

Tate and Brady, if they resemble Beaumont and Fletcher in nothing else, are in the mouths and memories of Englishmen as inseparably associated; it is impossible to say Tate without thinking Brady. The rather uninspired pair in whose 'New Version' the English Church and people sang the Psalms of David for more than a hundred years were both Irish born; one was wholly, the other partly, educated in Ireland.

Nahum Tate (1652-1715), son of a Dublin clergyman, was educated at Trinity College. He succeeded Shadwell as poet-laureate in 1693, in 1702 became also historiographer-royal, and is described by Oldys as 'a free, good-natured, fuddling companion.' His writings include ten dramatic pieces—one named from the mythical *Brutus of Alba*; adaptations of Shakespeare's *Richard II.* and *Leir*, and of plays by Chapman, Fletcher, and Marston. Addison denounced Tate's perversion of *Leir*, Johnson defended it, and it kept the stage till well into the nineteenth century. Other publications were *Poems on Several Occasions* (1677) and *Pinnace or a Poem on Tea*. He wrote a second part of *Absalom and Achitophel*, with a very successful imitation of Dryden's manner; and two hundred lines of the continuation and many passages here and there seem to have been actually added by Dryden himself. Tate did much work in collaboration with others, and executed some translations for the booksellers. His poetical taste may be judged by his translation, with high commendation, of the extraordinary poem of Fracastoro, *Syphilidis sive Morbi Gallici Libri Tres*, which enriched medical science with a new term. Early poems contain verses on subjects as unscriptural as a beldame song, a bawd who sat for her picture, skating (*Sliding on Skates in Hard Frost*), Lesbia's sparrow from Catullus, and drunken amorous adventures from Propertius; and some of his verses are far from contemptible. But his name survives solely by the metrical version of the Psalms (1696), executed in conjunction with Nicholas Brady, which gradually supplanted the older version of Sternhold and Hopkins (see Vol. I. p. 150). The work as a whole was poor, but portions are not without poetic quality. The *Supplement to the New Version* (1703) was possibly the work of Tate alone; one thing in it, 'While shepherds watched,' has travelled over the Christian world. 'As pants the hart' is a rendering far above the usual level. Southey ranks Tate as poorest of the laureates after Shadwell; Ralph and Austin thought Eusden and Pye had a prior claim to come next Shadwell. Tate died in hiding from his creditors.

The following is in quite a different rhythm and tone from the Psalms:

On a Diseased Old Man who Wept at the
Thought of Leaving the World.

Shame on thy Beard! that thou canst Bug bears dread,
Fear Death whom thou so oft hast seen,
So oft his Guest at Funerals hast been;

Thy self, I mean thy Better Half, already Dead;
The Tears were just which at thy Birth did flow,

For then, alas! thou cam'st t'engage

The Miseries of Life, but now

Thou art allowed to quit the Tragick Stage;

Now to be careful to probing the scene,

And act thy Troubles o'er agen,

Is Folly not to be forgiv'n even in thy doating Age.

Can Croups, Catarrhs, and Palsies be

Such charming Company?

What Pleasures can the grave deprive

Thy Senses of? what Inconvenience give,

From which thou art exempted while alive?

At worst thou canst but have

Old lodging in the grave,

Nor ly'st thou winner now, tho' cover'd o'er

In Earth, till thy faint limbs can bear no more,

Thou sleep'st each night in so much Sear cloth bound,

Thou'lt need no more to looke thee underground.

Nicholas Brady (1659-1726), born at Bandon, was educated at Westminster, Christ Church (Oxford), and Dublin, and held from 1696 to his death the living of Richmond, along with Stratford-on-Avon and Clapham in succession. He also kept a school at Richmond. The metrical version of the Psalms by him and Tate was authorised in 1696. His tragedy, *The Rape*, on a plot from the history of the Goths and Vandals, his blank-verse *Aeneid*, his *Ode for St Cecilia's Day*, and his sermons have long since sunk into deserved oblivion.

Thomas Tenison (1636-1715), Archbishop of Canterbury, born at Cottenham in Cambridgeshire, studied at Corpus Christi, Cambridge, and was made Bishop of Lincoln by William III. in 1691, and primate of all England in 1694. He was a favourite at court, crowned Queen Anne and George I., and strongly supported the Hanoverian succession. His works comprise anti-papal tracts, sermons, and a criticism of Hobbes; but though Swift was unfair when he said he was a very dull man, the Archbishop was not a power in literature, and his books are not read.

Matthew Henry (1662-1714) was born at Broad Oak farmhouse, Malpas, Flintshire, the son of Philip Henry, a pious and learned minister, just ousted by the Act of Uniformity. He entered as a student of law in Gray's Inn; but, yielding to a strong desire for the office of the ministry, he soon abandoned the pursuit of the law, and turned his attention to theology, which he studied with great diligence and zeal. In 1687 he was chosen pastor of a Nonconformist congregation at Chester, whence he removed in 1712 to Hackney. Of a variety of theological works published by him, the largest and best known is his *Exposition of the Old and New Testaments* (1710), which he did not live to complete, the Commentary on the Epistles being added by various divines. The work has little exegetical value, and is far from being a safe guide