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ry of the Play in large or small Paper, according to the Part of the House for which he chose to take the Ticket.—This Design, however, was laid aside, most probably for Want of sufficient Encouragement to the Subscription.—Yet the Play did not want Merit, and being afterwards brought on the Stage at Bath, met with Approbation.

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PAMELA. Com. by Carlo Goldoni, 8vo. 175.—This Piece is founded entirely on the celebrated Novel of that Title, written by Mr. S. Richardson.—The Original is in *Italian*, and a Translation in *English* is printed with it Page for Page.—The Language of the former however is mere Dialogue, entirely undramatical, and little more than a Recapitulation of Scenes infinitely better related in the Novel itself; and as for the Translation, it is still more flat and insipid than the original. They are printed with the *Father of a Family* above mentioned.

PERSEUS AND ANDROMEDA. Anonym. 4to. 1730.—This is nothing more than the Vocal Part of the celebrated Pantomime of that Title, represented first at the Theatre Royal in *Lincoln's-Inn-Fields*, and since frequently repeated at *Covent Garden*.—By whom the Words were composed, I know not; but it is printed in a pompous Manner, and is said in the Title Page to be adorned with Copper Plates, which however means no more than a coarse Frontispiece, repre-

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senting the Death of *Medusa*, and as rude a Print fronting the Beginning of the Piece, intended to serve by Way of reminding the Reader of the Deliverance of *Andromeda*, not unlike certain *French Books*, in the Titles of which we frequently find pompously expressed the *Ornée des Figures en Tailles douces*, the Reader's Expectations from which perhaps are gratified with three or four Pewter Cuts, so vilely executed, as not to furnish the Idea of any one Thing really existing either in Heaven or Earth.

PHILOCTETES. Trag. by Geo. Adams, 8vo. 1729.—This is only a Translation from *Sophocles*, with Notes, published with his other Translations above-mentioned.

PLANETOMACHIA, or the first Part of the General Opposition of the seven Planets. Com. by R. Green, 1585.—This Piece is nowhere mentioned but in *Wood's Fasti Oxon*, Vol. I. 762.

THE POWDER PLOT. Anon. 8vo. 1732.—The whole Title of this little theatric Performance is *A Dramatic Piece, by the Charter-House Scholars, in Memory of the Powder-Plot,—performed at the Charter-House*, Nov. 6, 1732.—It is nothing more than a little Interlude written in Rhime, in which the Interlocutors are, the *Pope*, the *Devil*, and two *Jesuits*.—The Scene *Rome*.

THE POWERFUL FAVORITE, or the *Life of Sejanus*. Hist. 1628.—This Play I find nowhere mentioned but in *Wood's Athen. Oxon*. Vol. I. 536. who attributes it, but with a Quære indeed annexed, to *Philip Massinger*.

PRETTY PURCHASE. Vid. LOVE THE LEVELLER.

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QUIXOTE