

## Refashioning Italian Theatrical and Dramatic Conventions: Prologues, Epilogues and Inductions in Early Modern English Drama

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Elizabethan drama used a variety of introductory scenes which can be defined as inductions,<sup>[1]</sup> provided that we distinguish their dramatic and theatrical functions. In the theatre, the induction is a dramatic device, metatheatrical and metadramatic, which emphasizes the nature of the play. Richard Hosley argues that it is “a short dramatic action introducing a full-length play, normally performed by two or more actors and creating a fictional situation different from that of the play itself.”<sup>[2]</sup> According to Harbage,<sup>[3]</sup> before 1594 twenty-one plays with introductory scenes were performed or simply entered in the Stationer’s register. Eight of these plays, such as George Gascoigne’s *Jocasta* (1566) and George Peele’s *The Battle of Alcazar* (1597), present a dumb-show<sup>[4]</sup> as introductory scene; the other eight plays have what Thelma Greenfield defines as “occasional inductions,”<sup>[5]</sup> such as that of *The Spanish Tragedy* (1582-92). Only four plays have the induction as a frame play: the anonymous *The Taming of a Shrew* (1594), William Shakespeare’s *The Taming of the Shrew* (1592), George Peele’s *The Old Wives Tale* (1588-1594), and Robert Greene’s *The Scottish History of James IV* (1590-1591). After 1594, the forms of induction registered by Harbage are forty-nine: eight in a dumb show form (such as John Marston’s *Sophonisba or the Wonder of Women*, 1605-1606), and only three in the form of frame play, Beaumont’s *The Knight of the Burning Pestle* (1607-1610), Beaumont and Fletcher and Field’s *Four Moral Representations* (1608-1613), and Thomas Randolph’s *The Muses Looking-Glass* (1630). Seventeen inductions have mainly an introductory function, presenting the play, and sometimes with its characters appearing throughout the play. One example is Thomas Dekker’s *If This Be Not a Good Play the Devil Is in It* (1611-1612), where the characters in the induction open and close the play. This kind of induction, is similar to the frame play, but it lacks the dramatic development of it – see, for instance, the induction to Thomas Middleton’s *Michaelmas Term* (1604-1606) and that to *Laelia* (1595), an adaptation in Latin of the French translation of *Gli Ingannati* and Charles Estienne’s *Les Abusez* (1540), performed at Queen’s College, Cambridge, in 1595. The other inductions after 1594 to the Restoration have been classified as “critical inductions,” where “human spectators appear on stage to watch a play and criticize it. Actors and tiremen rush about it in a last minute flurry before the play opens”<sup>[6]</sup> (Greenfield [1969]: 67).

The induction as dramatic and theatrical device was a way to overcome the gap between stage and audience, between make-believe and actuality, aiming at making the audience accept dramatic illusion. The induction, even though it possibly followed the Italian custom of turning prologues into a conversation, seems to gather and develop the characteristics of other introductory forms such as prologue and dumb show. The former, normally, does not contain dramatic action, whereas the latter lacks dialogue. The induction could have been influenced by the Italian prologues and epilogues, in particular by the dialogical prologues, such as Bibbiena’s *La Calandria*, even though in Italian Renaissance plays prologues were mainly used to disclose sources and plot, in the Terencian and Plautine traditions. Until the end of 16<sup>th</sup> century, prologues and epilogues of the Plautine and Terencian kind model themselves after Italian comedy, if not through a physical contact or a direct borrowing, then through what Louise George Clubb calls “theatergrams,” that is, “a common process based on the principle of contamination of sources, genres, and accumulated stage-structures”.<sup>[7]</sup>

### Prologues and Epilogues. The Italian Comedic Tradition.

In the Italian Renaissance, the imitation of Latin literature became a principle of literary composition. Renaissance dramatists considered Plautus and Terence the supreme degree of perfection to be imitated. Not only were Latin comedies the sources for the dramatic composition (structure, plot, and characters), but also for their prologues. Both Plautus and Terence use extensively a variety of prologues:<sup>[8]</sup> four of Plautus's comedies<sup>[9]</sup> have an expository dialogue and no narrative prologue, eight have a narrative prologue,<sup>[10]</sup> six open with a prologue,<sup>[11]</sup> which deals mainly with the "argumentum". Unlike Plautus, Terence made the prologue independent of the play and gradually eliminated the *argumentum*. The prologues of *commedie erudite* have many similarities with those of the two Latin dramatists.

Giraldi Cinthio, in his essay *Intorno al comporre delle commedie e delle tragedie* (1543), emphasized how the prologue is independent of the *fabula*:

non si può dire tal prologo parte della favola; perché non ha legamento alcuno coll'azione che nella favola si tratta, né a quel modo si recita che si recitano l'altre parti; perocché colui che fa il prologo il fa "o" in persona del poeta, "o in commendazione della favola", il quale non si può né si dee introdurre nell'azione.<sup>[12]</sup>

[The prologue cannot be considered part of the *fabula*, because it has no connections with the action treated in it; and it is not acted in the same manner as the other parts of the play. Therefore, whoever reads the prologue does it either to praise the *fabula*, or to act as the poet himself, who cannot and must not intrude in the action]

Whoever reads the prologue must not intrude in the action, as he speaks on behalf of the poet. The prologue is an addition made by the Romans to draw the attention of the audience and to favour their appreciation of the poet:

non imitando il prologo l'azione, riman chiarissimo ch'egli della favola non è parte, ma è una giunta postavi da' Romani per disporre gli animi degli spettatori alla attenzione, o per conciliare insieme benevolenza al poeta: "o per le altre cagioni già dette", il che mostra il voltar del parlare che fa colui "che ha la cura" del prologo agli spettatori, la qual cosa non si può fare negli atti della favola, se non con riprensione.<sup>[13]</sup>

[as the prologue does not imitate the action, it is clear that it is not part of the *fabula*, but it is an addition made by the Romans to draw the attention of the spectators' minds, or to give the poet their benevolence, or for the reasons I have already given. This is shown by the address to the audience made by the reader of the Prologue, something that cannot be done in the action of the *fabula*, without disapproval]

In that spirit, Ariosto prepared two different prologues to the *Negromante*, one for the performance to be given in Rome in 1520,<sup>[14]</sup> and another for the performance at Carnival in Ferrara in 1528, as if the circumstances affected the way the prologue had to be written and spoken. The Rome prologue contains direct references to the Pope ("De la soma virtù di Leon decimo," "The high virtues of Leo 10th" and the city ("[Ferrara] sen'era sin qui in Roma venuta integra," "[Ferrara] had arrived intact here in Rome");<sup>[15]</sup> the prologue for the Ferrara performance contains both references to Ariosto's hometown and to his plays, which were very popular at the court of Ferrara ("Autor da chi Ferrara ebbe di prossimo / La Lena; e già son quindici anni o sedeci, / Ch'ella ebbe la Cassaria and li Suppositi," "The author from whom recently Ferrara had *La Lena*, and la Cassaria e li Suppositi fifteen or sixteen years ago").<sup>[16]</sup> Giovanni Francesco Loredano in *Lo Incendio* (1597) was more explicit about it

when he wrote that it is a good thing to vary the Prologue according to the circumstances in which the play is given:

Sopra questa scena qual volta è accaduto far più rappresentationi di una favola, si è osservati variar prologo, sapendo che in tal materia ogni novità fatta con disegno suole apportare grandezza alla Commedia, diletto al popolo, & lode ai recitanti, & per mantenere questo buon ordine, sempre habbiamo usato diligenza di trovare invenzioni meritevoli di essere ascoltate, di ciò ne sete certi, quanto nella prova di questa, che è intitolata lo INCENDIO, vi si recitò Prologo non ingrato, & hora ne havereste un'altro, che di stile, & di materia saria stato non meno vago del primo se al nostro buon volere non si fosse opposta la presunzione di un maligno Pedagogo.[\[17\]](#)

[When on stage it happened that a *fabula* had to be performed more than once, we had also to change the prologue, knowing that in doing this every change made on purpose would bring greatness to the Comedy, amusement to the people, and praise to the players; in order to keep this order we have always tried to find inventions worthy of being heard, be sure of this; as far as this play entitled *The Fire* is concerned, a pleasant Prologue was performed, and now you will have another one, which, for the style and the subject, would be no less vague than the first if a spiteful Pedagogue's presumption had not opposed to our good intentions.]

The prologue was, in the majority of cases, spoken by an actor – sometimes by the author himself, as in the prose version of Ariosto's *I Suppositi* or Machiavelli's *Mandragola*. Nevertheless, the prologue could be also given by two or more actors. This is the case of Pietro Aretino's *Ipocrito* and *La Cortigiana*; or Ludovico Dolce's *Fabritia*, where “due fanciulli fanno il prologo” (“two children say the prologue”),[\[18\]](#) or Alessandro Piccolomini's *L'amor costante*. It could happen that the characters of the prologue were abstract characters, such as “la gelosia” (“Jealousy”), “il Riso” (“The Laugh”), “L'ubbidienza” (“The Obedience”), “La verità” (“The Truth”), “Tragedia” and “Commedia” (“Tragedy” and “Comedy”), “Prologo” and “Argomento” (“Prologue” and “Argument”).[\[19\]](#)

English Renaissance dramatists seem to have followed this two-actors kind of induction, which has been defined as allegorical,[\[20\]](#) which developed also from the late moralities. The Italian Renaissance prologue was an excellent inducement for English dramatists to introduce in their plays allegorical figures.[\[21\]](#) Between 1582 and 1604, we have a good number of plays beginning with an allegorical induction. For instance, in the anonymous *A Warning to Fair Women* (1599) History, Comedy, and Tragedy appear in bodily form on the stage discussing about the theme of the play.[\[22\]](#) In the anonymous *The True Tragedy of Richard III* (1594), the speakers are Truth and Poetrie who, starting from the appearance of the ghost of Clarence, first give the historical frame, then inform the audience about the events which brought Richard to the crown, and finally they present Richard. [\[23\]](#)

In Middleton's *Michaelmas Term* (1604), allegorical representatives of the four terms of the legal year<sup>[\[24\]](#)</sup> are present in the induction, explaining the general purpose of the play. The induction ends with Michaelmas Term's address to the audience.[\[25\]](#)

It was principally before 1600 that this kind of introductory scene was very popular.

Afterwards, starting from Marston's *Antonio and Mellida* and Jonson's *Every Man Out of His Humour* they had mainly the form of satirical inductions, a vehicle of criticism and satire

which contributed to the so called “war of the theatres”. For example in the induction to *Every Man Out of His Humour*, Ben Jonson first attacks the audience:

Now gentlemen I goe  
 To turne an Actor, and a Humorist,  
 Where (ere I doe resume my present person)  
 We hope to make the circles of your eies  
 Flow with distilled laughter: if we faile,  
 We must impute it to this onely chance,  
 Art hath anemie cal'd *Ignorance*.[\[26\]](#)

Then he considers the theory of comedy, illustrating its development:

*Mit.* Does he observe all the lawes of Comedie in it?

*Card.* Wathe lawes meane you?

*Mit.* Why the equall devison of it into Actas and Scenes,

According to the Terentian manner, his true number of Actors: the furnishing of the scene with Grex or Chorus, and that the whole Argument fall within compasse of a daies effiencie powee: but ‘tis extant, that that which wee call Comedia, was at first nothing but a simple and continues Satyre, sung by one only person, till *Susario*, invented a second, after him *Epicharmus* a third, *Phormus* (long after) added a fifth and sixt: *Eupolis* more, Aristophane more than they: every man in the dignitie of his spirit and judgement, supplied something: and (though that in him this kind of Poeme appeared absolute, and fully perfected) yet how is the face of it chang’d since, in *Menander*, *Philemon*, *Cecilius*, *Plautus*, and the rest; who have utterly excluded the Chorus, altered the propertie of the persons, their names, and natures, and augmented it with all libertie, according to the elegancie and disposition of those times wherein they wrote. I see not then but we should enjoy the same *Licentia* or free power, to illustrate and heighten our invention as they did; and not to be tied to those strict and regular forms, which the nicenesse of a fewe (who are nothing but Forme) would thrust upon us.[\[27\]](#) (STC 14767, B4<sup>v</sup>)

Another kind of induction is the framing induction. It developed partly from the allegorical kind, and partly from the framed tale and the play-within-the play. These inductions differ from the allegorical ones, as the characters which appear in it are not allegorical but human. In general, these inductions provide a framework for the presentation of the play. Among them the anonymous *The Taming of a Shrew*; Robert Greene’s *The Scottish History of James IV*, with the return of Bohan from tomb, his conversation with Oberon and his invitation to the King of Fairies to see a play he has written about King James IV, which explains why he hates all the world; and George Peele’s *The Old Wives Tale*, where Frolick, Antick and Fantastic lost in the wood meet an old woman, Madge, who is asked to tell a story, but she cannot remember it and the characters of the story act it out for her; Anthony Munday’s *The*

*Downfall of Robert Earl of Huntington*, with an induction which starts from the idea that the play is a rehearsal for a performance to be given before Henry VIII. The function of the induction in all these plays is that of providing a framework to the main plot of the play.

The induction seems to have some relationship with Italian prologues, both from a dramatic and theatrical perspective. It is in the dialogic prologue that we can find a kind of relation with the theatrical form of the induction. The above quoted prologues to Piccolomini's *L'amor costante*, with a Spaniard commenting on the organization of the performance and his involvement in the production, and the prologue to Pietro Aretino's *La cortigiana* with a Forestiero and a Gentiluomo discussing the "pomposo apparato" could have offered more than a mere example to Early Modern English drama. Also the introductory part to Lasca's *La strega*, as Marvin Herrick has noted, has an introduction-like structure "similar to those later used by Ben Jonson, Shakespeare, and other Elizabethan playwrights".<sup>[28]</sup> (Herrick [1960]: 137).

The popularity of these introductory scenes is witnessed also by University<sup>[29]</sup> drama and by the so called "closet plays", never published or never performed. The importance of the University plays<sup>[30]</sup> in the transition of the Italianate comedic tradition goes beyond their aesthetical value. These plays, amateurish and duly imitative, extensively used prologues, choruses, songs, and epilogues.

The anonymous *Laelia*, which is extant in MS.,<sup>[31]</sup> was acted at Queen's College, Cambridge probably on March 1<sup>st</sup>, 1595. Even if it is a translation, in Latin, of Charles Estienne's French translation of *Gli Ingannati, Les Abusez*, the prologue is not that of the Italian play, nor is the epilogue. The prologue, probably written for the performance before the noble visitors of 1595, is a dialogue between Panneus and Sericus. It is meant to introduce the plot of the play: "*Pan.* Prologus sum. Venio narratum argumentum fabulae" (l. 3) ("*Pan.* I am the Prologue. I come to tell the argument of the play").<sup>[32]</sup> The epilogue, spoken by Petrus is the classical Plautus-like epilogue meant to invite the audience to applaud:

"*Petrus* Nostrae extremum iam actum tanquam Audiuisti comediae [...] (Honoratissimi viri, onoratissimi, inquam, et grauissimi viri)/ Cum meo Cicerone plausum date,/ Vel potius cum Plauto, plaudite" (l. 78, 81-83)

["*Petrus* You have heard the final act of this comedy, most noble men, most noble I say, and most notable men, give your applause with my Cicero, or rather applaud with Plautus"].<sup>[33]</sup>

Another example is the anonymous *Philomela*, performed on 29<sup>th</sup> December 1607, at St. John's College, Oxford, which survives only in MS.<sup>[34]</sup> The St. John's anonymous dramatist took his material directly from Book VI of Ovid's *Metamorphosis*. The play, a comedy of the neo-Plautine type, is set in Athens and Megara, a university town, a transparent disguise for Oxford. The first act is preceded by an "Induction Fortunae" and by a chorus (Terra and Unda). The play ends with a speech by Fortuna (not headed as epilogue).

William Percy's plays, which survive only in a Ms.<sup>[35]</sup> housed at the Huntington Library, present both prologues and epilogues. Among them is *A Country Tragedy in Vacunium or Cupid's Sacrifice* (ca. 1602), which was probably privately acted. The play opens with a chorus of eight lovers, who sing a hymn to Cupid. Then the Presenter addresses a prayer to Cupid. The Chorus sits on either side of the stage, and the Presenter speaks the prologue, a

mere plea for favour towards the play. The chorus intervenes at the end of each act with a song. The play ends with an epilogue divided into two parts: the argument between the Presenter and the Chorus whether the classical rules have been violated or not, and the songs sung by the Chorus.

*Periander*<sup>[36]</sup> is a tragedy based at first hand on a Greek original, such as Herodotus or Diogenes *Laertius*. The play opens with a chorus, a dialogue between The Master of the Revels, The Master of the Revels boy, Detraction and Resolution. The Master of the revels asks the boy “What’s your play nowe”, and the boy presents the play as a tragedy in English. Detraction, seated among the spectators shouts “Hisses” in disapproval (and continues: “Poxe: begin your play, and leaue your pratinge”). The Master of Revels and Detraction start to argue:

D. I haue heard your play repeated man, tis not so worshipfull stuffe as is expected

Mf. T’is to good for you sir.

D. And to bad for this Audience.<sup>[37]</sup>

Then Resolution intervenes, sent by His Lord (“My lorde sends to knowe what noyse this is.”). The Master of Revels accuses Detraction not to let the play begin, but Resolution says that “He is indeed an *Epitome* of all the fowle mouthe’s in a whole vniversity”. Then The Master of Revels exits. Resolution invites Detraction to act with him as chorus: “Thou and I wil be *Chorus*, they shall not hold: they’l speake to gravely for vs, and to wisely for the tyme”.

These introductory scenes seem to have been influenced by the allegorical prologues of Italian comedy. The University plays, but also the closet plays, which should be seen as a sort of cultural phenomenon, had an important role in the diffusion of Italian Renaissance dramatic and theatrical conventions. Both professional and academic playwrights were, in large number, coming from Oxford and Cambridge, where, both as spectator and as actors, when not as dramatists, they had experienced college plays.

What I have tried to show in this essay is how also theatrical conventions such as prologues and inductions can be indebted to Italian theatre. Even though the introductory scenes so popular in Early modern English drama such as prologues and inductions (along with epilogues and choruses), have certainly developed from a medieval tradition, they represent a device which derives also from Italianate comedic conventions.

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## APPENDIX

The following table summarizes the presence of introductory scenes (such as *inductions*, *dumb shows*, choruses, prologues, epilogues, etc.) in early modern English drama from 1516 to 1642: 308 plays written and/or performed before the closing of the theatres (including ten manuscripts, seventeen Latin plays, and a play not classified by Greg, Shakespeare’s *The Taming of the Shrew*, that have the same entry of the anonymous *The Taming of a Shrew*), from a total of 836 plays in English – including manuscripts – and 22 in Latin.

The first column is devoted to the name of the author, or the authors. When is a collaborative play the names are indicated with surname and the initials. When an author has the main hand, he is placed in the first place, followed by “with” (i.e. “Fletcher, with Beaumont”). Anonymous is used when the authorship is unknown.

The second column is devoted to title as they appear on the front page of a published playtext, or on the first page of a manuscript. When a play is an adaptation of another play, the title of the adapted play is given in brackets.

The third column supplies the year of publication (or the only extant early edition) and of the first performance (A). When a play was not published individually, “collection” follows the year of publication. When a play has been revised, the date is supplied after the date of the first publication and performance. For manuscripts, the approximate date of the manuscript is given.

The fourth column supplies a rough classification of the play as classified in Alfred Harbage’s *Annals of English Drama*, University of Pennsylvania Press, Philadelphia 1940;

The fifth column supplies the place of the first performance (theatre, college, etc.), or the name of the professional company that performed the play; “closet” means the plays was not written to be performed;

The sixth column gives the entry in the “Short title catalogue”, the catalogue of printed texts published in England until 1700.

The seventh column gives the entry as in W.W. Greg’s *A Bibliography of the English Printed Drama to the Restoration*, The Bibliographical Society, London 1939-59, 4 vol. (MS stands for manuscript, L for plays in Latin);



The eighth column describes the kind of introductory scene in each play; “conclusion” means a not headed epilogue; “in form of a dialogue” means a prologue or epilogue with more than one actor performing them.

### Prologues, inductions, choruses, dumb shows in Early Modern English drama (1512-1642)

	Author	Title	Year	Dramatic genre	Place of performance	STC	Greg	Notes
1.	Merbury, Francis (?)	<i>The Marriage between Wit and Wisdom</i>	1579	Moral Interlude	Unknown		M S	Prologue and epilogue
2.	Anon.	<i>Revival of Three Plays in One? (Seven deadly sin)</i>	1590 c.	Moral	Strange's		M S	Two introductory scenes, conclusion and epilogue
3.	Anon.	<i>Laelia</i>	1595 MS	Latin comedy	Queen's College, Cambridge		M S	Prologue (dialogue between Penneus and Sericus), Epilogue (not headed)
4.	Anon.	<i>Philomela</i>	1607 A 29 Dic. 1607	Latin tragedy	St. John's College, Oxford		M S	Induction and conclusion by Fortuna
5.	Percy William	<i>A Country Tragedy in Vacunium or Cupid's Sacrifice</i>	1602	Tragedy	Privately acted?		M S	Chorus, prologue, chorus at the end of each act, epilogue in form of a dialogue
6.	Sansbury, John	<i>Periander</i>	1608	Tragedy	St. John's Col., Oxford		M S	Induction (Chorus), chorus at the end of each act,

								with epilogue and conclusion
7.	Willmot, R. Stalford, Hatton, Noel, G. Al.	<i>Gismond of Salerne</i>	1566 or 1568 P 1591	Tragedy	Inner Temple		M S	Prologue spoken by Cupid, epilogue
8.	Anonymo us	<i>Narcissus. A Twelfth Night Merriment</i>	1603	Farce	St. John College, Oxford		M S	Induction, song, prologue, epilogue
9.	Anonymo us	<i>The Dead Man's Fortune</i>	1590 c.	Romantic Comedy	Admiral's		M S	Prologue
10.	Anonymo us	<i>Frederick and Basilea</i>	1597	Romance	Admiral's performed at the Rose		M S	Prologue and epilogue spoken by Richard Alleyn
11.	Gager, William	<i>Meleager</i>	1592 A 1582	Latin Tragedy	Christ Church, Oxford	STC 11515	L2	Chorus at the end of each act, two prologues and one epilogue (+ two prologues for the performance before Queen Elizabeth in 1592)
12.	Gager, William	<i>Ulysses Redux</i>	1592 A 1592	Latin Tragedy	Christ Church, Oxford	STC 11516	L4	Chorus, Prologue and epilogue
13.	Gwinne, Matthew	<i>Nero Tragoedia Nova</i>	1603 A 1603	Latin tragedy	St. John's Col., Oxford	STC 12553	L5	Prologue and epilogue spoken by Nemesis, chorus and introducto

								ry dumb show
14	Gwinne, Matthew	<i>Vertumnus</i>	1607 A 1605	Latin Play	St John's men at Christ Church, Oxford	STC 12555	L6	Epilogue and a dialogue for the King's entrance
15	Ruggle, George	<i>Ignoramus</i>	1630 A 1615	Civic pageant	London	STC 21445	L8	Two prologues in form of a dialogue, epilogue
16	Stub, Edmund	<i>Fraus Honesta</i>	1632 A 1619	Latin Comedy	Trinity College, Cambridge	STC 23374	L10	Prologue and epilogue
17	Alabaster, William	<i>Roxana</i> (Adapt. <i>Groto La Dalida</i> )	1632 A 1592	Latin Tragedy	Trinity College, Cambridge	STC 249	L11	Chorus in each act
18	Hausted, Peter	<i>Senile Odiu,</i>	1633 A 1631	Latin Comedy	Queen's College, Cambridge	STC 12936	L12	Prologue and epilogue
19	Hutton, Leonard (?)	<i>Bellum Grammaticale</i>	1635 A 1582	Latin Allegory	Christ Church, Oxford in 1592	STC 12418	L13	Prologue and epilogue
20	Hawkesworth, Walter	<i>Labyrinthus (adap. Della Porta La Cintia)</i>	1636 A 1603	Latin Comedy	Trinity College, Cambridge	STC 12956	L14	Prologue and epilogue
21	Cowley, Abraham	<i>Naufragium Ioculare</i>	1638 A 1638	Latin Comedy	Trinity College, Cambridge	STC 5905	L15	Prologue and epilogue
22	Randolph, Thomas (?) completata da Richard Brathwait (?)	<i>Cornelianum Dolium</i>	1638 A 1638	Latin Comedy	Unknown	STC 20691	L16	Prologue and epilogue

23	Snelling, Thomas	<i>Thibaldus (Pharamus)</i>	1640 A 1640	Latin Tragedy	St John's College, Oxford	STC 22888	L17	Chorus at the end of each act, except the last one
24	Brathwait, Richard	<i>Mercurius Britannicus</i>	1641 A 1641	Latin Political Comedy	Closet	STC B4269	L18	Epilogue
25	Hacket, John	<i>Loyola</i>	1648 A 1623	Latin Comedy	Trinity College, Cambridge	H170	L19	Praeludium, two prologues
26	Anonymous	<i>Stoicus Vapulans</i>	1648 A 1618	Latin Moral	St John's College, Cambridge	H170	L20	Prologue and epilogue
27	Anonymous	<i>Cancer (adapt. . Salviati Il Granchio)</i>	1648 A 1612	Latin Comedy	Trinity College, Cambridge	H170	L21	Prologue
28	Anonymous	<i>Paria</i>	1648 A 1628	Latin Comedy	Trinity College, Cambridge	H170	L22	Two prologues, one epilogue, one prologue-like argumentum
29	Medwall, Henry	<i>1 Fulgens and Lucrece</i>	1512-1516 A 1497	Romantic interlude	Morton's house (?)	STC 17778	1	Dialogue between A and B, probable Induction
30	Medwall, Henry	<i>2 Fulgens and Lucrece</i>	1512-1516 A 1497	Romantic interlude	Morton's house (?)	STC 17778	2	Dialogue between A and B, probable Induction
31	Rastell, John	<i>The Nature of Four Elements</i>	1526-1527 A 1517	Didactic interlude	Unknown	STC 20722	6	Prologue
32	Rastell, John	<i>1 Gentleness and Nobility</i>	1529 A 1527	Dialogue	Rastel's stage (?)	STC 20723	8	Epilogue
33	Rastell, John	<i>2 Gentleness</i>	1529	Dialogue	Rastel's stage (?)	STC 20723	9	Epilogue

		<i>and Nobility</i>	A 1527					
34	Anonymo us	<i>Andria</i>  (tr. <i>Terence</i> )	1530 c.  A 1520	Comedy	Closet	STC 23894	12	Prologue and epilogue
35	Bale, John	<i>The Chief Promise of God</i>	1547- 1548  A 1538	Anthi- Catholic Mystery	St. Stephen, Canterbur y	STC 1305	22	Prologue and epilogue
36	Bale, John	<i>The Temptatio n of Christ</i>	1547- 1548  A 1538	Anthi- Catholic Mystery	St. Stephen, Canterbur y	STC 1279	23	Prologue and epilogue
37	Bale, John	<i>The Three Laws</i>	1547- 1548  A 1538	Anthi- Catholic Mystery	St. Stephen, Canterbur y	STC 1287	24	Prologue
38	Heywood, Jasper	<i>Troas</i>	1559	Tragedy	Closet	STC 22227	28	Chorus at the end of each act, except the last one, Prologue
39	Heywood, Jasper	<i>Thyestes</i>	1560  A 1560	Tragedy	Closet	STC 22227	29	Chorus at the end of each act, except the last one
40	Anonymo us	<i>Nice Wanton</i>	1560  A 1550	Unknown	Paul's at Court	STC 25016	31	Prologue
41	Anonymo us	<i>Godly Queen Hester</i>	1561  A 1527	Biblical Interlude	Unknown	STC 13251	33	Prologue
42	Heywood, Jasper	<i>Hercules furens</i>  (tr. <i>Seneca</i> )	1561  A 1561	Tragedy	Closet	STC 22223	34	Chorus at the end of each act, except the last one
43	Neville, Alexande r	<i>Oedipus</i>  (tr. <i>Seneca</i> )	1563  A 1563	Tragedy	Closet	STC 22225	36	Chorus at the end of act I, III, IV
44	Sackwille T. and  T. Norton	<i>Gorboduc</i>  ( <i>Ferrex and Porrex</i> )	1565  A 1562	Tragedy	Inner Temple	STC 18684	39	dumb show before each act, Chorus at the end of

								each act, except the last one
45	Anonymo us	<i>King Darius</i>	1565  1565	Protestan t Moral	Unknown	STC 6277	40	Prologue and epilogue
46	Wever, R.	<i>Lusty Juventus</i>	1565 a.  A 1550	Anti- Catholic moral interlude	Unknown	STC 25149	41	Prologue
47	Studley, John	<i>Agamemn on</i>	1566  A 1566	Tragedy	Closet	STC 22222	42	Chorus at the end of each act, except the last one
48	Studely, John	<i>Medea</i>  (tr. <i>Seneca</i> )	1566 a.  A 1566	Tragedy	Closet	STC 22224	44	Chorus at the end of each act, except the last one
49	Nuce, Thomas	<i>Octavia</i>  (tr. <i>Seneca</i> )	1566  A 1566	Tragedy	Closet	STC 22229	45	Chorus at the end of act I and IV
50	Udall, Nicholas	<i>Ralph Roister Doister</i>	1566 ?  A 1552	Comedy	Unknown  (Windsor Boys?)	STC 24508	46	Prologue, final song
51	Wager, Lewis	<i>The Repentanc e of Mary Magdalen e</i>	1566  A 1558	Moral- biblical interlude	Unknown	STC 24932	47	Prologue
52	Wager, W. (?)	<i>The Trial of Treasure</i>	1567  A 1567	Moral interlude	Unknown	STC 24271	49	Prologue
53	Fulwell, Ulpian	<i>Like Will to Like</i>	1568 a.  A 1568	Moral interlude	Unknown	STC 11473	50	Prologue, final song
54	Udall, Nicholas (?) or Hunnis, W. (?)	<i>Jacob and Esau</i>	1568  A 1554	Biblical interlude	Unknown (boys)	STC 14327	51	Prologue and epilogue
55	Phillip, John	<i>Patient and Meek Grissil</i>	1569  A 1559	Comedy	Unknown	STC 19865	52	Prologue and epilogue
56	Wager, W.	<i>The Longer thou Livest</i>	1569  A 1559	Protestan t Moral	Unknown	STC 24935	53	Prologue

		<i>the More Fool thou Art</i>						
57	Ingeland, Thomas	<i>The Disobedient Child</i>	1569 A 1560	Interlude	Unknown	STC 14085	54	Prologue and epilogue
58	Preston, Thomas	<i>Cambises</i>	1569 A 1561	Tragedy	Corte (?)	STC 20287	56	Prologue and epilogue
59	Wager, W.	<i>Enough is as Good as a Feast</i>	1565-1570 A 1560	Protestant moral	Unknown	STC 24933	57	Prologue
60	Edwards, Richard	<i>Damon and Pithias</i>	1571 A 1564	Tragicomedy	Merton College Oxford	STC 7514	58	Prologue, final song
61	Anonymous	<i>New Custom</i>	1573 A 1571	Protestant moral	Unknown	STC 6150	59	Prologue
62	Gascoigne, George	<i>Supposes</i>	1573 collection A 1566	Comedy	Gray's Inn	STC 11635	60	Prologue
63	Gascoigne, George Kinwelmershe, F.	<i>Jocasta</i>	1573 collection A 1566	Tragedy	Gray's Inn	STC 11635	61	Each act is preceded by a dumb show and followed by a chorus, epilogue
64	Anon.	<i>Comoedia. A work in ryme contayning an Interlude of Minds</i>	1574 c. A c 1574	Protestant moral	Closet	STC 18550	64	Seventeen chapters, the first one headed as prologue, and the last three form the conclusion.
65	B[ower?], R[ichard]	<i>Appius and Virginia</i>	1575 A 1564	Classical moral	Westminster boys (?)	STC 1059	65	Prologue and epilogue
66	Stevenson, W. (?)	<i>Gammer Gurton's Needle</i>	1575 A 1553	Comedy	Christ's College	STC 23263	67	Prologue

					Cambridge			
67	Gascoigne, George	<i>The Glass of Government</i>	1575 A 1575	Moral allegory	Closet	STC 11643	68	Prologue and epilogue, chorus after each act except the last one
68	Anonymous	<i>Common Conditions</i>	1576 A 1576	Heroical moral	Unknown	STC 5592	69	Prologue and epilogue
69	Wapull, George	<i>The Tide Tarrieth no Man</i>	1576 A 1576	Moral	Unknown	STC 25018	70	Prologue
70	Golding, Arthur	<i>Abraham's Sacrifice</i>	1577 A 1575	Tragedy	Closet	STC 2047	71	Prologue and epilogue
71	Lupton, Thomas	<i>All for Money</i>	1578 A 1577	Satirical moral	Unknown	STC 16949	72	Prologue and epilogue
72	Woodes, Nathaniel	<i>The Conflict of Conscience</i>	1581 A 1572	Protestant moral	Unknown	STC 25966	78	Prologue, act VI as a sort of chorus/epilogue, single speech by Nuntius
73	Studley, John	<i>Hyppolitus</i>	1581 (collection) A 1567	Tragedy	Closet	STC 22221	80	Chorus at the end of each act, except the last one
74	Studley, John	<i>Hercules Oeataeus</i>	1581 (collection) A 1566	Tragedy	Closet	STC 22221	81	Chorus
75	Lyly, John	<i>Sappho and Phao</i>	1584 A 1583	Classical legend (comedy)	Oxford's boys	STC 17086	82	Two prologues and one epilogue
76	Peele, George	<i>The Arraignme nt of Paris</i>	1584 A 1581	Classical legend (pastoral)	Chapel at Court	STC 19530	83	Prologue and epilogue.



								Epilogue in Latin
77	Lyly, John	<i>Campaspe</i>	1584 A 1583	Classical legend (comedy)	Oxford's boys	STC 17047. 5	84	Prologue and epilogue
78	R.W. (Robert Wilson)	<i>The Three Ladies of London</i>	1584 A 1581	Moral	Unknown	STC 25784	85	Prologue
79	Munday, Anthony	<i>Fedele e Fortunio</i>	1585 A 1584	Comedy	At Court	STC 19447	86	Prologue and epilogue
80	Hughes T. with Bacon, Trotte, Fullwek, Lancaster, Yelverton , Penroodo cke and Flower	<i>The Misfortune s of Arthur</i>	1587 A 1588	Tragedy	Gray's Inn at Court	STC 13921	89	Epilogue, chorus at the end of each act except the last one, dumb show before each act
81	Anonymo us	<i>Love and Fortune</i>	1589 A 1582	Mytholog ical moral	Derby's at Court	STC 24286	92	First act has the structure of an induction, its characters act as a sort of chorus at the end of the next three acts and join the other characters in the last one
82	R.W. (Robert Wilson)	<i>The Three Lords of London</i>	1590 A 1588	Moral	Queen's	STC 25783	93	Prologue
83	Marlowe, Christoph er	<i>1 Tamburlai ne</i>	1590 A 1587	Heroical romance	Admiral's	STC 17425	94	Prologue
84	Marlowe, Christoph er	<i>2 Tamburlai ne</i>	1590 A 1588	Heroical romance	Admiral's	STC 17425	95	Prologue

85	Fraunce, Abraham	<i>Amynta's Pastoral</i> <i>(tr. Tasso)</i>	1591 A 1591	Pastoral	Closet	STC 11340	97	Chorus and epilogue
86	Lyly, John	<i>Endymion</i>	1591 A 1588	Classical legend (comedy)	Paul's at Court	STC 17050	99	Prologue and epilogue
87	Anonymo us	<i>1 The Troublesome Raigne of King John</i>	1591 A 1588	History	Queen's	STC 14644	101	Prologue
88	Anonymo us	<i>2 The Troublesome Raigne of King John</i>	1591 A 1591	History	Queen's	STC 14645	102	Prologue
89	Wilmot R., Stafford, Hatton, Noel, Al.,G.	<i>Tancred and Gismund</i>	1591 A 1566	<i>Senecan Tragedy</i>	Innert Temple	STC 25764	104	Two prologues, one epilogue, chorus at the end of each act except the last one
90	Lyly, John	<i>Gallathea</i>	1592 A1585	Classical legend (comedy)	Paul's	STC 17080	105	Prologue and epilogue
91	Lyly, John	<i>Midas</i>	1592 A 1589	Comedy	Paul's	STC 17083	106	Prologue
92	Anonymo us	<i>Arden of Feversham</i>	1592 A 1591	Realistic tragedy	Unknown	STC 733	107	Epilogue
93	Herbert, Mary	<i>Antonius</i>	1592 A 1590	Tragedy	Closet	STC 18138	108	Chorus at the end of each act except the last one
94	Anon. (T. Kyd?)	<i>The Tragedy of Soliman and Perseda</i>	1592 A 1589	Tragedy	Unknown	STC 22894	109	Chorus
95	Kyd, Thomas	<i>The Spanish Tragedy</i>	1592 A 1587	Tragedy	Strange's, Admiral's	STC 15086	110	Chorus in form of a dialogue between Revenge

								and the ghost of Andrea at the beginning and at the end of each act.
96.	Kyd, Thomas	<i>Cornelia</i>	1594 A 1594	Tragedy	Closet (?)	STC 11622	116	Chorus at the beginning and at the end of each act except the last one.
97.	Lodge, Thomas, Greene, Robert	<i>A Looking-Glass for London and England</i>	1594 A 1590	Biblical moral	Queen's (?)	STC 16679	118	Chorus
98.	Shakespeare, William	<i>The Taming of the Shrew</i>	1623 collection A 1594	Comedy	Sussex's? Chamberlain's	STC 22273	120a	Induction
99.	Anonymous	<i>The Taming of a Shrew</i>	1594	Comedy	Queen's?	STC 23667	120	Induction, interludes, conclusion
100.	Anon.	<i>The True Tragedy of Richard the Third</i>	1594 A 1591	History	Queen's	STC 21009	126	Induction and conclusion
101.	Peele, George	<i>The Battle of Alcazar</i>	1594 A 1589	Foreign History	Admiral's	STC 19531	127	Prologue and dumb show
102.	Greene, Robert (?)	<i>I Selimus</i>	1594 A 1592	Heroical romance	Unknown	STC 2310a	130	Prologue and epilogue
103.	Anonymous	<i>The Wars of Cyrus</i>	1594 A 1588	Classical history	Chapel	STC 6160	131	Prologue (misplaced ten pages after the beginning of the play)
104.	Daniel, Samuel	<i>Cleopatra</i>	1594	Tragedy	Closet	STC 6254	132	Chorus at the end of

			A 1593 Revised 1607					each act, except the last one
105.	Anonymous	<i>Pedlar's Prophecy</i>	1595 A 1561	Protestant Moral	Unknown	STC 25782	134	Prologue and epilogue
106.	W. S." (Peele? Greene?)	<i>Lochrine</i>	1591 A 1594	Pseudo-history	Unknown	STC 21528	136	Prologue and epilogue
107.	Peele, George	<i>The Old Wives Tale</i>	1595 A 1590	Romance	Queen's	STC 19545	137	Induction
108.	Shakespeare, William	<i>Romeo and Juliet</i>	1597 A 1595	Tragedy	Chamberlain's	STC 22322	143	Prologue and chorus
109.	Lyly, John	<i>The Woman in the Moon</i>	1597 A 1593	Comedy	Unknown	STC 17090	144	Prologue
110.	Brandon, Samuel	<i>The Virtuous Octavia</i>	1598 A 1598	Tragicomedy	Closet	STC 3544	147	Chorus at the end of each act except the last one
111.	Greene, Robert	<i>The Scottish History of James I V</i>	1598 A 1590	History	Queen's?	STC 12308	149	Induction and chorus
112.	Anon.	<i>Mucedorus and Amadine</i>	1598 rev. 1610 A 1590	Romantic comedy	Unknown (Queen's men? Pembroke's? Sussex's?) (King's 1610)	STC 18230	151	Induction and epilogue, Prologue added later
113.	Heywood, Thomas (?) and others (?)	<i>1 Edward IV</i>	1599 A 1599	History	Derby's	STC 13341	153	Chorus
114.	Heywood, Thomas (?) and others (?)	<i>2 Edward IV</i>	1599 A 1599	History	Derby's	STC 13341	154	Chorus

11 5.	Anon. (T. Heywood?)	<i>A Warning for Fair Women</i>	1599 A 1599	Tragedy	Chamberlain's	STC 25089	15 5	Induction, prologue, dumb show, epilogue
11 6.	Greene, Robert	<i>Alphonsus King of Aragon</i>	1599 A 1587	Heroical romance	Unknown	STC 12233	15 6	Induction and conclusion
11 7.	Anonymous (T. Preston?) Peele	<i>Clymon and Clamydes</i>	1599 A 1570	Heroical romance	Revived by Queen's (?)	STC 5450a	15 7	Prologue
11 8.	Peele, George	<i>The Love of King David and Fair Bethsabe</i>	1599 A 1587	Heroical romance	Unknown	STC 19540	16 0	Prologue and chorus
11 9.	Porter, Henry	<i>The Two Angry Women of Abingdon</i>	1599 A 1598	Comedy	Unknown	STC 20123	16 1	Prologue
12 0.	Dekker, Thomas	<i>The Pleasant Comedy of Old Fortunatus</i>	1600 1599	Comedy	Admiral's	STC 6517	16 2	Prologue in forma of a dialogue (at court), final song, epilogue (at court)
12 1.	Jonson, Ben	<i>Every Man out of his Humour</i>	1600 A 1599	Comedy	Chapel	STC 14767	16 3	Induction (frame play), epilogue
12 2.	Anonymous (Day?, Lyly?)	<i>The Maid's Metamorphosis</i>	1600 A 1600	Comedy	Paul's	STC 17188	16 4	Prologue
12 3.	Shakespeare, William	<i>Henry V</i>	1600 A 1599	History	Chamberlain's	STC 22289	16 5	F <sub>1</sub> 1623: Prologue and chorus
12 4.	Drayton, Hathway, Munday, Wilson	<i>Sir John Oldcastle</i>	1600 A1599	History	Chamberlain's	STC 18795	16 6	Prologue
12 5.	Shakespeare, William	<i>2 Henry IV</i>	1600 A 1597	History	Chamberlain's	STC 22288	16 7	Induction
12 6.	Anon. (T. Dekker in part?)	<i>The Weakest</i>	1600 A 1600	Pseudo-history	Oxford's	STC 25144	17 1	Prologue

		<i>Goeth to the Wall</i>						
127.	Nash, Thomas	Summer's Last Will and Testament	1592 A 1592	Comedy	Whitgift's house (?)	STC 18376	173	Induction, including prologue, and epilogue, with conclusion . Will Summer acts as a chorus or commentary throughout the play
128.	Dekker, Thomas	<i>The Shoemaker's Holiday</i>	1600 A 1599	Comedy	Admiral's	STC 6523	175	Prologue
129.	Jonson, Ben	<i>Everyman in His Humour</i>	1601 A 1598	Comedy	Chamberlain's	STC 14766	176	F 1616: Prologue
130.	Marston, John	<i>John/Jack Drum's Entertainment, or Pasquil and Catherin</i>	1601 A 1600	Comedy	Paul's	STC 7243	177	Induction, Morris dance, music, and songs
131.	Munday, Anthony (& Chettle)	<i>The Downfall of Robert, Earl of Hunting</i>	1601 A 1598	History	Admiral's	STC18721	179	Induction and conclusion , Dumb show masque
132.	Chettle, H, Munday, Anthony	<i>The Death of Robert Earl of Huntington</i>	1601 A 1598	History	Admiral's	STC 18271	180	Epilogue
133.	Jonson, Ben	<i>Cynthia's Revels</i>	1601 A 1600	Comedy	Chapel	STC 14773	181	Induction, masque, epilogue
134.	Yarington , R.	<i>Two Lamentable Tragedies in One</i>	1601 A 1594	Tragedy	Admiral's ?	STC 26076	182	Induction and conclusion

13 5.	Dymock, John (?)	<i>Il pastor fido</i>	1602 A 1601	Pastoral	Closet	STC 12415	18 3	Chorus at the end of each act
13 6.	Marston, John	<i>Antonio and Mellida</i>	1602 A 1599	Tragicom edy	Paul's	STC 17473	18 4	Induction, prologue and epilogue
13 7.	Marston, John	<i>Antonio's revenge</i>	1602 A 1600	Tragedy	Paul's	STC 17474	18 5	Prologue
13 8.	Jonson, Ben	<i>Poetaster</i>	1601 A 1601	Comedy	Chapel	STC 14781	18 6	Induction and prologue
13 9.	Anonymo us (by "W.S.")	<i>Thomas Lord Cromwell</i>	1602 A 1600	History	Chamberla in's	STC 21532	18 9	Chorus
14 0.	Anonymo us	<i>The Contention between Liberality and Prodigalit y</i>	1602 A 1601	Moral interlude	Chapel	STC 5593	19 0	Prologue and epilogue
14 1.	Anonymo us	<i>A Larum for London</i>	1602 A 1599	History	Chamberla in's	STC 16754	19 2	Prologue and epilogue
14 2.	Dekker, Thomas (with John Marston?)	<i>Satiromast ix</i>	1602 A 1601	Comedy	Chamberla in's and Paul's	STC 6521	19 5	Epilogue
14 3.	Alexande r, William	<i>Darius</i>	1603 A 1603	Tragedy	Closet	STC 349	19 6	Chorus at the end of each act
14 4.	Anonymo us (Montgo mery?)	<i>Philotus</i>	1603 A 1603	Comedy	Closet (?)	STC 19888	19 9	Epilogue
14 5.	Marston, John	<i>The Malconten t</i>	1604 A1604	Tragicom edy	Queen's revels e King's	STC 17479	20 3	Induction (by John Webster), dumb show, masque
14 6.	Marlowe, Christoph er	<i>Dr Faustus</i>	1604 A 1592	Tragedy	Admirals	STC 17429	20 5	Prologue and epilogue
14 7.	Anonymo us	<i>The Wit of a Woman</i>	1604 A 1604	Comedy	Not performed (?)	STC 25868	20 6	Prologue and epilogue

148.	Alexander, William	<i>Croesus</i>	1604 collection A1604	Tragedy	Closet	STC 343	209	Chorus at the end of each act
149.	Marston, John	<i>The Dutch Courtesan</i>	1605 A 1605	Comedy	Queen's Revels	STC 17475	214	Prologue
150.	Jonson, Ben, George Chapman, John Marston	<i>Eastward Ho</i>	1605 A 1605	Comedy	Queen's Revels	STC 4970	217	Prologue and epilogue
151.	Chapman, George	<i>All Fools</i>	1605 A 1601	Comedy	Queen's Revels	STC 4963	219	Prologue and epilogue
152.	Anon. (Kyd?)	<i>The First Part of Ieronimo</i>	1605 A 1604	Pseudo-history	King's?	STC 15085	221	Ieronimo ends the play ("Enter Ieronimo Solus")
153.	Daniel, Samuel	<i>Philotas</i>	1605 collection A 1604	Tragedy	Queen's Revels	STC 6239	223	Chorus
154.	Heywood, Thomas	<i>If you Know Me You Know Nobody</i>	1606 A 1605	History	Queens' Anne	STC 13336	224	1633: chorus
155.	Anonymous (Gwyn in part?)	<i>I &amp; 2 Return from Parnassus</i>	1606 A 1603	Satirical comedy	St. John's College, Cambridge	STC 19039	225	Induction and epilogue
156.	Anonymous	<i>Nobody and somebody</i>	1606 A 1605	Pseudo-history	Queen's Anne	STC 18597	229	Prologue and epilogue
157.	Marston, John	<i>Parasitaster</i>	1606 A 1604	Comedy	Queen's Revels	STC 17483	230	Prologue and epilogue
158.	Marston, John	<i>The Wonder of Women or Sophonisba</i>	1606 A 1605	Tragedy	Queen's Revels	STC 17488	231	Prologue and epilogue



159.	Anon. (probably Simon Rowley)	<i>Wily Beguiled</i>	1606 A 1602	Comedy	Paul's	STC 25818	23 4	Induction, masque, two prologues, epilogue
160.	Day, John	<i>The Isle of Gulls</i>	1606 A 1606	Comedy	Queen's Revels King's Revels	STC 6412	23 5	Induction, prologue and epilogue
161.	Dekker, Thomas	<i>The Whore of Babylon</i>	1607 A 1607	Allegorical History	Prince Henry's	STC 6532	24 1	Prologue
162.	Middleton, Thomas	<i>Michaelmas Term</i>	1607 A 1606	Comedy	Paul's	STC 17890	24 4	Induction
163.	Day J., W. Rowley, G. Wilkins	<i>The Travels of Three English Brothers</i>	1607 A 1607	Topical	Queen Anne's	STC 25635	24 8	Prologue and epilogue, chorus
164.	Marston, John	<i>What You Will</i>	1607 A 1601	Comedy	Paul's	STC 17487	25 2	Induction, prologue
165.	Barnes, B.	<i>The Devil's Charter</i>	1607 A 1606	Tragedy	King's	STC 1466	25 4	Prologue and epilogue, chorus
166.	Jonson, Ben	<i>Volpone</i>	1607 A 1606	Comedy	King's	STC 14783	25 9	Prologue + Volpone's final speech similar to an epilogue
167.	Middleton, Thomas (and Thomas Dekker?)	<i>The Family of Love</i>	1608 A 1603	Comedy	Admiral's (?)  (King's Revels in 1607)	STC 17879	26 3	Prologue and epilogue
168.	Anon. (T. Dekker?)	<i>The Merry Devil of Edmonton</i>	1608 A 1602	Comedy	Chamberlain's	STC 7493	26 4	Prologue
169.	Middleton, Thomas	<i>Your Five Gallants</i>	1608 A 1607	Comedy	Paul's (S.R. : Chapel)	STC 17907	26 6	Dumb shows, prologue
170.	Day, John (with	<i>Law Tricks</i>	1608	Comedy	King's Revels	STC 6416	26 7	Epilogue

	Wilkins, G ?)		A 1604					
17 1.	Chapman, George	<i>The Conspirac y of Charles Duke of Byron</i>	1608  A 1608	Tragedy	Queen's Revels	STC 4968	27 4	Prologue
17 2.	Greville, Fulke	<i>Mustapha</i>	1609  A 1596	Tragedy	Closet	STC 12362	27 8	Chorus
17 3.	Anonymo us	<i>Every Woman in her Humour</i>	1609  A 1607	Comedy	King's Revels (?)	STC 25948	28 3	Prologue
17 4.	Shakespe are, William	<i>Pericles</i>	1609  A 1608	Tragicom edy	King's	STC 22334	28 4	Chorus (Gower)
17 5.	Mason, John	<i>The Turk (Muleasse es the Turk)</i>	1610  A 1607	Tragedy	King's Revels	STC 17617	28 6	Prologue and epilogue
17 6.	Fletcher, John	<i>The Faithful Shepherde ss</i>	1608	Pastoral	Queen's Revels?	STC 11070	28 7	Q 1634: Prologue in form of a dialogue
17 7.	Barry, Lording	<i>Ram Alley</i>	1611  A1608	Comedy	King's Revels	STC 1502	29 2	Prologue and epilogue
17 8.	Heywood, Thomas	<i>The Golden Age</i>	1611  A 1610	Classical legend	Queen's Anne's	STC 13325	29 4	Chorus at the end of each act
17 9.	Jonson, Ben	<i>Catiline his Conspirac y</i>	1611  A 1611	Tragedy	King's	STC 14759	29 6	Chorus at the end of each act except the last one;  F 1616 Chorus at the end of each act
18 0.	Dekker, Thomas, Middleto n, Thomas	<i>The Roaring Girl</i>	1611  A 1611	Comedy	Prince Henry's	STC 17908	29 8	Prologue and epilogue
18 1.	Daborne, Robert	<i>A Christian</i>	1612  A 1610	Tragedy	King's (?), Queen's Revels (?)	STC 6184	30 0	Prologue and epilogue,

		<i>Turned Turk</i>						dumb show
18 2.	Jonson, Ben	<i>The Alchemist</i>	1612 A 1610	Comedy	King's	STC 14755	30 3	Prologue
18 3.	Jonson, Ben	<i>Epicoene</i>	1612 A 1609	Comedy	Queen's Revels	STC 14761	30 4	Two prologues
18 4.	Dekker, Thomas	<i>If This Be Not a Good Play, the Devil Is in It</i>	1612 A 1611	Comedy	Queen Anne's	STC 6507	30 5	Induction and conclusion, prologue and epilogue
18 5.	Carey, Elizabeth	<i>Mariam</i>	1613 A 1604	Tragedy	Closet	STC 4613	30 8	Chorus at the end of each act
18 6.	Heywood, Thomas	<i>The Brazen Age</i>	1613 A 1611	Classical Legend	Queen's and King's	STC 13310	31 3	Prologue and epilogue
18 7.	Beaumont, Francis	<i>The Knight of the Burning Pestle</i>	1613 A 1607	Burlesque romance	Queen's Revels	STC 1674	31 6	Induction and epilogue in form of a dialogue
18 8.	Heywood, Thomas	<i>The Silver Age</i>	1613 A 1611	Classical Legend	Queen's and King's	STC 23248	31 7	Chorus, dumb show
18 9.	Taylor, Robert	<i>The Hoghath Lost his Pearl</i>	1614 A 1613	Comedy	Whitefriars	STC 23658	32 1	Prologue and epilogue
19 0.	Daniel, Samuel	<i>Hymen's Triumph</i>	1615 A 1614	Pastoral court	Unknown.	STC 6257	32 5	Prologue in form of a dialogue
19 1.	R. A. (Robert Armin? Robert Anton?)	<i>The Valiant Welshman</i>	1615 A 1612	History	Prince's Men	STC 16	32 7	Epilogue
19 2.	Tomkins, Thomas	<i>Albumazar</i>	1614 A 1615	Comedy	Trinity College Cambridge	STC 24100	33 0	Prologue and epilogue
19 3.	Heywood, Thomas	<i>The Four Prentices of London</i>	1615 A 1594	Heroical romance	Admiral's	STC 13321	33 3	Induction (headed "The prologues") among

								three prologues
194.	S.S.	<i>The Honest Lawyer</i>	1616 A 1615	Comedy	Queen's Anne's	STC 21519	337	Epilogue
195.	Holyday, Barten	<i>Technogamia, or The Marriages of the Arts</i>	1618 A 1618	Moral	Christ Church, Oxford	STC 13717	353	Prologue and epilogue
196.	Belchier, Daubridg court	<i>Hans Beer-Pot (See me and see me not)</i>	1618 A 1618	Dialogue	Not performed (?)	STC 1803	354	Prologue
197.	Anonymous	<i>Two Wise Men and all the Rest Fools</i>	1619 A 1619	Dialogues	Privately acted (?)	STC 4991	361	Prologue, two epilogues
198.	Anonymous	<i>Swetnam Arraigned by Women</i>	1620 A 1618	Comedy	Queen's Anne's	STC 23544	362	Prologue and epilogue
199.	Cumber, John? (or Cobbes, James?)	<i>The Two Merry Milkmaids or The Best Words Wear the Garland</i>	1620 A 1619	Comedy	Red Bull Company (Revels)	STC 4281	364	Prologue
200.	Middleton, Thomas  Rowley, William	<i>The World tossed at tennis</i>	1620 A 1620	Masque	Prince's men	STC 17909	365	Induction and prologue, epilogue, masque
201.	Markham, G., Sampson, W.	<i>Herod and Antipater</i>	1622 A 1622	Tragedy	Red Bull Company (Revels)	STC 17401	382	Prologue and epilogue
202.	May, Thomas	<i>The Heir</i>	1622 A 1620	Comedy	Red Bull Company (Revels)	STC 17713	384	Prologue and epilogue
203.	Shakespeare, William	<i>The Tempest</i>	1623  collection  A 1611	Comedy	King's	STC 22273	390	Epilogue

204.	Shakespeare, William	<i>Henry VIII</i>	1623 collection A 1613	History	King's	STC 22272	400	Prologue and epilogue
205.	Middleton, Thomas	<i>A Game at Chess</i>	1625 A 1624	Political satire	King's	STC 17882	412	Induction, prologue and epilogue
206.	Hawkins, W.	<i>Apollo Shroving</i>	1627 A 1627	Comedy	Hadleigh School, Suffolk	STC 12963	414	Introduction, prologue and epilogue
207.	Newman, Thomas	<i>The Andrian Woman</i>	1627 A 1627	Comedy	For acting in schools	STC 23897	415	Prologue and epilogue
208.	Newman, Thomas	<i>The Eunuch</i>	1627 collection A 1627	Comedy	For acting in schools	STC 23897	416	Prologue and epilogue
209.	Reynolds, Henry	<i>Aminta</i>	1628 A 1628	Pastoral	Closet	STC 23696	417	Chorus at the end of each act, prologue and epilogue
210.	Gomersall, Robert	<i>Lodovick Sforza</i>	1628 A 1628	Tragedy	Not performed	STC 11995	418	Prologue and epilogue
211.	Ford, John	<i>The Lover's Melancholy</i>	1629 A 1628	Tragicomedy	King's	STC 11163	420	Prologue and epilogue
212.	Carlell, Lodowick	<i>The Deserving Favourite</i>	1629 A 1629	Comedy	For acting in schools	STC 4628	423	Prologue and epilogue
213.	Shirley, James	<i>The Wedding</i>	1629 A 1626	Comedy	Queen Henrietta's	STC 22460	425	Epilogue
214.	Randolph, Thomas	<i>Aristippus, or the Jovial Philosopher</i>	1630 A 1626	Comic show Comedy	Trinity College, Cambridge	STC 20686	431	Praeludium

21 5.	Shirley, James	<i>School of compliments (Love Tricks)</i>	1631 A 1625	Comedy	Lady Elizabeth's	STC 22456	44 1	Prologue , conclusion , epilogue
21 6.	Jonson, Ben	<i>The New Inn</i>	1631 A 1629	Comedy	King's	STC 14780	44 2	Prologue , two epilogues
21 7.	Fletcher, Phineas	<i>Sicelides</i>	1631 A 1615	Piscatory	King's College, Cambridge	STC 11083	44 3	Chorus at the end of each act except the first, prologue and epilogue
21 8.	Heywood, Thomas	<i>1 The Fair Maid of West</i>	1631 A 1604	Comedy	Anne's (Queen Henrietta's in 1631)	STC 13320	44 5	Prologue
21 9.	Heywood, Thomas	<i>2 The Fair Maid of West</i>	1631 A 1631	Comedy	Queen Henrietta's	STC 13320	44 6	Chorus at the end of each act except the first, dumb show at the end of act 3, epilogue
22 0.	Knevet, Ralph	<i>Rhodon and Iris</i>	1631 A 1631	Pastoral	Florists' Feast, Norwich	STC 15036	44 9	Prologue and epilogue
22 1.	Jonson, Ben	<i>Bartholomew Fair</i>	1631 A 1614	Comedy	Lady's Elizabeth's	STC 14753- 5	45 5	Induction, puppet show
22 2.	Jonson, Ben	<i>The Staple of News</i>	1631 collecti on  A 1626	Comedy	King's	STC 14753- 5	45 6	Induction, prologue for the theatre, prologue for the court, epilogue
22 3.	Jonson, Ben	<i>The Devil Is an Ass</i>	1631 collecti on  A 1616	Comedy	King's	STC 14753- 5	45 7	Prologue and epilogue

22 4.	Goffe, Thomas	<i>The Courageo us Turk</i>	1632 A 1619	Tragedy	Christ Church, Oxford	STC 11977	45 8	Prologue
22 5.	Massinge r, Philip	<i>The Emperor of the East</i>	1632 A 1631	Tragicom edy	King's	STC 17636	45 9	Two prologues and an epilogue
22 6.	Marmion, Shakerly	<i>Holland's Leaguer</i>	1632 A 1631	Comedy	Prince's Charles	STC 17443	46 1	Prologue
22 7.	Shirley, James	<i>Changes, or Love in a Maze</i>	1632 A 1632	Comedy	King's Revels (Prince Charles's?) )	STC	46 2	Prologue and epilogue
22 8.	Brome, Richard	<i>The Northern Lass</i>	1632 A 1629	Comedy	King's	STC 3819	46 3	Prologue
22 9.	Hausted, Peter	<i>The Rival Friends</i>	1632 A 1632	Tragicom edy	Queen's College, Cambridg e	STC 12935	46 5	Introducti on, prologue and epilogue
23 0.	Heywood, Thomas	<i>I The Iron Age</i>	1632 A 1612	Classical Legend	Queen's (and King's?)	STC 13340	46 7	Epilogue
23 1.	Randolph, Thomas	<i>The Jealous Lovers</i>	1632 A 1632	Comedy	Trinity College, Cambridg e	STC 20692	46 9	Epilogue in form of a dialogue
23 2.	Rowley, William	<i>All's Lost by Lust</i>	1633 A 1619	Tragedy	Prince's (poi Lady Elizabeth' s)	STC 21425	47 1	Prologue
23 3.	Anonymo us	<i>The Costly Whire</i>	1633 A 1620	Pseudo- history	Red Bull Company (Revels) (?), King's Revels (?)	STC 25582	47 2	Epilogue
23 4.	Massinge r, Philip	<i>A New Way to Pay Old Debts</i>	1633 A 1625	Comedy	Red Bull Company (?) (poi Queen Henrietta' s)	STC 17639	47 4	Epilogue
23 5.	Marlowe, Christoph er	<i>The Jew of Malta</i>	1633 A 1589	Tragedy	Strange's (by 1592)	STC 17412	47 5	Three prologues and an epilogue

23 6.	Ford, John	<i>The Broken Heart</i>	1633 A 1630	Tragedy	King's	STC 11156	48 0	Prologue and epilogue
23 7.	Marmion, Shackerly	<i>A Fine Companion</i>	1633 A 1633	Comedy	Prince Charles's	STC 17442	48 1	Prologue in form of a dialogue (author + critic)
23 8.	Fisher, Jasper	<i>Fuimus Troes. Æneid 2. The True Troanes</i>	1633 A 1625	History	Magdalen e Col. Oxford	STC 10886	48 2	Induction and conclusion
23 9.	Heywood, Thomas	<i>The English Traveller</i>	1633 A 1627	Tragicom edy	Queen Henrietta's	STC 13315	48 4	Prologue
24 0.	Goffe, Thomas	<i>Orestes</i>	1633 A 1617	Tragedy	Christ Church, Oxford	STC 11982	48 5	Prologue
24 1.	Greville, Fulke	<i>Alaham</i>	1633 A 1600	Tragedy	Closet	STC 12361	48 9	Chorus and prologue
24 2.	Ford, John	<i>Perkin Warbeck</i>	1634 A 1633	History	Queen Henrietta's	STC 11157	49 1	Prologue and epilogue
24 3.	Shakespe are, William e Fletcher, John	<i>The Two Nobles Kinsmen</i>	1634 A 1613	Tragicom edy	King's	STC 11075	49 2	Prologue and epilogue
24 4.	Heywood, Thomas	<i>A Maidenhe ad well Lost</i>	1634 A 1633	Comedy	Queen Henrietta's	STC 13357	49 3	Prologue and epilogue
24 5.	Rutter, Joseph	<i>The Shepherd's Holiday</i>	1635 A 1634	Pastoral	Queen Henrietta's	STC 21470	49 9	Prologue and epilogue
24 6.	Jones, John	<i>Adrasta: or the Womans Spleene, and Loves Conquest</i>	1635 A 1635	Tragicom edy	Not performed	STC 14721	50 1	Induction, including prologue and epilogue
24 7.	Heywood, Thomas	<i>Love's Mistress, or The Queen's Mask</i>	1636 A 1634	Classical Legend	Queen Henrietta's	STC 13352	50 4	Three prologues, one epilogue



24 8.	Davenant, William	<i>The Platonic Lovers</i>	1636 A 1635	Comedy	King's	STC 6305	50 6	Prologue and epilogue
24 9.	Davenant, William	<i>The Wits</i>	1636 A 1634	Comedy	King's	STC 6309	50 7	Prologue and epilogue
25 0.	Dekker, Thomas (& Day, John ?)	<i>The Wonder of a Kingdom</i>	1636 A 1631	Comedy	Queen Henrietta's	STC 6533	50 8	Epilogue
25 1.	Heywood, Thomas	<i>A Challenge for Beauty</i>	1636 A 1635	Tragicom edy	King's	STC 13311	50 9	Prologue and epilogue
25 2.	Sampson, William	<i>The Vow Breaker, or The Fair Maid of Clifton</i>	1636 A 1625	Tragedy and history	Unknown	STC 21688	51 0	Prologue
25 3.	Nabbes, Thomas	<i>Hannibal and Scipio</i>	1637 A 1635	Tragedy	Queen's Henrietta	STC 18341	51 3	Prologue and epilogue
25 4.	Fletcher, John (revised by Massinger?)	<i>The Elder Brother</i>	1637 A 1625	Comedy	King's	STC 11066	51 5	Prologue and epilogue
25 5.	Heywood, Thomas (& Smith, Went. ?)	<i>The Royal King and the Loyal Subject</i>	1637 A 1602	Tragicom edy	Worcester 's (?) (Queen Henrietta's in 1637)	STC 13364	51 6	Prologue and epilogue
25 6.	Shirley, James	<i>The Example</i>	1637 A 1634	Comedy	Queen Henrietta's	STC 22442	52 1	Prologue and epilogue
25 7.	Ford, John	<i>The Fancies Chaste and Noble</i>	1638 A 1635	Comedy	Queen Henrietta's	STC 11159	53 2	Prologue, epilogue in form of a dialogue
25 8.	Shirley, H. (& Heywood, Thomas?)	<i>The Martyred Soldier</i>	1638 A 1618	Tragedy	Queen Anne's (?)	STC 22435	53 3	Epilogue
25 9.	Shirley, James	<i>The Duke's Mistress</i>	1638 A 1636	Tragicom edy	Queen Henrietta's	STC 22441	53 6	Prologue and epilogue
26 0.	Killigrew, Henry	<i>The Conspirac y (Pallantus</i>	1638 A 1635	Tragicom edy	York House (?) & King's	STC 14958	53 7	Introducti on, chorus at the end of each

		<i>and Eudora)</i>						act, prologue and epilogue
26 1.	Shirley, James	<i>The Royal Master</i>	1638 A 1637	Comedy	I Ogilby's Men & Queen's	STC 22454	53 8	Epilogue
26 2.	Cowley, Abraham	<i>Love's Riddle</i>	1638 A 1633	Pastoral	Not performed	STC 5904	53 9	Epilogue
26 3.	Nabbes, Thomas	<i>Tottenham Court</i>	1638 A 1634	Comedy	Prince's Men, or King's Revels	STC 18344	54 0	Prologue and epilogue
26 4.	Suckling, John	<i>Aglaura</i>	1638 A 1637	Tragedy	King's	STC 23420	54 1	Two prologues and two epilogues
26 5.	Nabbes, Thomas	<i>Covent Garden</i>	1638 A 1633	Comedy	Queen Henrietta's	STC 18339	54 2	Prologue and epilogue
26 6.	Nabbes, Thomas	<i>The Spring's Glory</i>	1638 A 1637	Mask	Not performed (?)	STC 18343	54 3	Epilogue
26 7.	Randolph, Thomas	<i>The Muses Looking-Glass</i>	1638 collection A 1630	Comedy	King's Revels	STC 20694	54 7	Epilogue
26 8.	Randolph, Thomas	<i>Amyntas</i>	1638 collection A 1630	Pastoral	King's Revels	STC 20694	54 8	Prologue in form of a dialogue, epilogue
26 9.	Carlell, Lodowick	<i>1 Arviragus and Philicia</i>	1639 A 1636	Tragicomedy	King's	STC 4627	55 1	Prologue and epilogue
27 0.	Carlell, Lodowick	<i>2 Arviragus and Philicia</i>	1639 A 1636	Tragicomedy	King's	STC 4627	55 2	Epilogue
27 1.	May, Thomas	<i>Julia Agrippina</i>	1639 A 1628	Tragedy	unknown	STC 17718	55 4	Induction
27 2.	Ford, John	<i>The Lady's Trial</i>	1639 A 1638	Comedy	Beeston's Boys	STC 11161	55 5	Prologue and epilogue

27 3.	Zouche, Richard	<i>The Sophister (Fallacy, or The Troubles of Great Hermenia)</i>	1639 A 1614	Moral	Oxford	STC 26133	55 6	Prologue and epilogue
27 4.	T. D. (Thomas. Drue?)	<i>The Bloody Banquet</i>	1639 A 1639	Tragedy	Beeston's Boys	STC 6181	56 7	Induction (dumb show), chorus
27 5.	Myne, Jasper	<i>The City Match</i>	1639 A 1637	Comedy	King's	STC 17750	56 8	Prologue and epilogue
27 6.	Lower, William	<i>The Phoenix in her Flames</i>	1639 A 1639	Tragedy	Not performed (?)	STC 16873	56 9	Prologue and epilogue
27 7.	Cartwright, William	<i>The Royal Slave</i>	1639 A 1636	Tragicomedy	Christ Church, Oxford	STC 4717	57 0	Three prologues e three epilogues
27 8.	Shirley, James	<i>The Chorusnation</i>	1640 A 1635	Comedy	Queen Henrietta's	STC 22440	57 2	Prologue and epilogue
27 9.	Nabbes, Thomas	<i>The Bride</i>	1640 A 1638	Comedy	Beeston's Boys	STC 18338	57 6	Prologue
28 0.	Shirley, James	<i>The Humorous Courtier</i>	1640 A 1631	Comedy	Queen Henrietta's	STC 22447	57 7	Prologue and epilogue
28 1.	Sandys, George	<i>Christ's Passion</i>	1640 A 1640	Neo-miracle	Closet	STC 12397	57 9	Chorus at the end of each act except the last one
28 2.	Gough, John	<i>The Strange Discovery</i>	1640 A 1640	Tragicomedy	Closet	STC 12133	58 4	Prologue
28 3.	Jonson, Ben	<i>The Gipsies Metamorphosed</i>	1640 A 1621	Mask	Burley, Belvoir, e Windsor	STC 14777 a	58 5	Prologue
28 4.	Brome, Richard	<i>The Antipodes</i>	1640 A 1638	Comedy	Queen's	STC 3818	58 6	Prologue and epilogue in form of a dialogue

28 5.	Brome, Richard	<i>The Sparagus Garden</i>	1640 A 1635	Comedy	King's Revels	STC 3820	58 7	Prologue and epilogue
28 6.	Habington, William	<i>The Queen of Aragon</i>	1640 A 1640	Tragicomedy	Amateurs at Court, & King's	STC 12587	58 8	Two prologues and one epilogue
28 7.	Chamberlain, Robert	<i>The Swaggering Damsel</i>	1640 A 1640	Comedy	Beeston's Boys	STC 4946	58 9	Prologue
28 8.	Glaphorne, Henry	<i>The Ladies' Privilege</i>	1640 A 1637	Tragicomedy	Beeston's Boys	STC 11910	59 0	Prologue and epilogue
28 9.	Glaphorne, Henry	<i>Wit in a Constable</i>	1640 A 1638	Comedy	Beeston's Boys	STC 11914	59 1	Prologue and epilogue
29 0.	Shirley, James	<i>I Saint Patrick for Ireland</i>	1640 A 1639	Neo-miracle	I Ogilby's Men, Dublin	STC 22455	59 3	Prologue and epilogue
29 1.	Sharpe, Lewis	<i>The Noble Stranger</i>	1640 A 1639	Tragicomedy	Queen's	STC 22377	59 7	Prologue and epilogue
29 2.	Fletcher, John	<i>Rule A wife and Have a Wife</i>	1640 A 1624	Comedy	King's	STC 11073	59 8	Prologue and epilogue
29 3.	Harding, Samuel	<i>Sicily and Naples</i>	1640 A 1640	Tragedy	Not performed	STC 12757	59 9	Epilogue
29 4.	Tatham, John	<i>Love Crows the End</i>	1640 collection A 1632	Pastoral	Bingham School, Nottinghamshire	STC 23704	60 0	Prologue
29 5.	Burnell, Henry	<i>Landgartha</i>	1641 A 1640	Tragicomedy	I Ogilby's Men, Dublin	STC B5751	60 4	Prologue and epilogue
29 6.	Brathwaite, Richard	<i>Mercurius Britannicus, or the English Intelligencer</i>	1641 A 1641	Latin Political Comedy	Closet	STC B4270	60 5	Epilogue
29 7.	Jonson, Ben	<i>The Magnetic Lady</i>	1641 collection A 1632	Comedy	King's	STC 14754	61 6	Induction, chorus at the end of each act. The chorus of

								act 5 “changed into an epilogue to the King for a court performan ce”.
29 8.	Jonson, Ben	<i>A Tale of a Tub</i>	1641  collecti on  A 1596- 1633	Comedy	Admiral’s	STC 14754	61 7	Prologue and epilogue
29 9.	Jonson, Ben	<i>The Sad Shepherd</i>	1641  collecti on  A 1637	Comic pastoral	Not performed	STC 14754	61 8	Prologue
30 0.	Denham, John	<i>The Sophy</i>	1642  A 1641	Tragedy	King’s	STC D1000 9	62 2	Prologue and epilogue
30 1.	Fletcher, John	<i>The Noble Gentleman</i>	1647  collecti on  A 1606	Comedy	King’s	STC B1581	64 1	Prologue and epilogue
30 2.	Fletcher, John	<i>The Captain</i>	1647  collecti on  A 1612			STC SB158 1	64 2	Prologue and epilogue
30 3.	Beaumont Francis  or N. Field and J. Fletcher (induction by Beaumont or Field)	<i>Four plays in one (for Moral Represent ations)</i>	1647  A 1613	Moral	Unknown	STC B1581	67 0	Induction, dumb show, final song, epilogue

30 4.	Randolph Thomas (revised by ‘T. J.’)	<i>Plutophtal mia Plutogami a</i>  <i>Hey for Honesty, Down with Knavery</i>	1651  A 1627	Comedy	Trinity Col, Cambridg e?	A3685  Wing	69 9	Induction, epilogue and argument
30 5.	Goffe, Thomas	<i>The Careless</i>  <i>Shepherde ss</i>	1656  A 1619	Pastoral	Christ Church, Oxford (?)	G 1005  Wing	76 1	Induction (praeludiu m), Masque of Apollo (II,6), epilogue
30 6.	T. W.	<i>Thorney Abbey</i>	1662  collecti on  Probab ly a 17 <sup>th</sup> cent. play with later additio ns	History	unknown	G 1580  Wing	82 4	Prelude (Prologue in dialogue form between the Fool and the prompter)
30 7.	Haughton W. (rev. for press by ‘I.T.’)	<i>Grim the Collier of Croydon</i>	1662  collecti on  A 1600	Comedy	Admiral’s ?	G1580  Wing	82 6	Prologue
30 8.	Wild Robert	<i>The Benefice</i>	1689  A 1641?	Comedy	Cambridg e?		83 6	Induction (act 1)- characters: Shakespea re, Beaumont and Fletcher, Comedy- songs, prologue and epilogue

[1] See the appendix for tables that chart the presence of introductory scenes (such as *induction*, *dumb shows*, choruses, prologues, epilogues, etc.) in early modern English drama from 1516 to 1642.

[2] Richard Hosley, “Was There a ‘Dramatic Epilogue’ to *The Taming of the Shrew*?”, *Studies in English Literature, 1500-1900*, 1 (1961), pp. 17-34, p. 21 . On *induction* in Elizabethan drama, see Thelma Greenfield, *The Induction in Elizabethan Drama*, Eugene, The University of Oregon Press, 1969.

[3] Alfred Harbage, *Annals of English Drama*, Philadelphia, University of Pennsylvania Press, 1940.

[4] On dumb show in Elizabethan theatre see Dieter Mehl, *The Elizabethan Dumb Show*, Cambridge (Mass.), Harvard University Press, 1966.

[5] “These inductions characteristically account for and ‘present’ the plays. They explain why it appears; they sometimes provide onlookers”. (Thelma Greenfield, *The Induction in Elizabethan Drama*, cit. p. 39).

[6] *Ibid.*, p. 67.

[7] Louise George Clubb, *Italian Drama in Shakespeare’s Time*, New Haven and London, Yale University Press, 1989, p.5).

[8] Philippe Fabia, *Les Prologues de Terence*, Ernest Thorin, Paris 1888, and Emilio Goggio, “The Prologue in the Commedie Erudite of the Sixteenth Century”, *Italica*, 18 (1941) pp. 124-132.

[9] *Curculio, Epidicus, Persa* e *Stichus*.

[10] *Amphitri, Mercator, Miles Gloriosus, Mostellaria, Aulularia, Rudens, Trinummus* e *Cistellaria*.

[11] *Asinaria, Casina, Captivi, Menoechmi, Poenulus, Pseudolus* e *Truculentus*.

[12] Giovan Battista Giraldo Cinthio, *Intorno al comporre delle commedie e delle tragedie* (1543), in *Commedie del Cinquecento*, edited by Aldo Borlenghi, Rizzoli, Milano 1959, vol. I, pp. 1020-1021 (my translation).

[13] *Ibid.*, p. 1021.

[14] The play, begun in 1509, was completed by Ariosto to accomplish Pope Leo X. See Ariosto’s letter to the Pope (16 January 1520) where the dramatist thanks him for having being invited to perform the play for Carnival (Ludovico Ariosto, *Opere Minori*, edited by Cesare Segre, Milano-Napoli, Ricciardi, 1964, p. 766-7). Eventually, the Pope did not authorize the performance of the play.

[15] Ludovico Ariosto, *Opere minori*, edited by Luigi Polidori, Firenze, Le Monnier, 1857, vol. II, p. 352.

[16] *Ibid.*, p. 354-355.

[17] Giovanni Francesco Loredano, *Lo Incendio*, Venezia, 1597, p. 1-3 (my translation).

[18] Ludovico Dolce, *Fabritia*, Venezia, 1549, pp. 4-7 (my translation).

[19] See Giovanni Della Porta's *La Fantesca* (1592), Giovan Battista Cini's *La Vedova* (1567), Luigi Alamanni's *La Flora* (1555), Giovanni Della Porta's *La Furiosa* (1600), Alessandro Piccolomini's *L'Hortensio* (1560), *La Strega* (1546) by Lasca respectively.

[20] Allegorical characters can be found in dumb shows. Thelma Greenfield, who classifies the inductions in four categories ("The inductive dumb show", "The occasional induction", "The critical induction" and "The frame play") identifies allegorical characters in the first three categories (Thelma Greenfield, *The Induction in Elizabethan Drama*, cit. pp. 23-27, 40-44 e 116-117).

[21] See Willheim Creizenach, *The English drama in the age of Shakespeare*, London, Sidwick & Jackson, 1916, pp. 276-277. Beyond Creizenach a hundred years ago, no recent critics has analyzed these conventions from the point of view of influence.

[22] Anonymous, *A Warning to Fair Women*, London 1599, A2<sup>r</sup>-A3<sup>v</sup>.

[23] Anonymous, *The True Tragedy of Richard III*, London 1594, A3<sup>v</sup>-A4<sup>r</sup>.

[24] "Hilary was the winter term, Easter the early spring term, Trinity the late spring term. Michaelmas was the autumn term (beginning on 9 October), the first one of the legal year, and the longest). It was also the busiest of the four terms because of the harvest and the end-of-the-year litigations. Country litigants would come to London after bringing in the harvest; the money they earned from it would finance their lawsuit. (Michael Taylor, "Notes", in Thomas Middleton, *A Mad World, My Master and other plays*, edited by Michael Taylor, Oxford, Oxford University Press, 1995, p. 318).

[25] Thomas Middleton, *Michaelmas Term* (1604), in edited by Theodore B. Leinwand, in *The Collected Works*, edited by Gary Taylor and John Lavagnino, Oxford, Clarendon Press, 2007, p. 338.

[26] Ben Jonson, *Every Man Out of His Humour*, London 1600, B4<sup>r</sup>.

[27] *Ibid.*, B4<sup>v</sup>.

[28] Marvin T. Herrick, *Italian comedy in the Renaissance*, Urbana, Illinois University Press, 1960, p. 137.

[29] On University Drama, see Frederick S. Boas, *University drama in the Tudor age*, Oxford, Oxford University Press, 1914; George C. Moore Smith, *College plays performed in the university of Cambridge*, Cambridge, Cambridge University Press, 1923.

[30] See Fernando Cioni, *Stages at the University of Cambridge in Tudor England*, in *English Renaissance Scenes*, edited by Paola Pugliatti and Alessandro Serpieri, Oxford, Peter Lang, 2006, pp. 127-154.



[31] The manuscript, housed in the Lambeth Library (London), was reproduced by Horst-Dieter Blume for the series *Renaissance Latin Drama in England*, Georg Olms Verlag, Hildesheim 1991.

[32] Anonymous, *Laelia*, edited by George C. Moore Smith, Cambridge, Cambridge University Press, 1910, p. 3, v. 3.

[33] *Ibid.*, p. 92 vv. 78 e 81-83.

[34] The text of the play was transcribed by Frederick S. Boas in *The Christmas Prince*, The Malone Society reprints, Oxford, Oxford University Press, 1922, pp. 56-101.

[35] The manuscripts of William Percy's plays are housed in the Huntington Library, San Marino (California). Percy's plays, even if probably not meant to be performed, reveal interesting evidences of Elizabethan stage practice. See Harold N. Hillebrand, "William Percy: An Elizabethan Amateur", in *The Huntington Library Quarterly* 1 (1938), pp. 391-416.

[36] The tragedy is extant in a manuscript housed in St. John's College Library at Oxford. Frederick S. Boas transcribed the text in *The Christmas Prince*, cit., pp. 229-287.

[37] *Ibid.*, p. 231.