



A
General Key
TO THE
WRITINGS
OF THE
POETS
Of the Last Age.

WHEREIN THEIR

Beauties *and* Excellencies,

Are fairly and impartially pointed out, and
display'd, and their *Follies* and *Blunders*,
Expos'd and *Ridicul'd* in the REHEARSAL.

Non uis , sed quid.

L O N D O N:

Printed for SAM. BRISCOE, at the *Bell-Savage-
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hill*. 1723.

THE
PUBLISHER
TO THE
READER.



H O U canst not be Ignorant, That the Town has had an eager Expectation of a Key to the Rehearſal, ever ſince it firſt appear'd in Print; and none has more earneſtly deſir'd it than my ſelf, tho' in vain: 'Till lately, a Gentleman of my Acquaintance recommended me

a Perſon, whom he believ'd, cou'd give me a further Light to this Matter, than I had hitherto met with from any Hand.

In a ſhort Time I trac'd him out; and when I had found him, appear'd ſuch a Poſitive, Dogmatical Spark, that I began to repent of my Trouble, in ſearching after him.

It was my Miſfortune, over a Pot of Beer, to begin a ſhort diſcourſe of the Modern Poets and Actors; and immediate-ly he fell into a great Paſſion, and ſwore, That there were very few Perſons now Living, which deſerv'd the Name of a good Dramatick Poet, or a Natural Actor; and declaim'd againſt the preſent Practice of the Engliſh Stage with much violence, ſaying, he believ'd the two Companies were join'd in a Confederacy againſt Smithfield, and reſolv'd to ruin their Fair, by cut-doing them in their Bumbaſtick Bills, and ridiculous repreſenting their Plays; adding, That he hoped e're long Mr. Collier, and others, wou'd write them down to the devil. At the ſame time, he cou'd not forbear to extol the excellent Decorum and Action of former Years: And magnify'd

nify'd the Poets of the last Age; especially Johnson, Shakespear and Beaumont.

I bore all this with tolerable Patience; knowing it to be too common with Old Men, to commend the past Age, and rail at the Present; and so took my Leave of him for that Time, with an Intent never to trouble him more; and without acquainting him with my Business.

When next I saw the Gentleman, my Friend, who recommended him to me, I told him how I was entertain'd by his Cynical Acquaintance. He laugh'd, but bid me not be discourag'd; saying, that Fit of Railing wou'd soon have been over; and when his just Indignation had spent it self, you might have imparted your Business to him, and receiv'd a more satisfactory Account. However (said he) go to him again from me; take him to the Tavern, and mollify his Asperity with a Bottle; thwart not his Discourse, but give him his own Way, and I'll warrant you he'll open his Budget, and satisfy your Expectation.

I follow'd my Friend's Directions; and found the Event answerable to his Prediction.

Not long after, I met him in Fleet-street, and carry'd him to the Old Devil; and e're we had empty'd One Bottle, I found him of a quite different Humour, from what I left him in the Time before: He appear'd in his Discourse to be a very Honest true English-Man; a hearty Lover of his Country and the Government thereof, both in Church and State; a Loyal Subject to his Sovereign; an Enemy to Popery and Tyranny, Idolatry and Superstition, Antimonarchical Government and Confusion; Irreligion and Enthusiasm. In short, I found him a Person of a competent Knowledge in the Affair I went to him about, and one who understood the English Stage very well; and tho' somewhat Positive; as I said before, yet I observ'd, he always took Care to have Truth on his Side, before he Affirm'd, or deny'd any Thing with more than ordinary Heat; and when he was so guarded, he was Immoveable.

When I had discover'd thus much, and call'd for the Second Bottle, I told him from whom I came, and the Cause

my Addressing to him. He desir'd my Patience 'till he slept his Lodgings, which were near the Tavern; and after a short Space he return'd, and brought with him the Papers, which contain the following Notes.

When he had read them to me, I lik'd them so well, that I desir'd the Printing of them, provided they were Genuine; he assur'd me they were, and told me farther;

That, while this Farce was composing, and Altering, he had frequent Occasions of being with the Author, of perusing his Papers, and hearing him discourse of the several Plays he expos'd, and their Authors: Insomuch, that few Persons had the like Opportunities of knowing his true Meaning, as he himself had.

If any other Persons had known the Author's Mind so exactly, in all the several Particulars, 'tis more than probable, they wou'd have been made Publick before now; but nothing of this Nature having appear'd these Two and Thirty Years; (for so long has this Farce flourish'd in Print) we may reasonably and safely conclude, that there is no other such like Copy in being; and that these Remarks are Genuine, and taken from the great Person's own Mouth and Papers.

I was very well satisfy'd with this Account, and more desirous to Print it than ever; only I told him, I thought it wou'd be very advantageous to the Sale of these Annotations, to have a Preface to them, under the Name of him, who was so well acquainted with the Author; but could not, by all the Arguments I was Master of, obtain his Consent; tho' we debated the Point a pretty while.

He alledg'd for his Excuse, that such an Undertaking would be very improper for him, because he should be forc'd to name several Persons, and some of great Families, to whom he had been oblig'd; and he was very unwilling to offend any Person of Quality, or run the Hazard of making such who are or may be his Friends, become his Enemies; tho' he shou'd only act the Part of an Historian, barely reciting the Words he heard from our Author.

However, said he, if you think a Preface of such absolute Necessity, you may easily recollect Matter enough from the
Discourse

Discourse which had pass'd between us, on this Subject, to enable your self, or any other for you, to write one; especially if you consider, there are but two Topicks to be insisted on.

1. To give the Reader an Account of the Writer of this Farce.

2. The Motives which induc'd him to compose it.

I can stay no longer now, said he, but if you desire any further Direction in this Matter, meet me here to Morrow Night, and I will Discourse more particularly on those two Heads, and then take my Leave of you; wishing you good Success with your Preface, and that your Key may prove a Golden One.

Now, Kind Reader, having receiv'd all the Instructions I could gain from my Resolute Spark, at our several Meetings, I must stand on my own Legs, and turn Prefacer, tho' against my Will: And thus I set out,

1. To tell thee, what all Persons, who are any Thing acquainted with the Stage, know already; viz. That this Farce was wrote by the most Noble George Villiers, late Duke of Buckingham, &c. a Person of a great Deal of Natural Wit and Ingenuity, and of excellent Judgment, particularly in Matters of this Nature; his forward Genius was improv'd by a Liberal Education, and the Conversation of the greatest Persons in his Time: And all these cultivated and improv'd by STUDY and TRAVEL.

By the former, he became well acquainted with the Writings of the most Celebrated Poets of the late Age; viz. Shakespear, Beaumont, and Johnson, (the last of whom he knew Personally, being thirteen Years old when he dy'd) as also with the Famous Company of Actors at Black-Fryars, whom he always admir'd.

He was likewise very intimate with the Poets of his Time, as Sir John Denham, Sir John Suckling, the Lord Falkland, Mr. Sidney Godolphin, (a near Relation to the late Lord High Treasurer of England, the GLORY of that Ancient Family) Mr. Waller, and Mr. Cowley; on the last of whom he bestow'd a Gentile Annuity during his Life; and a Noble Monument in Westminster-Abbey after his Decease.

By Travel he had the Opportunity of observing the Decorum of Foreign-Theatres, especially the French, under the Regulation of Monsieur Corneille, before it was so far Italianated, and over-run with Opera and Farce, as now it is; and before the Venom thereof had cross'd the narrow Seas, and poysoned the English-Stage; we being naturally prone to Imitate the French in their Fashions, Manners, and Customs, let 'em be never so Vicious, Fantastick, or Ridiculous.

By what has been said on this Head, I hope thou art fully satisfy'd who was the Author of this Piece, which the Learned and Judicious Dr. Burnet (late Bishop of Sarum) calls a Correction, and an Unmerciful Exposing; and I believe, thou hast little Cause to doubt of his being able to perform it.

Had this Great Person been indued with Constancy and Steadiness of Mind, equal to his other Abilities, both Natural and Acquir'd, he had been the most Compleat Gentleman in his Time.

I shall proceed, to show,

2. The Motives which induc'd him to undertake it.

The Civil-War silenc'd the Stage for almost Twenty Years, tho' not near so Lewd then, as it is since grown; and it had been happy for England, if this had been the worst Effect of that War. The many Changes of Government, that succeeded the Dissolution of the Ancient Constitution, made the People very Uneasy, and unanimously Desirous of its Restitution; which was effected by a Free Parliament, in the Year 1660.

This sudden Revolution, which is best known by the Name of the Restauration, brought with it many ill Customs, from the several Countries, to which the King and the Cavaliers were retir'd, during their Exile, which prov'd very pernicious to our English Constitution, by Corrupting our Morals; and to which the Reviving the Stage, and bringing Women on't, and Encouraging and Applauding the many Lewd, Senseless, and Unnatural Plays, that ensu'd upon this great Change, did very much Contribute.

Then appear'd such Plays as these, The Siege of Rhodes, Part 1. Acted at the Cock-Pit, before the Restauration; The Play-House to be Lett; The Slighted Maid; The United King-

Kingdoms; *The Wild Gallant*; *The English Monsieur*; *The Villain*; and the like.

You will meet with several Passages out of all these, except the *United Kingdoms*, (which was never Printed) in the following Notes; as you will find out of several other Plays, which are here omitted.

Our most noble Author, to manifest his just Indignation and Hatred of this *Fulsom new Way of Writing*, us'd his utmost Interest and Endeavours to stifle it at its first Appearing on the Stage, by Engaging all his Friends to Explode, and Run down these Plays, especially the *United Kingdoms*; which had like to have brought his Life in Danger.

The Author of it being Nobly born, of an Ancient and Numerous Family, had many of his Relations and Friends in the Cock Pit, during the Acting it; some of 'em perceiving his Grace to head a Party, who were very active in Damning the Play, by Hissing and Laughing immoderately at the strange Conduct thereof; there were Persons laid wait for him as he came out; but there being a great Tumult and Uproar in the House, and the Passages near it, he escap'd; But he was threaten'd hard; however, the Business was compos'd in a short Time, tho' by what Means I have not been inform'd.

After this, our Author endeavour'd by Writing, to expose the Follies of these *New-fashion'd Plays* in their proper Colours, and to set them in so clear a Light, that the People might be able to discover what Trash it was, of which they were so fond, as he plainly hints in the Prologue; and so set himself to the Composing of this Farce.

When his Grace began it, I cou'd never learn, nor is it very material.

Thus much we may certainly gather from the Editions of the Plays reflected on in it, that it was before the End of 1663, and finish'd before the End of 1664; because it had been several Times Rehears'd, the Players were perfect in their Parts, and all Things in Readiness for its Acting, before the Great Plague in 1665; and that then prevented it.

But what was so ready for the Stage, and so near being Acted, at the Breaking out of that Terrible Sicknes, was very diffe-

from what you have since seen in Print. In that he call'd Poet Bilboa; by which Name the Town generally understood Robert Howard to be the Person pointed at; besides there were very few of this new Sort of Plays then extant, except these were-mention'd, at that Time; and more than were in Being did not be Ridicul'd.

The Acting of this Farce being thus hinder'd, it was laid by several Years, and came not on the Publick Theatre, till the Year 1671.

During this Interval many great Plays came forth, writ in Heroick Rhyme; and on the Death of Sir William D'Avenant, 1669, Mr. Dryden, a new Laureat, appear'd on the Stage, which admir'd, and highly Applauded; which mov'd the Duke to change the Name of his Poet from Bilboa, to Bayes, whose Works you will find often mention'd in the following Key.

Thus far, Kind Reader, I have follow'd the Direction of my new Acquaintance, to the utmost Extent of my Memory, without Transgressing the Bounds he Assign'd me, and am free from any Fear of having displeas'd him: I wish I cou'd justly say much, with Relation to the Offences I have committed against my self, and all judicious Persons, who shall peruse this poor Address,

I have nothing to say in my own Defence; I plead Guilty, and bow myself at your Feet, and beg for Mercy; and not without Reason, since what I have here writ, did not proceed from the least Malice in me, to any Person or Family in the World; but from an honest Design to enable the meanest Readers to understand all the Passages of this Farce, that it may sell the better.

I am,

With all Submission,

Your most Obliged,

Humble Servant.

Plays nam'd in the K E T.

- I. **T**HE *Lost Lady*: By Sir William Barclay.
- II. *Love and Honour*: By Sir William D'Avenant.
- III. *Love and Friendship*. }
IV. *Pandora*. } By Sir William Killigrew.
- V. *Siege of Rhodes*. Part I. By Sir William D'Avenant.
- VI. *Play-House to be Lett*: By Col. Henry Howard.
- VII. *United Kingdoms*.
- VIII. *Slighted Maid*: By Sir Robert Stapleton.
- IX. *Wild Gallant*: By Mr. Dryden.
- X. *English Monsieur*: By Mr. James Howard.
- XI. *The Villain*: By Major Thomas Porter.
- XII. *The Prologue to the Maiden Queen*: By Mr. Dryden.
- XIII. *The Amorous Prince*: By Mrs. Behn.
- XIV. *Tyrannick Love, and Prologue*: By Mr. Dryden.
- XV. *Granada*: II. Parts. By Mr. Dryden.
- XVI. *Marriage Al-a-mode*: By Mr. Dryden.
- XVII. *Love in a Nunnery*: By Mr. Dryden.

A
KEY

TO THE
REHEARSAL:

ACT the First.

(a) Note 1. REHEARSAL, p. 35.

B Ayes. *In fine, it shall Read, and Write, and Act, and Plot, and Shew; Ay, and Pit, and Gallery it, I Gad, with any Play in Europe.*

The usual Language of the Honourable EDWARD HOWARD, Esq; at the Rehearsal of his Plays.

(b) Note 2. REHEARSAL, p. 36.

Bayes. *These my Rules.*

He who Writ this, not without Pain and Thought,
From *French* and *English* Theatres, has brought
Th' Exactest Rules, by which a Play is wrought.
The Unity of Action, Place and Time;
The Scene's unbroken; and a mingled Chimie
Of *Johnson's* Humour, and *Corneille's* Rhime.

Prologue to the Maiden Queen.

(c) Note 3. p. 39.

Bayes. *I writ that Part only for her. You must know She is my Mistress.*

The Part of *Amaryllis* was Acted by Mrs. *Ann Reeve* who, at that Time, was kept by Mr. *Bayes*.

(d) *Note 4. p. 40.*

Two Kings of *Brentford*, supposed to be the two Brothers, the King and the Duke.

See the *first Note*, on the *Fourth Act*.

(e) *Note 5. p. 4, 43.*

See the two *Prologues to the Maiden Queen*.

I have printed above a hundred Sheets of Paper, to insinuate the Plot into the Boxes.

There were printed Papers given the Audience, before the Acting the *Indian Emperor*; telling them, that it was the Sequel of the *Indian Queen*, Part of which Play was written by Mr. *Bayes*, &c.

Person. I Gad, I vow to Gad, and all that, is the constant Stile of Failer in the Wild Gallant; for which take this short Speech, instead of many.

Note 7. p. 16,

Failer. Really, Madam, I look upon you, as a Person of such Worth, and all that, that I vow to Gad, I honour you of all Persons in the World; and tho' I am a Person that am inconsiderable in the World, and all that, Madam, yet for a Person of your Worth and Excellency I would.

Wild Gallant, Page 8.

(f) *Note 8. p. 43.*

Bayes. No, Sir, there are certain Tyes upon me, that I cannot be disengag'd from.

He Contracted with the King's Company of Actors in the Year 1668. for a whole Share, to write them four Plays a Year.

(g) *Note 9. p. 44.*

So Boar and Sow, when any Storm is nigh,
Snuff up, and smell it gathering in the Sky;
Boar beckons Sow to trot in Chesnut-Groves,
And there Consummate their unfinish'd Loves:
Pensive in Mud they wallow all alone,
And Snore, and Gruntle to each others Moan.

In Redicule of this,

So two Kind Turtles, when a Storm is nigh,
look up, and see it gath'ring in the Sky;
each calls his Mate to shelter in the Groves,
leaving in Murmurs their unfinish'd Loves:
search'd on some dropping Branch, they sit alone,
and Coo, and hearken to each other's Moan.

Conquest of Granada. Part 2. p. 8.

(h) *Note 10. p. 45.*

I am the Evening dark as Night.

Slighted Maid. p. 48

R E H E A R S A L.

Thun. *I am the bold Thunder.*

Light. *The brisk Lightning, I.*

(i) *Note 11. p. 45.*

Let the Men wear the Ditches.

Maids, look to their Breeches,

We'll scratch them with Briars and Thistles,

Ibid. p. 49.

(k) *Note 12. p. 46.*

Abraham Ivory had formely been a considerable Actor
of Women's Parts; but afterwards stupify'd himself so far
with drinking strong Waters, that, before the first Acting
of this *Farce*, he was fit for nothing, but to go of Errands;
for which, and meer Charity, the Company allow'd him a
Weekly Sallary.

A C T the Second.

(l) *Note 1. p. 46.*

Begin this Play with a Whisper.

Drake Sen. Draw up our Men, and in low Whispers
give our Orders out. *Play-House to be Lett. p. 100.*

See the Amorous Prince, *Pag. 20, 22, 39, 69.* where
you will find all the chief Commands, and Directions, are
given in Whispers.

(m) *Note*

4 The Key to the Rehearsal.

(m) Note 2. p. 45.

Mr. *William Wintershall* was a most Excellent, Judicious Actor, and the best Instructor of others: He dy'd in *July* 1679.

(n) Note 3. p. 50.

Bayes. *If I am to write Familiar Things, or Sonnets.* See Note 6. on Act 3.

(o) Note 4. p. 50.

Take Snuff. He was a great Taker of Snuff, and made most of it himself.

(p) Note 5. p. 52.

Prince Pretty-Man comes in, and falls asleep making Love to his Mistress. The *Lost Lady*, by Sir Robert Stapleton.

(q) Note 6. p. 53.

As some tall Pine, which we on *Ætna*, find
T'have stood the Rage of many a boist'rous Wind,
Feeling without, that Flames within do play,
Which would consume his Root and Sap away;
He spreads his worsted Arms unto the Skies,
Silently grieves, all pale, repines and dies:
So, shrouded up, your bright Eye disappears.
Break forth, bright, scorching Sun, and dry my Tears.

In Imitation of this Passage.

As some fair Tulip, by a Storm oppress'd,
Shrinks up, and folds its Silken Arms to rest:
And bending to the Blast, all Pale, and Dead,
Hears from within the Wind sing round its Head:
So shrouded up your Beauty disappears;
Unveil, my Love, and lay aside your Fears.
The Storm, that caus'd your Fright, is past and gone.

(r) Note 7. p. 57.

Conquest of Granada. Part. 1. p. 58

Bayes. *The whole State's.*

Such easy Turns of State are frequent in our modern Plays; where we see Princes Dethron'd, and Governments Chang'd, by very feeble Means, and on slight Occasions. Particularly, in *Marriage Al-a-Mode*; a Play, writ since the first Publication of this; where (to pass by the Dulness of

the

State-part, the Obscurity of the Comick, the near Re-
blance *Leonidas* bears to our Prince *Pretty-Man*, being
sometimes a King's Son, sometimes a Shepherd's; and not
question how *Amalthea* comes to be a Princess, her Bro-
ther, the King's great Favourite, being but a Lord) 'tis
worth our While to observe, how easily the Fierce and
Ambitious Usurper is Depos'd, and the Right Heir plac'd on
the Throne; as it is thus related by the said Imaginary
Princess.

Alth. Oh, Gentlemen, if you have Loyalty,
and Courage, show it now : *Leonidas*,
rises up on a sudden from his Guards, and snatching
his sword from one, his Back against the Scaffold,
bravely defends himself; and owns aloud
that he is our long lost King, found for this Moment;
but, if your Valours help not, lost for ever.
Two of his Guards, mov'd by the Sense of Virtue,
turn'd for him; and there they stand at Bay,
against a Host of Foes.

Marriage A-la-Mode, p. 69.

This shows Mr. *Bayes* to be a Man of Constancy, and
firm to his Resolution, and not to be laugh'd out of his
own Method: Agreeable to what he says in the next Act.

*As long as I know my Things are Good, what care I what
you say?*

(s) *Note 8. p. 57.*

Hey day! Hey day! I know not what to do, nor what to say.

Now not what to say, or what to Think!

Now not when I sleep, or when I Wake!

Love and Friendship, p. 46.

Doubts and Fears my Reason do dismay;

Now not what to Do, or what to Say. Pandora, p. 46.

ACT the 3d. Scene I:

(t) *Note 1. p. 60.*

*Prince Pretty-man, and Tom, Thimble, Failer, and Bibber,
his Taylor, in the Wild Gallant, Pag. 5, 6.*

(u) *Note*

6 The Key to the Rehearsal.

(u) Note 2. p. 61.

Bayes. *There's a Bob for the Court.*

Nay, if that be all, there's no such Haste. The Courtiers are not so forward to pay their Debts. *Wild Gallant, p. 9.*

(w) Note 3. p. 60.

Tom. Thim. *Ay, Sir, in your own Coin, give me nothing but Words.*

Take a little *Bibber*,
And throw him in the River,
And if he will Trust never,
Then there let him lie ever.

Bibber. Then say I,
Take a little *Failer*,
And throw him to the *Jaylor*.
And there let him lie
Till he has paid his Taylor.

Wild Gallant, p. 12.

(x) Note 4. p. 62.

Bayes. *Ay, 'tis pretty well; but he does not Top his Part.*
A great Word with Mr. Edward Howord.

(y) Note 5. p. 63.

Bayes. *As long as I know my Things are good, what care I.*
See on the 7th Note on the 2d Act.

(x) Note 6. p. 63.

Song. In Swords, Pikes, and Bullets, 'tis safer to be,
Than in a strong Castle remoted from thee;
My Death's Bruise pray think you gave me, tho' a Fall
Did give it more from the Top of a Wall:
For then if the Mote on her Mud wou'd first lay,
And after, before you my Body convey;
The blue on my Breast when you happen to see,
You'll say with a Sigh, there's true blue for me.

In Imitation of this,

On Seas, and in Battles, through Bullets, and Fire,
The Danger is less, than in hopeless Desire;
My Death's Wound you gave me, tho' far off I bear
My Fall from your Sight, not to cost you a Tear:
But if the kind Flood on a Wave wou'd convey,
And under your Window my Body wou'd lay;

When

When the Wound on my Breast you happen to see,
You'll say, with a Sigh, it was given by me.

This is the latter Part of a Song, made by Mr. Bayes on
the Death of Captain *Digby*, Son of *George Earl of Bristol*,
who was a passionate Admirer of the Dutchess Dowager of
Richmond, call'd by the Author, *Armida*; he lost his Life
in a Sea-Fight against the *Dutch*, the 28th of *May*, 1672.

(aa) Note 7. p. 63.

Johnson. Pit, Box and Gallery. Mr. Bayes.

Mr. Edward Howard's Words.

Enter Cordelio.

(bb) Note 8. p. 64.

Cordel. My Liege, News from *Volscius*, the Prince.

Ush. His News is welcome whatsoe'er it be.

Albert. Curtius. I've something to deliver to your
Ear.

Cur. Any Thing from *Alberto* is welcome.

(cc) Note 10. p. 69.

Amorous Prince, p. 39.

Volsc. Harry, my Boots; for I'll go to range among
my Blades encamp'd, and quit the *Urban* Throng.

Let my Horses be brought ready to the Door, for I'll go
out of *Town* this Evening.

Into the Country I'll with Speed,

With Hounds and Hawks my Fancy feed, &c.

Now I'll away a Country Life

Shall be my Mistress, and my Wife.

(dd) Note 11. p. 70.

English Monsieur, p. 36, 38, 39.

Fair Madam, give me Leave to ask her Name.

And what's this Maid's Name?

Ibid. p. 40.

(ee) Note 12. p. 70.

Thou bring'st the Morning pictur'd in a Cloud.

I bring the Morning pictur'd in a Cloud.

(ff) Note 13. p. 70.

Seige of Rhodes, Part 1. p. 10.

Ama. How! Prince *Volscius* in Love? Ha, ha, ha.

Mr. Comely in Love!

English Monsieur, p. 49.

(gg) Note 14. p. 71.

Bayes. You shall see a Combat betwixt Love and Honour. An
Ancient Author has writ a whole Play on't.

8 *The Key to the Rehearsal.*

Sir *William D' Avenant's* Play of Love and Honour.

(hh) Note 15. p. 71.

Volsc. Go on, cries Honour, tender Love says Nay.

But Honour says, Not so.

Seige of Rhodes. Part 1. p. 19.

(ii) Note 16. p. 72.

Bayes. I remember once in a Play of mine, I set off a Scene beyond Expectation, only with a Petticoat, and the Belly-Ach.

Love in a Nunnery, p. 34.

A C T 4. Scene 1.

(kk) Note 1. p. 74.

Bayes. **G**entlemen, because I wou'd not have any two Things alike in this Play, the last Act beginning with a witty Scene of Mirth, I begin this with a Funeral.

Coll. *Henry Howard*, Son of *Thomas Earl of Berkshire* made a Play, call'd the *United Kingdoms*, which began with a Funeral; and had also two Kings in it. This gave the Duke a just Occasion to set up two Kings in *Brentford* as 'tis generally believ'd; tho' others are of Opinion that his Grace had our two Brothers in his Thoughts. It was Acted at the *Cock-Pit* in *Drury-Lane*, soon after the *Restoration*; but miscarrying on the Stage, the Author had the Modesty not to Print it; and therefore, the Reader cannot reasonably expect any particular Passages of it. Others say, that they are *Boabdelin* and *Abdalla*, the two contending Kings of *Granada*, and *Mr. Dryden* has in most of his serious Plays two contending Kings of the same Place.

Note 2. p. 74.

I'll speak a bold Word, It shall Drum, Trumpet, Shout and Battle, Egad with any of the most Warlike Tragedies, either Ancient or Modern.

Conquest of Granada in Two Parts.

(ll) Note 3. p. 76.

Smi. Who is the Sister of *Drawcansir*.

Bayes. A Lady that was drowned at Sea, and had a Waxen to her Winding-Sheet.



The Reception.

On Seas I bore thee, and on Seas I dy'd,
dy'd: And for a Winding Sheet, a Wave
had; and all the Ocean for my Grave.

Conquest of Granada. Part 2. p. 113.

(mm) *Note 4. p. 78.*

Bayes. Since Death my earthly Part will thus remove,
I'll come an Humble-Bee to your chaste Love.
With silent Wings I'll follow you, dear Cuz;
Or else, before you, in the Sun-beams buz.
And when to Melancholy Groves you come
An airy Ghost, you'll know me by my Hum;
For Sound, being Air, a Ghost does well become.
At Night, into your Bosom I will creep,
And buz but softly if you chance to sleep:
Yet in your Dreams, I will pass sweeping by,
And then both Hum and Buz before your Eye.

In Ridicule of this.

————— My Earthly Part,
Which is my Tyrant's Right, Death will remove,
I'll come all Soul, and Spirit to your Love.
With silent Steps I'll follow you all Day;
Or else, before you, in the Sun-beams play.
I'll lead you thence to Melancholy Groves,
And there repeat the Scenes of our past Loves.
At Night, I will within your Curtains peep;
With empty Arms, embrace you, while you sleep:
In gentle Dreams I often will be by,
And sweep along before your closing Eye;
All Dangers from your Bed I will remove,
But guard it most from any future Love.
And when at last in Pity you will dye,
I'll watch your Birth of Immortality:
Then, Turtle-like, I'll to my Mate repair,
And teach you your first Flight in open Air.

Tyrannick Love, p. 25.

(nn) *Note 5. p. 80.*

Pal. Lo! from this conquering Lance,
Does flow the purest Wine of France.
And to appease your Hunger, I

10 *The Key to the Rehearsal.*

*Have, in my Helmet, brought a Pye :
Lastly, to bear a Part with these,
Behold my Buckler made of Cheese.*

See the Scene in the *Villain*, p. 47, 48, 49, 50, 51, 52, 53

Where the Host furnishes his Guests with a Collation out of his Cloaths; a Capon from his Helmet, a Tansie out of the Lining of his Cap, Cream out of his Scabbard, &c.

(oo) Note 6. p. 80.

K. Phys. What Man is this that dares disturb our Feast?

*Draw. He that dares drink, and for that Drink dares dye,
And knowing this, dares yet drink on, am I.*

Almah. Who dares to interrupt my private Walk?

*Alman. He who dares love, and for that Love must dye,
And, knowing this, dares yet love on, am I.*

Granada, Part 2. p. 14, 15

(pp) Note 7. p. 81.

*Bayes. Now there are some Criticks that have advis'd me
to put out the second Dare, and Print Must in the Place of
but, I gad, I think 'tis better thus a great deal.*

It was at first, Dares dye. Ibid.

(qq) Note 8. p. 81.

*Draw. You shall not know how long I here will stay ;
But you shall know I'll take your Bowls away.*

*Alman. I wou'd not now, if thou wou'dst beg me stay
But I will take my *Almahide* away.*

Conquest of Granada p. 35

*K. Ush. Tho', Brother, this grum Stranger be a Clown,
He'll leave us sure a little to gulp down.*

*Draw. Who e're to gulp one Drop of this dares think,
I'll stare away his very Pow'r to drink.*

*Alman. Thou dar'st not Marry her, while I'm in Sight;
With a bent Brow, thy Priest, and thee I'll Fright :
And, in that Scene, which all thy Hopes and Wishes
shou'd content,*

The thoughts of me shall make thee impotent.

Ibid. p.

(rr) Note 10. p. 81.

Draw. I drink, I huff, I strut, look big, and stare ;

An

and all this I can do, because I dare.
bite of my self I'll stay, fight, love, despair;
and all this I can do, because I dare.

Granad. Part 2. p. 89.

(ss) *Note 11. p. 82.*

Bayes. *Why, Sir, my Design is gilded Truncheons, forc'd
conceit, smooth Verse, and a Rant.*

(tt) *Note 12. p. 84.*

Polsci. *Gods would themselves, un-god themselves to see.*

Max.. *Thou liest. There's not a God inhabits there,*

but, for this Christian, wou'd all Heaven forswear:

if Jove wou'd try new Shapes her Love to win,

and in new Birds, and unknown Beasts would sin;

at least, if Jove cou'd love like Maximin.

Tyrannick Love, p. 17.

(uu) *Note 13. p. 84.*

Mer. *Durst any of the Gods be so uncivil,*

and make that God subscribe himself a Devil.

Some God now, if he dare relate what past:

if he's dead, that God shall mortal be. Ibid. p. 7.

To provoke my Rage no farther, lest I be

reveng'd at once upon the Gods, and thee. p. 8.

What had the Gods to do with me, or mine. p. 57.

(xx) *Note 14. p. 84.*

He is too proud a Man to creep servilely after Sense, I assure you.

Poets, like Lovers, should be bold, and dare;

they spoil their Business with an Over-care;

and he, who servilely creeps after Sense,

is safe, but ne'er can reach to Excellence.

Prologue to Tyrannick Love.

A C T 5. Scene 1.

(yy) *Note 1. p. 86.*

Ush. **B**UT stay, what Sound is this invades our Ears?

What various Noises do my Ears invade;

And have a Consort of Confusion made?

Seige of Rhodes, p. 4.

(zz) *Note*

12 *The Key to the Rehearsal.*

(22) Note 2. p. 86.

K. Ush. *Haste, Brother King, we are sent from above;
Let us move, let us move;
Move to remove the Fate
Of Brentford's long united State,
Naker, Hark, my Damilcar, we are call'd below:
Daniel. Let us go, let us go:
Go to remove the Care
Of longing Lovers in Despair, &c.*

Tyrannick Love, p. 26.

(1) Note 3. p. 88.

Bayes. *This, Sir, you must know, I thought once to be
brought in with a Conjuror.*

See Tyrannick Love, Act. 4. Scene 1.

(2) Note 4. p. 89.

*What dreadful Noise is this that comes and goes?
Sold. Haste hence, Great Sirs, your Royal Persons save,
For the Event of War no Mortal knows:
The Army wrangling for the Gold you gave,
First fell to Words, and then to Handy-Blows.
What new Misfortunes do these Cries preface?
1 Mess. Haste all you can, their Fury to assuage
You are not safe from their Rebellious Rage.
2 Mess. This Minute, if you grant not their Desire,
They'll seize your Person, and your Palace fire.*

Granada, Part 2. p. 7.

(3) Note 5. p. 91.

Bayes. *True; and so, Igad, I'll make it too, a Tragedy
in a Trice.*

*Algaura, and the Vestal Virgin, are so contriv'd by
little Alteration towards the latter End of them, that they
have been Acted both Ways, either, as Tragedies,
Comedies.*

The Description of the Scene of the Generals, &c.

(4) Note 9. p. 90.

*There needs nothing more to explain the Meaning
this Battle, than the Perusal of the first Part of the Siege
of Rhodes, which was perform'd in Recitative Musick,
seven Persons only: And the Passage out of the Play-
House to be Let.*

(5.) N

(5) *Note 7. ib.*

Arm, Arm, Gonfalso, Arm.

The Siege of *Rhodes* begins thus.

Admiral. Arm, Arm, Valerius, Arm.

Note 8. ib.

Gen. Draw down the Chelsey Curiafiers.

The Third Entry thus——

Gen. Pyrrhus, draw down our Army wide;

Then, from the Gros, two strong Reserves divide,

And spread the Wings,

As if we were to fight,

In the lost Rhodians fight,

With all the Western Kings:

Each with Janizaries line;

The Right, and Left to Haly's Sons assign;

The Gros, to Zagiban.

The Main Artillery

To Mustapha shall be:

Bring thou the Rear, we lead the Van.

(5) *Note 9. p. 92.*

Gen. The Band you boast of Chelsey Curiafiers,

All, in my Putney Pikes, now meet their Peers.

More Pikes! More Pikes! To reinforce

That Squadron, and repulse the Horse.

Play-House to be lett, p. 72.

Note 10. p. 92.

Gen. Give Fire, give Fire, at once give Fire,

And let those recreant Troops perceive mine Ire.

Point all the Cannon, and play fast:

Their Fury is too hot to last.

That Rampier shakes; they fly into the Town!

March up with those Reserves, to that Redoubt,

But Slaves the Janizaries reel?

They bend! They bend! And seem to feel.

The Terrors of a Rout.

Must. Old Zangor halts, and Reinforcement lacks.

Pyrrhus. March on!

Must. Advance those Pikes, and Charge their Backs.

Orb.

14 *The Key to the Rehearsal.*

Note 11. p. 14.

Orb. Who calls Terra firma, pray?

Luna, Luna, that ne'er shines by Day.

Orb. What means Luna in a Veil.

Luna, Luna, means to shew her Tail.

Phæb. Who calls the World's great Light?

Aur. Aurora, that abhors the Night.

*Phæb. Why does Aurora, from her Cloud,
To drousy Phæbus cry so loud?*

Slighted Maid, p. 8

Note 12. p. 92.

*Luna. To Morrow soon, e'er it be Noon,
On Mount Vesuvio.*

The burning Mount Vesuvio.

Ibid. p. 8

(7) Note 13. p. 92.

Luna. And I will drink nothing but Lipary Wine.

Drink, drink Wine, Lipara Wine.

Ibid. p. 8

(8) Note 14. p. 95.

*Come, I'll shew you how they shall go off. Rise, rise, Sirs,
go about your Business. There's go off for you now.*

*Valeria, Daughter to Maximin, having kill'd her self
the Love of Porphyrius, when she was to be carry'd off
the Bearers, strikes one of them a Box on the Ear, and
speaks to him thus——*

*Hold! are you mad, you damn'd confounded Dog?
I am to Rise, and speak the Epilogue.*

Tyrannick L

The End of the K E Y.

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