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Author: Gerard Langbaine

Author of introduction, etc.: David Stuart Rodes

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*** START OF THE PROJECT GUTENBERG EBOOK MOMUS TRIUMPHANS: OR, THE
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GERARD LANGBAINE

**Momus Triumphans:
OR,
THE PLAGIARIES
OF THE ENGLISH STAGE**

(1688 [1687])

Introduction by
DAVID STUART RODES

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INTRODUCTION

Gerard Langbaine's *Momus Triumphans, Or the Plagiaries of the English Stage* (1687) is significant for a number of reasons. It is, first of all, the most comprehensive catalogue of the English theatre to its time, a list of surprising bibliographical competence and extent for its subject and period and a source study which is still of some use today. Secondly, it serves as the strong and carefully articulated skeleton for Langbaine's elaborately expanded *Account of the English Dramatick Poets* published some three years later in 1691, and itself a catalogue which remains "a major work of literary scholarship that is immune from obsolescence."^[1] Thirdly, and more privately, *Momus* stands as both a partial record and efficient cause of a quarrel whose claim to our attention is its connection with Dryden. It is a quarrel minor in itself and of which few details are known. Indeed, to call it a quarrel at all is to give a corporeality to Langbaine's adversaries which facts will not directly support, but Langbaine's prejudices against Dryden in *Momus* and their resulting intensification in the *Account* suggest a matrix of literature, alliances of taste, politics and religion interestingly characteristic of late seventeenth-century England.

Momus Triumphans is based on four prior literary catalogues:^[2]

[Francis Kirkman,] *A True, perfect and exact Catalogue of all the Comedies, Tragedies, Tragi-Comedies, Pastorals, Masques and Interludes, that were ever yet Printed and Published, till this present year 1671* (London, 1671);

Edward Phillips, *Theatrum Poetarum, Or A Compleat Collection of the Poets, Especially The most-Eminent, of all Ages* (London, 1675);

[Gerard Langbaine,] *An Exact Catalogue of All All the Comedies, Tragedies, Tragi-Comedies, Operas, Masks, Pastorals, and Interludes That were ever yet Printed and Published, till this present year 1680* (Oxford, 1680); and William Winstanley, *The Lives Of the most Famous English Poets, Or The Honour of Parnassus* (London, 1687).

In his Preface to *Momus* Langbaine acknowledges his indebtedness to these four earlier lists and asserts "the general Use of Catalogues, and the esteem they are in at present" (A2r). But he argues that a new catalogue is needed because the former ones are out of print, "they were all of them full of gross Errors," and they are not "so Methodical as this which I have now made." Further, he proposes to add "all the Plays which have been Printed since 1680" ([A2v]).

The catalogues of Phillips and Winstanley are, as their titles state, not primarily play lists, and their importance to a discussion of dramatic bibliographies resides solely in the use made of them by Langbaine. Two hundred and fifty-two British poets are named in Phillips' *Theatrum Poetarum*. Of these some one hundred and sixty-nine were authors of plays. The titlepage of Winstanley's *Lives* advertises an account "of above Two Hundred" poets, but "147 are actually listed in the catalogue, and only 168 are noted throughout."^[3] Four hundred and sixty-seven plays by sixty authors are included. From Phillips' collection Winstanley omits the thirty-three Scottish poets and sixty-eight English poets. William Riley Parker believes that most of Winstanley's omissions were deliberate and that his "endeavor, unlike Phillips', was to give a chronological survey of English poetry from Robert of Gloucester down to Sir Roger L'Estrange."

^[4] Parker defines the differing contributions of the two men in the following manner:

Phillips is more the bibliographer and cataloguer, collecting names and titles; Winstanley is the amateur literary historian, seeking out the verse itself, arranging it in chronological order, and trying to pass judgment upon it.^[5]

As a bibliographer Phillips was exceedingly inaccurate and "the *Theatrum* was a hasty, careless piece of hack work," whose convenience was seriously damaged by a poor organization which alphabetizes the poets in four sections by their first names, with no last name index. His source materials were of the easiest and most superficial kind.^[6] Both Phillips and Winstanley misunderstood Kirkman's method of listing anonymous plays and this, as Langbaine notes in the Preface to *Momus*, led "both these charitable kind Gentlemen" to find "Fathers for them, by ranking each under the Authors Name that preceded them in the former Catalogues"([A3r]).^[7]

Although he acknowledged all three men in his Preface and mentions them each about thirty times in the *Account*, it was Kirkman who was most admired by Langbaine and of most use to him. Kirkman's *Catalogue* of 1671, "the first ... printed of any worth," was the principal source of *Momus*, and it, in turn, was based on a catalogue which Kirkman made and published ten years previously.^[8] The format of Kirkman's 1671 catalogue followed the general format of his earlier catalogue and of several earlier play lists^[9] by arranging the plays alphabetically by title and with some haphazard attempt at chronological order as well, but, as Langbaine described it, "promiscuously as to those of Authors" except for "Shakespeare, Fletcher, Johnson, and some others of the most voluminous Authors," whose works were inserted in first place ([A3r]). The catalogue listed eight hundred and eight plays, and its principal orientation was most likely not scholarly but commercial, to list the books which Kirkman had for sale.^[10] Nevertheless, Kirkman argued for the completeness of the second catalogue:

I really believe there are no more [plays], for I have been these twenty years a Collector of them, and have conversed with, and enquired of those that have been Collecting these fifty years. These, I can assure you, are all in Print, for I have seen

them all within ten, and now have them all by me within thirty.^[11]

Langbaine's first catalogue, *An Exact Account*, was published anonymously and his authorship of this work has been questioned.^[12] But he refers to it as his own at least three times (on pages 13, 395 and 409^[13]) in the *Account*. Basically, in *An Exact Account* Langbaine "Reprinted Kirkman's [catalogue] with emendations, but in the same Form" ([A3r]), with an added alphabetical list giving authors publishing from 1675 to 1680. As James Osborn has shown, Langbaine perpetuated most of Kirkman's errors, even where Dryden was concerned, still mistakenly attributing to him *Love in a Wood* and to his brother-in-law, Sir Robert Howard, *The Maiden Queen* and *Sir Martin Mar-All*.^[14]

An Exact Catalogue, in turn, formed the basis for *Momus*.^[15] It has been suggested that Langbaine worked for Kirkman and came into possession of his collection, but the small evidence in *Momus* is to the contrary: Langbaine lists Kirkman's own play *Presbyterian Lash* as anonymous, and in the play index he enters *The Wits* (1672), a collection of drolls Kirkman claimed to have compiled, as "By Sir W. D." and then omits it from the main lists. In the *Account*, *Wits* is assigned anonymously.

At the time of *An Exact Catalogue* it can only be assumed that Langbaine's attitude toward Dryden was similar to Kirkman's:

And although I dare not be absolute in my Opinion, who is the best of this Age, yet I should be very disingenuous if I should not conclude that the *English Stage* is much improved and adorned with the several Writings of several persons of Honour; but, in my Opinion chiefly with those of the most accomplished Mr. *John Dryden*.^[16]

For *Momus* Langbaine did adopt many opinions and much information from the earlier catalogues. In the seven years between his first and second catalogues, however, he began to deal more carefully with bibliographical matters, especially in his attributions to Dryden, and he found a new format which would allow him to present his later catalogues in a more accurate, useful and stimulating manner.

Momus Triumphans was published in November, 1687 (although its titlepage is dated 1688), under two different imprints: the one reproduced here and another "Printed for N. C. and to be Sold by *Sam. Holford*, at the Crown in the *Pall-Mall*. 1688." In both issues there is a major press variant on page 7 under Dryden in which "[148] Maximin—T. 4^o" is deleted and the note correctly rekeyed to "Tyrannick Love, or Royal Martyr" in the right-hand column. Where this variant occurs both title and note for "[149] Mistaken Husband—C. 4^o" are moved from the top of the right-hand column to the bottom of the left-hand column.

In addition to its Preface, *Momus* is divided into four sections: (1) Authors arranged alphabetically according to surnames, together with their plays, including the genre and format of each (pp. 1-26); (2) "Supposed AUTHOURS" listed by initials with their plays, genre and format (pp. 27-28); (3) "Unknown AUTHOURS" with plays divided alphabetically into groups by first initial of their titles (pp. 29-32); and (4) an Index of plays arranged alphabetically [pp. 33-40]. The alphabetizing is not exact, but the careful and efficient organization by format (with its handy, easily usable cross index)^[17] is one of Langbaine's chief contributions to modern catalogue making. Furthermore, the format established in *Momus* not only supports the enormous expansion which Langbaine himself makes in the *Account*, but it (in tandem with his marked prejudices) encouraged the copious annotations of later commentators. In other words, Langbaine discovered the form which was not only most useful to his contemporaries, but one which was to make him, in Osborn's phrase, "the chief tool of compilers for more than two generations."^[18]

In *Momus* Langbaine has entries for two hundred and thirty-two authors, of whom twenty-six have "discover[ed] themselves but by halves" ([A3v]) and are listed only by initials. Langbaine claims to "have been Master of above Nine Hundred and Fourscore *English Plays and Masques, besides Drolls and Interludes*" (A2r), and *Momus* lists approximately one thousand and forty plays, though the number may actually be slightly higher since a few of these entries represent collections ("Terence's plays," for example) and in footnotes many foreign plays are given as sources for the English ones. Of the total, thirty-five are given to supposed authors and one hundred and sixty-nine are listed alphabetically by title since their authors are unknown to Langbaine even by initial. Although the *Account* represents a five-hundred page expansion (but in octavo), the enlargement is accomplished within the basic arrangement and largely with the lists of authors and plays established in *Momus*. Langbaine adds only ten new authors,^[19] while he deletes two,^[20] and adds about fifty-one new plays, while omitting three.^[21] The expansion takes the form, mainly, of added biographical, critical and source material, including discussions of classical authors and of non-dramatic works. The corrections take the form of deletion and reassignment, change of dates and format, and, most interestingly, change of genre designation. There are over one hundred and fifteen genre changes, of which at least three-quarters involve tragi-comedy, and of these nearly one half (about forty) represent a shift in description from comedy to tragi-comedy. These changes suggest that Langbaine was reading or re-reading the plays carefully between the end of 1687 and 1691 and perhaps the critical commentary on genre

by the Caroline dramatists as well since many of the conversions occur in describing the works of Beaumont and Fletcher, Massinger, and Shirley. For bibliographical detail *Momus* is not entirely superseded by the *Account* since over sixteen descriptions of format^[22] and thirty of genre are not incorporated in the later catalogue. Furthermore, about thirty-eight plays are given sources in *Momus* which are not carried over into the *Account*. A large number of the source references in *Momus*, especially those not transferred to the *Account*, are general in nature, to national histories or to the compilations of Eusebius and Heylin.

In addition to a history of previous catalogues, his abhorrence of plagiarism and his attack on Dryden, the Preface contains statements of Langbaine's own literary interests and critical principles. He had an obvious "*relish of the Drama*" (A2r) which probably dated from the time he was "bound an Apprentice to a Bookseller called Nevil Simmons living in S. *Paul's Church Yard* in *London*." This time spent in London, from about 1667 to 1672 was probably his greatest period of play-going.^[23] His orientation, however, is not toward the performed play. He sees drama as essentially the history of the printed work and, unlike John Downes in *Roscius Anglicanus* (1708), he approaches the appreciation of plays through criticism ([A3v]). Like his father, the sometime provost of Queen's College, Oxford, who left behind him "rhapsodies of collections,"^[24] he was an antiquarian and bibliographer. He had the bibliographer's delight in the difficulty of the search ([A3v]) and his pleasure in ordering. *Momus* is designed for those readers who "*may possibly be desirous, either to make a Collection, or at least have the curiosity to know in general, what has been Publish't in our Language, as likewise to receive some Remarks on the Writings of particular Men*" (A2r-[A2v]). As this statement suggests, his general literary principles are neo-classically sound and standard: "it being nobler to contemplate the general History of Nature, than a selected Diary of Fortune" ([A4v]), as is his unprejudiced attitude toward borrowings and the need for models. For Langbaine the end of literature is moral, "*Decency and Probability*" ([A4v]), and there is a sense of balanced fairness which extends even to Dryden:

Mr. *Dryden* has many excellencies which far out-weigh his Faults; he is an excellent *Critick*, and a good *Poet*, his stile is smooth and fluent, and he has written well, both in Verse and Prose. I own that I admire him, as much as any man ... ([a2v], italics reversed).

But, in the case of Dryden, the fairness is much a matter of strategy and the balance is partly stylistic. Langbaine's praise has the perfunctory quality of "Well, now that's out of the way," and, characteristically, the praise is followed closely by an intensely felt "but" clause which excoriates Dryden for his immodesty in debate and his misuses of literature. Langbaine's language is often that of theology, the "right Path to solid Glory" ([a2v-a3r]), and he intends to show that many authors (and especially Dryden) "*have fallen into very great Errors*" ([A3r]).

Langbaine's animadversions on "*crafty Booksellers*" ([A4r]) as well as his attacks on Dryden may have caused an embarrassing bibliographical trick to be played on him. Wood reports that *Momus* was published in November, 1687, and five hundred copies sold before Langbaine "caused another title to be put to the rest of the copies (with an advertisement against the first)."

^[25] This new titlepage, added early in December, reads as follows:

A New Catalogue of English Plays, Containing All The Comedies, Tragedies, Tragi-Comedies, Operas, Masques, Pastorals, Interludes, Farces, &c. Both Ancient and Modern, that have ever yet been Printed, to this present Year, 1688. To which, are Added, The Volumes, and best Editions; with divers Remarks, of the Originals of most Plays; and the Plagiaries of several Authors. By Gerard Langbaine, Gent.... London, Printed for Nicholas Cox, and are to be Sold by him in Oxford MDCLXXXVIII.

Langbaine's reaction to the trick is contained in the Advertisement in which he compares this incident to one played on Oldham and decries "the Heathenish Name of *Momus Triumphans*."

I wish I knew my obliging Gossips who nam'd it, that I might thank them, as they deserv'd, for their signal Kindness. I have endeavour'd to be inform'd, who these Friends were, from my Bookseller; but he pleads *Ignoramus*.... Thus not being able to trace it further, and which is worse, *Five Hundred Copies* being got into *Hucksters Hands*, past my recovery, I am forc'd to sit down with *Patience*, and must depend upon *this Apology*, that my *Friends* may not think me *Lunatic* (as they might with reason, were this Title my own) and my *Enemies* have occasion to say, this just Revenge was inflicted on me by *Apollo*, for abusing his Sons, the Poets. But *whoever* the *Author* was, I dare swear, he thought, he had infinitely obliged me, in *dubbing* me a *Squire*: a Title, no more my due, than *that* of *Doctor*, is to a *Mountebank*; and which, I receive with the *same* Kindness, as a *Crooked* man would *that* of *My Lord*.^[26]

Macdonald believes this account is fictive and that Langbaine invented the story to cover an initial immodesty,^[27] but Langbaine's style has nothing of the biting playfulness of tone of the spurious title. He is often righteous and sarcastic, but he is not given to direct immodesty or to the burlesque, and *he* does not consider plagiarism his principal subject. Further, there is evidence in the Preface ([A3r]) that "*New Catalogue*" was at least his working title.

Nevertheless, the false title page is a clever and perceptive joke on Langbaine's classical bias and on his fixation with plagiarism. His predecessor Kirkman has given an apt contemporary definition of a *momus*:

As for such, as either rashly condemn without judgment, or lavishly dislike without advice: I esteem them like feathers, soone disperst with every blast, accounting their discontent my content, not caring to please every *Momus*.^[28]

If Langbaine was such a *momus*, he certainly dipped his feather into ink, "the common Remedy" against attack (the Advertisement), giving the lie to his enemies the Poets.

The third point of attack, that concerning the title of *esquire*, was perhaps intended as an insult to the humble origins of Langbaine's distinguished father and is certainly appropriate satire on a man so concerned with borrowing and on one who had left the university profligately to become "idle" and "a great jockey."^[29] Langbaine was entitled to style himself a gentleman^[30] as he does in *A New Catalogue* (but not in the *Account*); ironically, Langbaine came to the address of esquire by his elections in 1690 and 1691 as inferior and then superior beadle of arts of Oxford University "in consideration of his ingenuity and loss of part of his estate."^[31]

Langbaine's reactions to the trick served to intensify his source studies (though this was already promised in the Preface) and to increase his attention and antagonism to Dryden. Moreover, in the *Account* he added titles very carefully, including that of esquire to Dryden himself. This particular response to his satirists reaches its most amusing dimension with the preciseness of the unknown author listing of "R. A. *Gent.*" (*Account*, p. 516).

It is probably impossible ever to know if Dryden was involved in the trick played on Langbaine, and it is hard to imagine that Langbaine's criticisms would have engaged even so ardent a controversialist as Dryden, but whether the emotion is in any way mutual or not, Dryden is at the center of Langbaine's thoughts:

Thus our *Laureat* himself runs down the *French Wit* in his *Marriage a la Mode*, and steals from *Molliere* in his *Mock Astrologer*; and which makes it more observable, at the same time he does so, pretends in his *Epistle* to justifie himself from the imputation of Theft ... [and] I cannot but blame him for taxing others with stealing Characters from him, (as he does *Settle* in his *Notes on Morocco*) when he himself does *the same*, almost in all the Plays he writes; and for arraigning his Predecessours for stealing from the *Ancients*, as he does *Johnson*; which tis evident that he himself is guilty of the same (Preface, a2r-[a2v], italics reversed).

What is finally remarkable about Langbaine's work, especially in the Preface to *Momus* and throughout the *Account*, is his abiding determination to insert himself into virtually every one of Dryden's quarrels, no matter how passe. The quality which binds together Langbaine's heroes is not their talent, their common beliefs or their rectitude in admitting sources, but their mutual fortunes in being Dryden's adversaries. The list of support he marshals is a long one and includes Sir Robert Howard and the debate over the rhymed heroic drama; the group led by Clifford and known as the Rota;^[32] *The Empress of Morocco* controversy with Settle;^[33] Shadwell, Flecknoe and *Mac Flecknoe*; the Ancients versus the Moderns; Rymer; and Dryden's attitudes toward the classics, the French, and the English dramatists of the earlier part of the century. The reiterations of these attacks come from Langbaine at a time when Dryden was vulnerable to political and religious charges, and Langbaine does not fail to include those.^[34] Langbaine's wholesale attacks seem, however, to have two centers. The principal one concerns the charge of plagiarism, which, as Osborn has shown, was an old one with Dryden, although Langbaine's strictures against borrowing do not represent the most characteristic attitude of his time.^[35] More precisely, Langbaine focuses on Dryden's (seeming) *arrogance* toward the use of source material, and he would "*desire our Laureat ... to shun this, Confidence and Self-love, as the worst of Plagues*" ([a2v]).^[36] The second focus, again one which is seemingly characterized by arrogance, is Dryden's criticism of the three major pre-interregnum dramatists, "these three Great Men" (*Account*, p. 136), Shakespeare,^[37] Fletcher and Jonson. Of these the attacks on Jonson and the "thefts" from him are seen as the most disturbing. Well over a tenth of the Preface and of the *Account* are devoted to Dryden, but the next mentioned playwright, at least in the *Account*, is Jonson. His "Excellencies ... are very Great, Noble, and Various" (*Account*, p. 281). Everywhere his modesty and his exemplary uses of the classics and of the English language are vaunted as a rebuke to Dryden. His opinions on other dramatists are quoted extensively and approvingly. Behind this admiration lie Langbaine's love of ancient learning and the continuing affinity of University men for Jonson. But there is a personal side, too (as there may be with Dryden). Langbaine's father was a friend of Jonson, who presented him with an inscribed copy of Vossius,^[38] and Langbaine concludes his article on Jonson with an encomium by his father's friend Anthony Wood.

If Langbaine delights in exposing the antagonisms and contradictions of Dryden's thirty years at the controversial center of London life, he also inadvertently reveals to us a man on a hobby-horse riding at full tilt with a motley pack. His obsession with Dryden, like most obsessions, was, no doubt, a fault. It seems, however, to have generated much of the energy required to accomplish so assiduously such large tasks. Langbaine's attacks angered some contemporary readers;^[39] they seem, ineffectually, to have made no adverse impression on at least one of Dryden's patrons: in the same year that Langbaine dedicated the *Account* to James, Earl of Abington, the Earl commissioned Dryden to write a commemorative ode to his wife Eleanora. For

the modern reader, Langbaine's point of view happily supplies the interest which raises his catalogues from any dullness inherent in their genre. Langbaine is a writer one now appreciates not simply for the extensive accuracy of his theatrical recording, but as a man whose attitudes (and many of his inaccuracies) arise passionately out of his interests and prejudices. To paraphrase Mirabell, *quite* out of context, we admire him "with all his faults, nay like him for his faults."

University of California,
Los Angeles

NOTES TO THE INTRODUCTION

FOOTNOTES:

- [1] John Loftis, "Introduction," Gerard Langbaine, *An Account of the English Dramatick Poets*, The Augustan Reprint Society Special Publication (Los Angeles, 1971), p. i.
- [2] For a bibliographical study of play catalogues, see Carl J. Stratman, *Dramatic Play Lists, 1591-1963* (New York, 1966).
- [3] William Riley Parker, "Winstanley's *Lives*: An Appraisal," *MLQ*, VI (1945), 313.
- [4] Parker, pp. 317, 315.
- [5] Parker, pp. 317-318.
- [6] "Just as Phillips copied all of the source citations from Vossius for the ancients, so he took most of the scholarly references to the moderns from Edward Leigh's *Treatise*" (Sanford Golding, "The Sources of the *Theatrum Poetarum*," *PMLA*, LXXVI [1961], 51).
- [7] Parker believed that only Winstanley used Kirkman directly, but Golding shows that Phillips used both Kirkman's 1661 and 1671 lists (Golding, p. 51).
- [8] The 1671 *Catalogue* is bound, bibliographically independent, with John Dancer's *Nicomede*, which was published by Kirkman. Kirkman's earlier list, *A True, Perfect, and Exact Catalogue* (London, 1661) contains 685 plays and is bound with *Tom Tyler and His Wife*.
- [9] Specifically, the catalogues of Richard Rogers and William Ley and of Archer, both published in 1656. See Stratman, pp. 7-8.
- [10] See, for example, Kirkman, The Stationer to the Reader, in *The Thracian Wonder* (1661); this and similar advertisements are reprinted in Strickland Gibson, *A Bibliography of Francis Kirkman*, Oxford Bibliographical Society Publications, N. S., I (1949), 73.
- [11] Gibson, pp. 93-94.
- [12] Principally by W. W. Greg, "Additional Notes on Dramatic Bibliographers," *The Malone Society, Collections*, II. 3 (1931), 235-236. Based on evidence in the *Account* Greg later corrected his attribution from Kirkman to Langbaine: "Gerard Langbaine the Younger and Nicholas Cox," *The Library*, N. S., XXV. 1 & 2 (1944), 67-69.
- [13] It is, however, impossible that Phillips, published in 1675, was "led into [error] by my Catalogue printed 1680."
- [14] *John Dryden: Some Biographical Facts and Problems*, revised Edition (Gainesville, Fla., 1965), p. 235.
- [15] About 30 plays which appear in *An Exact Catalogue*, usually wrongly attributed, are not brought into *Momus*. These include such plays as "Cruelty of the Spanish in Peru," "Hieronomo in two parts" and "Gyles Goose-cap." There are several changes in assignment from *An Exact Catalogue* to *Momus*, including "Appius and Virginia" from B. R. to John Webster. *An Exact Catalogue* seems to attribute "Virtuoso" to D'Urfey, but *Momus* gives it correctly to Shadwell.
- [16] This is Osborn's suggestion, p. 235.
- [17] Fewer than 25 plays in *Momus* are missing from the index. Of these Shakespeare's *Henry VIII* and Sir Robert Howard's *Committee* are the most significant. The Index lists several plays which are omitted from the main list, most interestingly "Revenger's Tragedy, By C. T."
- [18] Osborn, p. 240.
- [19] Henry Burnel, *Esq.*; James Carlile; Sir John Denham; Joseph Harris; Will. Mountford; George Powel; John Stephens; Dr. Robert Wild; R. D.; J. W.
- [20] "—Peaps" and "J. Swallow."
- [21] Decker, *Wonder of the Kingdom*; Unknown, *Robin Conscience*; and Unknown, *Woman Will Have Her Will*.
- [22] Although Langbaine claims to use "*the best Edition of each Book*" (Preface, [A3v]), one of his eighteenth-century annotators, Bishop Percy, is right in saying that "Langbaine's Work would have been more valuable if he had everywhere set down the First Editions," but "the editions referred to" are "such as he happened to have in his possession." Oldys had earlier expressed the same bibliographical regret more succinctly: "A woeful Chronologist art thou, Gerard Langbaine." These opinions are quoted by Alun Watkin-Jones in his survey of annotated copies of the *Account*: "Langbaine's *Account of the English Dramatick Poets* (1691)," *Essays and Studies by Members of the English Association*, XXI (1936), 77.
- [23] For his biography and that of his father, Gerard Langbaine the Elder, see Anthony Wood, *Athenae Oxonienses*, ed. Philip Bliss (London, 1813-1820), III, 446-468. There is a note recording an illicit romance for the son in Andrew Clark, *The Life and Times of Anthony Wood* (Oxford, 1891), I, 237-238.
- [24] Wood, III, 446.
- [25] Wood, III, 366.
- [26] The Advertisement is on the recto of a leaf added after [a4]; "The ERRATA for the

Preface" appears on the verso. For an account of Oldham's "A Satyr Against Vertue," published without his consent in 1679, see Wood, IV, 120.

- [27] Hugh Macdonald, "The Attacks on Dryden," *Essays and Studies by Members of the English Association*, XXI (1936), 67.
- [28] The Translators Epistle to the Reader, *Amadis de Gaule* (1652).
- [29] Wood, III, 364.
- [30] His father's coat of arms is described in Clark, I, 237. But for a conservative attitude toward use of the address, see Edward Chamberlayne, *Angliae Notitia: or the Present State of England*, the First Part, the Fifteenth Edition (London, 1684), p. 344.
- [31] Wood, III, 367.
- [32] Clifford makes the same charge of plagiarism in equally virulent language: "And next I will detect your Thefts, letting the World know how great a Plagery you are ..." (*Notes upon Mr. Dryden's Poems* [London, 1687], P. 3).
- [33] Maximilian E. Novak, "Introduction," Settle, Dryden, Shadwell, Crowne, Duffet, *The Empress of Morocco and Its Critics*, The Augustan Reprint Society Special Series (Los Angeles, 1968), pp. i-xix. Novak also discusses Dryden's quarrels with Howard and the Rota.
- [34] *Account*, p. 140, gives new information, or gossip, about Dryden's pre-Restoration activities.
- [35] Loftis, pp. ix-xiii.
- [36] This is a focus of Clifford's charges as well: "There is one of your Virtues which I cannot forbear to animadvert upon, which is your excess of Modesty; When you tell us in your Postscript to *Granada*, That *Shakespeare is below the Dullest Writer of Ours, or any precedent Age*" (p. 10).
- [37] Although Shakespeare's "Learning was not extraordinary," Langbaine "esteem[s] his Plays beyond any that have ever been published in our Language" (*Account*, pp. 453-454). In both *Momus* and the *Account* Langbaine employed the 1685 folio edition of Shakespeare's works which was printed for Herringman and others and dedicated to the Earls of Pembroke and Montgomery (Wing 2915, 2916, 2917). He catalogues the seven plays added in this edition to those of the earlier collected editions, but contrary to its genre designation in the First Folio and in this edition, Langbaine refers to *Merchant of Venice* as a tragi-comedy and, in *Momus*, lists two parts of "John King of England." In the *Account* he changes the designation of *Winter's Tale* from comedy to tragi-comedy, and in both catalogues appends "Birth of Merlin," altering his description of its genre from pastoral to tragi-comedy.
- [38] Wood, III, 449.
- [39] See, for example, a review in the *Moderator*, no. 3 (23 June 1692); quoted in Wood, III, 367.

BIBLIOGRAPHICAL NOTE

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Momus Triumphans:
OR, THE
PLAGIARIES
OF THE
English Stage;
Expos'd in a
CATALOGUE

OF ALL THE

- *Comedies,*
- *Tragi-Comedies,*
- *Masques,*
- *Tragedies,*
- *Opera's,*
- *Pastorals,*
- *Interludes, &c.*

Both Ancient and Modern, that were ever yet Printed in *English*. The Names of their Known and Supposed Authors. Their several Volumes and Editions: With an Account of the various Originals, as well *English, French, and Italian,* as *Greek and Latine;* from whence most of them have Stole their Plots.

By GERARD LANGBAINÉ Esq;

*Indice non opus est nostris, nec vindice Libris:
Stat contra dicitq; tibi tua Pagina, Fures. Mart.*

LONDON: Printed for *Nicholas Cox,* and are to be Sold by him in *Oxford.* MDCLXXXVIII.

The Preface.

IF it be true, what **Aristotle**^[40] that great Philosopher, and Father of Criticism, has own'd, **that the Stage might instruct Mankind better than Philosophy** it self. If **Homer** was thought by **Horace**^[41] to exceed **Crantor** and **Chrystippus** in the Precepts of Morality; and if **Sophocles** and **Euripides**, obtained the title of Wise, for their **Dramatick** Writing, certainly it can be no discredit for any man to own himself a lover of that sort of Poetry, which has been stiled, **The School of Vertue and good Manners?** I know there have been many severe **Cato's** who have endeavoured all they could, to decry the use of the Stage; but those who please to consult the Writings of the Learned Dr. **Gager, Albericus Gentiles, Sir Philip Sidney, Sir Richard Baker, Heywood,** the Poet and Actor both in one; not to mention several others, as the famous **Scaliger, Monsieur Hedelin, Rapin, &c.** will find their Objections fully answered, and the Diversion of the Theatre sufficiently vindicated. I shall therefore without any Apology, publicly own, that my inclination to this kind of Poetry in particular, has lead me not onely to the view of most of our Modern Representations on the Stage, but also to the purchase of all the Plays I could meet with, in the **English** Tongue; and indeed I have been Master of above **Nine Hundred and Fourscore** English **Plays** and **Masques,** besides **Drolls** and **Interludes;** and having read most of them, I think am able to give some tollerable account of the greatest part of our Dramatick Writers, and their Productions.

The general Use of **Catalogues,** and the esteem they are in at present, is so well known, that it were to waste Paper to expatiate on it: I shall therefore onely acquaint my **Reader,** that I designed **this Catalogue** for their use, who may have the same relish of the **Dramma** with my self; and may possibly be desirous, either to make a Collection, or at least have the curiosity to know in **general,** what has been Publish't in our Language, as likewise to receive some Remarks on the Writings of **particular** Men.

The **Reasons** that induc'd me to the publishing this **Catalogue,** were these: **First,** That the former **Catalogues** were out of Print. **Secondly,** That they were all of them full of groſs Errours. **Thirdly,** That they were not, as I thought, so Methodical as this which I have now made; wherein the Reader will find the Imperfections I observed in the former Catalogues, amended; all the Plays which have been Printed since 1680, to this present time, added; with several Remarks, which whether or no observed, I cannot tell, but never published by any Author till now.

To begin then **first** with the Errours of **former** Catalogues, they are chiefly **Five:**

First, There were Plays inserted in all of them, which were never in Print; as for Brevity's sake, to give **one** instance for many, **The Amorous Widow, and Wanton Wife,** a Comedy. This is a **Stock-Play,** and was written (if not Translated from **Mollieres George Dandin**) by Mr. **Batterton.**

Secondly, Some Plays were omitted, which had been Printed very long ago; as, **Cola's Fury, and Lirenda's Misery.** Written by **Henry Burkhead. The Religious Rebel;** and several others.

Thirdly, Two Titles which belong'd to one and the same Play, were frequently printed, as if they had been two **distinct** Plays; as **The Constant Maid, or Love will find out the Way.** Written by **Shirley. Ferex and Porex,** or the Tragedy of **Gorboduc.** Written by **Sackvile and Norton;** with many others.

Fourthly, The same Title was often times printed twice, and that seperately, as if writ by **two several** persons; and sometimes ascrib'd to **different** Authors likewise; when it was onely a new Edition of the same Play; as for Example, **Patient Grissel** was again repeated under the Title of **Patient Grisel Old.** And **Appius and Virginia,** written by **Webster,** is afterwards ascrib'd to **T. B.** though as the deceased Comedian Mr. **Carthwright,** a Bookseller by Profession, told me, 'twas onely the old Play Reprinted, and Corrected by the above-mentioned **Mr. Batterton;** with several others.

Fifthly, Some plays are ascribed to **one** Author which were writ by another; as **Celum Britanicum,** a Masque, is to Sir **William Davenant,** though it was written by **Carew and Jones.** Which fault is rather to be imputed to the Publishers of Sir **William Davenant's** Workes, 1673, in Folio, than to the Compilers of the former **Catalogue;** who are more excusable than, Mr. **Phillips** in his **Catalogue** of Poets, called, **Theatrum Poetarum;** and his Transcriber **Winstanley,** who has follow'd him at a venture in his Characters of the **Drammatick** Writers, even to a word, in his **Lives of the English Poets.** Both these Authors through a mistake of the Method of former Catalogues, and their Ignorance in what Pieces each **Drammatick** Author had published, have fallen into very great Errours, as I am going to shew.

The **first** Catalogue that was printed of any worth, was that Collected by **Kirkman,** a **London** Bookseller, whose chief dealing was in Plays; which was published 1671, at the end of **Nicomede,** a Tragi-comedy, Translated from the **French** of Monsieur **Corneille.** This Catalogue was printed **Alphabetically,** as to the Names of the **Plays,** but **promiscuously** as to those of the **Authors, (Shakspeare, Fletcher, Johnson,** and some others of the most voluminous Authors excepted) each Authors Name being placed over against each Play that he writ, and still repeated with every several Play, till a new Author came on. About **Nine** Years after, the Publisher of this Catalogue, reprinted **Kirkman's** with emendations, but in the same Form. Notwithstanding the **Anonimous** Plays, one would think easily distinguishable by the want of an Authors Name before

them; yet have both these charitable kind Gentlemen found Fathers for them, by ranking each under the Authors Name that preceded them in the former Catalogues. Thus **Charles** the First is placed by them both to **Nabbs**; because in both the former Catalogues it followed his **Covent-Garden**: and for the same reason **Cupid's Whirligig** is ascribed by both of them to **Goff**; because it follow'd his **Careless Shepherdess**; and so of many others, too tedious to repeat.

To prevent the like mistake for the future, and to make the Catalogue more useful, I wholly altered the form: And yet that I might please those who delight in old Paths, I have Transcribed the same as a Second Part, after the former way of **Alphabet**, though more Methodically than formerly, as I shall shew presently.

In this **New** Catalogue the Reader will find the whole to be divided into **Three** distinct **Classes**. In the first I have placed the **Declared** Authours, Alphabetically, according to their **Sirnames**, in **Italick** Characters: and placed the Plays each Authour has written, underneath in **Roman** Letters, which are rank'd Alphabetically likewise; so that the Reader may at one glance view each Authours Labours. Over against each Play, is plac'd as formerly a Letter to indicate the **nature** of the Drama: as C. for **Comedy**. T. for **Tragedy**. T. C. for **Tragi-comedy**. P. for **Pastoral**. O. for **Opera**. I. for **Interlude**. F. for **Farce**.

And, for the better use of those who may design a Collection, I have added to the **Letter** the Volume also, (according to the best Edition) as **Fol. 40^o. 8^o**. against each Play that I have seen. And for their further help; where a Play is not printed single, the Reader will be directed by a Letter or Figure to the bottom of the Columne, where he will meet with Instructions how it is to be found; I mean, with what Poems or other Plays it is printed, the Year **when**, the Place **where**, and the best Edition of each Book so mentioned.

This may seem superfluous at first sight, but may possibly be no longer thought so, when I shall have acquainted my Reader, that when I was making my Collection, I found several Plays and Masks, bound up with other Poems, which by the name were scarce known to the generality of Booksellers: as for instance, Sir **Robert Howard's Blind Lady**; **Daniel's Philotas**; **Carew's Coelum Britannicum**; **Shirley's Triumph of Beauty**; with infinite others. But two Plays I might particularly mention, both taken notice of in former Catalogues, to wit, **Gripus and Hegio**, a Pastoral; and **Deorum Dona**, a Masque; both which were written by **Baron**, and were wholly unknown to all the Booksellers of whom I happened to enquire, and which I could never have found but by chance; they being printed in a Romance called, **The Cyprian Academy**, in 8^o. The same I might add of **The Clouds**, (a Play which was never in any Catalogue before, and was translated from **Aristophanes's Nubes** by **Stanley**, and printed with his **History of Philosophy**, Fol. **Lond. 1655**, and now newly reprinted; and of several others) but that I must hasten back to give an Account of the two other Divisions of my Catalogue. The **one** of which contains those Plays whose Authors discover themselves but by halves, and **that** to their intimate Friends, by two Letters only in the **Title-Page**, or the bottom of their **Epistle**; and in the last Degree are plac'd all **Anonemous** Plays; and thus compleats the **Fifth** Part.

The **Second** Part contains the Catalogue **Reprinted** in an exact **Alphabetical** manner, according to the forms of **Dictionaries**, the Authors Names being here left out as superfluous; and against each Play is a Figure to direct you to the Page where you may find it in the First Part.

Thus much as to the Method and Alterations of this Catalogue: Now as to the Remarks, which are of **three** sorts; the **first** of use, and the other **two** conducing to Pleasure at least, if not to Profit likewise.

The **First** is to prevent my Readers being impos'd on by crafty Booksellers, whose custom it is as frequently to vent **old** Plays with **new** Titles, as it has been the use of the Theatres to dupe the Town, by acting old Plays under new Names, as if newly writ, and never acted before; as, **The Counterfeit Bridegroom**, an old Play of **Middleton's**; **The Debauchee**, another of **Brome's**; **The Match in Newgate**, another of **Marston's**; with many more, too tedious to repeat. By these Remarks the Reader will find **The Fond Lady**, to be only the **Amorous Old Woman**, with a new Title, **The Eunuch**, to be **The Fatal Contract**, a Play printed above thirty years ago; with many the like.

The **Second** is an Essay towards a more large Account of the **Basis** on which each Play is built, whether it be founded on any Story or Passage either in **History**, **Chronicle**, **Romance**, or **Novel**. By this means the curious Reader may be able to form a Judgment of the Poets ability in working up a **Dramma**, by comparing his **Play** with the **Original** Story. I have not been so large and full in this as I intend hereafter, not having by me several **Chronicles** and **Novels**, which might have been subservient to my Design, as the **Chronicles** of **particular** Countries, and the **Novels** of **Cynthio Geraldi**, **Loredano**, **Bandello**, **Sansorino Belleforreste**, &c. For this reason, in the Notes on several Plays which I have taken notice of, I have been forc'd to refer to the Chronicles of a Country in **general**, not have had time or opportunity to make an exact search what Historian the Author has **chiefly** follow'd, or what Author has most largely treated on that particular Action which is the subject of the Drama. So in Novels I have been forc'd through Necessity to quote some which have been printed since the Plays were written to which they are referred: because I knew that they were extracted and collected from the Originals, whence the Plot was taken, though I had them not by me: of which I could produce many instances, were it material.

I would desire my Readers leave to make this Observation by the by, that a **Drammatick Poet** is

not ty'd up to the Rules of **Chronology**, or **History**, but is at liberty to new-model a Story at his pleasure, and to change not only the Circumstances of a true Story, but even the principal Action it self. Of this opinion are most of our modern Critics; and **Scaliger** observes, not only that 'tis the privilege of **Epick** Poets, but also of **Tragedians**.^[42] **Quis nescit omnibus Epicis Poetis Historiam esse pro argumento? quam illi aut adumbratam, aut illustratam certe alia facie quam ostendunt ex Historia consiciunt, Poema. Nam quid alius Homeras? Quid Tragicis ipsis faciemus. Sic multâ Lucano ficta. Patriæ Imago quæ sese offerat Cæsari: excitam ab Interis animam, atq; alia talia.**^[43] This instance of **Lucan**, makes me call to mind what Sir **William Davenant** says on account of the same Author, whom he blames for making choice of an Argument so near his own time, that such an Enterprize rather beseem'd an Historian, than a Poet. For (says he) **wise Poets think it more worthy to seek out truth in the Passions, than to record the truth of Actions; and practise to describe mankind just as we are perswaded or guided by instinct, not particular persons, as they are lifted, or levelled by the force of Fate, it being nobler to contemplate the general History of Nature, than a selected Diary of Fortune.** So that we see the business of a Poet is to refine upon History; and Reformation of Manners is so much his business, that he is not to represent things on the Stage, as he finds them **recorded** in History, but as they **ought** to have been: and therefore we are not to make **History** so much the Standard and Rule of our Judgment, as **Decency** and **Probability**. For indeed, provided the Author shew Judgment in the heightning and working up of his Story, it matters not whether the Play be founded on **History**, or **Romance**, or whether the Story be his own, or another's Invention.

The last sort of Remarks, relate to Thefts: for having read most of our English Plays, as well ancient as those of latter date, I found that our modern Writers had made Incursions into the deceas'd Authors Labours, and robb'd them of their Fame. I am not a sufficient Casuist to determine whether that severe Sentence of **Synesius** be true, **Magis impium Mortuorum Lucubrationes quam vestes furari;** That 'tis a worse sin to steal dead mens Writings, than their Clothes: but I know that I cannot do a better service to their memory, than by taking notice of the Plagiaries, who have been so free to borrow, and to endeavour to vindicate the Fame of these ancient Authors from whom they took their Spoiles. For this reason I have observ'd what Thefts I have met with throughout the Catalogue, and have endeavour'd a restitution to their right Owners, and a prevention of the Readers being impos'd on by the Plagiary, as the Patrons of several of our Plays have been by our Modern Poets. But none certainly has attempted it with greater confidence, than he that stiles himself the Author of **The Country Innocence**, or **The Chambermaid turn'd Quaker**: a Play which was acted and printed in the year 1677, but first publish'd many years before by its genuine Author **Ant. Brewer**.

It is not to those of our own Nation only, but to Forreigners also, that I have endeavour'd to do Justice. For that reason I have remark'd (as far as my knowledge would permit me) what has been translated or stolen from **Tasso**, **Guarini**, **Bonarelli**, **Garnier**, **Scarron**, both the **Corneilles**, **Molliere**, **Racine**, **Quinault**, and others both **French** and **Italians**. Neither have I omitted, to my power, to do right likewise to the ancient **Greek** and **Latin** Poets, that have written in this way, as **Sophocles**, **Euripides**, **Æschylus**, **Aristophanes**, **Seneca**, **Plautus**, **Terence**, &c. I must acknowledge, with regret, that these are not so well known to me as I could wish; but yet as far as my power, I have endeavour'd to do right to their Memories. But I dare assure my Reader, that for the future it shall be more my business to obtain a more intimate acquaintance with all worthy Strangers, as well as with my own Countrymen, so that if this Trifle should have the fortune to appear abroad a second time, it shall be more compleat and correct, than the shortness of the time, and my small acquaintance with Authors at present allow; the Catalogue being in the Press, and the first sheet of it set, before I thought of adding these Remarks.

But before I quit this Paper, I desire my Readers leave to take a View of **Plagiaries** in **general**, and that we may observe the different proceedings between the **Ancients** and our **Modern** Writers. This Art has reign'd in all Ages, and is as ancient almost as Learning it self. If we take it in its general Acceptation, and according to the extent of the word, we shall find the most Eminent Poets (not to move excentrically and out of our present Sphere) are liable to the charge and imputation of **Plagiary**. **Homer** himself is not free from it, if we will give credit to **Suidas**, **Ælian**, and others: and that the invention of the **Iliad** is not wholly due to him, seems to be confirm'd by the Testimony of **Aristotle**, who mentions a **small Iliad**,^[44] which was written before his was produced. But whether there be any ground, for this Opinion, or no, certain it is that the most eminent Poets amongst the **Romans**, I mean **Virgil** and **Ovid**, made use of the Grecian Magazines, to supply their Inventions. To prove this, let us first consider **Virgil**, stil'd the King of Poets by **Scaliger**, and in the opinion of **Propertius** exceeding **Homer** himself, as appears by the following Lines^[45] so well known amongst all learned men,

**Cedite Romani Scriptores, cedite Graii,
Nescio, quid majus nascitur Æneade.**

Yet even this great man has borrow'd in all his Works; from **Theocritus**, in his **Eclogues**; from **Hesiod** and **Aratus**, in his **Georgicks**; and from **Homer** and **Pisander**, in his **Æneads**: besides what he has borrow'd from **Parthenius Nicæus**, his Tutor in the **Greek** Tongue, and from **Q. Ennius** an ancient **Latin** Poet; as you may read more at large in **Macrobius**.^[46] If we consider **Ovid**, the Flower of the **Roman** Wit, we shall find him imitating at least, if not borrowing from,

the forementioned **Parthenius**: his **Metamorphosis**, that Divine Poem, (as **Ant. Muretus**^[47] stiles it in his Orations) being built upon that Poem writ in the **Greek** Tongue, which bore the same Name, and handled the same Subject, as we are told by **Plutarch** and **Eustathius**. And if to these we add that worthy **Carthaginian Terence**, who by the kindneß of the generous **Lucan**, was at once made a free man and Citizen of **Rome**, and whom on the account of his Comedies written in the **Latin** Tongue, we may number among the **Roman** Writers: we shall find him likewise beholding, for his Productions, to that eminent **Athenian** Poet **Menander**.

But let us now observe how these Eminent Men manage what they borrow'd; and then compare them with those of our times. **First**, They propos'd to themselves those Authors whose Works they borrow'd from, for their Model. **Secondly**, They were cautious to borrow only what they found beautiful in them, and rejected the rest. This is prov'd by **Virgil's** Answer concerning **Ennius** his Works, when he was ask'd by one who saw him reading, what he was about, reply'd, **Aurum se ex Enii stercore colligere**. **Thirdly**, They plainly confess'd what they borrow'd, and modestly ascrib'd the credit of it to the Author whence 'twas originally taken. Thus **Terence** owns his Translations in his **Prologue** to **Eunuchus**.

**Qui bene vertendo, & eas discribendo malè
Ex Græcis bonis, Latinas fecit non bonas.**

This behaviour **Pliny**^[48] commends in these words: **Est enim benignum & plenum ingenium Pudoris, fateri per quos profeceris**: and after having blam'd the Plagiaries of his time, he commends **Cicero** for making mention of **Plato**, **Crantor**, and **Panætius**, whom he made use of in his Works: and let it be observ'd by our **Modern** Poets, that though our modest **Carthaginian** own'd his Translations, yet was he not the leß esteem'd by the **Romans**, or his Poems leß valu'd for it. Nay, even in **this** Age he is universally commended by learned men, and the judicious **Rapin** gives **him** a Character, which I doubt few of our Age will deserve. **Terence**^[49] **a ecrit d'une Maniere, & si naturelle, & si judicieuse, que de Copie qu'il estoit il est devenu original: car jamais Auteur n'a eu un goust plus par de la Nature**. **Lastly**, Whatsoever these ancient Poets (particularly **Virgil**) copy'd from **any** Author, they took care not only to alter it for their purpose; but to add to the beauty of it: and afterwards to insert it so **handsomly** into their Poems, (the body and Oeconomy of which was generally their own) that what they **borrow'd**, seem'd of the same Contexture with what was **originally** theirs. So that it might be truly said of **them**; **Apparet unde sumptum sit, aliud tamen quam unde sit, apparet**.

If we **now** on the **other side** examine the proceedings of our late **English** Writers, we shall find them diametrically opposite in all things. **Shakspear** and **Johnson** indeed imitated these Illustrious Men I have cited; the **one** having borrow'd the Comedy of **Errours** from the **Menechmi** of **Plautus**; the **other** has made use not only of him, but of **Horace**, **Ovid**, **Juvenal**, **Salust**, and several others, according to his occasions: for which he is commended by Mr. **Dryden**,^[50] **as having thereby beautified our Language**: and Mr. **Rymer**, whose Judgment of him is this; **I cannot** (says he) **be displeas'd with honest Ben**,^[51] **when he chuses rather to borrow a Melon of his Neighbour, than to treat us with a Pumpion of his own growth**. But for the most part we are treated far otherwise; not with sound **Roman** Wit, as in **Ben's** time, but with empty **French** Kickshaws, which yet our Poetical Hosts serve up to us for Regales of their own Cookery; and yet they themselves undervalue that very Nation to whom they are oblig'd for the best share of their Treat. Thus our **Laureat** himself runs down the **French** Wit in his **Marriage a la Mode**, and steals from **Molliere** in his **Mock Astrologer**; and which makes it more observable, at the same time he does so, pretends in his **Epistle** to justifie himself from the imputation of Theft: **Not unlike the Cunning of a Jugler** (to apply his own Simile to him) [Epistle to the **Spanish Fryer**] **who is always staring us in the Face, and overwhelming us with Gibberish, only that he may gain the opportunity of making the cleaner conveyance of his Trick**.^[52] I will wave the Epistle to this Play, which seems to be the Picture of Bays in little, yet I cannot omit one Observation more, which is, that our **Laureat** should borrow from **Old Flecknoe**, whom he so much despises: and yet whoever pleases to read **Flecknoe's Damoysselles a la Mode**, will find that they have furnisht Mr. **Dryden** with those **refin'd** Expressions which his **Retrenching** Lady **Donna Aurelea** makes use of, as **the Counsellor of the Graces**, and that **furious indigence of Ribons**. But possibly he will own that he borrow'd them as **Father Flecknoe** did, from **Mollieres Les Precieuses Ridicules**: however, I hope he will allow that these Expressions better suit, with the **Spiritual** Temper of those **French** Damsels, than with the known Gravity of the **Spanish** Ladies. I hope Mr. **Dryden** will pardon me this Discovery, it being absolutely necessary to my design of Restoring what I could to the true Authors: and this Maxim I learnt from his own Father **Aldo**, Every one must have their Own.^[53] **Fiat Justitia, aut ruat Mundus**. In pursuance to which, I own that Mr. **Dryden** has many Excellencies which far out-weigh his Faults; he is an excellent **Critick**, and a good **Poet**, his Stile is smooth and fluent, and he has written well, both in Verse and Prose. I own that I admire him, as much as any man;

**---Neque ego illi detrahere ausim,
Hærentem Capiti multâ cum Laude Coronam.**^[54]

But at the same time I cannot but blame him for taxing others with stealing Characters from him,

(as he does **Settle** in his **Notes on Morocco**) when he himself does **the same**, almost in all the Plays he writes; and for arraigning his Predecessours for stealing from the **Ancients**, as he does **Johnson**; which tis evident that he himself is guilty of the same. I would therefore desire our Laureat, that he would follow that good Advice which the modest History Professor Mr. **Wheare** gives to the young Academick in his **Antelogium, to shun this, Confidence and Self-love, as the worst of Plagues; and to consider that Modesty is it which becomes every Age, and leads all that follow her in the streight, and right Path to solid Glory; without it we are hurld down Precepices, and instead of acquiring Honour, become the scorn of Men, and instead of a good Fame, we return loaden with Ignominy and Contempt.**^[55]

I have not time to examine the Thefts of other Plagiaries in particular, both from the **French** and our **own** Language, and therefore shall onely desire them to consider this Sentence of **Pliny**:^[56] **Obnoxii profecto animi, & infelicis ingenii est, deprehendere infurto malle, quam mutuuum reddere cum presertim sors fiat ex usurâ.**

Altho I condemn **Plagiaries**, yet I would not be thought to reckon as such either **Translators**, or those who **own** what they borrow from other Authors: for as 'tis commendable in any man to advantage the **Publick**; so it is manifest, that those Authors have done so, who have contributed to the Knowledge of the **Unlearned**, by their excellent **Versions**: Yet at the same time I cannot but esteem them as the **worst** of Plagiaries, who steal from the Writings of those of our own Nation. Because he that borrows from the worst **Forreign** Author, may possibly import, even amongst a great deal of trash, **somewhat** of value: whereas the former makes us pay extortion for **that** which was our own before.

For this reason I must distinguish one of our best Comick-Writers,^[57] from the **common Herd** of **Translators**; since though proportionate to his Writings, none of our **modern** Poets have borrow'd leß; yet has he dealt ingenuously with the World, and if I mistake not, has **publickly** own'd, either in his **Prefaces**, or **Prologues**, **all** that he has borrow'd; which I the rather take notice of, because it is so **little** practised in **this** Age. 'Tis true indeed, what is borrow'd from **Shakspeare** or **Fletcher**, is usually own'd by our Poets, because every one would be able to convict them of Theft, should they endeavour to conceal it. But in what has been stolen from Authors not so generally known, as **Murston, Middleton, Massenger**, &c. we find our Poets playing the parts of **Bathyllus** to **Virgil**, and robbing them of that Fame, which is as justly their due, as the Reward the Emperour **Augustus** had promised to the Author of that known **Distich** affixed on the Court Gate, was to **Virgil**.

Neither can this Imputation be laid at the doors of such who are onely Imitators of the Works of others, amongst which, are admired Sir **Charles Sidley**, and the inimitable M. **Wytcherley**: The last of which, if I mistake not, has Copied **Mollieres le Misanthrope**, in his Character of the **Plain Dealer**; and his **Celimene**, in that of **Olivia**: but **so well**, that though the Character of the **Misanthrope** be accounted by **Rapin**,^[58] **Te Caractere le plus achevee**; The compleatest Character, and the most singular that ever appeared on the Stage: yet certainly **our Poet** has equaled, if not exceeded his Copy. Imitation which **Longinus** commends in **Stesichorus, Archilochus, and Herodotus**, all of them being imitators of **Homer**; but particularly he says of **Plato**: Παντῶν δὲ τούτων μάλιστα ὁ Πλάτων, ἀπο τοῦ ὀμηρικοῦ ἐκείνου νόματος εἰς αὐτὸν μυρίας ὅσας παράτροπας.^[59] **Sed omnium hujus Poetae studiosissimus imitator suit Plato, ab illis Homericis Laticibus ad se seductos vivos quam-plurimos transferens.**

But to put an end to these **Observations**, which may prove **alike troublesome** to the Reader, as well as to the Poets: I must say this for our Countrymen, That notwithstanding our **Modern** Authors have borrow'd **much** from the **French**, and other Nations, yet have we several Pieces, if I may so say, of our **own** Manefecture, which equal at least, any of our Neighbours productions. This is a truth so **generally** known, that I need not bring instances to prove, that in the **humour** of our **Comedies**, and in the **characters** of our **Tragedies**, we do not yeild to **any other** Nation. 'Tis true the **unities** of **Time, Place, and Action**, which are generally allowed to be the Beauties of a Play, and which the **French** are so careful to observe, add all lusture to their Plays; nevertheleß, several of our Poets have given proof, that did our Nation more regard them, they could practice them with equal succeß: But as a **correct Play** is not so much understood, or at least regarded by the generality of Spectators; and that few of our Poets now-a-days write so much for **Honour** as **Profit**: they are therefore content to please at an easier rate. But would some **great Man** appear here in the defence of **Poetry**, and for the support of **good** Poets, as the great Cardinal **Richlieu**, that Noble Patron of Arts and Sciences, did in **France**; I doubt not but we should find **several** Authors, who would quickly evince, that neither the Writings of **Aristotle**, or the practice of those admirable Rules laid down by that **Father of Criticism**, and his best Commentator, **Horace**; with the rest of those eminent Men, that have written on the **Art of the Stage**, are unknown to them.

But in the mean time, would our **Nobility** and **Gentry**, who delight in Plays, but allow themselves so much time, as to read over what is extant on this Subject in **English**, as, **Ben Johnson's** Discoveries; **Roscommon's** Translation of **Horace's** Art of Poetry; **Rapin's** Reflections on **Aristotle's** Treatise of Poetry; **Longinus** of the loftineß of Speech; **Boyleau's** Art of Poetry; **Hedelin's** Art of the Stage; **Euremont's** Essays; **Rimer's** Tragedies of the last Age considered; **Dryden's** Drammatick Essay; and several others; though they understood none but their native Language, and consequently could not read what **Vossius, Heinsius, Scaliger, Plutarch,**

Athenæus, Titius Giraldu, Castelvetro, Lope de Vega, Corneille, Menardiere, and others which have written to the same purpose in several Languages; yet those which are to be met with in **English**, are sufficient to inform them, both in the **excellency** of the Poetick Art, and the Rules which Poets follow, with the Reasons of them: They would then find their Pleasure encrease with their Knowledge; and they would have the greater satisfaction in seeing a **correct Play**, by how much they were capable (by the help of these Rules) to discern the **Beauties** of it; and the greater value for a **good Poet**, by how much they were sensible of the Pains and Study requisite to bring such a Poem to perfection. This would advance the fame of **good Poets**, and procure them **Patrons** amongst the **Nobility** and **Gentry**, and through their **Emulation** to exceed each other, **Poetry** might in a few Years be advanced to the **same** Perfection that it was in formerly, at **Rome** and **Athens**.

GERARD LANGBAINE.

ERRATA.

By reason of my great distance from the Preß, several confederate **Errata's** are to be met with throughout; but the most material are these which follow: Which the Reader is desired to Pardon and Correct.

In the Catalogue it self.

PAGE 6. **The Wits** is left out, a Play of Sir **W. Davenant**. p. 10. **Courageous Turk**, &c. for 4^o read 8^o p. 11. **Play of Love**, &c. dele 4^o, for I never saw but the first Play. p. 13. for **Hymenes** read **Hymenæi**. p. 16. for **Antiquarary** read **Antiquary**. p. 17. **Heyre** for 8^o read 4^o. p. 25. for **Loyal Brother** read **Revenger's Tragedy**.

In the Notes.

PAGE 7. and so throughout, for **in vitam** read **in vitâ**, and **in vitas** read **in vitis**. p. 9. Note [177] for **Procopis** read **Procopii**. p. 10. N. [196] add the Line of the next Page, **viz.** Plot from **Guiciardine's** History of **Italy**, p. 11. dele and from **Poetical History**, *ibid.* to N. [197] instead of what is Printed, read, These three Plays are Translated from **Seneca**, and Printed with the rest, **Lond.** 1581. p. 13. N. [220] for Book the Ninth, Satyr the first Part, read, Book the First, Satyr 9. p. 17. N. [275] for **du Bee**, read **du Bec**. p. 18. N. [288] for Fourteen, read Thirteen, and for Three, read Five. p. 19. N. [300] belongs to **Cambyses**. p. 20. N. [313] for **Mons** read **Monsieur**. p. 21. N. [324] for **Mænectrini**, read **Mænechmi**. p. 22. N. [344] for 1581, read 1653. *ibid.*, to **Triumph of Beauty**, add (k) with this Note, Printed with his Poems, **Lond.** 1646. p. 25. N. [370] for Publish'd, read Reprinted. *ibid.* N. [372] for **Musæe Erotoprngion**, read **Musæi Erotopagnion**. p. 24. N. [368] for **K.** read **Prince**. p. 25. N. [381] to **Observationum**, add **Medicarum Volumen**. p. 27. N. [393] for Poem, read Play. *ibid.* N. [397] belongs to **French Conjuror**, and N. [398] to **Witty Combat**. p. 28. N. [407] belongs to **Thornby-Abby**: N. [408] to **Marriage Broker**, and the last Line to **Menechmus**. p. 31. N. [447] belongs to **Rivals**.

FOOTNOTES:

- [40] Poet. c. 10.
- [41] Epist. 2. ad Lollium
- [42] Poetices. Lib. 1., c. 2.
- [43] Pref. to *Gondibert*, p. 2.
- [44] Poet. c. 23.
- [45] **Poet. 1. 3. cap. 15.**
- [46] **Saturnalia, 1. 5. c. 11. l. 6. c. 1.**
- [47] **Vol. 2. Orat. 3.**
- [48] **Epist. ad Tit. Vespar.**
- [49] **Reflect. 26, part 2.**
- [50] **Epist. to Mock Astrologer.**
- [51] **Tragedies of the last Age**, p. 143.
- [52] Ep. to the Spanish Fryer.
- [53] Kind Keeper.
- [54] Hor. Sat. 10. 1., 1.,
- [55] Mr. *Bohun's*, transl.
- [56] Ep. ad TY.
- [57] Mr. **Shadwell**.
- [58] **Reflect. 26.** part. 2
- [59] Περὶ ὑψοῦς Sect. 11.

A
Catalogue of Plays,
WITH THEIR
Known or Supposed AUTHORS, &c.

Will. Alexander, Lord Sterline.

	[60] Alexandrian Trag.	Tr. Fol.
	[61] Crœsus	T. Fol.
[62]	[63] Darius	T. Fol.
	[64] Julius Cæsar	T. Fol.

Robert Armin.

Maids of Moorclack H.

Barnaby Barnes.

[65] Devil's Charter. T. 4^o.

Samuel Brandon.

[66] Virtuous Octavia T. C. 8^o.

Henry Burkhead.

Colas Fury, or Lyrindas Misery. T. 4^o

Robert Baron.

	[67] Gripus & Hegio	P. 8 ^o
	Deorum Dona	M. 8 ^o
	[68] Mirza	T. 8 ^o

Anthony Brewer.

Country Girl Com. 4^o

[69] Love-sick King T. C. 4^o

Nicholas Breton.

Old mans Lesson, and Young mans Love I. 4^o

Dabridgecourt Belchier.

See me, and see me not C. 4^o

**Francis Beaumont,
Vide Fletcher.**

Richard Bernard.

Terence's Comedies, viz.

Andræa.	
Adelphi.	
Evnuchus.	
Heautontimorumenos.	4 ^o
Hecyra.	
Phormio.	

Lodow. Barrey.

Ram-Alley, or Merry Tricks. C. 4^o.

Richard Brome.

	Court Beggar	
	City Wit	
[70]	Damoyselle	C. 8 ^o
	Mad couple well matcht.	
	Novella	
	Covent Garden weeded.	C. 8 ^o
	English Moor	C. 8 ^o
[71]	Love-sick Court	C. 8 ^o
	New Exchange	C. 8 ^o
	Queen and Concubine	C. 8 ^o
	Antipodes	C. 4 ^o
	[72] Jovial Crew	C. 4 ^o
	[73] Northern Lass	C. 4 ^o
	Queens Exchange	C. 4 ^o
	Sparagus Garden	C. 4 ^o

Alexander Brome.

Cunning, Lover C. 4^o

Fulk, Lord Brook.

[74] Alaham T. Fo.

[75] Mustapha T. Fo.

Abraham Baily.

Spightful Sister C. 4^o

Mrs. Frances Boothby.

Marcellia T. C. 4^o

John Bancroft.

Sertorius

T. 4^o

Mrs. Astrea Behn.

Amorous Prince

T. C. 4^o

[76] Abdellazar, or the Moors Revenge

T. 4^o

[77] City Heiress

C. 4^o

[78] Dutch Lover

C. 4^o

[79] Emperour of the Moon

F. 4^o

Forc'd Marriage

T. C. 4^o

False Count

C. 4^o

Feign'd Courtezans

C. 4^o

Lucky Chance

C. 4^o

[80] Rover, two Parts

C. 4^o

[81] Roundheads

C. 4^o

[82] Sir Patient Fancy

C. 4^o

[83] Town-Fopp, or Sir Timothy Tawdry

C. 4^o

[84] Young King

T. C. 4^o

Capt. William Bedloe.

Excommunicated Prince

T. C. Fo.

John Banks.

[85] Destruction of Troy

T. 4^o

[86] Rival Kings

T. 4^o

[87] Unhappy Favourite-*Essex*

T. 4^o

[88] Mary, Queen of *Scotland*

T. 4^o

[89] Virtue Betray'd-*An. Bullen.*

T. 4^o

George Chapman.

All Fools

C. 4^o

[90] Alphonsus, Emperor of Germany

T. 4^o

Blind Beggar of Alexandria

C. 4^o

[91] Bussy D'Amboys

T. 4^o

— His Revenge

T. 4^o

[92] Byron's Conspiracy

T. 4^o

— His Tragedy

T. 4^o

[93] Cæsar and Pompey

T. 4^o

Gentleman Usher

C. 4^o

Humorous Days Mirth

C. 4^o

May Day

C. 4^o

Monsieur D' Olive

C. 4^o

Masque of the Middle Temple.

M. 4^o

Revenge for Honour

T. 4^o

Temple

M. 4^o

Two Wise Men, and all the rest Fools

C. 4^o

[94] Widows tears

C. 4^o

[95] Eastward Hoe

C. 4^o

Robert Cox.

[96] Actæon and Diana

I. 4^o

John Cook.

Green's Tu Quoque

C. 4^o

Edward Cook.

[97] Loves Triumph

T. C. 4^o

Thomas Carew, and Inigo Jones.

[98] Cœlum Britannicum

M. 8^o

Lady Eliz. Carew.

[99] Mariam

T. 4^o

Robert Chamberlain.

Swaggering Damoyselle

C. 4^o

William Chamberlain.

Loves Victory

C. 4^o

[100] Lodowick Carlell.

Arviragus and Philicia, two Parts

T. C. 12^o

Fool would be a Favourite

T. C. 8^o

Deserving Favourite

T. C. 8^o

[101] Osmond the Great Turk

T. 8^o

Passionate Lovers, two Parts.

T. C. 8^o

[102] Heraclius Emperour of the East

T. 4^o

	Abraham Cowley.	
[103]	Cutter of Coleman-street	C. 4 ^o
	Guardian	C. 4 ^o
[104]	Loves Riddle	P. Fol.
	[105] William Carthwright.	
	Lady Errant	T. C. 8 ^o
	Ordinary	C. 8 ^o
	Royal Slave	T. C. 8 ^o
[106]	Siege	T. C. 8 ^o
	[107] Sir Aston Cockain.	
	Obstinate Lady	C. 8 ^o
[108]	Ovid	T. 8 ^o
[109]	Trapolin suppos'd a Prince.	T. C. 8 ^o
	Richard Carpenter.	
	Pragmatical Jesuit	C. 4 ^o
	Charles Cotton.	
[110]	Horrace	T. 4 ^o
	John Corey.	
[111]	Generous Enemies C. 4 ^o	
	John Crown.	
[112]	Andromache	T. 4 ^o
	Ambitious States-man	T. 4 ^o
	City Politiques	C. 4 ^o
[113]	Country Wit	C. 4 ^o
[114]	Charles the Eighth	T. 4 ^o
[115]	Calisto	M. 4 ^o
[116]	Destruct. of Jerusal. 2 Pts.	T. 4 ^o
[117]	Henry the sixth	T. 4 ^o
	—The second Part, or the Miseries of Civil War	T. 4 ^o
	Juliana, Princess of Poland.	T. C. 4 ^o
[118]	Sir Courtly Nice	C. 4 ^o
[119]	Thiestes	T. 4 ^o
	John Day.	
	Blind Beggar of Bednal Green.	C. 4 ^o
	Humour out of Breath	C.
[120]	Isle of Gulls	C. 4 ^o
	Law Tricks	C. 4 ^o
	Parliament of Bees	M. 4 ^o
[121]	Travels of three English Brothers	H. 4 ^o
	Robert Dawbourn.	
	Christian turn'd Turk	T. 4 ^o
	Poor Mans Comfort	C. 4 ^o
	[122] Samuel Daniel.	
[123]	Cleopatra	T. 4 ^o
	Hymens Triumph	P. 4 ^o
[124]	Philotas	T. 4 ^o
	Queens Arcadia	P. 4 ^o
	Vision of the twelve Goddesses	M. 4 ^o
	Robert Davenport.	
[125]	City Night-Cap	C. 4 ^o
[126]	John and Matilda	T. 4 ^o
	Thomas Decker.	
	Fortunatus	C. 4 ^o
	Honest Whore, two Parts	C. 4 ^o
	If this be'nt a good Play, the Devil's in't	C. 4 ^o
	Match me in London	C. 4 ^o
	Northward Hoe	C. 4 ^o
[127]	Westward Hoe	H. 4 ^o
	Wyat's History	H. 4 ^o
	Untrussing of the Humorous Poet	C. 4 ^o
	Whore of Babylon	C. 4 ^o
	Wonder of a Kingdom	C. 4 ^o
[128]	Witch of Edmonton	T. 4 ^o
	[129] Sir Will. D'Avenant.	

[130]Albovine		T. Fol.
Cruel Brother		T. Fol.
Distresses		C. Fol.
Fair Favourite		T. C. Fol.
Just Italian		T. C. Fol.
Love and Honour		T. C. Fol.
[131]Law against Lovers		T. C. Fol.
[132]Man's the Master		C. Fol.
Platonick Lovers		C. Fol.
[133]Play-House to be Lett		C. Fol.
Siege		T. C. Fol.
Siege of Rhodes, two Parts.		T. C. Fo.
Temple of Love		M. Fol.
Triumph of the Prince D'Amour		M. Fol.
Unfortunate Lovers		T. Fol.
[134]Cœlum Britannicum.		M. Fol.
News from Plymouth		C. Fol.
Britannia Triumphans		M. 4 ^o
	Dr. Charles D'Avenant.	
Circe		O. 4 ^o
	Tho. Denham.	
[135]Sophy		T. 8 ^o
	John Dancer.	
[136]Aminta		P. 8 ^o
[137]Agrippa King of Alba.		T. C. 4 ^o
[138]Nicomede		T. C. 4 ^o
	John Dryden.	
[139]Amboyna		T. 4 ^o
[140]Assignation		C. 4 ^o
[141]——Auringzebe		T. C. 4 ^o
[142]All for Love		T. 4 ^o
Albion and Albanus		O. Fol.
[143]Conquest of Granada, two Parts		T. C. 4 ^o
[144]Evenings Love, or Mock-Astrologer		C. 4 ^o
[145]Indian Emperour		T. C. 4 ^o
Kind Keeper, or Mr. Lymberham		C. 4 ^o
[146]Maiden Queen		T. C. 4 ^o
[147]Marriage A-la-mode		C. 4 ^o
[148]Maximin		T. 4 ^o
[149]Mistaken Husband		C. 4 ^o
Rival Ladies		T. C. 4 ^o
[150]Sir Martin Mar-all		C. 4 ^o
[151]State of Innocence		C. 4 ^o
[152]Spanish Fryar		T. C. 4 ^o
[153]Tempest		C. 4 ^o
Tyrannick Love, or Royal Martyr		T. 4 ^o
[154]Troylus and Cressida		T. 4 ^o
Wild Gallant		C. 4 ^o
[155]Duke of Guise		T. 4 ^o
[156]Oedipus		T. 4 ^o
	John Dover.	
Roman Generals		T. C. 4 ^o
	Thomas Durfey.	
[158]Banditti		C. 4 ^o
[159]Common-wealth of Women		T. C. 4 ^o
Fool turn'd Critick		C. 4 ^o
Fond Husband		C. 4 ^o
[160]Injured Princess		T. C. 4 ^o
[161]Madam Fickle		C. 4 ^o
Siege of Memphis		T. 4 ^o
[162]Squire Old Sapp		C. 4 ^o
Royallist		C. 4 ^o
[163]Mr. Barnaby Whigg		C. 4 ^o
[164]Trick for Trick		C. 4 ^o
Virtuous Wife		C. 4 ^o
	Tho. Duffet.	
Mock-Tempest		F. 4 ^o
Spanish Rogue		C. 4 ^o

Sir George Etheridge.

Love in a Tub	C. 4 ^o
Man of Mode, or Sir Fopling Flutter	C. 4 ^o
She wou'd if she cou'd	C. 4 ^o

Edward Eccleston.

[165]Noah's Flood	O. 4 ^o
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[166]John Fletcher, and Francis Beaumont.

Beggars Bush	C. Fol.
[167]Bonduca	T. Fol.
[168]Bloody Brother, or Rollo D. of Normandy.	T. Fol.
Custom of the Country	T. C. Fol.
[169]Chances	C. Fol.
Captain	C. Fol.
Coxcomb	C. Fol.
Cupid's Revenge	C. Fol.
Coronation	T. C. Fol.
Double Marriage	T. C. Fol.
Elder Brother	C. Fol.
False One	T. Fol.
Four Plays in One	T. C. Fol.
Faithful Shepherdess	P. Fol.
Fair Maid of the Inn	C. Fol.
Honest Man's Fortune	C. Fol.
Humerous Lieutenant	T. C. Fol.
[170]Island Princess	T. C. Fol.
King and no King	T. C. Fol.
Knight of the Burning Pestle.	C. Fol.
Knight of Malta	T. C. Fol.
[171]Little French Lawyer	C. Fol.
Loyal Subject	T. C. Fol.
Laws of Candy	C. Fol.
[172]Lovers Progress	T. C. Fol.
Loves Cure	C. Fol.
[173]Loves Pilgrimage	C. Fol.
Mad Lover	C. Fol.
[174]Maid in the Mill	C. Fol.
Masque of Grays-Inn Gent.	M. Fol.
Monsieur Thomas	C. Fol.
Maids Tragedy	T. Fol.
Noble Gentleman	C. Fol.
Nice Valour	T. C. Fol.
Night Walker	C. Fol.
Prophetess	T. C. Fol.
Pilgrim	T. C. Fol.
Philaster	T. C. Fol.
Queen of Corinth	T. C. Fol.
Rule a Wife, and have a Wife	C. Fol.
[175]Spanish Curate	C. Fol.
Sea Voyage	T. C. Fol.
Scornful Lady	C. Fol.
[176]Thierry and Theodoret	T. Fol. & 4 ^o
Two Noble Kinsmen	T. C. Fol.
[177]Valentinian	T. Fol. & 4 ^o
Womans Prize	C. Fol.
Women pleas'd	C. Fol.
Wife for a Month	C. Fol.
Wit at several Weapons	C. Fol.
Wild-goose Chase	C. Fol.
Woman Hater	C. Fol.
Wit without Money	C. Fol.

Nathaniel Field.

Amends for Ladies	C. 4 ^o
Womans a Weather-cock	C. 4 ^o

John Ford. v. Decker.

Broken Heart	T. 4 ^o
Fancies	C. 4 ^o
Lovers Melancholy	T. 4 ^o
Loves Sacrifice	T. 4 ^o
Ladies Tryal	T. 4 ^o
[178]Perkin Warbeck	H. 4 ^o
Pity she's a Whore	T. 4 ^o
[179]Suns Darling	C. 4 ^o

	Thomas Ford.	
[180]	Loves Labyrinth	T. C. 4 ^o
	Abraham Fraunce.	
	Countess of Pembroke's Ivy Church, 2 Parts	P. 4 ^o
	Richard Flecknoe.	
[181]	Damoyselles a-la-mode	C. 8 ^o
	Erminia	T. C. 8 ^o
[182]	Loves Kingdom	T. C. 8 ^o
	Loves Dominion	P. 8 ^o
	Marriage of Oceanus and Britannia	M.
	Ulpian Fulwell.	
	Like will to like, quoth the Devil to the Collier	C. 4 ^o
	J. Fountain.	
	Reward of Virtue	C. 4 ^o
	Sir Ralph Freeman.	
	Imperiale	T. 4 ^o
	Lord Viscount Faulkland.	
	Marriage Night	T. 4 ^o
	Sir Richard Fanshaw.	
[183]	Pastor Fido	P. 8 ^o
	Sir Francis Fane, Jun.	
[184]	Love in the Dark	T. C. 4 ^o
	Sacrifice	T. 4 ^o
	Henry Glapthorn.	
	Albertus Wallenstine	T. 4 ^o
[185]	Argalus and Parthenia	P. 4 ^o
	Hollander	C. 4 ^o
	Ladies Priviledge	C. 4 ^o
	Wit in a Constable	C. 4 ^o
	Tho. Goff.	
	Careless Shepherdess	P. 4 ^o
[186]	Selimus	T. 4 ^o
[187]	Courageous Turk.	
[190]	[188] Orestes.	T. 4 ^o
	[189] Raging Turk.	
	Robert Green.	
[191]	Fryer Bacon	C. 4 ^o
[192]	Looking-glass for London	H. 4 ^o
	George Gerbyer.	
	False Favourite disgrac'd	T. C. 8 ^o
	George Gascoign.	
	Glass of Government	T. C. 4 ^o
[193]	Jocasta	T. 4 ^o
[194]	Supposes	C. 4 ^o
	Pleasure at Kenelworth-Castle	M.
	Francis Gouldsmith.	
[195]	Joseph	T. C. 8 ^o
	Robert Gomersall.	
[196]	Sforza Duke of Millain	T. 8 ^o
	Alexander Green.	
	Politician Cheated	C. 4 ^o
	John Heywood.	
	Four P. P.	I. 4 ^o
	Play of Love	I. 4 ^o
	Play of the Weather	I. 4 ^o
	Play between John the Husband, and Tib his Wife.	I. 4 ^o
	Play between the Pardoner, Fryar, Curate, and Neighbour Pratt.	I. 4 ^o
	Play of Gentileness and Nobility, 2 Parts.	I. 4 ^o
	[197] Jasper Heywood.	
	Hercules Furiens	
	Thyestes	T. 4 ^o
	Troas	
	Tho. Heywood, vide Ford.	
[200]	[198] Golden Age	H. 4 ^o
	[198] Silver Age	
	[198] Brazen Age	C. 4 ^o
	[199] Iron Age, 2 Parts	H. 4 ^o

Challenge for Beauty		C. 4 ^o
[201]Dutchess of Suffolk		H. 4 ^o
English Traveller		C. 4 ^o
Edward the Fourth, 2 Parts		H. 4 ^o
[202]Elizabeth's Troubles, 2 Pts.		H. 4 ^o
[203]Fair Maid of the West, Two Parts.		C. 4 ^o
Four London-Prentices		H. 4 ^o
Fair Maid of the Exchange		C. 4 ^o
[204]Fortune by Land and Sea.		H. 4 ^o
[205]Lancashire Witches		C. 4 ^o
[206]Loves Mistress		M. 4 ^o
Maidenhead well lost		C. 4 ^o
[207]Rape of Lucrece		T. 4 ^o
[208]Robert Earl of Huntingdon's Downfall.		H. 4 ^o
—His Death		T. 4 ^o
Woman kill'd with Kindness		C. 4 ^o
Wise Woman of Hogsden		C. 4 ^o
	William Habington.	
Queen of Arragon		Folio.
	Charles Hool.	
[209]Terence's Comedies		C. 8 ^o
	Peter Hausted.	
Rival Friends		C. 4 ^o
	Barton Holiday.	
Marriage of the Arts		C. 4 ^o
	William Hemings.	
[210]Fatal Contract		T. 4 ^o
[211]Jews Tragedy		T. 4 ^o
	Richard Head.	
Hic & ubique		C. 4 ^o
	[212] Sir Robert Howard.	
Indian Queen		T. Fol.
Committee		C. Fol.
Surprisal		T. C. Fol.
Vestal Virgins		T. C. Fol.
[213]Blind Lady		C. 8 ^o
Duke of Lerma		T. 4 ^o
	James Howard.	
All Mistaken, or the Mad Couple.		C. 4 ^o
English Monsieur		C. 4 ^o
	Edward Howard.	
Man of Newmarket		C. 4 ^o
Six Days Adventure		C. 4 ^o
Usurper		T. 4 ^o
Womans Conquest		T. C. 4 ^o
	James Howel.	
[214]Peleus and Thetis		M. 4 ^o
	[215] Benj. Johnson.	
Alchymist		C. Fol.
Bartholemew-Fair.		M. Fol.
Christmas's Masque		C. Fol.
Clordia		M. Fol.
Cynthia's Revels		T. Fol.
Challenge at Tilt		C. Fol.
[216]Cataline's Conspiracy		C. Fol.
Devil's an Ass		C. Fol.
Every Man in his Humour		C. Fol.
Every Man out of his Humour.		E. Fol.
[217]Entertainment at K. <i>James's</i> Coronation.		E. Fol.
Entertainments of the Q. and Prince, at <i>Althrop</i> .		F. Fol.
Entertainments of the King of <i>England</i> , and the King of <i>Denmark</i> , at <i>Theobalds</i> .		F. Fol.
Entertainment of K. <i>James</i> and Q. <i>Ann</i> , at <i>Theobalds</i> .		E. Fol.
Entertainment of the King and Queen, on <i>May-Day</i> , at Sir <i>Wil. Cornwallis's</i> House, at <i>High-gate</i> .		M. Fol.
Fortunate Isles		C. Fol.
Fox		M. Fol.
Golden Age restored		M. Fol.
Honour of Wales		M. Fol.
[218]Hymenes		M. Fol.
Irish Masque		M. Fol.

King's Entertainment at <i>Welbeck</i> .	M. Fol.
Loves Triumph	M. Fol.
Love's Welcome	M. Fol.
Love Restored	M. Fol.
Magnetick Lady	C. Fol.
Masque of Auguurs	M. Fol.
Masque at the Lord <i>Hayes's</i> House.	M. Fol.
Masque at the Lord <i>Haddington's</i> Marriage.	M. Fol.
Masque of Owls	M. Fol.
[218]Masque of Queens	M. Fol.
Mercury Vindicated	M. Fol.
Metamorphosed Gipsies	M. Fol.
[219]Mortimer's Fall	T. Fol.
News from the New World in the Moon.	M. Fol.
Neptune's Triumph	M. Fol.
[218]Oberon the Fairy-Queen	M. Fol.
Pleasure reconciled to Virtue	M. Fol.
Pan's Anniversary	M. Fol.
[220]Poetaster	C. Fol.
[218]Queen's Masque of Blackness.	M. Fol.
[218]— Her Masque of Beauty	M. Fol.
Speeches at Pr. H. Barriers	M. Fol.
Staple of News	C. Fol.
[221]Silent Woman	C. Fol.
[222]Sad Shepherd	T. Fol.
[223]Sejanus	T. Fol.
Tale of a Tub	C. Fol.
Time Vindicated	M. Fol.
Vision of Delight	M. Fol.
Case is altered	C. 4 ^o
New-Inn	C. 4 ^o
[224]Eastward Hoe	C. 4 ^o
[225]Widow	C. 4 ^o
John Jones.	
Adrasta	C. 4 ^o
Tho. Ingeland.	
Disobedient Child	I. 4 ^o
Tho. Jordain.	
Fancies Festivals	M. 4 ^o
Mony's an Ass	C. 4 ^o
Walks of Islington and Hogsden	C. 4 ^o
William Joyner.	
[226]Roman Empress	T. 4 ^o
Tho. Jevorn.	
Devil of a Wife	F. 4 ^o
Tho. Kyd.	
[227]Cornelia	T. 4 ^o
Tho. Kirk.	
[228]Seven Champions of Christendom.	H. 4 ^o
Ralph Knevet.	
Rhodon & Iris	P. 4 ^o
[229]Sir William Killegrew.	
Ormasdes	T. C. Fol.
Pandora	T. C. Fol.
Selindra	T. C. Fol.
Siege of Urbin	T. C. Fol.
Henry Killegrew.	
[230]Conspiracy	T. 4 ^o
Pallantus and Eudora	T. Fol.
[231]Tho. Killegrew.	
Bellamira her Dream, 2 Parts.	T. Fol.
Claracilla	T. C. Fol.
Cicilia and Clorinda, 2 Parts.	T. C. Fol.
Parsons Wedding	C. Fol.
Prisoners	T. C. Fol.
Princess	T. C. Fol.
Pilgrim	T. Fol.
Thomaso, or the Wanderer, 2 Parts.	C. Fol.
[232]John Lilly.	
[233]Alexander and Campaspe	C. 8 ^o
[234]Endimion	C. 8 ^o
Galathæa	C. 8 ^o

[235]Mydas	C. 8 ^o
Mother Bomby	C. 8 ^o
[236]Sapho and Phaon	C. 8 ^o
Loves Metamorphosis	C. 4 ^o
Maids Metamorphosis	C. 4 ^o
Woman in the Moon	C. 4 ^o

[237]Sir William Lower.

Amorous Phantasm	P. 12 ^o
Enchanted Lovers	P. 12 ^o
[238]Noble Ingratitude	T. C. 12 ^o
[239]Horatius	T. 4 ^o
[240]Martyr	T. 4 ^o

Tho. Lupon.

All for Mony	T. 4 ^o
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Tho. Lodge.

[241]Marius and Scylla	T. 4 ^o
[242]Looking-glass for London	H. 4 ^o

John Lacey.

[243]Dumb Lady	C. 4 ^o
Old Troop	C. 4 ^o
Sir Hercules Buffoon	C. 4 ^o

Nat. Lee, v. Dryden.

[244]Cæsar Borgia	T. 4 ^o
[245]Constantine the Great	T. 4 ^o
[246]Gloriana	T. 4 ^o
[247]Lucius Junius Brutus	T. 4 ^o
[248]Mithridates	T. 4 ^o
[249]Nero	T. 4 ^o
[250]Rival Queens	T. 4 ^o
[251]Sophonisba	T. 4 ^o
[252]Theodosius	T. 4 ^o

J. Lenard.

[253]Country Innocence	C. 4 ^o
[254]Rambling Justice	C. 4 ^o

Tho. Middleton, v. Fletcher.

Any thing for a quiet Life	C. 4 ^o
Blurt M ^r Constable	C. 4 ^o
Chast Maid in Cheapside	C. 4 ^o
Family of Love	C. 4 ^o
Game at Chess	C. 4 ^o
Inner-Temple Masque	M. 4 ^o
Mad World my Masters	C. 4 ^o
[255]Mayor of Quinborough	C. 4 ^o
Michaelmas-Term	C. 4 ^o
Phoenix	C. 4 ^o
Roaring Girl	C. 4 ^o
Trick to catch the old one	C. 4 ^o
Triumphs of Love and Antiquity.	M. 4 ^o
World toss'd at Tennis	M. 4 ^o
Your Five Gallants	C. 4 ^o
More Dissemblers besides Women	C. 8 ^o
[257] [256]Women beware Women	T. 8 ^o
No {Wit } {Help} like a Womans	C. 8 ^o
[258]Changeling	T. 4 ^o
[259]Fair Quarrel	T. C. 4 ^o
[261]Old Law	C. 4 ^o
[260]Spanish Gipsies	C. 4 ^o

Philip Massenger.

Bondman	C. 4 ^o
City Madam	C. 4 ^o
Duke of Millain	T. 4 ^o
[262]Emperour of the East	T. C. 4 ^o
Fatal Dowry	T. 4 ^o
Great Duke of Florence	C. 4 ^o

Maid of Honour		C. 4 ^o
New way to Pay old Debts		C. 4 ^o
[263]Picture		C. 4 ^o
Roman Actor		T. 4 ^o
Renegado		C. 4 ^o
Unnatural Combat		T. 4 ^o
[264]Virgin Martyr		T. 4 ^o
Bashful Lady		C. 8 ^o
[266] [265]Guardian		C. 8 ^o
Very Woman		T. 8 ^o
[267]John Marston.		
Antonio & Mellida, 2 Parts		T. 8 ^o
[268]Dutch Courtezan		C. 8 ^o
Fawn		C. 8 ^o
[269]Sophonisba		T. 8 ^o
What you will		C. 8 ^o
[270]Insatiate Countess		T. 4 ^o
Male-Content		T. C. 4 ^o
Shakerly Marmion.		
Antiquarary		C. 4 ^o
Fine Companion		C. 4 ^o
Holland's Leaguer		C. 4 ^o
Christopher Marloe.		
[271]Dr. Faustus		T. 4 ^o
[272]Dido Q. of Carthage		T. 4 ^o
[273]Edward the 2 ^d		T. 4 ^o
Jew of Malta		T. C. 4 ^o
Lusts Dominion		T. 8 ^o
[274]Massacree at Paris		T. 8 ^o
[275]Tamberlain the Great, two Parts		T. 8 ^o
Thomas May.		
[278] [276]Agrippina		T. 8 ^o
[277]Cleopatra		T. 8 ^o
[279]Antigone		T. 8 ^o
Heyre		T. C. 8 ^o
Old Couple		T. 4 ^o
Tho. Meriton.		
Love and War		T. 4 ^o
Wandering Lover		T. C. 4 ^o
Lewis Machin.		
Dumb Knight		C. 4 ^o
Cosmo Manuch.		
Just General		T. 4 ^o
Loyal Lovers		T. C. 4 ^o
Gervase Markham.		
[280]Herod and Antipater		T. 4 ^o
J. Milton.		
Sampson Agonestes		T. 8 ^o
John Mason.		
Muleasses the Turk		T. 4 ^o
Walter Montague.		
Shepherds Paradice		P. 8 ^o
Robert Mead.		
Combat of Love and Friendship		C. 4 ^o
Jasper Main.		
[281] Amorous War		C. 4 ^o & 8 ^o
[281] City Match		C. 4 ^o & 8 ^o
Mathew Medbourn.		
[282]Tartuff		C. 4 ^o
L. Maidwel.		
Loving Enemies		C. 4 ^o
Thomas Nabbs.		
Bride		C. 4 ^o
Covent-Garden		C. 4 ^o
Entertainment on the Prince's Birth-Day		

[283]Hannibal and Scipio		F. 4 ^o
Microcosmus		T. 4 ^o
Spring's Glory		M. 4 ^o
Tottenham Court		M. 4 ^o
Unfortunate Mother		C. 4 ^o
	Tho. Nash, v. Marloe.	T. 4 ^o
Summers last Will and Testament		C. 4 ^o
	Tho. Norton, and Sackvile.	
[284]Ferex & Porex, or Gorboduc		T. 4 ^o
	Thomas Nuce.	
[285]Octavia		T. 4 ^o
	Tho. Newton.	
[286]Thebais		T. 4 ^o
	Alex. Nevile.	
[287]Oedipus		T. 4 ^o
	Robert Nevile.	
Poor Schollar		C. 4 ^o
	Duke of Newcastle.	
Humerous Lovers		C. 4 ^o
Triumphant Widow		C. 4 ^o
	[288]Dutchess of Newcastle.	
Apocryphal Ladies		C. Fol.
Bell in Campo, 2 Parts		C. Fol.
Female Academy		C. Fol.
Loves Adventures, 2 Parts		C. Fol.
Lady Contemplation, 2 Parts		C. Fol.
Matrimonial Trouble, 2 Parts		C. Fol.
Natures 3 Daughters, 2 Pts.		C. Fol.
Publick Woing		C. Fol.
Religions		C. Fol.
Several Wits		C. Fol.
Unnatural Tragedy		T. Fol.
Wits Cabal, 2 Parts		C. Fol.
Youth's Glory, and Death's Banquet		C. Fol.
Blazing World		C. Fol.
Bridals		C. Fol.
Covent of Pleasure		C. Fol.
Presence		C. Fol.
Sociable Companions		C. Fol.
	Earl of Orrery.	
[289]Black Prince		H. Fol.
Tryphon		T. Fol.
[290]Mustapha		T. Fol.
[291]Henry the Fifth		H. Fol.
	Tho. Otway.	
Athiest, or the Second Part of the Soldiers Fortune		C. 4 ^o
[292]Alcibiades		T. 4 ^o
[293]Cheats of Scapin		F. 4 ^o
[294]Caius Marius		T. 4 ^o
[295]Don-Carlos		T. 4 ^o
Friendship in Fashion		C. 4 ^o
[296]Orphan		T. 4 ^o
Soldiers Fortune		C. 4 ^o
[297]Titus and Berenice		T. 4 ^o
Venice preserv'd		T. 4 ^o
	George Peele.	
[298]David and Bethshabe		T. C. 4 ^o
[299]Edward the First		H. 4 ^o
	Henry Porter.	
Two angry Women of Abingdon		C. 4 ^o
	Tho. Porter.	
Carnival		C. 4 ^o
Villain		T. 4 ^o
	Lady Pembrock.	
Antonius		T. 4 ^o
	Tho. Preston.	
Cambyses King of Persia		T. C. 4 ^o
	Edward Prestwick.	

Hectors		C. 4 ^o
[300]Hippolitus		T. 8 ^o
	Mrs. Katherine Phillips.	
[301]Horrace		T. Fol.
[302]Pompey		T. Fol.
	Samuel Pordage.	
[303]Herod and Meriamne		T. 4 ^o
[304]Siege of Babylon		T. 4 ^o
	---- Peaps.	
Love in its Extasie		P. 4 ^o
	John Palsgrave.	
Acolastus		C. 4 ^o
	Francis Quarles.	
Virgin Widow		C. 4 ^o
	William Rowley, v. Webster, Middleton, Day, and Shakespear.	
[305]All's lost by Lust		T. 4 ^o
Match at Midnight		T. 4 ^o
[306]Shoemakers a Gentleman		C. 4 ^o
Wonder a Woman never vex'd		C. 4 ^o
Spanish Gipsies		C. 4 ^o
	Samuel Rowley.	
[307]When you see me you know me		C. 4 ^o
	Joseph Rutter.	
[308]Cid, 2 Parts		T. C. 8 ^o
Shepherds Holyday		
	Nath. Richards.	
[309]Messalina		T. 8 ^o
	Tho. Rawlins.	
Rebellion		T. 4 ^o
	Tho. Randolph.	
Aristippus		T. 8 ^o
[310]Aminta		T. C. 8 ^o
Jealous Lover		T. C. 8 ^o
Muses Looking-glass		P. 8 ^o
[311]Hey for Honesty, down with Knavery		C. 4 ^o
	William Rider.	
Twins		C. 4 ^o
	Edward Revett.	
Town Shifts		C. 4 ^o
	Edward Ravenscroft.	
[312]Careless Lovers		C. 4 ^o
[313]Citizen turn'd Gentleman		C. 4 ^o
[314]Dame Dobson		C. 4 ^o
[315]English Lawyer		C. 4 ^o
[316]King Edgar and Alfreda		T. 4 ^o
[317]London Cuckolds		C. 4 ^o
[318]Scaramouch, &c.		F. 4 ^o
[319]Wrangling Lovers		C. 4 ^o
	Tho. Rymer.	
[320]Edgar		T. 4 ^o
	[321]William Shakespear.	
[322]All's well that ends well		C. Fol.
[323]Anthony and Cleopatra		T. Fol.
As you like it		C. Fol.
[324]Comedy of Errours		C. Fol.
[325]Coriolanus		T. Fol.
[326]Cromwell's History		H. Fol.
[327]Cymbeline		T. Fol.
Gentleman of Verona		C. Fol.
[328]Henry the 4 th , 2 Parts		H. Fol.
[328]Henry the 5 th		H. Fol.
[328]Henry the 6 th 3 Parts		H. Fol.
[328]Henry the 8 th		H. Fol.
Hamlet Prince of Denmark		T. Fol.
[328]John K. of England, 2 Pts.		H. Fol.

[329]Julius Cæsar	T. Fol.
[328]Lears Tragedy	T. Fol.
[328]Lochrine's Tragedy	C. Fol.
London Prodigal	C. Fol.
Love's Labour lost	C. Fol.
Merry Wives of Windsor	C. Fol.
Measure for Measure	C. Fol.
Merchant of Venice	T. C. Fol.
[330]Mackbeth	T. Fol.
Midsummers Nights-Dream	C. Fol.
Much ado about nothing	C. Fol.
[331]Old-Castle, Lord Cobham's Life and Death	T. Fol.
[332]Othello Moor of Venice	T. Fol.
Pericles Prince of Tyre	H. Fol.
Puritan Widow	C. Fol.
[328]Richard the Second	H. Fol.
[328]Richard the Third	H. Fol.
[333]Romeo & Juliet	T. Fol.
Taming of the Shrew	C. Fol.
Tempest	C. Fol.
Titus Andronicus	T. Fol.
[334]Timon of Athens	T. Fol.
Troilus and Cressida	T. Fol.
Twelfth Night	C. Fol.
[335]Winter's Tale	C. Fol.
Yorkshire Tragedy	T. Fol.
Birth of Merlin	P. 4 ^o

J. Studley, v. Jaspar Heywood.

Agamemnon	T. 4 ^o
[336]Hippolitus	T. 4 ^o
Hercules Oetus	T. 4 ^o
Medea	T. 4 ^o

James Shirley.

[337]Arcadia	P. 4 ^o
Bird in a Cage	C. 4 ^o
Ball	C. 4 ^o
Changes, or Love in a Maze	C. 4 ^o
[338]Chabott, Admiral of France	T. 4 ^o
Constant Maid, or Love will find out the way	C. 4 ^o
Cupid and Death	M. 4 ^o
Contention for Honour and Riches	M. 4 ^o
Duke's Mistress	T. C. 4 ^o
Example	T. 4 ^o
[339]Gamester	C. 4 ^o
[340]Gentleman of Venice	T. C. 4 ^o
Grateful Servant	C. 4 ^o
Hyde-Park	C. 4 ^o
Humerous Courtier	C. 4 ^o
Loves Cruelty	T. 4 ^o
Lady of Pleasure	C. 4 ^o
[341]Maids Revenge	T. 4 ^o
Opportunity	C. 4 ^o
Politician	C. 4 ^o
Patrick for Ireland	H. 4 ^o
Royal Master	C. 4 ^o
School of Complements	C. 4 ^o
Traytor	T. 4 ^o
Triumph of Peace	M. 4 ^o
Wedding	C. 4 ^o
Witty Fair One	C. 4 ^o
Young Admiral	C. 4 ^o
[343]Honoriam and Mammon	C. 8 ^o
[342]Contention of Ajax and Ulysses, for Achilles's Armour	M. 8 ^o
Brothers	C. 8 ^o
Sisters	C. 8 ^o
Doubtful Heir	
[344]Imposture	
Cardinal	T. C. 8 ^o
Court Secret	

Triumph of Beauty	Henry Shirley.	M. 8 ^o
Martyr'd Soldier	Edward Sherbourn.	T. 4 ^o
[345] Medea		T. 8 ^o
Troades		T. 8 ^o
	---- Sheppard.	
Committee-man Curryed		C.
	George Sandys.	
[346] Christ's Passion		T. 8 ^o
	J. Swallow.	
Cynthia's Revenge		T. 4 ^o
	Edward Sharpham.	
Fleir		C. 4 ^o
	William Sampson, v. Markham.	
Vow Breaker		T. 4 ^o
	Tho. Stanley.	
[347] Clouds		Fol.
	William Smyth.	
Hector of Germany		H. 4 ^o
	William Strode.	
Floating Island		C. 4 ^o
	Gilbert Swinhoe.	
[348] Fair Irene		T. 4 ^o
	[349] Sir John Suckling.	
Aglaura		T. C. 8 ^o
Brenoralt		T. 8 ^o
Goblins		T. 8 ^o
Sad one		T. 8 ^o
	Lewis Sharp.	
Noble Stranger		C. 4 ^o
	John Smyth.	
Cytherea		C. 4 ^o
	Sir Robert Stapleton.	
[350] Hero and Leander		T. 4 ^o
Slighted Maid		C. 4 ^o
	Tho. St. Serf.	
Tarugoes Wiles		C. 4 ^o
	Tho. Shadwell.	
Epsom Wells		C. 4 ^o
Humorists		C. 4 ^o
Lancashire Witches		C. 4 ^o
[351] Libertine		C. 4 ^o
[352] Miser		C. 4 ^o
[353] Psiche		O. 4 ^o
[354] Royal Shepherdess		C. 4 ^o
[355] Sullen Lovers		C. 4 ^o
[356] Timon of Athens		T. 4 ^o
True Widow		C. 4 ^o
Virtuoso		C. 4 ^o
Woman Captain		C. 4 ^o
	Elkanah Settle.	
[357] Cambyses K. of Persia		T. 4 ^o
[358] Conquest of China		T. 4 ^o
Empress of Morocco		T. 4 ^o
[359] Fatal Love		T. 4 ^o
[360] Female Prelate		T. 4 ^o
Heir of Morocco		T. 4 ^o
[361] Ibrahim		T. 4 ^o
[362] Love and Revenge		T. C. 4 ^o
[363] Pastor Fido		P. 4 ^o
	Sir Charles Sidley.	
[364] Anthony and Cleopatra		T. 4 ^o
[365] Bellamira		C. 4 ^o
Mulberry Garden		C. 4 ^o

	Tho. Shipman.	
[366]Henry the 3d. of France		T. 4 ^o
	Charles Saunders.	
[367]Tamerlane the Great		T. 4 ^o
	Tho. Southern.	
Disappointment		C. 4 ^o
[368]Loyal Brother		T. C. 4 ^o
	Cyril Turneur.	
Athiests Tragedy		T. 4 ^o
Loyal Brother		T. C. 4 ^o
	John Tateham.	
Distracted State		T. 4 ^o
[369]Rump		C. 4 ^o
Scotts Vagaries		C. 4 ^o
[370]Love Crowns the end		C. 8 ^o
	Nich. Trott	
Arthur		T.
	Robert Taylor.	
Hog has lost his Pearl		
	Tho. Thompson.	
English Rogue		C. 4 ^o
[371]Mother Shipton's Life and Death		C. 4 ^o
	Nat. Tate.	
[372]Brutus of Alba		T. 4 ^o
[373]Cuckolds Haven		C. 4 ^o
[374]Duke and no Duke		F. 4 ^o
[375]Ingratitude of a Common-wealth		T. C. 4 ^o
[376]Island Princess		T. C. 4 ^o
Loyal General		T. 4 ^o
[377]Lear and his 3 Daughters		T. 4 ^o
[378]Richard the Second		H. 4 ^o
	S. Tuke.	
Adventures of 5 Hours		C. 4 ^o
	Richard Tuke.	
Divine Comedian		C. 4 ^o
	John Tutchin.	
[379]Unfortunate Shepherd		P. 8 ^o
	John Webster, v. Decker.	
[380]Appius and Virginia		T. 4 ^o
[381]Devil's Law-Case		T. C. 4 ^o
Dutchess of Malfey		T. 4 ^o
White Devil		T. 4 ^o
[382]Thracian Wonder		H. 4 ^o
Cure for a Cuckold		C. 4 ^o
	Lewis Wager.	
Mary Magdalen's Repentance		I. 4 ^o
	William Wayer.	
The longer thou liv'st the more Fool thou art		C.
	George Wapul.	
Tyde tarryeth for no man		C.
	Nat. Woods.	
Conflict of Conscience		P.
	R. Weaver.	
Lusty Juventus		I.
	Robert Wilson.	
Cobler's Prophecie		C. 4 ^o
	John Wilson.	
[383]Andronicus Comenius		T. 4 ^o
Cheats		C. 4 ^o
Projectors		C. 4 ^o
	J. Weston.	
[384]Amazon Queen		T. C. 4 ^o
	Robert Wilmot.	
[385]Tancred and Grismond		T. 4 ^o
	George Wilkins, v. Day.	
Miseries of Inforc'd Marriage		T. C. 4 ^o

	John Wright.	
[386]	Thyestes	T. 8 ^o
	Thyestes	F. 8 ^o
	Leonard Willan.	
[387]	Astræa	P. 8 ^o
	Edmund Waller.	
[388]	Pompey	T. 4 ^o
	William Wycherly.	
	Country Wife	C. 4 ^o
	Gentleman Dancing Master	C. 4 ^o
	Love in a Wood	C. 4 ^o
	Plain Dealer	C. 4 ^o
	---- Whitaker.	
	Conspiracy	T. 4 ^o
	Robert Yarrington.	
	Two Tragedies in One	T. 4 ^o

Supposed AUTHOURS.

R. A.	
[389]Valiant Welchman	T. C. 4 ^o
H. B.	
[390]Landagartha	C. 4 ^o
H. H. B.	
[391]Plutus	C. 8 ^o
[392] P. B.	
Mock-Duellest	C. 4 ^o
J. C.	
Merry Milkmaids	C. 4 ^o
R. C.	
Alphonsus K. of Arragon	C. 4 ^o
[393]Ignoramus	C. 4 ^o
J. D.	
Hell's higher Court of Justice	I. 4 ^o
Mall	C. 4 ^o
T. D.	
Bloody Banquet	T. 4 ^o
[394]Fool turn'd Critick	C. 4 ^o
[395]Psiche Debauch'd	F. 4 ^o
S. H.	
Sicily and Naples	T. 4 ^o
D. J.	
Guy of Warwick	T.
[396] E. M.	
St. Cecily,, or the Converted Twins	T. 4 ^o
T. P.	
[397]Witty Combat	T. C. 4 ^o
[398]French Conjuror	C. 4 ^o
Monsieur P. P.	
[399]Ariadne	O. 4 ^o
S. P.	
[400]Troades	T. 8 ^o
T. R.	
[401]Extravagant Shepherd	P. 8 ^o
W. R.	
Three Lords and Ladies of Lond.	C.
Mr. S. Master of Arts.	
Gammer Gurton's Needle	C. 4 ^o
J. S.	
Masquerade Du Cel	M.
[402]Phillis of Syros	P. 8 ^o
[403]Andromana	T. 4 ^o
S. S.	
Honest Lawyer	C. 4 ^o
J. T.	
[404]Grim the Collier of Croyden	C. 8 ^o
[405]Troas	T. 4 ^o
C. W.	
[406]Electra	T. 8 ^o
E. W.	
Apollo Shroving	C. 8 ^o
L. W.	
Orgula, or the Fatal Errour	T. 4 ^o
M. W. Master of Arts.	
[407]Marriage Broker	C. 8 ^o
T. W.	
[408]Thornby-Abby	H. 8 ^o
W. W.	
Menechmus	C. 4 ^o

FOOTNOTES:

- [60] Plot from **Justin's** Hist. Lib. 14.
- [61] Plot from **Herodotus**, Lib. 1. **Plutarch** in **Solon's** Life.
- [62] These of the Lord **Sterline** are all Bound with his Works (in Folio) called, **Recreations with the Muses**. Printed at **London**, 1637.
- [63] Plot from **Justin's** Hist. Lib., 11.
- [64] Plot from **Suetonius** and **Plutarch**.
- [65] Plot from **Guiciardine's** Hist. of Italy.
- [66] Plot from **Plutarch's** Lives.
- [67] These two of **R. Baron** are mentioned in former Catalogues, but are part of a Romance writ by him, and called the **Cyprian Academy**. Printed at **London**, 1647.
- [68] Plot from **Herbert's** Travels, **Fol.**
- [69] From an old **English** Chronicle, **Fol.**
- [70] These five of **Richard Brome**, are Printed in one Volume, **Octavo, London**, 1635.
- [71] These five of **Brome**, are Printed in another Volume in **Octavo, London**, 1659.
- [72] Reprinted, **Lond. 1686**.
- [73] Lately Reprinted.
- [74] These two of the Lord **Brook's** are Printed with his Poetical Works in **Folio. London**, 1633.
- [75] Plot from the **Turkish** Chronicle.
- [76] This is a play of **Christopher Marlo's**, call'd **Lusts Dominion**, Printed in **Octavo, London**, 1661.
- [77] Part of the **City Heiress**, from a Play of **Middleton's**, call'd, **A Mad World my Masters**, Quarto; and part from another of **Massenger's**, called, **The Guardian**, Octavo.
- [78] Plot from **Don Fenise**, **Octavo**.
- [79] Stollen from **Harlequin, Emperur dans le Monde de la Lune**.
- [80] Taken from **Tho. Killegrew's** **Don Thomaso**, or **The Wanderer**, Folio.
- [81] A Play of **John Tateham's**, called, **The Rump**, altered, **Quarto**.
- [82] Part of this Play taken from **Richard Brome's** **Damoyselle**, **Octa.** and **Le malade imaginaire**.
- [83] A great part of this Play borrowed from a Play, called, **The Miseries of forc'd Marriage**, written by **George Wilkins**, Quarto.
- [84] Plot from **Alcamenes** and **Menalippa**, in **Cleopatra**, Folio.
- [85] Plot from the old Story so called.
- [86] Plot from **Cassandra**, Folio.
- [87] Plot from E. of **Essex** and Q. **E.** a **Nov.**
- [88] Plot from **Causin's** **Holy Court**, Folio.
- [89] Plot Q. **Eliz.** Novel, first Part 8^o.
- [90] Plot from Chron. **de Rebus Germanicis**.
- [91] Plot from the **French** Chron. **Hen. 3.**
- [92] Plot from the **French** Chronicles.
- [93] Plot from **Lucan's** **Pharsalia**, **Suetonius**, in the Life of **Julius Cæsar**.
- [94] Plot from **Petronius Arbyter**.
- [95] Written by **Chapman, Johnson**, and **Marston**.
- [96] Plot from **Ovid's** **Metamorph.**
- [97] Plot from **Cassandra**, Fol.
- [98] Printed with **Carew's** Poems. **London**, 1670.
- [99] Plot from **Josephus**, Folio.
- [100] The first of **Carlell's** Plays, (**viz.**) in two Parts, bound in one Volume, Twelves. The three next Printed in another Volume, Octavo. **London**, 1657. And the next in Octavo. Printed 1659.
- [101] Plot from **Knolls's** **Turkish** History, in the Reign of **Mahomet** the First.
- [102] From **Corneille**.
- [103] This Play is the **Guardian**, corrected and enlarged.
- [104] Bound with his Second Volume, Folio, **London, 1681**.
- [105] All Printed with his Poems, **Lond. 1651**.
- [106] Occasion in **Plutarch's** Life of **Cymon**, and Part from **Boccaces** Novels, the Ninth Day, Novel the First.
- [107] All Printed with his Poems, **Lond. 1669**.

- [108] Plot from his Elegies.
- [109] Plot from **Trapolen creduto Principe**.
- [110] From **Corneille**.
- [111] Part of this Play is borrowed from Sir **William Lower**'s Noble Ingratitude.
- [112] Translated from the **French**.
- [113] Part from **Molliere**'s **Le Sicilien**.
- [114] Plot from **Guiciardine**'s Hist. and the **French** Chron. in the Reign of **Charles 8**.
- [115] The Foundation from **Ovidii Metam. Lib. 2**.
- [116] Plot from **Josephus**'s Hist. Book 6. 7.
- [117] From **English** Chronicles, and part of the Language from **Shakespear**.
- [118] Plot, and part of the Play from a **Spanish** Play, called **No Puedeser**.
- [119] Plot from Poetical History.
- [120] Plot from Sir **Phil. Sidney**'s **Arcadia**.
- [121] Writ by him, **Rowly**, and **Wilkins**.
- [122] All Printed in one Volume, **London, 1623**.
- [123] Plot from **Appian** of **Alexandria**.
- [124] Plot from **Plutarch**'s Life of **Alexander**, and **Quintus Curtius**, Book the 6th.
- [125] Plot from **Don Quixot**'s Novel, of the **Curious Impertinent**, and **Boccaces Novels**, **Day the 7th, Novel 7th**.
- [126] **English** Chronicle.
- [127] Writ by him and **Webster**.
- [128] Writ by him, **Rowly**, and **Ford**.
- [129] All, except the last, Printed with his Works, in Folio, **Lond. 1673**. The last writ by him, and **Inigo Jones**, the late King's Surveyor.
- [130] Plot from **Heylin**'s **Cosmographie**, Book the First. Chronicle of **Italy**.
- [131] From **Measure for Measure**, and **Much adoe about Nothing**.
- [132] From **Mollieres**'s **Joddelet**, on **le Maitre valet**.
- [133] Part from **Mollieres Sganarelle**.
- [134] Not his, but **Carew**'s, and Printed with his Poems, **Octavo**.
- [135] Plot from **Herbert**'s **Travels**, Life of **Abbas**. Printed with his Poems, **London, 1670**.
- [136] Translated from the **Italian** of **Tasso**, and Printed with **Dancer**'s Poems, **London, 1660**.
- [137] Translated from Monsieur **Quinault**.
- [138] Translated from **Corneille**.
- [139] **Sanderson**'s Hist. of K. **James** p. 577.
- [140] Plot of the serious Part, from the **Annals of Love**: In the Story of **Constance** the Fair **Nun**. The Part of **Aureleo**, from **Scarron**'s **Comical Romance**: In the Story of **Destiny** and **Madam Star**.
- [141] Plot from **Tavernier**'s **Voyages into India**, Volume the First, Part the Second, Book the Second.
- [142] **Plutarch**'s Life of **Marcus Antonins**, and other **Roman** Historians.
- [143] Plot, **Almanzor** and **Almahide**, from **Cleopatra** in the Story of **Artaban**: and **Almahide** the Romance. **Ozmy** and **Benzaida**, from **Osman** and **Alibech**, in **Ibrahim. Abdalla, Abdelmelech, Lyndaraxa**, from Prince **Ariantes, Agathirses**, and **Elibesis**, in the First Book of the Ninth Part of **Cyrus**.
- [144] Part from **Corneilles De Pit Amoreuse**, part from **Le-feinte Astrologue**, and part from the **Illustrious Bassa**, a Romance.
- [145] Plot, **Heylin**'s **Cosmography**, Book the Fourth. **Hen. Bonzonus rerum ab Hispanis in India Occidentali gestarum**, Lib. 3. Octavo.
- [146] Plot, from **Cleobuline**, Queen of **Corinth**, in the Second Book of the Seventh Part of **Cyrus**: and the character of **Celadon** and **Florimel**, from **Pisistrate** and **Cerinte** in **Cyrus**, Part Ninth, Book Third; and from the **French** Marquess in **Ibrahim**, Part Second, Book the First.
- [147] Plot of the serious Part, and the Characters from **Sesostris** and **Timareta** in **Cyrus**, Part the Sixth, Book the Second: and **Palamedes** from the Prince of **Salamis**, in the Story of **Timantes** and **Parthenia**, Part Sixth, Book First, of **Cyrus**; and from **Nagaret**, in the **Annals of Love**, Octavo.
- [148] Plot from **Jul. Capitolinus in vitam Maximini**.
- [149] Founded on **Plautus**'s **Amphytruo**.
- [150] Part from **Molliere**'s **L'Etourdy**.
- [151] Plot from **Milton**'s **Paradise lost**. Octavo.
- [152] Plot of the Comical Part from the **Pilgrim**, a Novel, **Twelves**.

- [153] Originally **Shakespear's**.
- [154] Part **Shakespear**.
- [155] From **D'Avila's** History of **France**.
- [156] From **Sophocles**, and the Poetical Histories.
- [157] Joyn'd in these two last with **Nath. Lee**.
- [158] Plot from **Don Fenise**, Octavo.
- [159] Borrowed from **Fletcher's** **Sea-Voyage**.
- [160] The Foundation **Shakespear's**.
- [161] Part from the Antiquary, **Quarto**.
- [162] Plot from **Francion's** Romance, **Fol**.
- [163] Part of it from the **Fine Companion**, quarto. And Plot from the Double-Cuckold, a **Novel**, Octavo.
- [164] From Monsieur **Thomas**.
- [165] Foundation on **Sacred Writ**.
- [166] All **Beaumont** and **Fletcher's** Plays Printed together in one Volume, Folio, **London, 1679**.
- [167] Plot from **Tacitus's** **Annals**, Book 14.
- [168] Plot from **Herodiani Historiæ**.
- [169] Altered by the Duke of **Buckingham**, and Printed in Quarto. **Lond. 1682**. The Plot from Lady **Cornelia**, in **Exemplary Novels**, Folio.
- [170] Lately Reprinted with Alterations, by **Nat. Tate**. **Lond. 1687**.
- [171] Plot from **Gusman's** **Don Lewis de Castro**, and **Don Roderigo de Montalvo**.
- [172] Plot, **Lysander** and **Calista**.
- [173] Part of it from **Johnson's** **New Inn**, Octavo, and the Plot from **Exemplary Novels**, Two Damsels.
- [174] Serious Plot from **Gerardo**, p. 350. 8^o.
- [175] From **Gerardo's** **Leandro**. p. 214. 8^o.
- [176] Plot from the **French** Chronicles, in the Reign of **Clotaire** the Second. Imperfect in the Folio Edition, but right in the Quarto.
- [177] Plot, **Procopis Cæsariensis Historiæ**: Altered by the Lord **Rochester**. Printed Quarto, 1686.
- [178] Plot from **Gainsford's** History, 4^o.
- [179] **Ford** and **Decker**.
- [180] Printed with his Works, Octavo. **London, 1661**.
- [181] Borrowed from **Molliere's** **Preceuses Redicules**. Octavo.
- [182] These two almost the same.
- [183] Translated from **Guarini's** **Italian**, and Printed with his Poems, **London, 8^o**.
- [184] Plot from the **Invisible Mistress**, in **Scarron's** Novels, 8^o.
- [185] Plot from Sir **Philip Sidney's** **Arcadia**, Folio.
- [186] Plot from the **Turkish** History.
- [187] Plot from the same.
- [188] From **Euripides**.
- [189] Plot from the **Turkish** History.
- [190] Printed in one Volume.
- [191] Plot from the **English** Chronicle.
- [192] Plot, Story of **Jonas** in the **Holy Scripture**.
- [193] From **Euripides**.
- [194] From **Ariosto**.
- [195] From **Hugo Grotius's** **Sophompaneas**, Latin.
- [196] Printed with his Poems, **Lond. 1633**.
- [197] Plot from **Guiciardine's** History of **Italy**, Folio, and from **Poetical** History.
- [198] Plot from **Poetical** History.
- [199] Plot from **Virgil's** **Æneids**, Second Book, and **Homer's** **Iliads**.
- [200] These are usually Bound together.
- [201] Plot from **English** Chronicle, and **Clark's** Martyrology.
- [202] Plot from **English** Chronicle.
- [203] Plot, **English Lovers**, 8^o.

- [204] By him and **Rowley**.
- [205] By him and **Brome**.
- [206] Plot from **Apuleius's Golden Ass**, 4^o.
- [207] Plot from **Titus Livius**.
- [208] Plot, **Stow** and **Speed's** Chronicle.
- [209] Castrated **Latin, English**.
- [210] Plot, **French** Chronicles.
- [211] Plot from **Josephus's** History of the **Jews**, Book Sixth and Seventh.
- [212] The four first of Sir **Robert Howard's** Plays, are usually Bound together.
- [213] Printed with his Poems in 8^o.
- [214] Translated from the **French**.
- [215] All **Ben. Johnson's** except the four last, are Printed with other Poems in two Volumes, Folio, **London**, 1640.
- [216] Plot from **Salust's** History.
- [217] From several Authours quoted in the Margin throughout.
- [218] All marked with this A are in the first Volume, and Quotations are Cited by the Authour in the Margin throughout.
- [219] An Imperfect Piece just begun.
- [220] From **Ovid's** Elegies; and from **Horrace's Satyrs**, Book the Ninth, **Satyr** the first Part.
- [221] Borrowed part of it from **Ovid de Arte Amandi**, and **Juvenal's** Sixth **Satyr**.
- [222] This Play left Imperfect.
- [223] Plot, **Tacitus, Suetonius, Seneca**, &c. There is an Edition of this Play, 4^o, Printed **Lond.** 1605, by the Authour's own Orders, with all the Quotations from whence he borrowed any thing of his Play.
- [224] Joyn'd in this with **Chapman**.
- [225] Joyn'd in this with **Fletcher** and **Middleton**.
- [226] Plot, **Zosimi Historiæ**.
- [227] Translated from the **French** of **Robert Garnier**.
- [228] Plot, History of the **Seven Champions of Christendom**.
- [229] All Printed in one Volume Folio, **Oxon.** 1666.
- [230] These two in a manner the same.
- [231] These all Printed in one Volume, Folio, **London**, 1664.
- [232] The first Six Printed together in Octavo **London**, 1632.
- [233] Plot, **Pliny's Natural History**, Lib. 35. Cap. 10.
- [234] Plot, **Lucian's Dialogue** between **Venus** and the **Moon**.
- [235] Plot, **Ovid's Metamorph.** Lib. 11.
- [236] Plot, **Ovidii Epistolæ**.
- [237] The three first of Sir **Wil. Lower's** Plays, printed together in 12^o **London**, 1661.
- [238] From the **French**.
- [239] From **Corneille**.
- [240] From **Corneille's Polyeucte**.
- [241] Plot from **Plutarch** in **Vitas C. Marii & Syllæ**.
- [242] By him and **Green**.
- [243] Plot and Language from **Molliere's Le Medicine malgre luy**.
- [244] Plot from **Matchiavel**.
- [245] Plot, **Eusebius de vitâ Constantini**.
- [246] Plot from **Cleopatra**.
- [247] Plot, **Clelia**, and **Livy's** History.
- [248] Plot, **Historical Dictionary, Appian, Alexand. Romanæ, Historiæ**.
- [249] Plot from **Suetonius**, in **Vitam Neronis**.
- [250] Plot, **Quintus Curtius**.
- [251] Plot, Sir **Walter Raleigh's History of the World**, Book 5th, Chap. 3d. Sect. 18th.
- [252] Plot from **Pharamond**, Book 3d. Part 3d. Page 282, and **Eusebii Hister. Ecclesiastica**.
- [253] Taken from a Play called **The Country Girl**. C. 4^o
- [254] Part from **More Dissemblers besides Women**. C. 4^o
- [255] Plot from **Ranulph, Cestrensis Polychronicon**.
- [256] Plot from **Hippolito** and **Isabella**, a Novel, 8^o.

- [257] These three in one Volume, 8^o, **Lon.** 1657.
- [258] Plot from **God's Revenge against Murther**, in **Alsemero** and **Beatrice Joanna**, Folio.
- [259] Plot from **Complaisant Companion**, 8^o, page 280.
- [260] Plot, **Cervantes's Exemplary Novels**, Folio. **Force of Blood.**
- [261] These four were Writ by **Middleton** and **Rowley**.
- [262] Plot, **Eufebii Hist.**
- [263] Plot from **Fortunate, Deceiv'd, and Unfortunate Lovers**, 8^o: Novel the 4th of the **Deceived Lovers.**
- [264] Plot, **Eusebii Hist.** Lib. 8. Cap. 17.
- [265] Plot from the **Cimmerian Matron**, 8^o.
- [266] These three are Printed in one Volume, 8^o. **Lond.** 1655.
- [267] All except the two last are in one Volume, 8^o. **Lond.** 1633.
- [268] Plot from **Palace of Pleasure**, the last Novel.
- [269] Plot from Sir **Walter Raleigh's** History, and **Livy's** History.
- [270] Plot from **Montius's** History of **Naples**, in **The Life of Joan Queen of Naples.**
- [271] Plot, **Camerarii Opera Subsc. Cent. 1. Cap. 70.**
- [272] Writ by him and **Nash**, Plot, **Virgil's Æneids**, Book 4.
- [273] Plot, **English** Chronicles.
- [274] Plot, **French** Chronicles.
- [275] Plot, **Jean du Bee L'Histoire de Tamerlane**, 8^o, and his Life in **English**, 8^o.
- [276] Plot, **Taciti Annales, Lib. 12.**
- [277] Plot, **Plutarchus in vitam, M. Antonii.**
- [278] These two Printed together, 8^o, **London**, 1639.
- [279] Plot from **Sophocles.**
- [280] Writ by him and **Sampson.** Plot from **Josephus's** History, Book 17.
- [281] These two Printed together, and may be had either in 4^o or 8^o.
- [282] Translated from **Molliere.**
- [283] Plot from **Corn. Nepos in vitam Annibalis.**
- [284] Plot from Old **British** Chronicles.
- [285] Translated from **Seneca's** Tragedies.
- [286] Translated from the same.
- [287] Translated from the same.
- [288] The first Fourteen of her Plays, are Printed together in one Volume, Folio. The other Three are in another Volume, with other Scenes, Printed **London** 1668.
- [289] Plot, **English** Chronicle in K. **Edward** the Third.
- [290] Plot, **Turkish** Chronicles.
- [291] Plot, **English** Chronicles.
- [292] Plot from **Plutarch**, and **Corn. Nepos** both in the Life of **Alcibiades.**
- [293] Plot from **Ravenscroft's Scaramouch.**
- [294] Stollen part from **Shakespear's Romeo & Juliet**, Plot from **Plutarch**, in his Life of **C. Marius**, and **Lucan's Pharsalia**, Book 2d.
- [295] Plot from the Novel so called, 12^o.
- [296] Plot, **English** Adventures, a **Novel**, 8^o.
- [297] From Monsieur **Racine.**
- [298] Plot from **Holy Scripture.**
- [299] From **English** Chronicles.
- [300] Plot **Justin. Hist. Lib. 1. Cap. 9.**
- [301] Plot from **Livy**, Translated from **Corneille.**
- [302] Plot from **Lucan's Pharsalia**, Translated from **Corneille.**
- [303] Plot from **Joseph Hist.** and **Cleopatra** a Romance, in the Story of **Tyridates.**
- [304] Plot from **Cassandra**, a Romance, Fol.
- [305] **Lipsii Monita, Lib. 1. Cap. 5.**
- [306] Plot, **History of the Gentle Craft.**
- [307] Plot from **English** Chron. **Hen. 8th** &c.
- [308] Translated from **Corneille.**
- [309] Plot, **Suetonius**, in **Claudio** and **Tacitus, Lib. 11.**

- [310] These Four Printed with his Poems, 8^o.
- [311] Translated from **Aristophanes's Plutus**.
- [312] Borrowed part from **De Molliere's Monsieur de Pourceaugnac**, 8^o.
- [313] Translated from **Molliere's Le Bourgeois Gentlehome, & Mons de Pourceaugnac**.
- [314] Translated from **La Divineresse**.
- [315] Translated from the **Latin Ignoramus**.
- [316] Plot from **English** Chronicles.
- [317] Plot, part from **Scarron's** Novels, 8^o, Novel first, **The Fruitless Precaution**, part from **Les-Contes Du-Sieur D'Ouville**, 8^o, 2 de. pte. page 121. And part from **Boccace's** Novels, Day 7th, Novel 6 and 7 of the 7th Day.
- [318] Part from **Molliere's le Bourgeois Gentlehome, & la Mariage Forcee**, 8^o.
- [319] Plot from **Deceptio visus: or, Seeing and Believing are two Things**, a Romance in 8^o.
- [320] Plot, **English** Chronicles.
- [321] All except the last, are Printed in one Volume, Fol. **Lond.** 1685.
- [322] Plot from **Boccace's** Novels, 3d. Day, 9th Novel, **Juliet of Narbona**.
- [323] Plot from **Plutarch**, in **Vitam Antonii**.
- [324] The Ground from **Plautus's Ampitruo**, and **Mænectrini**.
- [325] Plot, **Plutarchus in vitam Coriolan:** and from **Livy's History**.
- [326] Plot from **English** Chronicle.
- [327] Plot from **Boccace's** Novels, 2d. Day, Ninth Novel.
- [328] All so mark'd had their Plots from **English** Chronicles.
- [329] Plot, **Livy's** History.
- [330] Plot from **Scotch** Chronicles, and **Heylin's** Cosmography.
- [331] Plot from **English** Chronicle.
- [332] Plot from **Cynthio's** Novels.
- [333] Plot from **Cynthio's** Novels.
- [334] Plot from **Lucian's** Dialogue.
- [335] Plot from **Dorastus** and **Fawnia**, 4^o.
- [336] All Translated from **Seneca's** Tragedies.
- [337] Plot from Sir **Philip Sidney's Arcadia**, Folio.
- [338] Plot from the **French** Chronicles.
- [339] Plot from **The Unlucky Citizen**, 8^o.
- [340] Plot, Part from **Gayton's** Notes on **Don Quixot**, Book 4th, Chap. 6th.
- [341] Plot from **Reynolds's God's Revenge against Murther**, Folio, Book 2d. Hist. 7th.
- [342] Plot from **Ovid's Metamorphosis**, Book 13th.
- [343] These Printed together in Octavo, **Lon.** 1658.
- [344] These are Printed together in 8^o, **Lond.** 1581.
- [345] Translated from **Seneca's** Tragedy.
- [346] Translated from **Hugo Grotius**.
- [347] Translated from **Aristophanes**, Printed with his **History of Philosophy**, newly Publish'd, Folio.
- [348] Plot from **Bandello's** Novels, **Turkish** Chronicles, **Life of Mahomet the First**.
- [349] All Printed with his Poems, 8^o **Lond.** 1648.
- [350] From **Ovid's** Epistles, and **Muses Erotopegnion Gr. Lat.**
- [351] Plot from **Molliere's L'Athee Foudroye**.
- [352] Plot from **Molliere's L'Avaree**.
- [353] Plot, **Apuleii Aureus Asrinus**.
- [354] From **Reward of Virtue**, 4^o.
- [355] Plot from **Molliere's Les Facheaux**.
- [356] Part from **Shakspear**.
- [357] Plot, **Justin's Hist. Lib. 1. Cap. 9. Amianus Marcellinus, Lib. 23.**
- [358] Plot, **Heylin's Cosmography**, Book 3d. and **Conquest of China**, By **Senior Palafax**, Englished, 8^o.
- [359] Plot, **Achilles Tatiuss's Clitophon** and **Leucippe**, 8^o Book 5th.
- [360] Plot from **Platina, &c. Life and Death of Pope Joan**, 8^o.
- [361] Plot from **The Illustrious Bassa**, Fol.

- [362] From **Fatal Contract**, 4^o.
- [363] From **Fanshaw's** Translation of **Guarini**.
- [364] Plot, **Plutarch's Life of M. Anthony**.
- [365] The Ground from **Terence's Eunuchus**.
- [366] From the **French** Chronicles.
- [367] Plot, **Asteria** and **Tamerlain**, a Novel, 8^o.
- [368] Plot, **Tachmas K. of Persia**, a Novel, 8^o.
- [369] Plot from **English** Chronicles.
- [370] Printed with his Poems, **London**, 1651.
- [371] Part of the Language from the **City Madam**; and Plot from a Book so called in Prose, 4^o.
- [372] Plot, **Virgil's Æneids**, Book 4th.
- [373] From **Eastward Hoe**.
- [374] From **Trapolin** suppos'd a Prince, 8^o.
- [375] Part from **Shakspear's Coriolanus**.
- [376] Reviv'd from **Shakspear**.
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- [378] Reviv'd from **Shakspear**.
- [379] Printed with his Poems, **Lond.** 1686.
- [380] Plot, **Livy's** History.
- [381] Part of the Plot in **Senchii Rariorum Observationum**.
- [382] By **Webster** and **Rowley**.
- [383] Plot from **Heylin's** Cosmography in the Description of **Greece**.
- [384] Plot from **Strabo, Lib. 11. Quintus Curtius, Lib. 6.**
- [385] Plot from **Boccace's** Novels, 1st. Novel, 4th Day.
- [386] Both in one Volume, 8^o **Lond. 1674.** the former from **Seneca**.
- [387] Plot from a Romance so called.
- [388] From **Corneille**.
- [389] Plot from **British** Chronicles.
- [390] Written by **Henry Burnel**.
- [391] Translated from **Aristophanes**.
- [392] Supposed to be **Peter Bellon**.
- [393] Translated from the **Latin** Poem so called.
- [394] Ascrib'd to **Tho. Dunfey**.
- [395] Said to be Writ by **Tho. Duffet**.
- [396] Supposed to be **Mathew Medbourn**.
- [397] Plot, part of it from **Gusman's** Fol. in the Story of **Dorido** and **Clordia**.
- [398] Plot from the **German Princess**, a novel, 8^o.
- [399] Put into Musick, by Monsieur **Grabutt**.
- [400] Supposed to be Writ by **Samuel Pordage**, being Printed with his Poems, 8^o **Lond.** 1660.
- [401] Translated from **Corneille**.
- [402] Translated from the **Italian** of **C. Guidubaldo di Bonarelli**.
- [403] Plot from Sir **Philip Sidney's Arcadia**, in the Story of **Plangus**, p. 155.
- [404] In a book call'd **The Ternory of Plays**, 8^o **Lond.** 1662. Plot from **Matchiavil's Marriage of Belphegor**, a Novel, Folio: The same is Printed with **Quevedo's** Novels, 8^o.
- [405] Translated from **Seneca**.
- [406] From **Sophocles** by **Christoph. Wase**.
- [407] In the **Ternary of Plays**, and Plot from **English** Chronicles, in the Reign of **Sebert**, King of the **West-Saxons**.
- [408] In the same **Ternary of Plays**, and Translated from **Plautus**.

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- [409] Plot from the Tragical History of the City of **Antwerp**, 4^o.
- [410] Translated from **Tasso**, **Italian**.
- [411] Plot from **Baker**, and other **English** Chronicles.
- [412] Plot from **Heylin**'s **Cosmography**, in the History of **Spain**. **De Rebus Lusitan**: By **Andr. Schottum**, Folio.
- [413] Plot from **English** Chronicles.
- [414] Plot from the Second Part of **Shakspear**'s **Henry 6th**, Folio.
- [415] From **No Wit like a Womans**, By **Middleton**.
- [416] Bound with the Varieties, 8^o.
- [417] From **Brome**'s **Mad Couple well Matcht**.

- [418] Plot from **Holy Scripture, Jeroboam, &c.**
- [419] Plot from **English** Chronicles.
- [420] Ascrib'd to the Lord **Digby**.
- [421] Said to be Writ by **Tho. Duffet**.
- [422] Ascrib'd to **J. Carell**.
- [423] From **Guarini's Il Pastor Fido**.
- [424] Translated from the **French** of Monsieur **Corneille, Junior**.
- [425] Ascrib'd to **Rhodes**.
- [426] The Same with the **Amorous old Woman**, only a different Title.
- [427] Plot from **English** Chronicles.
- [428] Ascrib'd to **Edm. Prestwith**.
- [429] Plots from **English** Chronicles.
- [430] Ascrib'd to Sir **William Killegrew**, and Translated from the **Latin**.
- [431] From **Corneille's Le menteur**.
- [432] Plot from **Plutarch. in vitam Ciceronis**.
- [433] Ascrib'd to **J. Milton**.
- [434] Plot from **Giraffi's History of Naples, English'd by James Howel**.
- [435] Said to be Writ by Mr. **Pane**.
- [436] Three Drolls stolen from several Plays.
- [437] Plot from **Suetonius**.
- [438] Play from **Ariosto's** Poem so call'd, Fol. **Englished** by Sir **J. Harrington**.
- [439] Plot from **Boccace's** Novels, Day 10, Novel 10. Folio.
- [440] Plot from **Suetonius**, in **Vitam Neronis**.
- [441] Plot from **Hyne's** Pranks, 8^o.
- [442] Ascrib'd to **J. Lenard**. Part from **Middleton's More Dissemblers besides Women**, 8^o.
- [443] From the **Fine Companion**, and other Plays.
- [444] Ascrib'd to Mrs. **Behn**, but Borrowed all from **Marston's Dutch Courtezan**.
- [445] Said to be Writ by the late Duke of **Buckingham**.
- [446] By Mr. **Arrowsmith**.
- [447] Ascrib'd to Sir **William D'Avenant**.
- [448] Plot from **Livius, Lib 1: Ovidii Metamorph. Lib. 14**.
- [449] Plot from **Heylin's** Cosmography, Book 2d. in the Description of **Greece**, and **Constantinopolis à Mahammada, 2 da. expugnata**, Fol.
- [450] Ascrib'd to **John Carrel**, from **Corneille's L'Escote des Femmes**, 8^o.
- [451] A Collection of Drolls taken from Plays, Printed in 8^o **Lond.** 1673.
- [452] Plot from **Heliodorus Emissenus Æthiopicorum, Lib. 10**. The same is in **English**, 8^o 1687.
- [453] Part from **Molliere's Le Cocu Imaginaire. C.** 8^o.
- [454] Plot from **Liv. Lib. 5. Cæsaris Coment. Lib. 4 & 5. Galfridus ap Arthur Monumetensis. De Gestis Regum Britanniaë, Lib. 4**.
- [455] That and **Tom Essence** ascrib'd to Mr. **Rawlins**.
- [456] Bound with the **Country Captain**, 8^o.
- [457] Plot from **Heylin's** Cosmography, in the Description of **Greece**.
- [458] Part of it taken from **Chamberlain's Love's Victory**.

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Transcriber's Notes:

Simple spelling, grammar, and typographical errors were corrected.

The Greek misspelling in footnote 59 was corrected.

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