



A Chronology of Advertisements for English Printed Drama in London Serials, 1646–1668

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This chronology is a record of all known notices for English printed drama in London serials from when the first one was printed to the last one printed prior to the first ‘term catalogue.’ It brings together in a single list references to relevant information in Rosenfeld, Greg, and McEvilla.

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The following chronology of a small class of information is intended to serve three purposes. First, it collects together in a standard format the dates of all newsbook advertisements first published by Sybil Rosenfeld (1936) and copied by W. W. Greg (*c.* 1957) that pertain to the editions and issues described in Greg’s *A Bibliography of the English Printed Drama to the Restoration* (1939–59).¹ For reasons of scope and length, my 2013 Catalogue for the Society omitted all advertisements discussed adequately in the previous scholarship, and it included entries for Restoration plays that Rosenfeld overlooked (i.e. plays listed by *Annals* but not in Greg’s *Bibliography*).² Second, the Chronology simplifies the presentation of the Catalogue entries for non-bibliographers—readers who may not see the need to find in a single place the comparative date, title, and

author entries from such diverse bodies of evidence as the licensing volumes of the Stationers' Registers, George Thomason's annotated book collection, and variant issues of playbooks.³ Although such information is a key feature of the Catalogue for the purposes of original scholarship, a simplified format enables a different narrative function of the criticism. Third, the medium of Chronology, as an online publication, allows me to redress an unfortunate omission of an image that is difficult to convey according to Fredson Bowers's rules of quasi-facsimile.⁴ The advertisement may be for two play collections and a playbook (one play, two plays, two plays), two play collections of three and two plays, or a single play collection of five plays (see Illustration 1). The impact of the advertisement or advertisements is hard to interpret, and exact visual reproduction through a color plate would have been beyond the financial limits of *PBSA's* budget.

With regard to scope, the Chronology depicts a distinctly non-Shakespearean, non-Elizabethan publishing focus in the advertisements leading up to the first 'term catalogue.'⁵ In total the list includes the titles of 93 playbooks with title-page attributions linking back to 44 authors and five translators. Advertisements from 34 named stationers in 13 series titles of newsbook and broadside refer to at least 41 separately issued publications.⁶ The list contains no mention of Shakespeare or Jonson or Marlowe, and the only play by Fletcher to receive notice, *The Faithful Shepherdess*, does so because its third re-printing (G. Bedell and T. Collins, 1656) appeared at roughly the same time as Richard Fanshawe's translation of it into Latin, *La Fida Pastora* (G. Bedell and T. Collins, 1658).⁷ Unsurprisingly, the list calls attention to the importance of lesser-known Jacobean and Caroline playwrights in Commonwealth print culture, such as Thomas Middleton, Philip Massinger, James Shirley, and Richard Brome.⁸

Specifically concerning canon formation, it is easy to see from Chronology that Richard Brome is both the dramatist most symbolic of 1650s print and a break-away character in the history of playbook advertising, as his *Five New Plays* (1653) was advertised systematically more than any other book of the period.⁹ Sometime after Humphrey Moseley took an interest in publishing 'new plays,' first with Beaumont and Fletcher's *Comedies and Tragedies* (1647), he began what would become known as his octavo 'new play' format with Shirley's *Six New Plays* (1653), at first conceived under the title "Five Playes" before he obtained a copy of Shirley's *Court Secret*.¹⁰ Directly following the printing of the six-play Shirley col-

lection, with the then-unacted *Court Secret*, Moseley sought out as partners his fellow stationers Richard Marriot and Thomas Dring to invest in printing and selling the posthumous collection of Brome that would become Brome's *Five New Plays* (1653). Presumably the collection did not sell well, or Moseley required liquid capital for another venture speculatively more profitable, for he advertised the volume twice in two different serials in May and June of 1653 before another stationer took over the stock.¹¹ Chronology visualizes first that John Sweeting obtained stock in the volume in the late months of 1653, despite his creation of a cancel title-page for the collection bearing a date of "1654," and second, that he experienced difficulties in retailing the stock to recover his investment—as Chronology shows, he ran ten advertisements for the plays in three different journals between 9 November 1653 and 28 December 1653. For reasons now unknown, Brome's *Five New Plays* would appear to have been a hard sell first for Moseley and then for Sweeting, to the extent it would become the most advertised play volume in newsbooks through the start of the Restoration.

The illustration at the end of Chronology, Illustration 1, depicts the perplexing case of one advertisement for Middleton's *No Wit, No Help Like a Woman's* (1657), *Two New Plays* by Middleton, including *More Dissemblers Besides Women* and *Women Beware Women* (1657), and Lodowick Carlell's *Two New Plays*, including *The Fool would be a Favourite, or the Discreet Lover*, and *Osmond, the Great Turk, or The Noble Servant* (1657).¹² What Moseley appears to be doing here is offering the reader a variety of purchase options, with which he or she would most certainly have been familiar. Clearly Moseley is trumpeting in his collection of Middleton the centrality of womanhood and women's themes as expressed by the titling of his volumes, with the word 'woman' printed large on the title-page of each ("TWO NEW | PLAYES. VIZ. More DISSEMBLERS | besides WOMEN. | WOMEN beware | WOMEN"; "NO WIT | HELP LIKE | A | VVOMANS"). A reader browsing for the book at his stall might also note the generic distinction between *No Wit, No Help*—a prominently declared "COMEDY"—and the generically paired comedy-tragedy offering of the 'Two New Plays' collection.¹³ The distinctive curly brackets of the advertisement typography serve to consolidate critical opinion around Moseley's combined sale of the three plays together, previously only suggested by Paulina Kewes's discovery of a number of extant copies in the three-play state.¹⁴ Nevertheless, the choice of wording and

layout of the advertisement page gives rise to the further possibility that Moseley was open to selling a five-play mixed-author collection, along lines of his previously conceived five-play volumes of Brome and Shirley.¹⁵ In beginning with “theſe Five new Plays” and ending on “All fold by ... ,” Moseley here ignores the bibliographic combination of elements implied by his adornment of the listed plays with general title pages grouping together two pairs of plays and leaving one play independent.¹⁶ Chronology cements the fact that Moseley brought to market all at once two collections of plays that critics might otherwise think of as published at different times of year going by the alternative dating evidence in the form of title-page imprints.

As Chronology is an online resource and as the entries lack catalogue enumeration, I can add new advertisements should any be found (none have been found yet).¹⁷ Conventionally, newsbooks of the period appeared in print with a date range instead of a single date of publication—a day for the start of the news cycle and a day for the pamphlet’s printing.¹⁸ As such, I include here to save space only the first date, the start of the news cycle, assuming that since the advertisements occasionally appear within weekly events a book’s first circulation might be a part of the weekly news. Often the advertisements appear after some variation of “There is published” or “There is now published,” so the evidence of formal presentation locates the books within the events of the ‘news.’ Each date of Chronology follows New Style, with corrections implemented silently according to the sequential arrangement of issues in Carolyn Nelson and Matthew Seccombe’s comprehensive index for MLA, *British Newspapers and Periodicals 1641–1700* (1987).¹⁹ In some cases I infer a connection between a book and its advertisement by means other than the title, here indicated by a dagger in blue prior to the entry (†). Where the initial year of advertisement anticipates the year of a book’s imprint—where a book printed and sold in Michaelmas term displays the upcoming year instead of the right one—I indicate the difference with a red asterisk (*). Where an em-dash sits below an entry it denotes the repetition of substantive information from above. Eventually I intend to supplement Chronology with a database of all advertisements of books up to Michaelmas 1668.²⁰

<u>Date</u>	<u>Author, Title, Translator, Edition</u> (Imprint: Stationer/s, Date)
* 25 Nov. 1650	Seneca, <i>Hippolitus</i> , tr. E. Prestwich (G. Bodington, 1651).
5 May 1651	T. Carew, <i>Poems, with a Masque</i> , 3 rd ed., incl. <i>Coelum Britannicum</i> (J. Martin).
23 June 1651	L. Willan, <i>Astraea</i> (H. Cripps & L. Lloyd).
† 14 Nov. 1651	J. S., "A Comedy of Hind's Figaries" "Hind's Figaries; <i>A Comedy</i> " [<i>Prince of Prigs' Revels</i>] (R. Wood).
21 Nov. 1651	—.
* 1 Dec. 1651	J. Tatham, <i>Scots Figaries</i> (I. Tey, 1652).
* 11 Dec. 1651	—.
26 Jan. 1652	C. Manuche, <i>Just General</i> (M. Meighen, T. Collins, & G. Bedell).
12 Feb. 1652	—.
4 Mar. 1652	T. Goffe, <i>Bastard</i> (M. Meighen, T. Collins, & G. Bedell).
17 June 1652	T. Randolph, <i>Poems</i> , 4 th ed., incl. <i>Muses' Looking Glass, Amyntas, Jealous Lovers, Aristippus, & Conceited Pedlar</i> (W. Roybould).
21 June 1652	—.
8 Nov. 1652	C. Manuche, <i>Loyal Lovers</i> (T. Eglesfield).
* 6 Dec. 1652	T. Middleton & W. Rowley, <i>Changeling</i> (H. Moseley, 1653).
31 Jan. 1653	F. Beaumont, <i>Poems</i> , incl. <i>Masque of the Inner Temple and Gray's Inn</i> (W. Hope).
31 Jan. 1653	J. Shirley, <i>Six New Plays</i> , incl. <i>Brothers, Sisters, Doubtful Heir, Imposture, Cardinal, & Court Secret</i> (H. Moseley).
9 May 1653	T. Middleton & W. Rowley, <i>Spanish Gypsy</i> (R. Marriot).
16 May 1653	R. Brome, <i>Five New Plays</i> , incl. <i>Mad Couple Well Matched, Novella, Court Beggar, City Wit, & Damoiselle</i> (H. Moseley, R. Marriot, & T. Dring).
16 June 1653	—.
27 June 1653	Beaumont, <i>Poems</i> (L. Blaiklock).
* 27 Oct. 1653	R. Mead, <i>Combat of Love and Friendship</i> (M. Meighen, T. Collins, & G. Bedell, 1654).

- * 9 Nov. 1653 Brome, *Five New Plays* (J. Sweeting, 1654).
- * 11 Nov. 1653 —.
- * 14 Nov. 1653 —.
- * 23 Nov. 1653 —.
- * 30 Nov. 1653 —.
- * 2 Dec. 1653 —.
- * 9 Dec. 1653 —.
- * 14 Dec. 1653 —.
- * 21 Dec. 1653 —.
- * 28 Dec. 1653 —.
- 16 Jan. 1654 G. Chapman, *Alphonsus, Emperor of Germany* (H. Moseley).
- * 16 Oct. 1654 P. Sidney, *Countess of Pembroke's Arcadia*, 11th ed., incl. *Entertainment at Wanstead* (G. Calvert & T. Pierrepont, 1655).
- 29 Jan. 1655 J. Shirley, *Gentleman of Venice & Politician* (H. Moseley).
- 13 June 1655 P. Corneille, *Polyeuctes*, tr. W. Lower (G. Bedell & T. Collins).
- 18 June 1655 R. Baron, *Mirza* (H. Moseley & T. Dring).
- 21 June 1655 T. Stanley, *History of Philosophy*, incl. Aristophanes, *Clouds*, tr. T. Stanley (H. Moseley & T. Dring).
- 25 June 1655 —.
- 25 June 1655 P. Massinger, *Three New Plays*, incl. *Bashful Lover*, *Guardian*, & *Very Woman* (H. Moseley).
- † 21 Sept. 1655 T. Heywood & W. Rowley, "Fortune by sea and land" [*Fortune by Land and Sea*]; A. Brewer, *Lovesick King*; R. Dauborne, *Poor Man's Comfort*; & W. Rider, *Twins* (R. Pollard & J. Sweeting).
- 21 Apr. 1656 T. Goffe, *Three Excellent Tragedies*, 2nd ed., incl. *Raging Turk*, *Courageous Turk*, & *Orestes* (G. Bedell & T. Collins).
- 4 June 1657 R. Brome, *Queen's Exchange* (H. Brome).
- 6 July 1657 T. Middleton, *No Wit, No Help Like a Woman's*; T. Middleton, *Two New Plays*, incl. *More Dissemblers Besides Women* & *Women Beware Women*; & L. Carlell, *Two New Plays*, incl. *Fool Would Be a Favorite* & *Osmond the Great Turk* (H. Moseley).

- 18 Feb. 1658 T. May, *Old Couple* (S. Speed).
† 13 May 1658 W. Davenant, "Satyrical Declamations" [*First Day's Entertainment at Rutland House*] (H. Herringman, 1656).
- 14 June 1658 J. Fletcher, *Fida Pastora*, tr. R. Fanshawe (G. Bedell & T. Collins).
- 17 June 1658 *Fida Pastora*; & J. Fletcher, *Faithful Shepherdess*, 4th ed. (G. Bedell & T. Collins).
- 18 Oct. 1658 G. Ruggle, *Ignoramus*, 3rd ed. (J. Stafford).
† 27 Jan. 1659 G. Swinhoe, "Tragedy of *Irene* the fair Greek" [*Unhappy Fair Irene*] (J. Place & W. Place, 1658).
- 24 Feb. 1659 J. Shirley, *Honoriam and Mammon & Contention of Ajax and Ulysses* (J. Crook).
- 18 Apr. 1659 L. Carlell, *Deserving Favorite*, 2nd ed. (H. Moseley).
28 Apr. 1659 —.
† 5 May 1659 A. Cokayne, *Chain of Golden Poems*, incl. *Obstinate Lady* & "Traphon supposed a Prince" [*Trappolin Supposed a Prince*] (I. Pridmore).
- 6 June 1659 W. Montague, *Shepherd's Paradise* (J. Starkey).
13 June 1659 J. Suckling, *Last Remains of Sir John Suckling*, incl. *Sad One* (H. Moseley).
- 13 June 1659 W. Lower, *Enchanted Lovers* (H. Herringman).
16 June 1659 Suckling, *Last Remains*.
- 26 Jan. 1660 T. Tasso, *Aminta*, tr. J. Dancer (J. Starkey).
26 Jan. 1660 Montague, *Shepherd's Paradise* (1659).
2 Feb. 1660 Ruggle, *Ignoramus*, 4th ed. (J. Clarke, 1659).
23 Feb. 1660 —.
18 June 1660 Tasso, *Aminta*.
21 June 1660 —.
25 June 1660 —.
- 21 Mar. 1661 T. Middleton, *Mayor of Queenborough*, "a Tragedy" (H. Herringman).
- 9 May 1661 Middleton, *Mayor of Queenborough*, "a Pleasant and Witty Comedy" (H. Herringman).
- 31 Oct. 1661 R. Brome, *Jovial Crew*, 2nd ed. (H. Brome).
† 13 Feb. 1662 W. Hemings, "Fatal Overthrow of the Jews" [*Jew's Tragedy*], & *Fatal Contract* (R. Gammon).
17 Feb. 1662 —.

- 11 June 1662 Sidney, *Countess of Pembroke's Arcadia*, 10th ed.
21 Aug. 1662 R. Davenport, *King John and Matilda*, 2nd ed.
(R. Gammon).
3 Nov. 1662 *Gratiae Theatrales*, incl. T. W., *Thorny Abbey*; M. W.,
Marriage Broker; & I. T., *Grim the Collier of Croydon*
(N.P.).
13 Nov. 1662 Shirley, *Honoria & Contention* (N.D.).
24 Nov. 1662 —.
23 Apr. 1663 A. Cowley, *Cutter of Coleman Street*
(H. Herringman).
5 Nov. 1663 W. Davenant, *Siege of Rhodes* 1 [2nd ed.] & 2
(H. Herringman).
28 Jan. 1664 T. Killigrew, *Comedies and Tragedies*, incl.
Bellamira Her Dream, 1 & 2; *Cicilia and Clorinda*, 1
& 2; *Claracilla*; *Parson's Wedding*; *Pilgrim*; *Princess*;
Prisoners; & *Thomaso*, 1 & 2 (H. Herringman).
11 Feb. 1664 —.
28 Mar. 1664 R. Brome, *Northern Lass*, 2nd ed. (A. Moseley,
1663).
28 Mar. 1664 G. B. Guarini, *Pastor Fido*, tr. R. Fanshawe, 4th ed.
(A. Moseley).
9 May 1664 —.
12 May 1664 Killigrew, *Comedies and Tragedies*.
27 Apr. 1665 J. Webster, *White Devil*, 2nd ed. (J. Playfere & W.
Crook).
8 June 1665 W. Davenant, *Two Excellent Plays*, 2nd ed., incl.
Wits & Platonic Lovers (G. Bedell & T. Collins).
8 June 1665 Fletcher, *Faithful Shepherdess*, 5th ed. (G. Bedell &
T. Collins).
12 June 1665 Davenant, *Two Excellent Plays*.
12 June 1665 Fletcher, *Faithful Shepherdess*, 5th ed.

An Advertisement of Books newly Printed.

A Treatise of Conversion first preached, and now published for the use of those that are Strangers to a true Conversion, especially the giddy, ignorant and ungodly. By Richard Baxter, Teacher of the Church of Christ at Ketteringham. Sold by Joseph New at the Plough in St. Pauls Churchyard.

There is extant these Five new Plays.

1. No Wit, no help like a Woman.
 2. More Dismblers besides Women.
 3. Women beware Women.
 4. Wate en by Thomas Middleton, Gent.
 5. The Fool would be a Favourite of the Discreet Ladies.
 Viz. Ofmond the Great Turk, or, the Noble Servant.
 Written by Lodowick Carle.

All sold by Humphrey Mosley, at the Princes Arms in St Pauls Churchyard.

From Hamburg, June 23.

As the King of Sweden returned out of Lithuania from the taking of Brescia, the Cossacks which were with him, made miserable havock in Massovia as they passed. When he came to Stra. bourg, he was at a stand, whether he should go and meet the Imperialists, which were said to be entered Poland with an Army, or whether he should advance towards Pomerania; but having Intelligence, that the Imperial Forces were not yet advanced, he declined any thought that way, and immediately marched to releve and preserve the Parts threatened by the Dine.

The News holds no right, which said that the Swedes had invaded Holfatia; nor is there any Swedish Army yet on foot in Pomerania. In the mean time the Dines proceed, though they were awhile retarded upon the Bank of the River Elbe by reason of the great and violent rains which fell. It is said, that Letters of Motion have been written from divers of the Princes Electors, admonishing him, not to exercise hostility upon any of the dominions within the Empire.

Divers Letters say, the Imperiall Army is wholly advanced into Poland, and that they are ready to besiege Cracovia, but it is not credited, because it concerns them first to see the Election of the new Emperor over, before they engage too far on the behalf of Poland. The Transylvanians are looking towards Cracovia.

The Elector of Brandenburg is making a Treaty with Gon-

Illustration 1. *The Publick Intelligencer*, 6 July 1657, no. 90. Houghton Library EP65 P960I. Photograph provided by John Overholt.

Notes

1. Sybil Rosenfeld, "Dramatic Advertisements in the Burney Newspapers 1600–1700," *PMLA* 51, no. 1 (March, 1936): 123–52. Her advertisements pertaining to the early editions appear on pp. 128–30. See W. W. Greg, "Newspapers," in *A Bibliography of the English Printed Drama to the Restoration*, 4 vols (London: For the Bibliographical Society, 1939–59), 3:1189–90. All electronic resources were accessed last on the date in the footer of this document.
2. Joshua McEvilla, "A Catalogue of Book Advertisements from English Serials: Printed Drama, 1646–1668," *Papers of the Bibliographical Society of America*, 107, no. 1 (March, 2013): 10–48. Cf. Alfred Harbage, *Annals of English Drama, 975–1700*, rev by S. Schoenbaum, 3rd ed. rev by Sylvia Stoler Wagonheim (London: Routledge, 1989), and Greg, *Bibliography*.
3. G. E. B. Eyre and G. R. Rivington, ed., *A Transcript of the Registers of the Worshipful Company of Stationers from 1640–1708 A.D.*, 3 vols (London: Privately Printed, 1913–14), and G. F. Fortescue, *Catalogue of the Pamphlets, Books, Newspapers and Manuscripts Relating to the Civil War, the Commonwealth, and Restoration, Collected by George Thomason, 1640–1661*, 2 vols (London: British Museum, 1908). Both these collections are best encountered through original documents, with the relevant Libers of the Stationers' Registers available for download in facsimile from *Literary Print Culture: The Stationers' Company Archive, 1554–2007* (Adam Matthew Digital, 2017), and George Thomason's seldom-consulted personal indexes of his books, British Library MS C.38. h.21 and MS C.37. h13 (unpublished, preservation copies only).
4. Fredson Bowers, *Principles of Bibliographical Description*, with an introduction by G. Thomas Tanselle (Winchester and New Castle, DE: St. Paul's Bibliographies and Oak Knoll Press, 1994).
5. See Edward Arber, ed., *The Term Catalogues, 1668–1700 A.D.*, 3 vols (London: Privately Printed, 1903–1906). For a rationale of using *Catalogues* in book-dating, see 1:xi.
6. Separate issuing in my count follows the records of Alan B. Farmer and Zachary Lesser, *DEEP: Database of Early English Playbooks*, created 2007 <<http://deep.sasupenn.edu>>.
7. McEvilla, "Catalogue," p. 34 (no. 31).
8. Respectively, these playwrights contribute 6, 3, 10, and 8 plays.
9. McEvilla, "Catalogue," p. 25 (no. 14). Richard Brome, *Five new playes, (viz.) The madd couple well matcht. Novella. Court begger. City witt. Damoiselle*, ed. Alexander Brome (H. Moseley, R. Mariott, and T. Dring, 1653).
10. Cf. McEvilla, "Catalogue," p. 22 (no. 11) and p. 24 (no. 12).
11. McEvilla, "Catalogue," p. 29 (no. 17).

12. McEvilla, "Catalogue," p. 32 (no. 28).

13. See title-page statements. "Nath. Richards" addresses his prominent commendatory verse in the volume "UPON | The Tragedy of | My Familiar Acquaintance, | *THO. MIDDLETON*" (sig. A4^r).

14. Paulina Kewes, "Give Me the Sociable Pocket-Books ...': Humphrey Moseley's Serial Publication of Octavo Play Collections," *Publishing History* 38 (January, 1995): 5–21 (see p. 19n37).

15. Cf. Richard Brome, *Five new playes, viz. The English moor, or the mock-marriage. The love-sick court, or the ambitious politique. Covent Garden weeded. The new academy, or the new exchange. The queen and concubine*, ed. Alexander Brome? (A. Crook and H. Brome, 1659), which Crook and Brome evidently model on the Moseley five-play volume. In the epistle "The Stationer to the Readers" of Richard Brome's *The Queenes Exchange* (1657), H[enry]. B[rome], writes, "*The good acceptance of [the 5. Playes lately published in a Volume] encourages me to publish this,*" and "*Your kinde entertainment ... will enable me to make known to the World divers more of the same | Authors works of this kind, which have not yet seen light*" (sig. [A]2^r).

16. Cf. James Shirley, *The Gentleman of Venice* and *The Politician* (Moseley, 1655), advertised collectively in *Perfect Diurnal*, 29 Jan. 1655, and Philip Massinger, *Three New Playes; viz. The bashful lover, Guardian, Very woman* (Moseley, 1655), that might similarly be sold as a collection of 'five,' even though Moseley created the Massinger plays later in the year (advertisement 25 June 1655, *Perfect Diurnal*). Notably, Moseley printed the Shirley plays in quarto and octavo, with the advertisement omitting the format printed, thus leaving open the possibility of an hitherto unrecognized 'nonce.'

17. Because the advertisements are dated with issue numbers and often found in multiple copies, they function, for the purposes of book-dating, much better than booksellers' catalogues. See the introduction to my Catalogue (pp. 11–18). On the relative utility of booksellers' catalogues for the purposes of classification and dating, see Adam G. Hooks, "Booksellers' Catalogues and the Classification of Printed Drama in Seventeenth-Century England," *PBSA* 102, no. 4 (2008): 445–64, and Peter Lindenbaum, "Publishers' Booklists in Late Seventeenth-Century London," *The Library* 7th ser., 11, no. 4 (2010): 381–404.

18. The practice of 'double-dating' applies mainly to 'newsbooks' (c. 1620–1660) and not 'broadsides' (post-1660), and it is here applied accepting a weekly margin of error.

19. Carolyn Nelson and Matthew Seccombe, *British Newspapers and Periodicals 1641–1700: A Short-Title Catalogue of Serials Printed in England, Scotland, Ireland, and British America* (New York: Modern Language Association, 1987).

20. Joshua J. McEvilla and Natalie Aldred, *Database of Early Book and Service Notices in British Serials, 1646–1668* (London: Bibliographical Society, 2012–). Forthcoming.

Acknowledgements

The late Peter Lindenbaum initially sparked my interest in these advertisements when he asked participants of the 2006 York Conference on Renaissance Paratexts to look for book-lists in books pre-dating 30 January 1649, the day of the regicide in England. My correspondence with him was cut short by his death. Two other colleagues and mentors died along the way. Shortly after accepting a “note” that would become my 2013 Catalogue in *PBSA*, the celebrated editor, Trevor H. Howard-Hill, passed away. The former Managing Editor of *PBSA*, Travis Gordon, subsequently passed away, with the proofs of the catalogue locked away on his computer. As a result of these circumstances, I give special thanks to David Gants and Meaghan Brown, whose aid was essential in bringing together the issue in a timely manner. As always, I am thankful for the fabulous correspondence of Matthew Steggle, whose ingenious suggestions have been of great benefit to me over the years. I received specific suggestions for this project from William Poole, Michael Winship, Helen Ostovich, and Donna Sy. Vincent Trott expended a lot of energy to secure a further facsimile of a restricted document at the British Library, which due to the British Library’s unhelpful, costly, bureaucratic processes, I am unable to include.

How to Cite

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