

able to conjecture the contrary, as there are no Performer's Names annexed to the *Dramatis Personæ*.

**THE ORATORS.** Com. of three Acts, by *S. Foote*, 8vo. 1762.—This is the last Piece this Author has produced, and met with very good Success.—It was performed at the little Theatre in the Haymarket in the Middle of the Day, during some Part of the Summer of 1762.—The Bills published for it were under the Idea of *Lectures on English Oratory*, and indeed Part of the first Act is taken up in an Ironical Kind of Lecture on that Subject.—The two last, however, are an Illustration of some of the Principles laid down in the said Lecture, by Examples with Regard to the several Methods of arguing and declaiming, peculiar to the Oratory of the Bar, and that of *some public Assemblies*, the former is an imaginary Trial of that ideal Being, the *Ghost of Cock-Lane*, and the other in a supposed Meeting of Mechanics and Labouring Men at the noted *Robinson Society*.—In the Pursuance of this Plan, in Order to point out the Absurdities which are frequently run into both in the Matter and Manner of Argumentation, Mr. Foote has thrown into his Design a great Variety of Characters, some of which have been supposed to be drawn from real Life, particularly one of an eminent Bookfeller of a neighbouring Kingdom, who, with all the Disadvantages of Age, Person, and Address, and even the Deficiency of a Leg, is perpetually giving himself the Airs of the greatest Importance, continually repeating Stories of his own Wit, and not contented with being a most tiresome Egotist in other Re-

spects, is even continually talking of his Amours, and boasting of being a Favorite with the Fair Sex.—Such a Character is surely a genuine Object of Ridicule; the Stage seems to demand it as a Sacrifice at the Shrine of *Common Sense*; nor can I think the Dramatic Writer justly chargeable with Personality, who, seeing so extraordinary a Flower growing in Nature's Garden, does not exclude it from the Nosegay he is gathering, because it grew in a particular Spot, and that its glaring Colours had happened to have been observed by hundreds besides himself.

**ORESTES.** Opera, by *Lewis Theobald*, 8vo. 1731.—This Piece, tho' in the Title stiled an Opera, is in Reality a regular Tragedy of five Acts, with nothing to give it a Right to the former Title but some few Pieces of Music introduced in various Parts of it.—The Scene lies in *Scythia Taurica*, and the Story of the Plot is that of the Expedition of *Orestes* and *Pylades* to that Country, in order to bear away the Statue of *Diana*, which had been sent down thither from Heaven; which Exploit they at length achieved by the Assistance of *Iphigenia*, the Sister of *Orestes*, at that Time, tho' unknown to them, a Priestess of that Goddess in her Temple at *Tauris*, where the sought-for Statue was deposited.

**OSMAN.** Trag. by *Francis Gentleman*.—This Piece has never yet appeared in Print, altho' about the Year 1751. Proposals were published both for the printing and acting it by Subscription, each Subscriber for a Ticket at the Performance of it at the little Theatre in the Haymarket being, by the Proposal, entitled to a Co-