors in the Appendix to
Dunlap's *History of the American Theatre* (first edition, New York, 1832), Mr. Dunlap
includes this name with the comprehensive line, "Several bad translations from
Kotzebue."

FRATERNAL DISCORD. A Comedy in Five Acts. New York, 1801. 8vo, pp. 74.

THE WRITING DESK; OR, YOUTH IN DANGER. A Play in Four Acts. New York, 1801. 8vo,
pp. 72, last page misnumbered 27.

THE BEAUTIFUL UNKNOWN. A Dramatic History. New York, 1803. 12mo, pp. 50, [2].

SMITH, ELIHU HUBBARD

ELIHU HUBBARD SMITH, born in Litchfield, Conn., September 4, 1771, died in New York, September
21, 1798, a graduate of Yale and physician of Philadelphia, where his father was also a noted
doctor. He wrote a number of poems and sonnets for the magazines. He edited the first collection
(1793) ever made of American poetry. Founder with Drs. Edward Miller and Samuel L. Mitchell
of *The Medical Repository*. His death was caused by yellow fever contracted from a patient, a
stranger who was taken by him into his own house for treatment.

[73]

EDWIN AND ANGELINA; OR, THE BANDITTI. An Opera in Three Acts. New York: T. and J.
Swords, 1797. 8vo, pp. 72.

Played at the John Street Theatre, New York, December 19, 1796. When
printed it was preceded by a dedication to Reuben and Abigail Smith, the
author's parents.

SMITH, JONATHAN S.

THE SIEGE OF ALGIERS; OR, THE DOWNFALL OF HADGI-ALI BASHAW. A Tragi-Comedy.
Philadelphia, 1823. 8vo, pp. 140.

SMITH, RICHARD PENN

RICHARD PENN SMITH, born in Philadelphia in 1790, died there in 1854. He was educated as a
lawyer. For five years he was editor of *The Aurora*, and contributed to a number of other

periodicals. His books, not dramatic, were a novel, in 1831, called *The Forsaken*, in two volumes; and *The Actress of Padua and Other Tales*. He died August 12, 1854. He wrote fifteen plays in all.

THE 8TH OF JANUARY. A Drama in Three Acts. Philadelphia, 1829. 16mo, pp. iv.-54.

THE DEFORMED; OR, WOMAN'S TRIAL. A Play, Philadelphia, 1830. 12mo, pp. 87.

THE DISOWNED; OR, THE PRODIGALS. A Play. Philadelphia, 1830. 12mo, pp. 67.

[74]

SNAPDRAGON, HECTOR (PSEUDONYM)

THE RUSSIAN BANQUET. A Drama. Boston [1813]. 16mo, pp. 12.

STEARNS, CHARLES

CHARLES STEARNS, born in Massachusetts in 1753, died 1826. He was a Unitarian clergyman, and from 1785 to his death was pastor of a church at Lincoln, in Massachusetts. He wrote many good poems, and a variety of religious works.

DRAMATIC DIALOGUES. Leominster, Mass., 1798. 12mo, pp. 540.

STOKES, J.

THE FOREST OF ROSENWALD; OR, THE TRAVELLERS BENIGHTED. A Melodrama in Two Acts, as performed at the New York Theatre. New York, E. Murden, 1821. 16mo, pp. 33.

Another edition, New York, 1832. 16mo.

Played at the Park Theatre, New York, April 26, 1820, under the title of *The Forest of Rosenwald; or, The Bleeding Nun*.

STONE, JOHN AUGUSTUS

JOHN AUGUSTUS STONE, an actor, born in Concord, Mass., in 1801, died near Philadelphia, Pa., June 1, 1834. His first appearance on the stage was made in Boston, and his début in New York occurred July 10, 1822, at the Park Theatre, as *Old Hardy* in *The Belle's Stratagem*, and *Old Pickle* in *The Spoiled Child*. He was for a long time identified with the Bowery and Chatham Theatres. The prize of five hundred dollars offered by Mr. Edwin Forrest for the best American play, was awarded to Mr. Stone in 1829, for his drama in verse, *Metamora*, long and successfully played by Mr. Forrest. He subsequently received from Mr. Forrest one thousand dollars for his drama, *The Ancient Briton*, which, as well as another drama from his pen, *Fauntleroy, the Banker of Rome*, were produced by Forrest. He was also author of *La Roque*, *The Regicide*, *Tancred of Sicily*, and Yankee Hill's famous play, *The Knight of the Golden Fleece*, always the most popular of that comedian's plays. He drowned himself in the Schuylkill River, near Philadelphia, in a fit of mental derangement. Mr. Forrest erected a very handsome monument to his memory.

[75]

TANCRED; OR, THE SIEGE OF ANTIOCH. A Drama in Three Acts. Philadelphia, 1827. 16mo, pp. 45.

STRONG, HENRY K.

THE FALL OF ITURBIDE; OR, MEXICO DELIVERED. A Tragedy in Five Acts. Pittsfield, Phineas Allen, 1823. 12mo, pp. 38.

TALBOT, CHARLES S.

SQUIRE HARTLEY. A Farce. Albany, 1827. 12mo.

CAPTAIN MORGAN. A Play. Albany [?] 1827. 12mo.

PADDY'S TRIP TO AMERICA; OR, THE HUSBAND WITH THREE WIVES. A Farce in Two Acts. New York, 1822. 16mo, pp. 48.

TAYLOR, V.

THINGS AS THEY WILL BE; OR, ALL BARKERS ARE NOT BITERS. A Farce in Three Acts, by Who d'ye think. New York, 1819. 18mo, pp. 17.

Same. Second edition. New York, 1819. 16mo, pp. [3]; 4-17.

THE BANKER; OR, THINGS AS THEY HAVE BEEN. A Farce in Three Acts. Respectfully dedicated to the purchasers of *Things As They Will Be*, etc. By a Tyro. New

TURNBULL, JOHN D.

RUDOLPH; OR, THE ROBBERS OF CALABRIA. A Melodrama in Three Acts, as performed at the Boston Theatre. Boston, 1799. 18mo, pp. 141.
Several editions were published of this play.

WOOD DÆMON; OR, THE CLOCK HAS STRUCK. A Drama. Boston, 1808. 24mo, pp. 34.

TYLER, ROYALL

ROYALL TYLER was born in Boston on July 18, 1758, died in Brattleboro, Vt., August 16, 1826. He was graduated from Harvard in 1776 and studied law in the office of John Adams. He was aide-de-camp to General Benjamin Lincoln in the Revolution and in Shay's Rebellion in 1786. He contributed to the *Farmer's Museum*, and when Dennie became editor, Tyler was called in to assist him. He published a series of papers in the *Port-Folio* for 1801. In 1797 he published, at Walpole, N. H., his *Algerine Captive, or the Life and Adventures of Doctor Updike Underhill, Six Years a Prisoner among the Algerines*; 2 vols. In 1804 he contributed to the *Columbian Sentinel*. In 1800 he was elected Chief Justice of the Supreme Court of Vermont. He also contributed to *The New England Galaxy and Polyanthus*. In 1809 he published *Reports of Cases in the Supreme Court of Vermont*.

THE CONTRAST. A Comedy in Five Acts. Written by a Citizen of the United States. Performed with applause at the theatres in New York, Philadelphia and Maryland; and published (under an assignment of the copyright) by Thomas Wignell. Philadelphia: From the press of Prichard & Hall, in Market Street, between Second and Front Streets. M.DCC.XC. Plate. Sm. 8vo, pp. xxii-107. [77]
First played at the John Street Theatre, April 16, 1787.
Reprinted by the Dunlap Society, New York, 1887.

As the great business of the polite world is the eager pursuit of amusement, and as the Public diversions of the season have been interrupted by the hostile parade in the capital; the exhibition of a new farce may not be unentertaining.

THE
GROUP,

As lately acted, and to be re-acted to the wonder of all superior intelligences, nigh head-quarters at Amboyne.

The author had thought proper to borrow the following spirited lines from a late celebrated poet, and offer to the public by way of PROLOGUE, which cannot fail of pleasing at this crisis.

*What! arm'd for virtue, and not point the pen,
Brand the bold front of shameless guilty men,
Dash the proud Gamester from his gilded car,
Bare the mean heart which lurks beneath a star,*

*Shall I not strip the gilding off a knave,
Unplac'd, unpension'd, no man's heir or slave?
I will or perish in the gen'rous cause;
Hear this and tremble, ye who 'scape the laws;
Yes, while I live, no rich or noble, knave,
Shall walk the world in credit to his grave;
To virtue only, and her friends, a friend.
The world beside may murmur, or commend.*

BOSTON: printed and sold by EDES and GILL, in *Queen-Street*. 1775.

THE GEORGIA SPEC; OR, LAND IN THE MOON. A Comedy in Three Acts. Boston, 1797. 8vo.

This comedy was written to ridicule the speculating mania in wild Yazoo

Lands, and was performed in Boston with success.

WALLACK, W. H.

PAUL JONES; OR, THE PILOT OF THE GERMAN OCEAN. A Melodrama in Three Acts, adapted to the New York Theatres. New York, 1828. 16mo, pp. 52.

WARREN, MERCY

MERCY WARREN, born in Barnstable, Mass., September 25, 1728, died in Plymouth, Mass., October 19, 1814. She was the third child of Colonel James Otis. She married James Warren, of Plymouth, who was appointed high sheriff in 1757, which place he held up to the breaking out of the Revolution, when he became general of the American forces about Boston. She was one of the foremost friends of liberty, and corresponded with most of the great men of her time. She published a *History of the American Revolution*. Her correspondence with John Adams was published by the Massachusetts Historical Society, 1878.

THE ADULATEUR. A Tragedy, as it is now acted in Upper Servia. [6 lines of poetry]. Boston: Printed and sold at the New Printing Office, near Concert Hall, 1773. 8vo, pp. 30.

THE GROUP. AS lately acted and to be re-acted to the wonder of all superior intelligences, nigh head-quarters at Amboyne. Boston: Printed and sold by Edes and Gill, in Queen Street, 1775. [78]

A political satire in two acts in verse, published the day before the Battle of Lexington.

Another edition, New York: John Anderson, n. d. [1775]. With second and third scenes of Act II. omitted. 8vo, pp. 15.

THE BLOCKHEADS; OR, THE AFFRIGHTED OFFICERS. A Farce. Boston: Printed in Queen Street, 1776.

A counter-farce to Burgoyne's *Blockade*. Published without name (attributed to Mrs. Warren) in the *Literary History of the Revolution*. New York, 1897.

THE SACK OF ROME. A Tragedy.

THE LADIES OF CASTILE. A Tragedy.

The above plays were published in a volume of *Poems, Dramatic and Miscellaneous*. Boston, 1790.

THE MOTLEY ASSEMBLY. A Farce. Published for the entertainment of the Curious. Boston: N. Loverly, 1779. 12mo, pp. 15.

Published without name (attributed to Mrs. Warren), by Paul L. Ford, in *Beginnings of American Dramatic Literature*.

WATTERSON, GEORGE

GEORGE WATTERSON, born in New York in 1783, died in Washington, D. C., 1854. He was a lawyer in Washington, and was the first Librarian of Congress. He published several books on law and the topography of Washington. He also published the *Letters of General Washington*.

THE CHILD OF FEELING. A Comedy. Georgetown, 1809. 18mo, pp. 113.

WETMORE, ALPHONSO

THE PEDLAR. A Farce in Three Acts. Written for the St. Louis Thespians, by whom it was performed with great applause. St. Louis: John A. Paxton, 1821. 16mo, pp. 35.

[79]

WHITE, JOHN BLAKE

JOHN BLAKE WHITE, born in South Carolina in 1783, died 1859. He was an artist, lawyer and dramatist, residing in Charleston.

FOSCARI; OR, THE VENETIAN EXILE. A Tragedy in Five Acts, as performed at the Charleston Theatre. Charleston, 1806. 12mo, pp. 52.

THE MYSTERIES OF THE CASTLE; OR, THE VICTIM OF REVENGE. A Drama in Five Acts. Charleston, 1807. 16mo, pp. 65.

MODERN HONOUR; OR, THE VICTIM OF REVENGE. A Tragedy. Charleston, 1812. 12mo.

TRIUMPH OF LIBERTY; OR, LOUISIANA PRESERVED. A National Drama. Charleston, 1819. 12mo.

THE FORGERS. A Drama. Played at Charleston, S. C., 1825.
Published in *The Southern Literary Messenger*, March, 1857, and reprinted New York, 1899.

WHITE, WILLIAM CHARLES

WILLIAM CHARLES WHITE, born in Worcester, Mass., made his *début* on the stage in Boston in 1796, and in New York, at the Park Theatre, January 19, 1801, as *Young Norval*. He afterwards studied law and gave up the stage.

ORLANDO; OR, PARENTAL PERSECUTION. A Tragedy, as performed at the Theatre, Federal Street, Boston. Boston, 1797. Portrait of Wm. C. White. 18mo, pp. 64.

THE CLERGYMAN'S DAUGHTER. A Tragedy in Five Acts, as performed at the Boston Theatre, with the Epilogue by R. T. Paine, Jr. Boston, 1810. 16mo, pp. 96.

[80]

WILLIAMSON, A. J.

PRESERVATION; OR, THE HOVEL OF THE ROCKS. A Play in Five Acts. Charleston, 1800. 8vo, pp. vii.-75.

WILMER, LAMBERT A.

LAMBERT A. WILMER, born in 1805, died in Brooklyn, December 21, 1863, was editor of the Brooklyn *Saturday Visitor*, and of *The Pennsylvanian* in Philadelphia. He was the author of *The Quacks of Helicon*.

MERLIN. A Drama. Philadelphia, 1823. 12mo.

GLORIANA; OR, THE ENCHANTRESS OF ELBA. A Drama.
Published in a weekly paper in Philadelphia about 1828.

WOODWORTH, SAMUEL

SAMUEL WOODWORTH, born in Scituate, Mass., January 13, 1785, died in New York City, December 9, 1842. His father was a soldier of the Revolution. In early life he chose the profession of a printer, and went to Boston, where he bound himself apprentice to Benjamin Russell, editor of *The Columbian Sentinel*. During this time he employed his leisure in writing poetry for different periodicals in that city over the signature of "Selim." In 1807 he published a weekly paper in New Haven called *The Belles-Lettres Repository*. The next year he went to Baltimore, where many of his best poems were published. He came to New York in 1810, and during the War of 1812 published a weekly newspaper entitled *The War*. He also edited, at different times, *The Halcyon Luminary and Theological Repository*, *The Casket*, *The Parthenon*, and *The Literary Gazette*. He also was one of the founders and editors of *The New York Mirror*. In 1816 he published *Champions of Freedom*.

[81]

THE DEED OF GIFT. A Comic Opera in Three Acts, as performed at the Boston Theatre. New York, 1822. 18mo, pp. 72.

First acted at the City Theatre in Warren Street, New York, January 20, 1823.

LAFAYETTE; OR, THE CASTLE OF OLMUTZ. A Drama in Three Acts, as performed at the New York Park Theatre. New York, 1824. 16mo, pp. 50.

First acted at the Park Theatre, New York, February 23, 1824.

THE FOREST ROSE; OR, AMERICAN FARMERS. A Pastoral Opera in Two Acts, as performed at the Chatham Theatre, New York. New York, 1825. 18mo, pp. 42.

First acted at the Chatham Theatre, New York, October 6, 1825.

THE WIDOW'S SON; OR, WHICH IS THE TRAITOR? A Melodrama in Three Acts. New York, 1825. 16mo, pp. 82.

First acted at the Park Theatre, New York, December 15, 1825.

KING'S BRIDGE COTTAGE. A Revolutionary Tale Founded on an Incident which occurred a few days previous to the Evacuation of N. York by the British. A Drama in Two Acts, written by a Gentleman of New York and performed at the Amateur Theatre. New York, 1826. 18mo, pp. 23, [1].

WORKMAN, JAMES

WRIGHT, FRANCES ("FANNY")

FRANCES WRIGHT, born in Dundee, Scotland, September 6, 1795, died in Cincinnati, O., December 14, 1852. She became, early in life, imbued with French liberalism, and was an admiring friend of Lafayette. She first came to the United States in 1818, and was introduced in literary circles here by Joseph Rodman Drake. After a time spent in Paris she came again to the United States in 1825, and purchased 2400 acres of land in Tennessee, at Neshoba (now Memphis). Here she established a colony of freed slaves. The State authorities compelled the relinquishment of the scheme as contrary to the law of the commonwealth, and the land, which was held for her in trust by Lafayette, was reconveyed to her. The negroes were sent to Hayti, and Miss Wright spent three years in lecturing on slavery and social topics in the United States, especially upon woman suffrage, of which she was the first considerable advocate. She went again to France, where she married Monsieur d'Arnsmont, with whom, however, she lived but a short time, returning finally to Cincinnati, Ohio, where she made her final home.

ALTORF. A Tragedy, first represented in the Theatre of New York, February 19, 1819. Philadelphia, 1819. 12mo, pp. 83.

This play was produced in different cities, but was not a success.
Another edition, New York, 1819. 12mo.

PLAYS IN MANUSCRIPT

Many more titles could be added to the following list, but these will suffice. Ireland's *Records of the New York Stage*, Dunlap's *American Theatre* and Rees's *Dramatic Authors of America* give many additional titles, but as unpublished plays really do not deserve a place in a bibliography, I have inserted this list only for the purpose of comparison between those printed and those unpublished.

ANONYMOUS:

The American Captive. A Farce.
American Tars. (The Purse.)
The Ancient Soldier.
The Battle of North Point.
Capture of Major André.
Down East; or, The Militia Training.
The Festival of Peace.
Greece and Liberty.
The Green Mountain Boys.
Guilt.
Harlequin Panatahah.
The Harper's Daughter.
The Indian Wife.
The Irish Patriot. The Jubilee; or, Triumph of Freedom.
The Lad of Spirit.
The Last of the Serpent Tribe.
Life in New York; or, Firemen on Duty.
Love in a Cloud.
Lucinda.
The Manhattoes.
The Medium; or, Happy Tea Party.
Miantonomah and Nanahmattah.
The Pilot.
The Pioneer.
The Poor Student.
The Return from the Camp.
Ruffian Boy.
A Tale of the Crusade. A Tragedy.
Thirty-Three John Street. A Farce.
The Wigwam; or Templeton Manor.

BARKER, JAMES N.

America. A Mask in One Act.
Attila. A Tragedy.

Written in 1805, and left unfinished.
The Armourer's Escape; or, Three Years at Nootka Sound. A Melodramatic Sketch in Two Acts.

Played in Philadelphia, March 24, 1817.

The Embargo; or, What News

Played in Philadelphia, March 16, 1808.

BELL, D. V.

The Fair Maid of Perth.

Played at Lafayette Theatre, New York, 1829.

BURGOYNE, GENERAL JOHN.

The Blockade of Boston.

Played by Burgoyne's Thespians, in Boston, during the Revolutionary War.

BURK, JOHN DALY.

Joan of Arc; or, The Maid of Orleans. A Tragedy.

Fortunes of Nigel.

A Dramatization of Scott's novel.

Innkeeper of Abbeville.

Which Do You Like Best?

CHAPMAN, SAMUEL HENRY.

Doctor Foster.

Gasparoni.

The Mail Coach.

CLINCH, CHARLES POWELL.

The Spy. Dramatized from Cooper's novel.

The Expelled Collegian. A Farce.

The Avenger's Vow.

First of May in New York; or, Double or Quit Farce.

[85]

COLMAN, BENJAMIN.

Gustavus Vasa.

COOPER AND GRAY, DRS.

The Renegade; or, France Restored.

DA PONTE, LORENZO.

The Italian Husband. A Tragedy.

The Roman Wife. A Tragedy.

D'ELVILLE, RINALLO.

Clairvoyants. A Comedy.

DUMONT, J. B.

The Invisible Witness.

DUNLAP, WILLIAM.

The Modest Soldier; or, Love in New York.

The Wedding. A Comedy.

Shelty's Travels. A Farce.

Sterne's Maria; or, the Vintage. An Opera.

The Natural Daughter. A Comedy.

The Temple of Independence.

The Stranger.

Count Benyowski.

The School for Soldiers.

The Force of Calumny.

The Robbery.

The Knight of Guadalquiver.

The Count of Burgundy.

The Corsicans.

Abbé de l'Epée.

Where Is He?

The Retrospect.

[86]

Bonaparte in England.
The Proverb.
Lewis of Mont Blanco.
Thirty Years.
It Is a Lie.
Self Immolation.
The Stranger's Birthday.
The Indians in England.
Battle of New Orleans.
Nina. An Operetta.
The Miser's Wedding.
The Soldier of '76.
La Perouse.
The Merry Gardener.
Forty and Twenty.
Robespierre.
The Flying Dutchman.

ELLET, MRS. E. F.

The Duke of Buckingham.

EWING, ROBERT W.

Le Soltaire.
Sponge Again.
The Frontier Maid.
The Highland Seer.
The Election.
The Imperial Victim.
Lafayette.
Quentin Durward.
Exit in a Hurry.
Bride of Death.

FENNELL, JAMES.

The Wheel of Truth. A Farce.
Lindor and Clari.
Picture of Paris.

FIELD, —.

France and Liberty.
Rhyme Without Reason. A Farce.

FOOT, JOHN F.

The Little Thief; or, The Night Walker.

FOSTER, —.

The Inheritance.

HAMILTON, COLONEL.

The Enterprise. An Opera.

HATTON, ANN JULIA.

Tammany. An Opera. 1794.

HENRY, JOHN.

The Convention.
Orvidius.
The American Soldier.
True Blue.

HOLLAND, EDWIN C.

The Corsair.

HUTTON, JOSEPH.

Cuffee and Duffee.
Modern Honor.

INGERSOLL, CHARLES JARED.

Julian the Apostate.

INGHAM, JOHN.

The Times.
The Usurper.

LINN, JOHN BLAIR.

Bourville Castle; or, The Gallic Orphan.

MADDOCKS, —.

The Bohemian Mother.

MERRY, ROBERT.

The Abbey of St. Augustine.

MILNE, —.

All in a Bustle; or, The New House. A Prelude.
Flash in the Pan.
The Eclipse.
The Portrait Painter.

MORRIS, GEORGE POPE.

Briar Cliff; a Tale of the Revolution. A Drama.

NOAH, MORDECAI MANUEL.

Siege of Tripoli.
Played on the night the Park Theatre, N. Y., was burned.

PAYNE, JOHN HOWARD.

Oswali of Athens.
Proclamation.

PHILLIPS, J. O.

The Female Spy.
Paul Clifford.
Beauty and Booty.

POTTER, REUBEN.

Don Alonzo. A Tragedy.

ROBINSON, J.

The Yorker's Stratagem; or, Banana's Wedding.
A Farce.

ROWSON, SUSANNA.

Columbia's Daughter. A Drama.

STOCK, THOMAS.

The Wedding in Wales.

STONE, JOHN AUGUSTUS.

Metamora; a Tragedy.
Restoration.
The Ancient Briton.
Fauntleroy.
La Roque, the Regicide.
Tancred of Sicily.
The Knight of the Golden Fleece.

TYLER, ROYALL.

May-Day in Town; or, New York in an Uproar.

VILLENEUVE, LE BLANC DE.

[88]

[89]

Le Père Indien. A Tragedy.

WHITE, WILLIAM CHARLES.

The Poor Lodger.

WILLIAMS, JOHN (Anthony Pasquin).

The Federal Oath.
Manhattan Stage.

WOOD, MRS.

The North Americans. A Play in Five Acts.

[90]

[91]

INDEX TO TITLES OF PUBLISHED PLAYS

	PAGE
Abaellino,	33
Abbé de l'Epée,	72
Accusation,	63
Adelaide of Wulfingen,	71
Adeline,	64
Adulateur, The,	77
Alberti,	42
Alberto and Matilda,	36
Alcuin,	23
Alexis the Czarowitz,	36
Alfred the Great,	11
Ali Pacha,	64
Almachide,	29
Almorán and Hamet,	58
Altorf,	82
American Captive, The,	36
Americana,	11
Americans in England,	69
André,	32
Androboros,	50
Ape Musicale, L',	29
Archers, The,	32
Assur Re d'Ormus,	29
Banker, The,	75
Battle of Brooklyn, The,	11
Battle of Bunker Hill, The,	22
Battle of Eutaw Springs,	11
Battle of New Orleans, The,	41
Battle of the Eutaw Springs, The,	52
Beautiful Unknown, The,	72
Beaux without Belles,	29
Belisarius,	38
Bethlem Gabor,	25
Better Sort, The,	12
Blackbeard,	69
Blind Boy, The,	34
Blockheads, The; or Fortunate Contractor,	12
Blockheads, The; or, the Affrighted Officers,	12,78
Blow for Blow,	12
Blue Beard,	34
Brutus,	63

Bucktails, The,	62
Bunker Hill,	24
Candidate, The,	58
Captain Morgan,	75
Carrabasset,	30
Catharine Brown,	12
Charles the Second,	65
Charles the Twelfth,	12
Child of Feeling, The,	78
Clari,	64
Clergyman's Daughter, The,	79
Columbia and Britannia,	12
Comedy, A,	57 , 58
Comic Opera, A,	57
Conquest of Canada, The,	26
Contrast, The,	76
Count of Burgundy, The,	71
Cure for the Spleen, A,	70
Daranzel,	37
Darby's Return,	32
Death of General Montgomery, The,	22
Death of Louis the Sixteenth,	66
Deed of Gift, The,	81
Deformed, The,	73
Demetria,	44
Democedes,	24
Dialogue,	47
Disappointed,	54
Disappointment, The,	20
Discarded Daughter, The,	66
Disenchantment,	40
Disowned, The,	73
Don Giovanni, Il,	29
Dramatic Dialogues,	74
Dramatic Pieces,	12
Dramatic Sketch,	54
East Indian, The,	72
Edwin and Angelina,	73
Edwy and Elgiva,	52
Eighth of January, The,	73
Emancipation of Europe,	45
Essex Junto,	13
Exercise, An,	13 , 37 , 47 , 48
Fair American, The,	25
Fall of Algiers, The,	65
Fall of British Tyranny,	54
Fall of Iturbide, The,	75
Fall of Tecumseh, The,	48
False Shame,	33 , 72
Fashionable Follies,	51
Fatal Deception, The,	34
Fatal Effects of Seduction,	13
Fatal Error, The,	55
Father, The,	32
Father of an Only Child,	34
Federalism Triumphant,	13
Female Enthusiast, The,	13
Female Patriot, The,	69
Female Patriotism,	25
Force of Calumny, The,	72
Forest of Rosenwald, The,	74
Forest Rose, The,	81
Forgers, The,	79
Fortress of Sorrento, The,	60

Foscari,	79
Fountainville Abbey,	34
Fox Chase, The,	21
Fraternal Discord,	35,72
French Revolution, The,	14
Generous Chief, The,	61
Georgia Spec, The,	77
Giordano,	54
Gloriana,	80
Glory of Columbia, The,	34
Good Neighbor, The,	35
Gordian Knot, The,	42
Grecian Captive, The,	61
Group, The,	77
Hadad,	44
Happy Family, The,	72
He Stoops to Conquer,	58
Heaven on Earth,	14
Hero of Two Wars, The,	14
History of the Falcos, The,	40
How to Try a Lover,	19
Independence,	52
Indian Princess, The,	19
Indian Prophecy, The,	28
Indigence and Nobleness of Mind,	72
Indoctum Parliamentum,	14
Intolerants, The,	14
Irma,	53
Is It a Lie?,	14
Italian Father, The,	35
Italian Husband, The,	14
Jefferson and Liberty,	14
Jonathan in England,	15
Jonathan Postfree,	20
Julia,	63
Julian,	71
Julian and Elphina,	54
Kathleen O'Neil,	65
King's Bridge Cottage,	81
Knight's Adventure, The,	32
Knights of the Rum Bottle & Co., The,	66
Kosciusko,	41
Ladies of Castile, The,	78
Lafayette,	54, 81
Lafayette en Mount Vernon,	57
Lafayette in Prison,	36
Lancers, The,	65
Leicester,	34
Liberty in Louisiana,	81
Logan,	31
Love and Friendship,	55
Love in Humble Life,	65
Lover, The,	15
Lover's Vows,	35, 63
Lucy Sampson,	67
Man of Fortitude, The,	45
Manuscript, The,	56
Marion,	60
Marmion,	19
Mary of Scotland,	15

Medley, The,	54
Mercenary Match, The,	20
Merlin,	80
Merry Dames, The,	58
Military Glory of Great Britain, The,	15
Mina,	38
Mrs. Smith,	65
Madam Honour,	79
Montgomery,	39
Monthly Assembly, The,	15
Motley Assembly, The,	78
Mountain Torrent, The,	52
Mysteries of the Castle, The,	79
Naomi,	70
Nature and Philosophy,	15
New England Drama, The,	15
New Gentle Shepherd, The,	18
New Scene, A,	11
New World Planted, A,	27
Night-Watch, The,	15
Nolens Volens,	42
Nozze di Figaro, La,	29
Occurrences of the Times,	15
Odofriede,	53
102,	18
Onliata,	30
Orlando,	79
Orphan, The,	16
Orphan of Prague, The,	51
Otho,	59
Paddy's Trip to America,	75
Patriot Chief, The,	56
Patriots, The,	16, 58
Paul Jones,	77
Paxton Boys, The,	16
Pedlar, The,	78
Pennsylvania Sailor's Letters, A,	56
Percy's Masque,	44
Perouse, Le,	71
Peter Smink,	65
Peter the Great,	35
Phelles, King of Tyre,	66
Philip,	16
Pizarro,	72
Pizarro in Peru,	33
Plan of a Performance of Solemn Musick, The,	16
Pocahontas,	28
Politicians, The,	59
Ponteach,	67
Power of Christianity, The,	16
Preservation,	80
Prince and the Patriot, The,	16
Prince of Parthia, The,	41
Prophecy, The,	40
Reconciliation, The,	56
Red Rover, The,	26
Reign of Reform, The,	20
Reparation,	53
Rescue, The,	30
Ribbemont,	34
Richelieu,	64
Rinaldo Rinaldini,	35
Rip Van Winkle,	53
Robin Hood,	45

Rosa,	51
Rose of Arragon, The,	52
Rudolph,	76
Rural Felicity,	57
Russian Banquet, The,	74
Sack of Rome, The,	78
Sans Souci,	16
Saul,	16
Saw Mill, The,	43
Scena Quarta dell Atto Quinto di Adad,	29
Scene in the First Act of the New Farce, A,	17
School for Prodigals, The,	51
School for Soldiers, A,	43
Sea Serpent, The,	27
Search after Happiness, The,	17
Self Immolation,	71
Sertorius,	23
She Would Be a Soldier,	60
Shepherdess of the Alps,	17
Siege of Algiers, The,	73
Sister, The,	55
Slaves in Algiers,	69
Snow Storm, The,	19
Songs of Tammany, The,	43
Sprightly Widow, The,	57
Squire Hartley,	75
Stranger, The,	33
Suicide, The,	17
Sultana, The,	17
Superstition,	19
Suspected Daughter, The,	17
Sylla,	17
Tale of Lexington, A,	52
Tancred,	55 , 75
Tears and Smiles,	19
Tell the Truth and Shame the Devil,	32
Theodora,	17
Therese,	46
Things as They Will Be,	75
Toothache, The,	21
Traveller Returned, The,	18
Travellers, The,	19
Tricks of the Times,	18
Trip to Niagara, A,	36
Triumph of Liberty,	79
Triumphs of Love, The,	59
Trust, The,	21
'Twas I,	64
Two Galley Slaves, The,	64
Two Pages of Frederick the Great,	18
Tyrant's Victims, A,	18
Usurper, The,	57
Virgin of the Sun, The,	33 , 71
Virginia,	61
Virtue Triumphant,	18
Voice of Nature, The,	34
Volunteers, The,	69
Wall Street,	57
Wandering Boys, The,	60
Widow and the Riding Horse, The,	72
Widow of Malabar, The,	49
Widow's Son, The,	81

Wife of Two Husbands,	35
Wild Goose Chase, The,	33
Wild Youth, The,	71
Wood Dæmon,	76
Wounded Hussar, The,	51
Wreck of Honor, The,	36, 69
Writing Desk, The,	72
Xerxes the Great,	18
Yankee Chronology,	35
Yankey in England, The,	49
Young Carolinians, The,	18
Zamor,	66

*** END OF THE PROJECT GUTENBERG EBOOK EARLY AMERICAN PLAYS, 1714-1830 ***

Updated editions will replace the previous one—the old editions will be renamed.

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the PROJECT GUTENBERG™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks may be modified and printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE
THE FULL PROJECT GUTENBERG LICENSE
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase “Project Gutenberg”), you agree to comply with all the terms of the Full Project Gutenberg™ License available with this file or online at www.gutenberg.org/license.

Section 1. General Terms of Use and Redistributing Project Gutenberg™ electronic works

1.A. By reading or using any part of this Project Gutenberg™ electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. “Project Gutenberg” is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg™ electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing

Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg™ work. The Foundation makes no representations concerning the copyright status of any work in any country other than the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.org. If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

1.E.2. If an individual Project Gutenberg™ electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase “Project Gutenberg” associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg™ electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg™ License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg™ License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg™.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg™ License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg™ work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg™ website (www.gutenberg.org), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original “Plain Vanilla ASCII” or other form. Any alternate format must include the full Project Gutenberg™ License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg™ works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg™ electronic works provided that:

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, “Information about donations to the

- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from the Project Gutenberg Literary Archive Foundation, the manager of the Project Gutenberg™ trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain “Defects,” such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the “Right of Replacement or Refund” described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg™ trademark, and any other party distributing a Project Gutenberg™ electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you ‘AS-IS’, WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg™ electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg™ work, (b) alteration, modification, or additions or deletions to any Project Gutenberg™ work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg™

Project Gutenberg™ is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg™'s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at www.gutenberg.org.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non-profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation's website and official page at www.gutenberg.org/contact

Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg™ depends upon and cannot survive without widespread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine-readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit www.gutenberg.org/donate.

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: www.gutenberg.org/donate

Section 5. General Information About Project Gutenberg™ electronic works

Professor Michael S. Hart was the originator of the Project Gutenberg™ concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project Gutenberg™ eBooks with only a loose network of volunteer support.

Project Gutenberg™ eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our website which has the main PG search facility: www.gutenberg.org.

This website includes information about Project Gutenberg™, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.