**Log – Author Researched**

**No Author Listed**

These are the plays that are listed in the *London Stage* without an author. I listed the title of the play, the page that it first appears in the *London Stage*, and the reason why I listed the author that I did.

The Christmas Ordinary (pg. 7) – According to ESTC entry no. 006103223 the author is W.R., Master of Arts. W.R. stands for William Richards. On page 300 of the *London* *Stage*, *The* *Christmas* *Ordinary* is listed again, but this time with W.R. (possibly William Richards) as the author. In the works table I added W.R. to the “authors – researched” field.

The Countryman or Clown (pg. 9) – I have not yet been able to find any additional information about this play. I left the author field blank.

Cromwell’s Conspiracy (pg. 12) – This play is listed without an author in ESTC entry no. 006114673. I left the author field blank in the works table.

The Lyar (pg. 17) – According to Hume/Milhous in “Lost English Plays,” this is anonymous translation of Corneille’s *Le Menteur*. I listed Corneille as the “SourceAuthor” and put *Le Menteur* as the source.

Love’s Quarrel (pg. 27) – This play is not listed in the ESTC. According to Hume/Milhous in “Lost English Plays,” this play is only known from Pepys’s Diary. The title is probably an error, but I could find no good sources to confirm what the real play might be. I left the author field blank in the works table.

The Merry Devil of Edmunton (pg. 31) – A note on this play in the ESTC says that it is variously attributed to Shakespeare, Thomas Dekker, Thomas Heywood, and others. I left the author field blank in the works table.

EΓKYKΔOXPEIA; or, Universal Motion (pg. 45) – According to ESTC entry 006105959, the author is De la Grange.

Andromeda (pg. 46) – This play was not listed in the ESTC. According to a comment on page 46 of the *London* Stage, this play may be Andomède by Corinelle. However, I could find no information to confirm this, so I left the author field blank.

The New Made Nobleman (pg. 46) – This title is not in the ESTC. In “Lost English Plays,” Hume/Milhous says that this play is almost certainly a ghost. I left the author field blank in the works table.

The Unfortunate Usurper (pg. 55) – This play is listed without an author in ESTC entry no. 006092957. I left the author field blank in the works table.

The Valiant Cid (pg. 59) – I could not find any information about who might have adapted this play, so I left the “author1” field blank.

Irena (pg. 70) – This play is listed without an author in ESTC entry no. 006081952. I left the author field blank in the works table.

The Exposure (pg. 72) – This play is not listed in the ESTC. According to Hume/Milhous in “Lost English Plays,” all that is known of this play in an undated entry in Herbert’s *Dramatic Records*.I left the author field blank in the works table.

Heraclius (pg. 76) – According to the information that Hume/Milhous gives in “Lost English Plays” and the letter by Katherine Phillips on page 74 of the *London Stage,* I listed Sir Thomas Clarges in the “author – researched” field.

The Labyrinth (pg. 77) – According to Hume/Milhous in “Lost English Plays,” it is most likely that this play is an adaptation or translation of Walter Hawkesworth’s *Labyrinthus*. In the works table I listed Hawkesworth in the “SourceAuthor” field and *Labyrinthus* in the “source” field.

The Widow (pg. 88) – There are supposedly two plays called *The Widow.* One by Thomas Middleton, which is already listed in the works table. The other by Roger Boyle. In “Lost English Plays,” Hume/Milhous says that Boyle’s *The Widow* is almost undoubtedly as ghost. I left the author field blank in the works table.

Patient Grisell (pg. 113) – According to Hume/Milhous in “Lost English Plays,” the story of this puppet play comes from Boccaccio and had already been dramatized in English. However, I could not find an author for the puppet play, so I left the author field blank in the works table.

The Northern Castle (pg. 117) – According to Hume/Milhous in “Lost English Plays,” this play is a ghost. I left the author field blank in the works table.

The Poetess (pg. 119) – The comment in the *London Stage* refers you to *Restoration Drama 1660-1700* by Allardyce Nicoll. *The Poetess* is listed on page 306. The index entry for *The Poetess* on page 406 says that this play is probably *The Poetaster* by Ben Jonson. I have left this play as it appears in the *London Stage*, because I didn’t think that the evidence in *Restoration Drama* was strong enough. I did make a note of this in the “notes” field.

The Mistaken Beauty (pg. 124) – This is the same play as *The Lyar*, so the information is the same.

Merry Andrew (pg. 141) – According to Hume/Milhous in “Lost English Plays,” there is no reason to regard this as a scripted performance. I left the author field blank in the works table.

The Feign’d Astrologer (pg. 144) – According to entry no. 006081309 in the ESTC, this play is an adaption, by an unknown translator, of Thomas Corneille’s *Le feint astrologue*, which was based on Calderon’s *El astrologo fingido*. In the works table, I listed Thomas Corneille in the “SourceAuthor” field and *Le* *feint* *astrologue* in the “source” field.

Whittington (pg. 146) – I could not find any information about this performance. I left the author field blank.

Alphonso (pg. 152) – I could not find any additional information about this play. I left the author field blank.

**Author Ambiguity**

These are the plays that are listed in the *London Stage* that have a question mark or some marker of uncertainty next to the author. I listed the title of the play, the page that it first appears in the *London Stage*, and the reason why I listed the author that I did.

The Beggar’s Bush (pg. 6) – According to ESTC entry no. 006232388, this play is probably by Fletcher and Massinger. However, some scholars believe that Francis Beaumont also contributed to the play. For example, in *The Plays of Beaumont and Fletcher*, E.H.C. Oliphant believes that Beaumont contributed to the play. In *The Shares of Fletcher and His Collaborators in the Beaumont and Fletcher Canon* Cyrus Hoy also believes that Beaumont was an author of *The Beggar’s Bush*. In the works table I listed Fletcher and Massinger as the authors and Beaumont under “author – researched” with a question mark next to the name.

The Florentine Ladies (pg. 7) – There was no record of this play in the ESTC. The play is mentioned in Thomas Jordan’s *A royal arbor of loyal poesie*, but I can find no evidence that he was the author of this play. I left the author field blank

The Spanish Curate (pg. 8) – In the ESTC entry no. 006421358, Francis Beaumont and John Fletcher are listed as the authors. In EBBO the earliest version of the play was published in 1647 in *Comedies and tragedies written by Francis Beaumont and Iohn Fletcher*. I think that this is why Beaumont is listed as an author in the ESTC. However, most other sources seem fairly certain that Fletcher and Phillip and Massinger are the authors. In the works table I listed Fletcher and Massinger and left out Beaumont.

Andronicus (pg. 16) – In the ESTC entry no. 006135235 *Andronicus* is “attributed to Thomas Fuller, but it is an entirely different work from his "Andronicus, or The unfortunate politician" which is in prose. Sometimes also attributed to John Wilson.” In the ESTC entry no. 006138320, John Wilson is the author. In the article “John Wilson and His ‘Some Few Plays’” M.C. Nahm claims Wilson is the author of Andronicus. It seemed to me that Wilson was most likely the correct author, so I listed him under “author – researched.”

Love Will Find Out the Way (pg. 17) – this may be James Shirley’s play, but I have not yet found any information to confirm this, so I have left the author as T.B.

The Mayor of Quinborough (pg. 17) – In the ESTC entry no. 006144479, Middleton is the only author. I could find no evidence that Rowley helped to write the play. I only listed Middleton.

The Dancing Master (pg. 44) – I believe that the question mark in the *London* *Stage* is there because the authors were unsure whether this play is the same as Cavendish’s *The French Dancing Master*. In the ESTC I could find a reference to *The Dancing Master* by John Playford (1652) in entry no. 006157269. I also found *The Dancing-Master* by Pierre Rameau (1728) in entry no. 006037900. I have left this entry as it is in the *London* *Stage* because I can find no evidence that either of the entries in the ESTC are more likely than the assumption made by the authors of the *London* *Stage*.

The Knight of the Burning Pestle (pg. 50) – The ESTC entry no. 006176251 confirms Fletcher as a second author.

Cornelia (pg. 51) – According to Hume/Milhous in “Attribution Problems in English Drama,” it is highly likely that the author of this play is Sir William Berkeley. I listed Berkeley in the “author – researched” field.

Renegado (pg. 52) – In “Lost English Plays” Hume/Milhous argue that this play is most likely a revival of Massinger’s *Renegado*. In the ESTC there is only one play titled *Renegado* and Massinger is the author. I listed Massinger in the “author – researched” field in the works table.

Pyrander (pg. 54) – I have not yet been able to find any additional information about this play. I left Nathaniel Johnson in the author field.

A Witty Combat; or, the Female Victor (pg. 55) –ESTC entry no. 006106908 confirms Thomas Porter as the author, so I updated “T.P.” in the works table to say Thomas Porter

The Puritan; or, Widow of Watling Street (pg. 71) – On pages 358-360 of *Thomas Middleton and Early Modern Textual Culture*, there is, what I thought was, a compelling argument for Middleton as the author. In the works table, I left Middleton in the “author1” field, but added W.S. to the “author – researched” field, because according to ESTC entry no. 006394081 that is who the author is listed as.

The Ungrateful Favourite (pg. 71) – In “Attribution Problems in English Drama,” Hume/Milhous argue that this play should be listed as anonymous. The author in the ESTC is also listed as “a person of honour.” I left the author field blank in the works table.

Henry VIII (pg. 72) – I am not sure why there was a question mark next to Davenant in the *London* Stage. In a comment on page 73 of the *London Stage*, it says, “Downes (p. 24): King Henry the 8th, This Play, by Order of Sir William Davenant, was all new Cloath'd in proper Habits.” I left this play in the works table with Davenant in the “author1” field and Shakespeare in the “author2” field.

The German Princess (pg. 77) – There is no record of this play in the ESTC. In “Attribution Problems in English Drama,” Hume/Milhous says that John Holden is a highly plausible author. In the works table Holden is listed as the author of the play.

Macbeth (pg. 85) – In the *London Stage* it says, “by William Shakespeare, probably adapted by Sir William Davenant.” I think that this means that the play performed was probably Davenant’s adaptation of Macbeth, not that an adaptation of Macbeth was performed and Davenant was probably the adapter. In the ESTC (entry no. 006154476) there is an adaptation of Macbeth with Davenant as the author. In the works table I listed Davenant as the first author and Shakespeare as the second.

The Faithful Shepherd (pg. 130) – In the ESTC entry no. 006080131, Battista Guarini is the author and Richard Fanshawe is listed as a translator it. In the works table I listed Fanshawe in the “Author 1” field and Guarini in the “SourceAuthor” field. I also listed *Il pastor fido* in the “source” field.

Hamlet – (pg. 141) According to the *London Stage*, this is presumably Davenant’s adaptation. I could not find anything to indicate that this was wrong. In “Attribution Problems in English Drama,” Hume/Milhous argues that this version of Hamlet should only be attributed to Shakespeare. However, to be consistent with other listings of adaptations, I listed Davenant as the first author and Shakespeare as the second.

The Amorous Widow; or, The Wanton Wife (pg. 144) – According to entry no. 006340475 in the ESTC, the author is Thomas Betterton and it is an adaptation of Molière’s *George Dandin*. In the works table, I listed Betterton in the “author1” field and Molière in the “SourceAuthor” field. I also listed *George Dandin* in the “source” field.

The Island Princess; or, The Generous Portuguese (pg. 148) – I could find no information about who the adapter of this play might have been, so I left the “author1” field blank and put Fletcher in “author2.”

The Duke of Lerma (pg. 152) – I listed the author for this play as it appears in the *London Stage* (including the question mark) because there is no consensus about who the author of this play is.

The False One (pg. 152) – In the *London Stage*, there is a question mark next to Massinger. EBBO lists Fletcher and Beaumont as the authors. However, because of the attribution problems with Fletcher and Beaumont, I left the author as it appears in the *London Stage*.

The Queene of Corinth (pg. 152) – In the *London Stage*, there is a question mark next to Massinger. EBBO lists Fletcher and Beaumont as the authors. However, because of the attribution problems with Fletcher and Beaumont, I left the author as it appears in the *London Stage*.

The Roman Virgin; or the Unjust Judge (pg. 161) – In “Attribution Problems in English Drama,” Hume/Milhous say that this play is “a new production of Webster’s play; staged by Betterton… with at least minor alterations.” However, to be consistent with the way other adaptations have been listed, I put Betterton as the first author and Webster as the second.

**Beaumont and Fletcher**

These are plays listed in the *London Stage* by Fletcher/Beaumontthat did not have a question mark by them, but that when I checked the ESTC/EBBO the author was different. There seems to be a lot of ambiguity about the authorship of Fletcher/Beaumont plays. Because of this, I left all these plays in the works table as they appear in the *London Stage*. Below, I listed the title of the play, the page that it first appears in the *London Stage*, what the *London Stage* lists as the author, and what the ESTC/EBBO lists as the author.

The Loyal Subject (pg. 7) – The *London Stage* lists Fletcher as the only author. The ESTC lists Fletcher and Beaumont.

The Maid in the Mill (pg. 7) – The *London Stage* lists Fletcher and Rowley as the authors. The ESTC lists Fletcher and Beaumont

A Wife for a Month (pg. 8) – The *London Stage* lists Fletcher as the only author. The ESTC lists Fletcher and Beaumont.

The Humorous Lieutenant (pg. 21) – The *London Stage* lists Fletcher as the only author. The ESTC lists Fletcher and Beaumont.

Rollo, Duke of Normandy (pg. 22) – The *London Stage* lists Fletcher as the only author. The ESTC lists Fletcher and Beaumont.

The Custom of the Country (pg. 100) – The *London Stage* lists Fletcher and Massinger as the authors. The ESTC lists Fletcher and Beaumont.

The Storm (pg. 118) – The *London Stage* lists Fletcher and Massinger as the authors. EBBO lists Fletcher and Beaumont.

Love Despised (pg. 140) – The *London Stage* lists Fletcher and Beaumont as the authors. EBBO lists Beaumont.

Women Pleased (pg. 149) – The *London Stage* lists Fletcher as the author. EBBO lists Fletcher and Beaumont.

The Mad Lover (pg. 156) – The *London Stage* lists Fletcher as the author. EBBO lists Fletcher and Beaumont.

The Tamer Tamed (pg. 225) – The *London Stage* lists Fletcher as the author. EBBO lists Fletcher and Beaumont.

Bonduca (pg. 151) – The *London Stage* list Fletcher as the author. The ESTC lists Fletcher and Beaumont.

The Custome of ye Country (pg. 152) – The *London Stage* lists Fletcher and Massinger as the authors. The ESTC lists Fletcher and Beaumont.

The Captaine (pg. 152) – I could not find this play listed in the ESTC or EBBO, however I did find it in several scholarly articles. The *London Stage* lists Fletcher as the author. Other sources list Fletcher and Beaumont.

The Fayre Mayd of ye Inn (pg. 152) – The *London Stage* lists Fletcher as the author. EBBO lists Fletcher and Beaumont.

The Knights of Malta (pg. 152) – The *London Stage* lists Fletcher, Massinger, and Nathan Field as the authors. EBBO lists Fletcher and Beaumont.

The Lawes of Candye (pg. 152) – The *London Stage* lists Fletcher as the author. EBBO lists Fletcher and Beaumont.

Loves Progresse (pg. 152) – The *London Stage* lists Fletcher and Massinger as the authors. EBBO lists Fletcher and Beaumont.

Loues Pilgrimage (pg. 152) – The *London Stage* lists Fletcher as the author. EBBO lists Fletcher and Beaumont.

The Noble Gentlemen (pg. 152) – The *London Stage* lists Fletcher and William Rowley as the authors. EBBO lists Fletcher and Beaumont.

The Nice Valour (pg. 152) – The *London Stage* lists Fletcher as the author. EBBO lists Fletcher and Beaumont.

The Prophetesse (pg. 152) – The *London Stage* lists Fletcher and Massinger as the authors. EBBO lists Fletcher and Beaumont.

The Pilgrim (pg. 152) – The *London Stage* lists Fletch as the author. EBBO lists Fletcher and Beaumont.

Valentinian (pg. 152) – The *London Stage* lists Fletcher as the author. EBBO lists Fletcher and Beaumont.

Thiery & Theodorat (pg. 152) – The London Stage lists Fletcher as the author. The ESTC says that the play is by “John Fletcher, assisted by Philip Massinger and others.”

**Title not listed in the ESTC/EBBO**

These are plays that I did not see in the ESTC or EBBO. Below, I listed the title of the play and the page it first appeared in the *London* Stage. If I had information from Hume/Milhous about why they might not appear, I listed that next to the title. Otherwise, I left these plays as they appear in the *London Stage*.

Love Hath Found Out His Eyes; or, Distractions (pg. 10)

Brenoralt; or, The Discontented Colonel (pg. 31)

The United Kingdoms (pg. 55) – According to Hume/Milhous in “Lost English Plays,” the only knowledge of this play is from “The Keys to the Rehearsal” in volume II of Buckingham’s *Miscellaneous Works.* I left Henry Howard as the author in the works table.

The Playhouse To Be Let (pg. 67)

The Marriage Night (pg. 71) – According to Hume/Milhous in “Attribution Problems in English Drama” it is impossible to determine whether this play was by Henry Cary or Lucius Cary. I have left the entry in the works table as it is in the *London Stage*.

Worse and Worse (pg. 78)

Amorous Orontus; or, Love in Fashion (pg. 82)

The Feast (pg. 82)

The Generall (pg. 83)

The Parson’s Wedding (pg. 84)

The Night Walker; or, The Little Thief (pg. 85) – I could find Fletcher’s version, but not Shirley’s revisions.

Love’s Pilgrimage (pg. 87)

The Ghosts (pg. 88) – According to Hume/Milhous in “Lost English Plays” all that we know about this play is that it was written by Mr. Holden. I left it in the works table as it appears in the *London Stage*.

The Woman is a Weather Cock (pg. 96)

The Change of Crowns (pg. 106)

Queen Elizabeth’s Troubles, and the History of Eighty Eight (pg. 111)

Tu quoque; or, the City Gallant (pg. 117) – I could find John Cooke’s version of the play, but not Davenant’s. In “Lost English Plays,” Hume/Milhous list this as a lost play.

Jeronimo Is Mad Again (pg. 130)

The Spanish Gypsies (pg. 131)

The Spartan Ladyes (pg. 152)

The Heiress (pg. 154) – According to Hume/Milhous in “Attribution Problems in English Drama” Cavendish is the author and he may have help from Dryden. Right now, I have left the author as it appears in the *London Stage*

The Lady’s Trial (pg. 157)

The Hypocrite (pg. 162)

The Woman Made A Justice (pg. 168)

The Widdows Teares (pg. 152)

**ESTC Updates**

These are changes that I made in the works table because of information that I found in the ESTC. None of these plays had question marks next to them in the *London Stage*. Below I listed the title of the play, the page it first appears in the *London Stage*, and the changes I made.

A Cure for a Cuckold (pg. 16) – ESTC entry no. 006146949 states that the attribution to Rowley and Webster is questionable. I looked in a few sources and it seems to me that Rowley and Webster are the authors the play is most commonly attributed to, so I left them in the works table.

Birth of Merlin; or, The Childe hath found his Father (pg. 37) – ESTC entry no. 006103943 states that the attribution to Shakespeare is not generally accepted. I removed Shakespeare from this entry in the works table.

Heraclius, The Emperour of the East (pg. 70) – I added *Héraclius* by Cornielle in the source and Pierre Cornielle in the “SourceAuthor” field per ESTC entry no. 006081619

Pompey the Great (pg. 73) – ESTC entry no. 006088810 notes that this is a translation of *La mort de Pompée* by Pierre Corneille. I listed Corneille in the “SourceAuthor” field and *La mort de Pompée* in the source field. The same ESTC entry also notes that there may have been other translators, but I left it as it appears in the *London Stage*.

The Marriage Broaker; or, The Pander (pg. 37) – The ESTC lists M.A. as an additional author, so I added the initials to the “author – researched” field.

Ignoramus; or, The Academical Lawyer (pg. 58) – I could not find Parkhurst’s translation in the ESTC. However, in the article “John Rhodes and Ignoramus” by Bernard M. Wagner (which is in the note of the London Stage) he confirms that Parkhurst is the right translator. I found the original play in ESTC entry no. 006187635 and added George Ruggle to the “SourceAuthor” field and *Ignoramus. Comoedia coram Regia Maiestate Iacobi Regis Angliæ, &c* to the “sources” field.

The Fatal Dowry (pg. 152) – In ESTC entry no. 006478452, Massinger is listed as the only author. However, “N.F” is listed as an author in EBBO and the DNB article on Nathan Field lists this title as one of his works. So, I left this entry as it appears in the London Stage.

Tartuffe; or, The French Puritan (pg. 170) – In ESTC entry no. 006093782, Molière is listed as the author. I listed Molière in the “SourceAuthor” field.

**Misc.**

The Country Captain (pg. 108) – Previous entries of this play (pg. 41) list only Cavendish as the author. This one includes Shirley as another potential author. I am not sure why these two entries are different. In the sources I’ve looked at, it seems that Shirley may have helped write the play. Should this play have two entries in the works table like it does in the *London Stage*?