

JOAN, or the
A Comic Mask,
1739.—This very
said in the Title
been acted at the
in *Covent Garden*,
length of it, which
about eight Pages
read very loosely, it
sufficient for the
of a whole Even-
before I imagine it
have been a Sort of
been the Acts made
ce a Ballet, or else
the Space of Time
while the Perfor-
ssing and otherwise
the Representation
—The Scene lies in
lage, and the Music
by *Mr. Lampe*.

ROMAN

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ROMAN MATRON. *Vid.* CO
RIPLANUS.

ROYAL SHEPHERDESS. Tr.
Com. by *Tho. Shadwell*, 4to.
1669.—This Play is not *Shadwell's* own, being, as he himself acknowledges in his Epistle to the Reader, taken from a Comedy written by *M. Fontaine*, called the *Rewards of Virtue*.—It met however with considerable Applause.—The Scene lies in *Arden*.

ROYALTY IN DISGUISE.
Ed. SESOSTRIS.

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SAIN**T** PATRICK FOR IRELAND. Historical Play, by *James Shirley*, 4to. 1640.—This Play is mentioned as *Shirley's* by all the Writers, and they all speak of it as a First Part, which it is also called in the Title Page, and the Promise of a second Part given in the Prologue.—Yet none of them pretend to know whether such second Part was ever executed or not, excepting *Gildon*, who positively asserts that such second Part was designed by the Author for the Press, but never published.—For the Plot of the Play, See *Bede's* Life of St. Patrick, and others of the *Romish* Legends.—The Play is now in Print, and common to be met with in *Ireland*, it having been republished there, as were also *Blurt Mr. Constable*, the *Lovesick King*, the *Widow*, and some other old Plays, five or six Years ago, by Mr. *Chetwood*.

'The SALOPIAN SQUIRE, or
the Joyous Miller. A Dramatic
Tale, by E. Dower, 8vo. 1739.
—The Author of this Piece has

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annexed to it the Reasons for it's not making it's Appearance on the Stage, which, with the true Virulence of a disappointed Poet, he attributes to Party, Bigottry, and Malevolence in the Manager who refused it.—In Vindication however of the Gentleman so accused, it will be needful only to peruse the Piece itself, to find much more substantial Reasons for that Rejection than those which it's Author has assign'd.

THE SCHOOL FOR LOVERS.
Com. by *William Whitehead*, 8vo.
1762.—This is the last dramatic
Work of our present Laureat, and
his first Attempt in the Walks of
Comedy.—In an Advertisement
prefixed to it, he acknowledges it
to have received it's first Founda-
tion in a dramatic Piece writ-
ten, but not intended for the
Stage, by *M. de Fontenelle*, to
whose Memory he dedicates this
Piece, subscribing himself a *Lo-
ver of Simplicity*.—What Species
of *Drama* however it ought to be
class'd in, is somewhat difficult
to determine, since, tho' it is
filed a Comedy, the visible Fa-
culties have much less Opportu-
nity of Exertion than the tender
Feelings of the Heart, and the
Catastrophe, tho' happy in the
main, and suitable to poetical
Justice, is not compleatly so,
since two amiable Characters are
left, the one entirely unprovided
for, and the other in a Situation
far from agreeable, *viz.* that of
only being Witn'ss to a Degree
of Happiness in the Possession,
which, with Respect to herself,
she must imagine out of Reach,
or at least deferred for a con-
siderable Period of Time.—Those
who are acquainted with the Play
will readily conceive that the
Characters I mean are *Bellmour*
and *Araminta*; and as to *Modely*,
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