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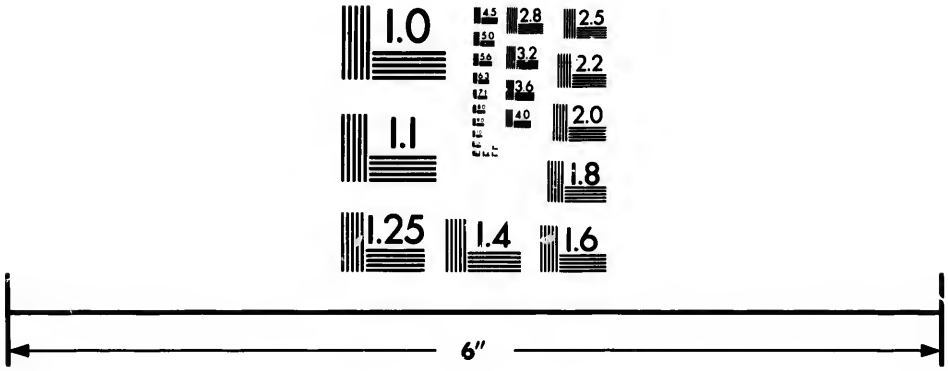

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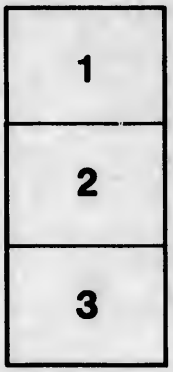

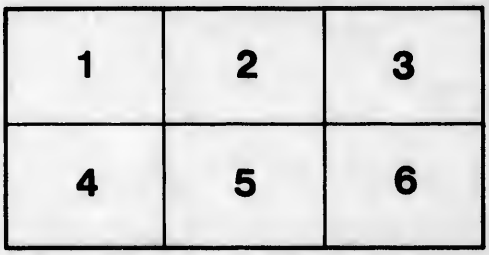

BIOGRAPHIA DRAMATICA.

IN TWO VOLUMES.

From the typed insert
it seems evident that
this work was once the
property of Isaac Reed, the editor.
Hence such corrections as on
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in Reed's hand writing.
Jan. 1939. R.C.A.

BIOGRAPHIA DRAMATICA,

OR,

A COMPANION

TO

THE PLAYHOUSE:

CONTAINING

Hiſtorical and Critical Memoirs, and Original Anecdotes, of BRITISH and IRISH DRAMATIC WRITERS, from the Commencement of our Theatrical Exhibitions; amongſt whom are ſome of the moſt celebrated ACTORS.

ALSO

An Alphabetical Account of their WORKS, the Dates when printed, and occaſional Obſervations on their Merits.

TOGETHER WITH

An INTRODUCTORY VIEW of the RISE and PROGRESS of the BRITISH STAGE.

By DAVID ERSKINE BAKER, Eſq.

first ed 1764 ~~Second~~ A NEW EDITION: by Isaac Reed

Carefully corrected; greatly enlarged; and continued from 1764 to 1782.

THE FIRST VOLUME.

LONDON:

Printed for Meſſ. RIVINGTONS, St. Paul's Church-Yard; T. PAYNE and SON, Mews-Gate; L. DAVIS, Holborn; T. LONGMAN, and G. ROBINSON, Pater Noſter-Row; J. DODSLEY, Pall-Mall; J. NICHOLS, Red-Lion-Paſſage, Fleet-Street; J. DEBRET, Piccadilly; and T. EVANS, in the Strand.

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THE Editor of theſe Volumes can claim no other Merit than what ariſes from an Attempt to ſupply ſuch Deficiencies, and rectify ſuch Miſtakes as were left in the preſent Work by its original Compiler. He hopes, however, that on Examination the following Liſt of Engliſh Dramatick Writers, and their diſtinct Performances, will appear as much augmented as it could be by the Aid of any Collections already formed, and the Labours of any ſingle Hand. The Titles of above a Thouſand Dramas, at leaſt, are added to the former Catalogue. The Bookſellers require an Advertiſement of this Circumſtance, or the Diſcovery of it ſhould have been left to the Reader.

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INTRODUCTION.

A brief View of the Rise and Progress of the English Stage.

IT is well observed by the Author of a late * Dissertation on the Theatres, that dramatic compositions have ever been esteemed amongst the greatest productions of human genius; and the exhibition of them on the public Stage, has by some of the wisest and best men in all ages, been countenanced, as highly serviceable to the cause of Virtue.

Nothing is more certain than that example is the strongest and most effectual manner of enforcing the precepts of wisdom; and that a just Theatrical representation is the best picture of Human Nature: with this peculiar advantage, that in this humanizing and instructing Academy, the young Spectator may learn the manners of the world, without running through the perils of it.

The same Writer observes, that as pleasure is the pursuit of the greatest part of mankind (and most justly so, while this pursuit is continued under the guidance of Reason), all well-regulated States have judged it proper, both in a political and moral sense, to have some public exhibitions, for the entertainment of the people. And, indeed, what entertainment, what pleasure so rational, as that which is afforded by a well-written and well-acted Play; whence the mind receives at once its fill of improvement and delight?—Thus thought the wise and lettered Sages of ancient Greece; the Romans adopted the same sentiments, and every polished Nation in Europe hath received and cultivated the Dramatic Art. In this respect our British Islands have been most eminent; having produced admirable Actors, and excellent Authors, both in the Comic and Tragic style; and sometimes also noble

* Cibber's Dissertation on the Theatres.

Patrons, who have done honour to themſelves, by becoming the Friends and Protectors of Men of Genius.

It is well known to the Learned, at what expence the Athenians ſupported their Theatres, and how often, from among their Poets, they choſe Governors of their Provinces, Generals of their Armies, and Guardians of their Liberties.—Who were more jealous of their liberties than the Athenians? Who better knew that Corruption and Debauchery are the greateſt foes to Liberty?—Who better knew, than they, that the freedom of the Theatre (next to that of the Senate) was the beſt Support of Liberty, againſt all the undermining arts of thoſe who wickedly might ſeek to ſap its foundation?

If it be aſked, How came the Athenians to lay out an hundred thouſand pounds upon the decoration of one ſingle Tragedy of Sophocles? May we not anſwer, It was not merely for the ſake of exhibiting a pompous ſpectacle for idleneſs to gaze at, but becauſe it was the moſt rational, moſt inſtructive, and moſt delightful compoſition, that human wit had yet arrived at; and conſequently, the moſt worthy to be the entertainment of a wiſe and warlike nation?—And it may ſtill be a queſtion,—Whether this public ſpirit inſpired Sophocles; or, whether Sophocles inſpired this public ſpirit?

The divine Socrates aſſiſted Euripides in his compoſitions. The wiſe Solon frequented Plays, even in his decline of life; and Plutarch informs us, he thought plays uſeful to poliſh the manners, and inſtil the principles of virtue.

As Arts and Sciences increaſed in Rome, when Learning, Eloquence and Poetry flouriſhed, Lælius improved his ſocial hours with Terence; and Scipio thought it not beneath him to make one in ſo agreeable a party. Cæſar, who was an excellent Poet as well as Orator, thought the former title an addition to his honour; and ever mentioned Terence and Menander with great reſpect. Auguſtus found it eaſier to make himſelf Sovereign of the world, than to write a good Tragedy: he began a Play called Ajax, but could not finiſh it. Brutus, the virtuous, the moral Brutus, thought his time not miſ-

employed

employed in a journey from Rome to Naples, only to ſee an excellent troop of Comedians; and was ſo pleaſed with their performance, that he ſent them to Rome, with letters of recommendation to Cicero, to take them under his patronage:—This too was at a time when the City was under no ſmall confuſion from the murder of Cæſar; yet, amidſt the tumults of thoſe times, and the hurry of his own affairs, he thought the having a good Company of Actors of too much conſequence to the Publick to be neglected. And in ſuch eſtimation was Roſcius held by Cicero, that, in pleading the cauſe of the Poet Archias, he makes the moſt honourable mention of that Actor.

In the days of Auguſtus, when dramatic entertainments were the common public diverſions of the people through all the provinces of that ſpacious Empire; had they been deemed immoral, could they have paſſed uncenſured by all our Apoſtles, who at that time went forth by divine command to "convert all nations?" No vice, no impiety eſcaped them; not only crying ſins provoked their cenſure,—they even reproved the indecencies of dreſs, and indelicacies of behaviour. In many places they muſt certainly meet with Theatres.—But we hear not of one Poet or Actor who received any reprimand from them. On the contrary, we meet with ſeveral paſſages in the Writings of St. Paul, in which he refers to the Dramatic Poets, citing their expreſſions, in confirmation of his own ſentiments. But to come nearer our own times,—the truly pious and learned Archbiſhop Tillotſon, ſpeaking of Plays, gives this teſtimony in their favour, that "they might be ſo framed, and governed by ſuch "rules, as not only to be innocently diverting, but in-"ſtructive and uſeful, to put ſome follies and vices out "of countenance, which cannot perhaps be ſo decently "reproved, nor ſo effectually expoſed and corrected any "other way."

It is generally imagined, that the Engliſh Stage roſe later than the reſt of its neighbours. Thoſe who hold this opinion, will, perhaps, wonder to hear of Theatrical Entertainments almoſt as early as the Conqueſt; and yet nothing is more certain, if you will believe an honeſt

Monk, one William Stephanides, or Fitz Stephen, in his *Descriptio Nobilissimæ Civitatis Londoniæ*, who writes thus: "London, instead of common Interludes belonging to "the Theatre, has Plays of a more holy subject: repre-"sentations of those Miracles which the holy Confessors "wrought, or of the sufferings wherein the glorious "constancy of the Martyrs did appear." This Author was a Monk of Canterbury, who wrote in the reign of Henry II. and died in that of Richard I, 1191: and as he does not mention these representations as Novelties to the people (for he is describing all the common diversions in use at that time), we can hardly fix them lower than the Conquest; and this, we believe, is an earlier date than any other nation of Europe can produce for their Theatrical representations. About 140 years after this, in the reign of Edward III, it was ordained by act of parliament, that a company of men called Vagrants, who had made Masquerades through the whole City, should be whipt out of London, because they represented scandalous things in the little alehouses, and other places where the populace assembled. What the nature of these scandalous things were, we are not told; whether lewd and obscene, or impious and profane; but we should rather think the former, for the word Masquerade has an ill sound, and, we believe, they were no better in their infancy than at present. It is true, the Mysteries of Religion were soon after this period made very free with all over Europe, being represented in so stupid and ridiculous a manner, that the stories of the New Testament in particular were thought to encourage Libertinism and Infidelity. In all probability, therefore, the Actors last mentioned were of that species called Mummers; these were wont to stroll about the country, dressed in an antick manner, dancing, mimicking, and shewing postures. This custom is still continued in many parts of England; but it was formerly so general, and drew the common people so much from their business, that it was deemed a very pernicious custom: and as these Mummers always went masked and disguised, they were but too frequently encouraged to commit violent outrages, and

and were guilty of many lewd disorders. However, as bad as they were, they seem to be the true original Comedians of England; and their excellence altogether consisted, as that of their successors does in part still, in mimickry and humour.

In an act of parliament made in the 4th year of Henry IV, mention is made of certain Wastors, Master-Rimours, Minstrels, and other Vagabonds, who infested the land of Wales; "And it is enacted, that no Master-Rimour, "Minstrel, or other Vagabond, be in any wise sustained "in the land of Wales, to make commoiths or gather-"ings upon the people there." What these Master-Rimours were, which were so troublesome in Wales in particular, we cannot tell; possibly they might be the degenerate descendents of the antient Bards. It is also difficult to determine what is meant by their making Commoiths. The word signifies, in Welch, any district, or part of a hundred or cantred, containing about one half of it; that is, fifty villages; and might possibly be made use of by these Master-Rimours when they had fixed upon a place to act in, and gave intimation thereof for ten or twelve miles round, which is a circuit that will take in about fifty villages. And that this was commonly done, appears from Carew's Survey of Cornwall, which was written in Queen Elizabeth's Time. Speaking of the diversions of the People, "The Guary Miracle," says he, "in English a Miracle-play, is a kind of Interlude "compiled in Cornish, out of some Scripture History. "For representing it, they raise an amphitheatre in some "open field, having the diameters of its inclosed plain, "some forty or fifty feet. The country people flock "from all sides many miles off, to see and hear it; for "they have therein Devils and Devices to delight as "well the eye as the ear." Mr. Carew has not been so exact, as to give us the Time when these Guary Miracles were exhibited in Cornwall; but, by the manner of it, the custom seems to be very antient.

The year 1378 is the earliest date we can find, in which express mention is made of the representation of Mysteries in England. In this year the Scholars of

Paul's School presented a petition to Richard II. praying his Majesty, "to prohibit some unexpert people from "presenting the History of the Old Testament, to the "great prejudice of the said Clergy, who have been at "great expence in order to represent it publickly at "Christmas." About twelve years afterwards, viz. in 1390, the Parish Clerks of London are said to have played Interludes at Skinner's Well, July 18, 19 and 20. And again, in 1409, the tenth year of Henry IV, they acted at Clerkenwell (which took its name from this custom of the Parish-Clerks acting Plays there) for eight days successively, a Play concerning the Creation of the World; at which were present most of the Nobility and Gentry of the Kingdom. These instances are sufficient to prove that we had the Mysteries here very early. How long they continued to be exhibited amongst us, cannot be exactly determined. This period one might call the dead sleep of the Muses. And when this was over, they did not presently awake, but, in a kind of morning dream, produced the Moralities that followed. However, these jumbled ideas had some shadow of meaning. The Mysteries only represented, in a senseless manner, some miraculous History of the Old or New Testament: but in these Moralities something of design appeared, a Fable and a Moral; something also of Poetry, the virtues, vices, and other affections of the mind being frequently personified. But the Moralities were also very often concerned wholly in religious matters. For Religion then was every one's concern, and it was no wonder if each party employed all arts to promote it. Had they been in use now, they would doubtless have turned as much upon politicks. Thus, *The New Custom* was certainly intended to promote the Reformation, when it was revived in the reign of Queen Elizabeth. And in the more early days of the Reformation, it was so common for the partizans of the old doctrines (and perhaps also of the new) to defend and illustrate their tenets this way, that in the 24th of Henry VIII, in an Act of Parliament made for the promoting true Religion, we find a clause restraining all Rimors or Players from singing in Songs,

Songs, or playing in Interludes, any thing that ſhould contradict the eſtabliſhed doctrines. It was alſo cuſtomary at this time to act theſe moral religious Dramas in private houſes, for the edification and improvement, as well as the diverſion, of well-diſpoſed families; and for this purpoſe the appearance of the perſons of the Drama were ſo diſpoſed, as that five or ſix Actors might repreſent twenty perſonages.

What has been ſaid of the Myſteries and Moralities, it is hoped will be ſufficient juſt to ſhew the Reader what the nature of them was. We ſhould have been glad to be more particular; but where materials are not to be had, the building muſt be deficient. And, to ſay the truth, a more particular knowledge of theſe things, any farther than as it ſerves to ſhew the turn and genius of our Anceſtors, and the progreſſive refinement of our language, was ſo little worth preſerving, that the loſs of it is ſcarce to be regretted. We proceed therefore with our ſubject. The Muſe might now be ſaid to be juſt awake when ſhe began to trifle in the old interludes, and aimed at ſomething like wit and humour. And for theſe John Heywood the Epigrammiſt undoubtedly claims the earlieſt, if not the foremoſt place. He was Jeſter to King Henry VIII, but lived till the Beginning of Queen Elizabeth's Reign. *Gammer Gurton's Needle*, which is generally called our firſt Comedy, and not undeſervedly, appeared ſoon after the Interludes: it is indeed altogether of a comic caſt, and wants not humour, though of a low and ſordid kind. And now Dramatic Writers, properly ſo called, began to appear, and turn their talents to the Stage. Henry Parker, Son of Sir William Parker, is ſaid to have written ſeveral Tragedies and Comedies in the reign of Henry VIII; and one John Hoker, in 1535, wrote a Comedy called *Piſcator*, or *The Fiſher caught*. Mr. Richard Edwards, who was born in 1523 (and in the beginning of Queen Elizabeth's reign was made one of the gentlemen of her Majeſty's Chapel, and Maſter of the Children there) being both an excellent Muſician, and a good Poet, wrote two Comedies, one called *Palæmon and Arcite*, in which a cry of hounds in hunting was ſo well imitated,

tated, that the Queen and the Audience were extremely delighted: the other, called *Damon and Pithias, the two faithfullest Friends in the World.* About the same time came Thomas Sackville, Lord Buckhurst, and Thomas Norton, the Writers of *Gorboduc*, the first dramatic piece of any consideration in the English language. Of these and some others, hear the judgement of Puttenham, in his "Art of Poetry," written in the reign of Queen Elizabeth: "I think, says he, that for Tragedy "the Lord of Buckhurst, and Maister Edward Ferrys, "for such doings as I have seen of theirs, do deserve "the highest price. The Earl of Oxford, and Maister "Edwards of her Majesty's Chapel, for Comedy and In-"terlude." And in another place he says,—"But the "principal man in this profession (of Poetry) at the "same time (viz. Edward VI.) was Maister Edward Fer-"rys, a man of no less mirth and felicity than John "Heywood, but of much more skill and magnificence "in his metre, and therefore wrote for the most part to "the Stage in Tragedy, and sometimes in Comedy or "Interlude; wherein he gave the King so much good "recreation, as he had thereby many good rewards." Of this Edward Ferrys, so considerable a Writer, I can find no remains, nor even the titles of any thing he wrote. After these followed John Lillie, famous in his time for wit, and having greatly improved the English language, in a Romance which he wrote, entitled, *Euphues and his England*, or *The Anatomy of Wit*; of which it is said by the Publisher of his Plays, "Our nation are in his "debt for a new English which he taught them, *Euphues* "*and his England* began first that language. All our "Ladies were then his Scholars, and that Beauty in Court "who could not *parle Euphuism*, was as little regarded, "as she which now there speaks not French." This extraordinary Romance, so famous for its wit, so fashionable in the Court of Queen Elizabeth, and which is said to have introduced so remarkable a change in our language, we have seen and read. It is an unnatural affected jargon, in which the perpetual use of Metaphors, Allusions, Allegories, and Analogies, is to pass for Wit; and

stiff

ſtiff Bombaſt for Language. And with this nonſenſe the Court of Queen Elizabeth (whoſe times afforded better models for ſtyle and compoſition than almoſt any ſince) became miſerably infected, and greatly helped to let-in all the vile pedantry of language in the following reign. So much miſchief the moſt ridiculous inſtrument may do, when it is propoſed, by deviating from nature, to improve upon her ſimplicity.

Though Tragedy and Comedy began now to lift up their heads, yet they could do no more for ſome time than bluſter and quibble; and how imperfect they were in all Dramatic Art, appears from an excellent criticiſm, by Sir Philip Sidney, on the Writers of that time. Yet they ſeem to have had a diſpoſition to do better, had they known how, as appears by the ſeveral efforts they uſed to lick the lump into a ſhape: for ſome of their pieces they adorned with dumb ſhews, ſome with choruſes, and ſome they introduced and explained by an Interlocutor. Yet, imperfect as they were, we had made a far better progreſs at this time than our neighbours, the French: the Italians indeed, by early tranſlations of the old Dramatic Writers, had arrived to greater perfection; but we were at leaſt upon a footing with the other Nations of Europe.

But now, as it were, all at once (as it happened in France, though in a much later period) the true Drama received birth and perfection from the creative genius of Shakſpeare, Fletcher, and Jonſon, whoſe ſeveral characters are ſo well known, that it would be ſuperfluous to ſay any more of them.

Having thus traced the Dramatic Muſes through all her characters and transformations, till ſhe had acquired a reaſonable figure, let us now return and take a more particular view of the Stage and the Actors. The firſt Company of Players we have any account of, is from a patent granted, in 1574, to James Burbage, and others, ſervants to the earl of Leiceſter. In 1578, the children of Paul's appear to have been performers of Dramatick Entertainments. About twelve years afterwards the Pariſh Clerks of London are ſaid to have acted the Myſtr-

ries

ries at Skinner's Well. Which of these two Companies may have been the earliest, is not certain; but as the Children of Paul's are first mentioned, we must in justice give the priority to them. It is certain, the Mysteries and Moralities were acted by these two Societies many years before any other regular Companies appeared. And the Children of Paul's continued to act long after Tragedies and Comedies came in vogue. It is believed, the next Company regularly established was, the Children of the Royal Chapel, in the beginning of Queen Elizabeth's reign; the direction of which was given to Mr. Richard Edwards before-mentioned: and some few years afterwards, as the subject of the Stage became more ludicrous, a Company was formed under the denomination of *The Children of the Revels.* The Children of the Chapel and of the Revels became very famous; and all Lillie's Plays, and many of Jonson's, and others, were first acted by them. Nay, so great was their vogue and estimation, that the common Players, as may be gathered from a Scene in Hamlet, grew jealous of them. However, they served as an excellent nursery for the Theatres; many, who afterwards became approved Actors, being educated among them.

It is surprizing to consider what a number of Playhouses were supported in London about this time. From the year 1570 to the year 1629, when the Playhouse in White Friars was finished, no less than seventeen Playhouses had been built. The names of most of them may be collected from the title-pages of Old Plays. And as the Theatres were so numerous, the Companies of Players were in proportion. Besides the Children of the Chapel, and of the Revels, we are told that Queen Elizabeth, at the request of Sir Francis Walsingham, established in handsome salaries twelve of the principal Players of that time, who went under the name of her Majesty's Comedians and Servants. But, exclusive of these, many Noblemen retained Companies of Players, who acted not only privately in their Lords' houses, but publickly under their licence and protection. Agreeable to this is the account which Stow gives us—"Players in former times,"

says

ſays he, " were retainers to Noblemen, and none had the " privilege to act Plays but ſuch. So in Queen Eliza- " beth's time, many of the Nobility had Servants and " Retainers who were Players, and went about getting " their livelihood that way. The Lord Admiral had " Players, ſo had Lord Strange, that played in the City " of London. And it was uſual on any Gentleman's " complaint of them for indecent reflections in their " Plays, to have them put down. Thus once the Lord " Treaſurer ſignified to the Lord Mayor to have theſe " Players of Lord Admiral and Lord Strange prohibited, " at leaſt for ſome time, becauſe one Mr. Tilney had for " ſome reaſon diſliked them. Whereupon the Mayor " ſent for both Companies, and gave them ſtrict charge " to forbear playing till farther orders. The Lord " Admiral's Players obeyed; but the Lord Strange's, in a " contemptuous manner, went to the Croſs Keys, and " played that afternoon. Upon which the Mayor com- " mitted two of them to the Compter, and prohibited " all playing for the future, till the Treaſurer's pleaſure " was farther known. This was in 1589." And in another part of his Survey of London, ſpeaking of the Stage, he ſays, " This, which was once a recreation, and " uſed therefore now and then occaſionally, afterwards by " abuſe became a trade and calling, and ſo remains to this " day. In thoſe former days, ingenious Tradeſmen, and " Gentlemen's Servants, would ſometimes gather a Com- " pany of themſelves, and learn Interludes, to expoſe " vice, or to repreſent the noble actions of our anceſtors. " Theſe they played at feſtivals, in private houſes, at " weddings, or other entertainments, but in proceſs of " time it became an occupation; and theſe Plays being " commonly acted on Sundays and Feſtivals, the Churches " were forſaken, and the Playhouſes thronged. Great " Inns were uſed for this purpoſe, which had ſecret " chambers and places, as well as open ſtages and galle- " ries. Here Maids and good Citizens Children were " inveigled and allured to private and unmeet contracts; " here were publicly uttered popular and ſeditious mat- " ters, unchaſte, uncomely, and ſhameful ſpeeches, and

" many

"many other enormities. The consideration of these "things occasioned, in 1574, Sir James Hawes being "Mayor, an act of Common Council, wherein it was "ordained, That no Play should be openly acted within "the liberty of the City, wherein should be uttered any "words, examples, or doings of any unchastity, se-"dition, or such like unfit and uncomely matter, "under the penalty of five Pounds, and fourteen days "imprisonment. That no Play should be acted till "first perused and allowed by the Lord Mayor and "Court of Aldermen; with many other restrictions. Yet "it was provided that this Act should not extend to Plays "showed in private houses, the lodgings of a Nobleman, "Citizen or Gentleman, for the celebration of any mar-"riage, or other festivity, and where no collection of "money was made from the Auditors. But these orders "were not so well observed as they should be; the lewd "matters of Plays increased, and they were thought dan-"gerous to Religion, the State, Honesty and Manners, "and also for infection in the time of sickness. Where-"fore they were afterwards for some time totally sup-"pressed. But, upon application to the Queen and "Council, they were again tolerated, under the following "restrictions. That no Plays be acted on Sundays at "all, nor on any Holidays till after Evening Prayer. "That no playing be in the dark, nor continue any "such time but as any of the auditors may return to "their dwellings in London before sunset, or at least "before it be dark. That the Queen's Players only "be tolerated, and of them their number and certain "names to be notified in the Lord Treasurer's letters to "the Lord Mayor, and to the Justices of Middlesex and "Surry. And those her Players not to divide themselves "in several companies. And that, for breaking any of "these orders, their toleration cease. But all these pre-"scriptions were not sufficient to keep them within "due bounds; but their plays, so abusive oftentimes of "virtue, or particular persons, gave great offence, and "occasioned many disturbances: when they were now "and then stopped and prohibited." It is hoped this long quotation from Stow will be excused, as it serves not

not only to prove several facts, but to shew the customs of the Stage at that time, and the early depravity of it. But that the Plays not only of that age, but long before, were sometimes personal Satires, appears from a manuscript Letter from Sir John Hallies to the Lord Chancellor Burleigh, found amongst some papers belonging to the House of Commons, in which the Knight accuses his Lordship of having said several dishonourable things of him and his family, particularly that his grandfather, who had then been dead seventy years, was a man so remarkably covetous, that the common Players represented him before the Court with great applause.

Thus we see the Stage no sooner began to talk, than it grew scurrilous; and its first marks of sense were seen in ribaldry and lasciviousness. This occasioned much offence; the zeal of the Pulpit, and the gravity of the City equally concurred to condemn it. Many pamphlets were written on both sides. Stephen Gosson, in the year 1579, published a Book, entituled, *The School of Abuse*, or, *a pleasant Invective against Poets, Pipers, Players, Jesters, and such like Caterpillars of the Commonwealth*; dedicated to Sir Philip Sidney. He also wrote, *Plays confuted in five Actions*; proving that they are not to be suffered in a Christian commonwealth; dedicated to Sir Francis Walsingham. The defendants in this controversy were Thomas Lodge, who wrote an old Play, called, *A Looking-Glass for London and England*; and that voluminous Dramatic Writer, Thomas Heywood.

But to proceed: The Stage soon after recovered its credit, and rose to a higher pitch than ever. In 1603, the first year of King James's Reign, a licence was granted under the Privy Seal to Shakspeare, Fletcher, Burbage, Hemmings, Condel, and others, authorizing them to act Plays, not only at their usual House, the Globe on the Bank-side, but in any other part of the Kingdom, during his Majesty's pleasure. And now, there lived together at this time many eminent Players, concerning whom we cannot but lament such imperfect accounts are transmitted to us. The little, however, which is known, the Reader will find collected together, with great accuracy, by Mr. Malone,

Malone, in his "Supplement to Shakſpeare," to which work we refer our Readers for further information.

And now the Theatre ſeems to have been at its height of glory and reputation. Dramatic Authors abounded, and every year produced a number of new Plays: nay, ſo great was the paſſion at this time for ſhew or repreſentation, that it was the faſhion for the Nobility to celebrate their weddings, birth-days, and other occaſions of rejoicing, with Maſques and Interludes, which were exhibited with ſurpriſing expence; that great Architect Inigo Jones being frequently employed to furniſh decorations with all the magnificence of his invention. The King and his Lords, the Queen and her Ladies, frequently performed in theſe Maſques at Court, and all the Nobility in their own private houſes: in ſhort, no publick entertainment was thought compleat without them; and to this humour it is we owe, and perhaps it is all we owe it, the inimitable Maſque at Ludlow Caſtle. For the ſame univerſal eagerneſs after Theatrical diverſions continued during the whole reign of King James, and great part of Charles the Firſt, till Puritaniſm, which had now gathered great ſtrength, openly oppoſed them as wicked and diabolical. But Puritaniſm, from a thouſand concurrent cauſes every day increaſing, in a little time overturned the conſtitution; and, amongſt their many reformations this was one, the total ſuppreſſion of all Plays and Playhouſes.

This event took place on the 11th day of February, 1647, at which time an Ordinance was iſſued by the Lords and Commons, whereby all Stage Players, and Players of Interludes and common Plays, were declared to be Rogues, and liable to be puniſhed according to the Statutes of the Thirty-ninth of Queen Elizabeth, and Seventh of King James the Firſt. The Lord Mayor, Juſtices of the Peace, and Sheriffs of the City of London and Weſtminſter, and of the counties of Middleſex and Surrey, were likewiſe authoriſed and required to pull down and demoliſh all Playhouſes within their juriſdiction, and apprehend any perſons convicted of acting, who were to be publickly whipt; after which, they were to be bound in

in a recognizance to act no more; and in case of a refusal to enter into such obligation, the parties were to be committed until they found such security. If, after conviction, they offended again, they were thereby declared incorrigible rogues, and to be punished and dealt with as such. It was also declared, that all money collected at Playhouses should be forfeited to the poor; and a penalty of five shillings was imposed on every person who should be present at any Dramatick Entertainment.

Before the promulgation of this severe ordinance, the performances of the Stage had been frequently interrupted even from the commencement of hostilities between the King and his Parliament. Of the several Actors at that time employed in the Theatres, the greater part, who were not prevented by age, went immediately into the Army, and, as it might be expected, took part with their Sovereign, whose affection for their profession had been shewn in many instances previous to the open rupture between him and his people. The event of war was alike fatal to Monarchy and the Stage. After a violent and bloody contest, both fell together; the King lost his life by the hands of an Executioner; the Theatres were abandoned and destroyed, and those by whom they used to be occupied were either killed in the wars, worn out with old age, or dispersed in different places, fearful of assembling, lest they should subject themselves to the penalty of the ordinance, and give offence to the ruling powers.

The fate of their Royal Master being determined, the surviving dependants on the drama were obliged again to return to the exercise of their former profession. In the winter of the year 1648, they ventured to act some Plays at the Cockpit, but were soon interrupted and silenced by the soldiers, who took them into custody in the midst of one of their performances, and committed them to prison. After this ineffectual attempt to settle at their former quarters, we hear no more of any public exhibition for some time. They still, however, kept together, and, by connivance of the commanding officer at Whitehall, sometimes represented privately a few plays at a short distance from town. They also were permitted to

entertain ſome of the Nobility at their country houſes, where they were paid by thoſe under whoſe protection they acted. They alſo obtained leave at particular feſtivals to divert the publick at the Red-Bull, but this was not always without interruption. Thoſe at the head of affairs ſtill continued their implacable rancour againſt all who were connected with polite letters, and the unfortunate Actors who ſurvived to this period felt the greateſt diſtreſs. A ſlender and precarious ſupport was all they could obtain. In this ſituation ſeveral of them were obliged to draw forth the manuſcripts of their contemporaries which they had in their poſſeſſion, and many plays were publiſhed which might otherwiſe have never ſeen the light.

But though the fury of religious zeal ſeemed to threaten that the Stage ſhould never revive, and every method was taken which might tend to accompliſh that deſign, the pleaſure which had been received from dramatic entertainments was too ſtrong to be totally overcome. Amidſt the gloom of fanaticiſm, and whilſt the royal cauſe was conſidered as deſperate, Sir William Davenant, without moleſtation, exhibited entertainments of declamation and muſic after the manner of the ancients at Rutland-houſe. He began in the year 1656, and two years afterwards removed to the Cockpit, Drury-lane, where he performed until the eve of the Reſtoration.

On the appearance of that event's taking place, the retainers of the Theatre then remaining collected themſelves together, and began to reſume their former employment. In the year 1659, about the time general Monk marched with his army out of Scotland towards London, Mr. Rhodes, a bookſeller, who had formerly been wardrobe-keeper to the company which acted at Black Fryers, fitted up the Cockpit in Drury-lane. The Actors he procured were chiefly new to the Stage; and two of them, Betterton and Kynaſton, had been his apprentices. About the ſame time, the few performers who had belonged to the old companies aſſembled, and began to act at the Red-Bull, in Saint John's-ſtreet, and from the eagerneſs with which two patents were ſoon afterwards obtained

obtained from the Crown, it may be presumed that they met with a considerable share of success. Sir William Davenant, before the civil wars broke out, had been favoured with a patent by Charles the First, and therefore his claim to a new one was warranted, as well by his former possession, as by his services and sufferings in the royal cause. The other candidate was Thomas Killegrew, Esq. a person who had rendered himself acceptable to his Sovereign, as much by his vices and follies, as by his wit or attachment to him in his distress.

The Actors who had been employed by Rhodes soon afterwards were taken under the protection of Sir William Davenant; and the remains of the old Companies were received by Mr. Killegrew; all of them were sworn by the Lord Chamberlain as servants of the Crown; the former being styled the Duke of York's company; and the latter that of the King.

The King's company, after their removal from the Red-Bull, performed in a new-built house situated in Gibbons's Tennis Court, near Clare-market. But this Theatre being not well adapted for the use to which it was appropriated, they were obliged to erect a more convenient one in Drury-lane. This latter was finished and opened on the 8th day of April, 1662, with Beaumont and Fletcher's Comedy of *The Humourous Lieutenant*, which was acted twelve nights successively.

During these removals of the King's company, their rivals belonging to the duke of York were shifting their places of performance, and were some time before they were wholly settled. From the Cockpit they went to a new Theatre built in Lincoln's-Inn Fields, which was opened in the spring of the year 1662, after several of their plays had been rehearsed at Apothecaries-Hall. But this Playhouse was likewise soon discovered to be ill-contrived and inconvenient, and Sir William Davenant found it necessary to search out a new spot to erect one more commodious. He fixed upon Dorset-Garden, in Salisbury-Court, for this purpose, but did not live to see the edifice made any use of. This Theatre will be mentioned hereafter.

The two Companies being now eſtabliſhed at Drury-lane and Lincoln's-Inn Fields, they each began to exert their endeavours to obtain the favour of the town. The principal performers in the King's company were of the men, Hart, Mohun, Burt, Winterſel, Lacy, Cartwright, and Clun; to whom, after the opening of Drury-lane Theatre, were added Joe Haines, Griffin, Goodman, and ſome others. Among the women were Mrs. Corey, Mrs. Marſhall, Mrs. Knep, and afterwards Mrs. Boutel and Mrs. Eleanor Gwyn. Of the Duke's company were Betterton, Sheppy, Kynaſton, Nokes, Moſely, and Floyd, who had all performed under Rhodes; Harris, Price, Richards, and Blagden, were added by Sir William Davenant, who alſo about a year after received Smith, Sandford, Medburn, and two others. The actreſſes were Mrs. Davenport, Mrs. Saunderſon (who afterwards married Mr. Betterton), Mrs. Davies, and Mrs. Long; all of whom boarded in the Patentee's houſe. Beſides theſe, were Mrs. Gibbs, Mrs. Norris, Mrs. Holden, and Mrs. Jennings; and, if any dependance may be placed on the judgment of thoſe who then frequented Plays, there were more excellent performers in each Company than have ever been ſeen together at any one time ſince that period.

The avidity of the publick for Theatrical Entertainments ſufficiently recompenſed for a conſiderable time the aſſiduity of the performers, and the expectations of the Managers and Proprietors. Their ſucceſs was, however, ſoon interrupted by national calamities. In 1665, the plague broke out in London with great violence; and in the ſucceeding year, the fire which deſtroyed the metropolis put a ſtop to the further progreſs of ſtage-performances.

After a diſcontinuance of eighteen months, both houſes were again opened at Chriſtmas 1666. The miſeries occaſioned by the plague and fire were forgotten, and public diverſions were again followed with as much eagerneſs as they had been before their interruption. Both companies were at firſt ſucceſsful; but after the novelty of the ſeveral performers was worn away, and their ſtock of plays had been

been repeated until they became familiar, the Duke's company, excellent as they were allowed to be, felt their inferiority by the ſlender audiences they were able to draw together. This conſideration induced Sir William Davenant to try the effects of a new Theatre, built with greater magnificence than that in Lincoln's-Inn, and he choſe Dorſet-Garden, probably where the Old Playhouſe in Saliſbury-Court ſtood, as a proper place for the purpoſe; but before this Theatre was finiſhed he died, and on that event the management of his property therein came into the hands of his widow Lady Davenant, Mr. Betterton, and Mr. Harris, aſſiſted by Charles Davenant, afterwards well known as a politician and civil lawyer. This new houſe was opened on November, 1671, notwithſtanding an oppoſition made to it by the City of London. But the opinion of the publick ſtill inclining to the King's company, Mr. Davenant was obliged to have recourſe to a new ſpecies of entertainment. He determined to call-in the aſſiſtance of ſhew and ſound; he increaſed the ſplendor of his ſcenery, and introduced muſic, ſinging, and dancing, into ſome of the pieces repreſented. Dramatic Operas, with expenſive decorations, ſoon came into faſhion, and enabled the Duke's company to obtain an advantage over their competitors, which they were confeſſedly not entitled to by their merit.

Soon after the Duke's company began to act in their new Theatre, an accident happened, which muſt have diſabled their antagoniſts from contending with them for a ſhort time. In January, 1671-2, the Playhouſe in Drury-lane took fire, and was entirely demoliſhed. The violence of the conflagration was ſo great, that between fifty and ſixty adjoining houſes were burnt or blown up.

Where the Company belonging to this houſe removed, I have not been able to diſcover, though I find they continued to act in the ſeveral years which intervened between the deſtruction of the Old Houſe and its being rebuilt; and from the ſeries of Plays which they produced, it ſeems probable that they immediately occupied ſome Theatre which then remained unuſed. The Proprietors of the Old Playhouſe, after they had recovered the conſter-

nation which this accident had thrown them into, resolved to rebuild their Theatre with such improvements as might be suggested; and for that purpose employed Sir Christopher Wren, the most celebrated architect of his time, to draw the design, and superintend the execution of it. The plan which he produced, in the opinion of those who were well able to judge of it, was such a one as was alike calculated for the advantage of the performers and spectators; and the several alterations afterwards made in it, so far from being improvements, contributed only to defeat the intention of the architect, and to spoil the building.

The new Theatre, being finished, was opened on the 26th of March, 1674. On this occasion a Prologue and Epilogue were delivered, both written by Mr. Dryden, in which the plainness and want of ornament in the house, compared with that in Dorset-Gardens, were particularly mentioned. The encouragement given to the latter on account of its scenery and decorations was not forgotten; and as an apology for the deficiency of embellishment which was to be found in the former, the direction of his Majesty is expresly asserted. That the concerns of the Stage were sometimes thought not unworthy the notice of Royalty, is very well known.

The preference given to Davenant's Theatre, on account of its scenery and decorations, alarmed those belonging to the rival house. To stop the progress of the public taste, and to divert it towards themselves, they endeavoured to ridicule the performances which were so much followed. The person employed for this purpose was Thomas Duffet, who parodied the *Tempest*, *Macbeth*, and *Psyche*: these efforts were, however, ineffectual. The Duke's Theatre continued to be frequented; the victory of sound and shew over sense and reason was as complete in the Theatre at this period as it hath often been since. The King's Theatre languished; but the great expences incurred at the other diminished their gains to such a degree, that after a few years the leaders in each discovered that it would be for their mutual advantage to unite their interests together, and open but one House. Of those who

who originally belonged to Killegrew's company, ſeveral had quitted the Stage, ſome were dead, and the chief who remained began to experience the infirmities of age. Theſe conſiderations induced them to liſten to overtures from Davenant, Betterton, and Smith, who entered into an agreement with Hart and Kynaſton, which effectually detached thoſe performers from the King's Theatre. Their revolt, and the influence which they poſſeſſed, ſeem to have effected the union ſooner than it otherwiſe might have been agreed to, though it could not have been prevented any length of time, having been recommended by the King. The junction took place in the year 1682, on which event the Duke's company quitted Dorſet-Gardens, and removed to Drury-lane. Hart performed no more, but retired on a penſion; and Mohun ſoon afterwards died. The remainder of the troop were incorporated with the Duke's, and for the future were ſtyled the King's Company.

The advantages which were expected to follow this junction do not appear to have been the conſequence of it. Though the patents were united, the profits to the proprietors and performers ſeem not to have been increaſed. The old patentees either ſold their authority to new adventurers, or relinquiſhed all their attention to the management. On the 30th of Auguſt, 1687, Mr. Charles Davenant aſſigned his patent to Alexander Davenant, eſq: who, on the 24th of March, 1690, ſold his intereſt therein to Chriſtopher Rich, a lawyer, whoſe name is often to be found in the future annals of the Theatre. This gentleman, who was not poſſeſſed of abilities calculated to make the ſtage flouriſh under his adminiſtration, ſoon contrived to engroſs the whole power into his own hands. By various inſtances of miſmanagement, he alienated the affections of the principal performers from him, and by wanton oppreſſions provoked them to attempt their deliverance from the tyranny he exerciſed over them. An aſſociation of the Actors was entered into, with Betterton at the head of it. Their complaint, by means of the earl of Dorſet, was laid before King William, and was conſidered of ſufficient importance to

engage the attention of his Majesty. The principal lawyers at that period were consulted, who agreed that the grants from King Charles to Killegrew and Davenant did not preclude the reigning Prince from giving a similar authority to any person with whom he might chuse to intrust it. In consequence of this opinion, a licence was granted to a select number of the Players to act in a separate Theatre for themselves.

This favour being obtained, a subscription was set on foot for building a new Theatre within the walls of the Tennis-Court, in Lincoln's-Inn Fields. The people of quality, to shew their sense of the ill treatment which the Actors had received, contributed very liberally for this purpose. The patentees became sensible of the folly of their conduct, and, to repair the mischief they had done themselves, endeavoured to retain as many of the Actors as they could engage. To supply the places of some who had left them, they brought a few new performers from the companies in the country, and made the best disposition they were able, to encounter their enemies.

The Theatre in Lincoln's-Inn Fields was opened, on the 30th of April, 1695, with the new Comedy of *Love for Love*, which was acted with extraordinary success during the remainder of the season. The new adventurers, however, met with an opposition from a quarter where it was not expected. A number of the inhabitants of Lincoln's-Inn Fields, finding themselves incommoded by the concourse of coaches which the Playhouse drew together, had recourse to the law, to remedy the inconveniences they suffered. In Trinity Term, they moved the Court of King's Bench for a prohibition to restrain the Company from acting any longer at the new house; and a rule being granted, cause was shewn against it in the succeeding term, when further time was allowed to each party to come before the court more fully prepared to support and invalidate their several suggestions. The event of this law-suit can only be conjectured from the Company's being permitted to act until their removal to the Haymarket.

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The prosperity of the new house was of no long continuance. After one or two years success, the audiences began to decline, and it was found that two rival Theatres were more than the town was able to support. The old house suffered all the distresses which obstinacy and ignorance in a manager at the head of a raw, unexperienced set of actors could produce. Having little judgment to direct him in the conduct of a Theatre, he not only permitted the best Plays to be mangled by the most despicable performers, but by the introduction of tumblers and buffoons, and other extravagances, brought the entertainments of the Stage to the lowest degree of contempt. He persisted, however, to the last in the same mode of conduct which his son afterwards followed, and by that means had a greater influence on the present public entertainments than at first sight would be thought probable.

While the rival Theatres were contending against each other with inveterate malice, an enemy to the very toleration of Dramatic Entertainments appeared, who, with considerable ability, and with all the rigid puritanical maxims of a severe sect, attacked the Stage on account of its profaneness and immorality. This was the celebrated Jeremy Collier, who, in 1697, published a book, containing a severe invective against the acting of Plays, the profligacy of the performers, and the licentiousness of the poets; and having some truth and justice on his side, the advocates for the Theatre found themselves hard pressed to answer the charges brought against their favourite diversion. It cannot be denied but that many authors, and some in great favour with the publick, had written in a manner which warranted the censure of every person who professed the least regard to propriety or decency. Mr. Collier was opposed by Congreve, Vanbrugh, Dryden, Dennis, and others, with wit and humour, but without confuting the objections which had been started either against themselves individually, or against the Stage in general. The public opinion ran so much against the defenders of the Theatre, and in favour of their enemy, that king William considered Mr. Collier's book as a work which

which entitled the author of it to ſome lenity in a proſecution then carrying on in conſequence of errors in his political conduct. This controverſy produced as much as could be wiſhed for from it. Mr. Cibber obſerves, the calling our dramatic writers to this ſtrict account "had "a very wholeſome effect upon thoſe who writ after this "time. They were now a great deal more upon their "guard; indecencies were no longer wit; and by de-"grees the fair ſex came again to fill the boxes on the "firſt day of a new comedy without fear or cenſure."

To forward the Stage's reformation, proſecutions were commenced againſt ſome of the performers for repeating prophane and indecent words. Several were found guilty; and Betterton and Mrs. Bracegirdle were actually fined. Theſe ſeverities were not entirely thrown away. From this period may be dated the introduction of that more refined taſte which hath done ſo much credit to the Britiſh Theatre.

The managers acting under the united patents had hitherto made uſe of both the Theatres in Dorſet-Garden and Drury-lane; but about this time the former of theſe houſes was deſerted. The company which had been left by Betterton and his party, after ſtruggling with unequal force againſt the excellent performers who liſted under the banner of that reſpectable veteran, began now to remove the prejudices which had been entertained againſt them, and to claim their ſhare of applauſe. Many of them were much improved. They had the advantage of youth; and having had the opportunity of exhibiting themſelves in new characters, where compariſons to their diſadvantage could not be made, they began to be viewed in a more favourable light. In the mean time, Betterton and ſome of his aſſociates were daily loſing ground through old age. Their ſyſtem of management, which had been haſtily ſettled, deprived their principal friend of that authority which is neceſſary for the perſon who undertakes to govern any body of people, and eſpecially thoſe who belong to a Theatre. The houſe itſelf was too ſmall, and poorly fitted up, very inſufficient for the purpoſes of profit or ſplendor. Theſe conſiderations induced Sir John Van-

brugh

brugh to procure ſubſcriptions for erecting a new and magnificent playhouſe in the Hay-market, calculated to do honour to the architect and to the nation, and at the ſame time produce wealth to thoſe who were concerned in it. The ſum of 3000*l.* was immediately raiſed, and the building begun under Sir John's direction.

On this ſcheme being propoſed, it was agreed that Mr. Betterton ſhould aſſign over to Vanbrugh his licence to perform, and for the future ſerve only as an Actor, without any concern in the conduct or direction of the Theatre. The propoſal was readily aſſented to on the part of Betterton. He had now been upon the Stage between forty and fifty years, and found the infirmities of age beginning to make inroads upon his conſtitution. He was therefore deſirous of repoſe, and to be relieved from the fatigues of management. In the latter part of the year 1704, he performed his part of the agreement, by ſurrendering to Sir John Vanbrugh all his right and intereſt in the licence granted to him. The new proprietor aſſociated himſelf with Mr. Congreve, and, from the joint abilities of ſuch excellent writers, great expectations were formed. On the 9th day of April, 1705, the Theatre was opened with an Italian Opera, which did not meet with the ſucceſs expected from it. The failure of their firſt hope obliged the principal manager to exert himſelf; and he accordingly, with that happy facility which accompanied him in writing, immediately produced no leſs than four new pieces. But theſe were inſufficient to bring the Theatre into reputation. It was ſoon found, that the architect of it was better qualified to ſupport the Stage by his writings than to conſtruct houſes to act his performances in. Every piece repreſented appeared under manifeſt diſadvantage. The edifice was a vaſt triumphal piece of architecture, wholly unfit for every purpoſe of convenience; the vaſt columns, the gilded cornices, and lofty roofs, availed very little, when ſcarce one word in ten could be diſtinctly heard, for it had not then the form it has now. "At the firſt opening it," ſays Mr. Cibber, "the flat cieling, that is now over the orcheſtre, was then "a ſemi-oval arch, that ſprung fifteen feet higher from

" above the cornice. The cieling over the pit too was ſtill " more raiſed, being one level line from the higheſt back " part of the upper galley to the front of the ſtage; the " front boxes were a continued ſemicircle to the bare walls " of the houſe on each ſide: this extraordinary and ſuper- " fluous ſpace occaſioned ſuch an undulation from the " voice of every actor, that generally what they ſaid " ſounded like the gabbling of ſo many people in the " lofty aiſles in a cathedral—The tone of a trumpet, or the " ſwell of an eunuch's holding note, 'tis true, might be " ſweetened by it; but the articulate ſounds of a ſpeaking " voice were drowned by the hollow reverberations of one " word under another." To theſe diſadvantages the ſituation might be added; it had not at that time the benefit of a large city, which hath ſince been built in its neighbourhood, and it was too remote from the then frequenters of the Theatre to be much attended by them. All theſe circumſtances uniting together afforded ſo little proſpect of profit or ſucceſs, that in a few months Mr. Congreve gave up his ſhare and intereſt wholly to Sir John Vanbrugh; who, at the end of the ſecond ſeaſon, either finding the gains which aroſe from the management too few, or the trouble ariſing from his attendance on it too much, grew alſo diſguſted with his ſituation, and wiſhed to be relieved from it. But of ſo little value was the Theatre conſidered at that juncture, that no perſon thought it of conſequence enough to apply for it. At length it was offered to Mr. Owen Swiney, a mere adventurer without property, who had been employed by Mr. Rich as under-manager, and who, with the concurrence of his principal, agreed for it at the rate of five pounds for every acting day, and not to exceed 700 *l.* in the year. The new manager entered upon his undertaking in the latter part of the year 1706, and at the end of the firſt ſeaſon found that he had conſiderably improved his fortune.

From the time that Mr. Rich got poſſeſſion of Drury-Lane Theatre, he had paid no regard to the property of any of the parties who had joint intereſts with him, but proceeded as though he was ſole proprietor of it. Whatever he received he kept to himſelf, without accounting to

to any of his partners; and he had continued this mode of conduct so long, that those who had any claims on the Theatre abandoned them in despair of ever receiving any advantage from them. The concerns of the playhouse were thought of so little worth, that about this time Sir Thomas Skipwith, who Cibber says had an equal right with Rich, in a frolick, made a present of his share to Colonel Brett, a gentleman of fortune, who soon after forced himself into the management much against the inclination of his partner. The ill effect of two playhouses being open at once, in point of profit, appeared so evident to Mr. Brett, that the first object he dedicated his attention to was a reunion of the two companies, and, through the interposition of the Lord Chamberlain, he effected it in the year 1708. It was then resolved, that the Theatre in the Hay-Market should be appropriated to Italian Operas; and that in Drury-Lane to Plays. The one was given to Swiney, and the other continued with Rich and Brett; the latter of whom, conducting the business of it in a different manner from what it had heretofore been, brought it once more into so good a state, that Sir Thomas Skipwith repented of his generosity, and applied to the court of Chancery to have the property he had given away restored him. Colonel Brett, offended at this treatment, relinquished his claim; and Mr. Rich again possessed himself of all the powers of the patent.

Instead of being warned, by the experience of past times, to avoid the difficulties which a tyrannical and oppressive behaviour to the performers had created, the acting manager resumed his former conduct, without fearing or apprehending any resistance to his measures. An application to the Lord Chamberlain was the consequence; and that officer, who was supposed to possess both an absolute and undefinable authority over the stage, agreed to permit as many of the actors as chose to engage with Swiney to desert from Drury-Lane, and act at the Hay-Market. A private treaty was accordingly entered into; and Wilks, Dogget, and Cibber, were proposed to be managers and joint-sharers with Swiney in conducting the Theatre, which for the future was to be used both

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as a Play-houſe and Opera-houſe. After all the preliminaries were ſettled, the Lord Chamberlain iſſued an order, dated 7th of June, 1709, forbidding the patentees to perform any longer; on which the houſe was ſhut up.

The deſerters immediately began to alter the Hay-Market Theatre, in order to obviate the inconveniences of its original conſtruction, and make it fit for the repreſentation of dramatic performances. They began to act in the winter of the year 1709; and their audiences ſo much exceeded their expectations, that they would have had every reaſon to be content with the change which had happened, if the direction of the Operas, which this ſeaſon began to decline, had not greatly diminiſhed their profits. On the whole, however, they appear to have received more than they had done at Drury-Lane, and therefore were not diſſatisfied with their emancipation from the authority of their former governor.

The power of the Chamberlain had always been implicitly acknowledged. Thoſe therefore who had any concern in the interdicted Theatre patiently ſubmitted to the prohibition, and had recourſe only to ſupplications in order to procure a revocation of the ſilencing order. As it was put in execution ſo late in the ſeaſon, no immediate detriment enſued; and it was generally expected, that, as the time of acting approached in the following winter, the proprietors would be permitted to open their houſe. The ſummer was taken up in petitions to the Chamberlain, and appeals to the Queen's juſtice and humanity, both from the patentees and players. The applications, however, were not crowned with ſucceſs; the order was ſtill continued in force, and at the beginning of the ſeaſon one Theatre only employed.

As ſoon as it appeared with certainty that the old manager would not be able to obtain a recall of the order for ſilencing the patent, one who had ſome property in the houſe, and who had joined in all the applications to be relieved againſt the Chamberlain's mandate, determined to avail himſelf of his intereſt at court, and profit by the diſtreſs of his partners. This was William Collier, Eſq; a lawyer of an enterprizing head and a jovial heart. He was

was a member of parliament, and by his convivial qualities had become a favourite with the people then in power, and was often admitted to partake with them in those detached hours of life when business was to give way to pleasure.

This gentleman, observing the situation of theatrical affairs to be desperate in the hands of Mr. Rich, applied for and obtained a licence to take the management of the company left at Drury-Lane. The late patentee, who still continued in the Theatre, though without the power of using it, was not to be removed without compulsion. Mr. Collier, therefore, procured a lease of the house from the landlords of it, and armed with this authority took the advantage of a rejoicing night, the 22d of November, when, with a hired rabble, he broke into the premisses, and turned the former owner out of possession.

Here ended the power of Mr. Rich over the Theatres. After his expulsion from Drury-Lane, he employed the remainder of his life in rebuilding the playhouse in Lincoln's-Inn Fields, which was opened about six weeks after his death by his son, in the year 1714, with the Comedy of *The Recruiting Officer*. Both this Theatre and its manager will be mentioned hereafter.

The scheme which Mr. Collier had engaged in did not prosper according to his wishes; the profits of the season were very small, and by no means a compensation for the trouble, risk, and expence, which he had been at in seating himself on the theatrical throne. The joint-sharers at the Hay-Market had acquired both fame and money; he therefore meditated an exchange of Theatres with them, and, by again employing his influence at court, soon effected it. By the agreement which was then entered into between the rival managers, the sole licence for acting Plays was vested in Swiney and his partners; and the performance of Operas was to be confined to the Hay-Market under the direction of Collier.

The authority which this gentleman had now obtained in the Opera-house, he immediately farmed to Aaron Hill, Esq; for 600 *l. per annum*; but before the season expired, he resumed the management again into his own hands. The flourishing state of Drury-Lane had attracted

tracted his notice and envy. He grew again dissatisfied with his station, and proposed once more to return to the stage he had abandoned. The same power which had hitherto supported him in his caprices still continued to favour him. Swiney was obliged to return to the Hay-Market; and Collier, Wilks, Dogget, and Cibber, remained at Drury-Lane, where from this period the abilities, industry, and integrity, of the managers brought their theatre into so much reputation, that it became to them the source of independence during the rest of their lives. On the contrary, at the end of the first season, Swiney was ruined at the Hay-Market, and obliged to banish himself from the kingdom.

As soon as the new regulation was settled, Collier rendered his share a sinecure, and agreed to accept a certain sum annually in lieu of all claims. In 1712, the Tragedy of Cato was acted, wherein Mr. Booth acquired so much reputation, that he was encouraged to solicit for a share in the management of the Theatre, and was gratified in it during the succeeding year. On his introduction, Dogget, in disgust, retired from the management, to which he never afterwards returned.

In the year 1714, Queen Anne died; and, amongst the changes which that event brought about, the management of Drury-Lane Theatre was not too inconsiderable to attract the notice of the court. At the desire of the acting managers, Sir Richard Steele procured his name to be inserted instead of Collier's in a new licence jointly with them; and this connection lasted many years equally to the advantage of all the parties. In this year, the prohibition which the patent had been long under was removed, and Lincoln's-Inn Fields Theatre opened under the direction of the late Mr. John Rich.

No sooner were dramatic performances permitted at two Theatres, than the manager of the weaker company was obliged to have recourse to foreign aid, and to oppose his antagonists with other weapons than the merits of his actors, or the excellence of the pieces represented by them. The performers who were under Mr. Rich's direction were so much inferior to those at Drury-Lane, that

the latter carried away all the applauſe and favour of the town. In this diſtreſs, the genius of the new manager ſuggeſted to him a ſpecies of entertainment, which hath always been conſidered as contemptible, but which at the ſame time hath been ever followed and encouraged. Pantomimes were now brought fowards; and, as ſound and ſhew had in the laſt century obtained a victory over ſenſe and reaſon, the ſame event would have followed again, if the company at Drury-Lane had not, from the experience of paſt times, thought it adviſable to adopt the ſame meaſures. The fertility of Mr. Rich's invention in theſe exotic entertainments, and the excellence of his own performance in them, muſt be ever acknowledged. By means of theſe only, he kept the managers of the other houſe at all times from relaxing their diligence; and, to the diſgrace of public taſte, frequently obtained more money by ſuch ridiculous and paltry performances than all the ſterling merit of the rival Theatre was able to acquire.

The buſineſs of the ſtage was carried on ſucceſsfully, and without interruption, until about the year 1720, when on a diſguſt which the duke of Newcaſtle, then lord chamberlain, had received from Mr. Cibber, that gentleman was for ſome time forbid to perform; and ſoon after a difference ariſing between the ſame nobleman and Sir Richard Steele, the power which had been often exerciſed by the perſons who had held his grace's office was exerted, and an order of ſilence was enforced againſt the managers. On this occaſion a controverſy ſucceeded; but how long the prohibition laſted, or in what manner the difference was adjuſted, no where appears.

In this year 1720, a new playhouſe was erected in the Hay-Market by one Mr. Potter, a carpenter. It was not built for any particular perſon or company, but ſeems to have been intended as a mere ſpeculation by the architect, who relied on its being occaſionally hired for dramatic exhibitions.

The harmony which had ſubſiſted for many years between Sir Richard Steele and his partners was ſoon afterwards interrupted, and the affairs of the Theatre became again the objects of a chancery litigation, which, in 1726,

was determined in favour of the acting proprietors by a decree of Sir Joseph Jekyll, then master of the Rolls. The breach, however, which this dispute had made would perhaps never have been healed, had Sir Richard been able to have resumed his share of the management. His faculties at this time began to decline: he soon afterwards retired into Wales, where he died on the 1st of September, 1729.

As the powers of the patent granted to him terminated at the end of three years after his death, the remaining managers solicited and obtained a renewal of the authority for twenty-one years commencing on the 1st of September, 1732; but the prosperous course of their affairs was doomed about this time to be first checked, and afterwards put an end to by the illness and deaths of the principal persons concerned in the Theatre. Booth was rendered incapable of performing for several years before he died. On the 23d of October, 1730, the stage suffered an irreparable loss by the death of Mrs. Oldfield; and about the same time Mrs. Porter was prevented from acting by the misfortune of a dislocated limb. To complete the whole, Wilks died in September, 1731; and Cibber, disliking his new partners, grew weary of his share, and took the earliest opportunity of parting with it.

The number of Theatres in London was this year [1729] increased by the addition of one in Goodman's Fields, which met with great opposition from many respectable merchants and grave citizens, who apprehended much mischief from the introduction of these kind of diversions so near to their own habitations. Some of the clergy also took the alarm, and preached with vehemence against it. Mr. Odell, however, the proprietor, was not deterred from pursuing his design; he compleated the building, and, having collected a company, began to perform in it. It is asserted, that for some time he got not less than one hundred pounds a week by this undertaking; but the clamour against it continuing, he was obliged to abandon the further prosecution of his scheme; by which means he sustained a considerable loss. It was afterwards revived by Mr. Giffard with some degree of success.

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The patent for Drury-Lane being renewed, Mr. Booth, who found his diſorder increaſe, began to think it was time to diſpoſe of his ſhare and intereſt in the Theatre. The perſon upon whom he fixed for a purchaſer was John Highmore, Eſq; a gentleman of fortune, who unhappily had contracted an attachment to the ſtage from having performed the part of *Lothario* one night for a wager. A treaty between them was ſet on foot ſoon after Mr. Wilks's death, and was concluded by Mr. Highmore's agreeing to purchaſe one half of Mr. Booth's ſhare, with the whole of his power in the management, for the ſum of two thouſand five hundred pounds. Before his admiſſion, Mrs. Wilks had deputed Mr. Ellis to attend to the conduct of the Theatre in her behalf. The introduction of two people into the management, who were totally unqualified either by their abilities or experience for the offices they were to fill, gave offence to Mr. Cibber: he therefore, to avoid being troubled with the importance of the one or the ignorance of the other of his brethren, authorized his ſon Theophilus to act for him as far as his intereſt was concerned. The firſt ſeaſon was ended with ſome profit to the patentees; but Mr. Highmore, being hurt by the impertinence of young Cibber, determined to get rid of his interference; and purchaſed the father's ſhare for the ſum of three thouſand guineas.

This ſecond purchaſe by Mr. Highmore was made at the beginning of the ſeaſon of 1733, about the ſame time that Mrs. Booth ſold her huſband's remaining ſhare to Mr. Giffard. Mr. Highmore's connection with the Theatre began now to be attended with alarming conſequences to him; two weeks had hardly paſſed before the principal actors, ſpirited up by young Cibber, determined to revolt from the patentees, and ſet up for themſelves. The houſe called the Little Theatre in the Hay-Market was then unoccupied; they therefore agreed to rent it of the proprietor, and, after making the neceſſary alterations, opened it with the Comedy of *Love for Love*, to an elegant crouded audience.

The patentees alſo, though weakened by the deſertion of their beſt performers, began to act at the uſual time. To ſupply the places of thoſe who had left their ſervice, they were obliged to have recourſe to ſuch aſſiſtance as the country companies would afford. With all the help they could obtain, their performances were ſo much inferior to thoſe exhibited at the Hay-Market, that a conſtant loſs was ſuſtained until the end of the ſeaſon. Mr. Highmore in the mean time buoyed himſelf up with hopes of obtaining redreſs, firſt from the Lord Chamberlain, and afterwards by putting the laws concerning vagrants in force againſt the delinquent players. In both theſe expectations he found himſelf diſappointed. The loſſes fell ſo heavy upon him, that he was under the neceſſity of giving up the contention, in order to ſecure a ſmall part of the property he had imprudently riſked in this unfortunate undertaking.

The perſon who now ſucceeded to the patent of Drury-Lane playhouſe was Charles Fleetwood, a gentleman who at one period of his life had poſſeſſed a very large fortune, of which at this time a ſmall portion only remained. He purchaſed not only the ſhare belonging to Mr. Highmore, but thoſe of all the other partners; and ſo little value was then ſet upon the Theatre, that the whole ſum which he diſburſed for it hardly more than exceeded the half of what Mr. Highmore had before paid. The revolting actors were by this time become diſſatisfied with their ſituations. A treaty was therefore opened, and ſoon concluded, for their return to Drury-Lane.

Although dramatic entertainments were not at this time ſupported by the abilities of any actors of extraordinary merit, and the characters of thoſe excellent performers who had lately been loſt from Drury-Lane were very ill ſupplied, yet this period ſeems to have been particularly marked by a ſpirit of enterprize which prevailed in theatrical affairs. The ill fortune of Mr. Odell at Goodman's Fields had not extinguiſhed the expectations of another ſchemer, who ſolicited and obtained a ſubſcription for building a magnificent playhouſe in that part of the town; and in ſpite of all oppoſition it was compleated

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and opened on the 2d day of October, 1732, with the play of *King Henry* IV. Mr. Giffard the new proprietor, however, did not remain long there. In 1733, the houſe in Covent-Garden was finiſhed, and Mr. Rich's company immediately removed thither, which occaſioned the old building in Lincoln's-Inn Fields to be deſerted. Mr. Giffard was then adviſed, that it would be more for his advantage to quit Goodman's Fields, and take the vacant edifice. He accordingly agreed for it in 1735, and acted there during the two enſuing years.

Soon afterwards, though at a time when ſo many Theatres were employed to divert the public, and when none of them were in a flouriſhing ſtate, the imprudence and extravagance of a gentleman, who poſſeſſed genius, wit, and humour in a high degree, obliged him to ſtrike out a new ſpecies of entertainment, which in the end produced an extraordinary change in the conſtitution of the dramatic ſyſtem. To extricate himſelf out of difficulties in which he was involved, and probably to revenge ſome indignities which had been thrown upon him by people in power, that admirable painter and accurate obſerver of life, the late Henry Fielding, determined to amuſe the town at the expence of ſome perſons in high rank, and of great influence in the political world. For this purpoſe he got together a company of performers, who exhibited at the Theatre in the Hay-Market, under the whimſical title of the Great Mogul's Company of Comedians. The piece he repreſented was Paſquin, which was acted to crowded audiences for fifty ſucceſſive nights. Encouraged by the favourable reception this performance met with, he determined to continue at the ſame place the next ſeaſon, when he produced ſeveral new plays, ſome of which were applauded, and the reſt condemned. As ſoon as the novelty of the deſign was over, a viſible difference appeared between the audiences of the two years. The company, which as the plays-bills ſaid dropped from the clouds, were diſbanded; and the manager, not having attended to the voice of œconomy in his proſperity, was left no richer nor more independent than when he firſt engaged in the project.

The ſeverity of Mr. Fielding's ſatire in theſe pieces had galled the miniſter to that degree, that the impreſſion was not erazed from his mind when the cauſe of it had loſt all effect. He meditated therefore a ſevere revenge on the ſtage, and determined to prevent any attacks of the like kind for the future. In the execution of this plan he ſteadily perſiſted; and at laſt had the ſatisfaction of ſeeing the enemy, which had given him ſo much uneaſineſs, effectually reſtrained from any power of annoying him on the public Theatres. An act of parliament paſſed in the year 1737, which forbad the repreſentation of any performance not previouſly licenced by the Lord Chamberlain, or in any place, except the city of Weſtminſter and the liberties thereof, or where the royal family ſhould at any time reſide. It alſo took from the crown the power of licencing any more Theatres, and inflicted heavy penalties on thoſe who ſhould hereafter perform in defiance of the regulations in the ſtatute. This unpopular act did not paſs without oppoſition. It called forth the eloquence of Lord Cheſterfield in a ſpeech, wherein all the arguments in favour of this obnoxious law were anſwered, the dangers which might enſue from it were pointed out, and the little neceſſity for ſuch hoſtilities againſt the ſtage clearly demonſtrated. It alſo excited an alarm in the people at large, as tending to introduce reſtraints on the liberty of the preſs. Many pamphlets were publiſhed againſt the principle of the act; and it was combated in every ſhape which wit, ridicule, or argument, could oppoſe it in. All theſe, however, availed nothing; the miniſter had reſolved, and the parliament was too compliant to ſlight a bill which came recommended from ſo powerful a quarter. It therefore paſſed into a law, and freed the then, and all future miniſters, from any apprehenſions of miſchief from the wit or malice of dramatic writers.

The year 1741, was rendered remarkable in the theatrical world by the appearance of an actor, whoſe genius ſeemed intended to adorn, and whoſe abilities were deſtined to ſupport the ſtage. This was the late Mr. Garrick, who, after experiencing ſome ſlights from the managers

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of Drury-Lane and Covent-Garden, determined to make trial of his theatrical qualifications at the playhouse in Goodman's Fields, under the direction of Mr. Giffard, who was at that time permitted to perform there without molestation. The part he chose for his first appearance was that of Richard the Third, in which he displayed so clear a conception of the character, such power of execution, and a union of talents so varied, extensive, and unexpected, as soon fixed his reputation as the first actor of his own or any former time. His fame spread through every part of the town with the greatest rapidity; and Goodman's Fields Theatre, which had been confined to the inhabitants of the city, became the resort of the polite, and was honoured with the notice of all ranks and orders of people.

At Goodman's Fields, Mr. Garrick remained but one season; after which he removed to Drury-Lane, where he continued to increase his reputation, and, by a prudent attention to the dictates of frugality and discretion, acquired a character which pointed him out as a proper person to succeed to the management of the Theatre a few years after; and a fortune which enabled him to accomplish that point when the opportunity offered.

The affairs of Drury-Lane Theatre suffered all the mischiefs which could arise from the imprudence or inability of the manager. That gentleman had embarrassed his domestic concerns by almost every species of misconduct, and involved himself in such difficulties, that there remained no other means of extricating himself from them than by abandoning his country, and retiring abroad. About the year 1745, the whole of his property in the Theatre was either mortgaged or sold; and the patent, which had been assigned to some creditors, was advertized to be disposed of by public auction. Two Bankers became the purchasers, and they received into the management the late Mr. Lacey, to whom the conduct of the Theatre was relinquished. The calamities of the times affected the credit of many persons at this juncture; and amongst the rest of the new managers, who found themselves obliged to stop payment. Their misfortunes occasioned the patent

again to become the object of a sale. It was offered to several persons, but few appeared to have courage enough to venture upon it even at the very low price then asked for it. At length it was proposed by Mr. Lacey, that he and Mr. Garrick should become joint-purchasers. The offer was accepted. A renewal of the patent was solicited and obtained. All the preliminaries were in a short time settled, and, in the year 1747, the house was opened with a Prologue written by Dr. Johnson, and spoken by Mr. Garrick.

From this period may be dated the flourishing state of the Theatre. The new partners were furnished with abilities to make ther purchase advantageous to themselves, and useful to the publick. Mr. Garrick's admirable performances insured them great audiences; and the industry and attention of Mr. Lacey were employed in rendering the house convenient to the frequenters of it. They both exerted their endeavours to acquire the favour of the town; and the preference which was given to them over their rivals at the other Theatre sufficiently proved the superior estimation they were held in. The harmony which subsisted between them contributed to the success of their undertaking; and their efforts in the end procured them both riches and respect.

The month of December, 1761, was marked with the death of Mr. Rich, who had been manager under the patents granted by Charles the Second almost fifty years. His peculiar excellence in the composition of those performances which demanded shew and expence enabled him, with an indifferent company of actors, to make a stand against the greatest performers of his time: he was unrivalled in the representation of his favourite character Harlequin, and possessed with many foibles some qualities which commanded the esteem of his friends and acquaintance. On his decease, the business of Covent-Garden Theatre was conducted by his son-in-law Mr. Beard.

In the year 1763, Mr. Garrick, by the advice of his physicians, went abroad, in order to relax from the fatigues of his profession, and to re-establish his health, which had been much broken by an uninterrupted exertion of

of his abilities on the Stage. He was abſent two ſeaſons, and then returned to the Theatre, where he remained untill the year 1776.

The Theatre in the Hay-market had for ſome years been occupied in the ſummer time by virtue of licences from the Lord Chamberlain. In the month of July, 1766, it was advanced to the dignity of a Theatre royal; a patent being then made out to Mr. Foote, authorizing him to build a Theatre in the city and liberties of Weſtminſter, and to exhibit dramatic performances, &c. therein, from the 14th day of May to the 14th day of September, during his life. On this grant being paſſed, the patentee purchaſed the old Playhouſe, which had been built in 1720, and immediately pulled it down. It was rebuilt in the courſe of the next year, and opened in the month of May, 1767. Mr. Foote very ſucceſsfully managed this Theatre untill the ſeaſon before his death.

From the deceaſe of Mr. Rich, Covent-Garden Theatre had been intruſted to the direction of his ſon-in-law Mr. Beard, who introduced ſeveral muſical pieces to the Stage, which were received with applauſe, and brought conſiderable profits to thoſe concerned in the houſe. The taſte of the publick inclined very much to this ſpecies of performance for ſeveral ſeaſons; but about the year 1766 the audiences beginning to leſſen, and the acting manager finding no relief for a deafneſs which he had long been afflicted with, he became deſirous of retiring from the buſtle of a Theatre to the quiet of private life. In the ſummer of 1767, a negotiation was ſet on foot by Meſſieurs Harris and Rutherford, for the purchaſe of all the property in the Playhouſe which belonged to the then proprietors; but the advantage of having a capital performer as one of the ſharers being ſuggeſted, Mr. Powell was invited to join with them, and he recommended Mr. Colman as a perſon from whom the undertaking would receive great benefit. The propoſal being aſſented to by the ſeveral parties, the property of the Theatre was aſſigned in Auguſt, 1767; the conduct of the Stage was intruſted to Mr. Colman, and the houſe opened on the 14th of September with the Comedy of *The Rehearſal*; and

and a Prologue written by Paul Whitehead, and ſpoken by Mr. Powell.

The diſputes which ſoon afterwards aroſe amongſt the new managers are unworthy of any notice, on account of the virulence and acrimony with which each party ſeems to have been inflamed; it is ſufficient to obſerve, that after they had continued a long time, and had received a judicial determination, they were amicably ended.

Mr. Rutherford ſold his ſhare to Meſſieurs Leake and Dagge. Mr. Powell died in July, 1769; and his widow afterwards married Dr. Fiſher, who by that means became entitled to ſome part of her late huſband's intereſt in the Theatre. Mr. Colman managed the affairs of the Stage untill the year 1774, when his right was purchaſed by the reſt of his partners, to whom it was immediately aſſigned. On the 23d of January, 1774, Mr. Lacey died, leaving his property in Drury-lane Theatre to his ſon Willoughby Lacey, Eſq; who continued to carry on the buſineſs of the Stage in great harmony with his father's old friend and partner. At length an event took place, which the admirers of Theatrical entertainments had long expected with concern, and now viewed with regret. Mr. Garrick, at a period when his powers had ſuffered little injury from time, and in the height of his fame and popularity, determined to relinquiſh all connections with the Stage, and retire to the honourable enjoyment of a large fortune, acquired in the courſe of near forty years ſpent in the ſervice of the publick. His laſt appearance was in the character of Don Felix in the Play of the Wonder, acted on the 10th day of June, 1776, for a charitable benefit. He was honoured with a brilliant and crowded audience, and was diſmiſſed with the loudeſt applauſes ever heard in a Theatre. The obligations which the publick are under to him for the decency and propriety of our preſent dramatic performances, will ever entitle him to the grateful reſpect of the world, independent of his extraordinary merit either as an actor or as an author.

The Perſons to whom Mr. Garrick transferred his intereſt in the Theatre, were Mr. Sheridan, a young gentleman who had already diſtinguiſhed himſelf as the author

thor of two excellent dramatic pieces, one of which had been more ſucceſsful than any recent production; Mr. Thomas Linley, an eminent Compoſer; and Dr. Ford, a Phyſician. Theſe gentlemen, apparently diſtruſting their abilities for ſo new an undertaking, called to their aid the experience of Mr. Sheridan's father, who was deputed to be the acting manager. But this ſyſtem, for reaſons which have not tranſpired, laſted but a ſhort time. The elder Mr. Sheridan gave up his poſt; and Mr. Lacey, at about the ſame period, ſold his Share of the Theatre to his remaining partners, who now continue in poſſeſſion of the whole property therein.

The ſucceeding year produced a revolution in the Theatre Royal in the Hay-market, Mr. Foote, who, after he had obtained the Patent, conducted the affairs of his houſe with conſiderable ſucceſs, and annually acquired a large income as Proprietor and Manager, was induced to transfer his Theatre to Mr. Colman, in conſideration of an annuity, and ſome particular advantages as a Performer. The reaſons which prompted him to take this ſtep, were ſuppoſed to have ariſen from an infamous proſecution which had been maliciouſly (as was generally believed) inſtituted againſt him. The event of his tryal freed him from the charge; but the vexation of mind which it occaſioned ſo much injured his health, that it probably contributed to ſhorten his life. He died the 21ſt day of October, 1777.

Notwithſtanding Mr. Garrick had quitted the Theatre as Manager and Performer, he did not entirely relinquiſh his attention to the Stage; he continued to aſſiſt ſome authors and actors, and promoted the advantage of the new Patentees occaſionally with his advice and aſſiſtance. The loſs of a man who had taken ſo conſiderable a part in the dramatic line for ſuch a number of years, cannot but be eſteemed as an epocha in the annals of the Stage. He died on the 20th January, 1779; and went to the grave with the univerſal admiration of the publick at large, and with the particular concern of his numerous friends and connections.

To the foregoing brief account of the Engliſh Theatre, which it is but juſtice to acknowledge is chiefly extracted from

from the Preface to Mr. Dodſley's Collection of Old Plays, and the late Supplement added to it; it may not be improper to ſubjoin a ſhort account of the ſeveral authors who have already produced works of the preſent kind.

The firſt of theſe which preſents itſelf, is a Liſt printed in the year 1656, and prefixed to Goffe's Tragi-Comedy of *The Careleſs Shepherdeſs*, by the bookſellers who publiſhed that piece. It contains merely a Catalogue of ſuch Plays as were then commonly ſold, without ſpecifying either the dates or ſizes of them. This Liſt was augmented by Francis Kirkman, a bookſeller, in 1661, with the ſame defects as were to be found in the former.

After an interval of 16 years, Gerard Langbaine, ſon of the Provoſt of Queen's College, Oxford, produced a new Catalogue in 4to, to which he gave the title of *Momus Triumphans*. Mr. Warton obſerves of him, that "he was firſt placed with a bookſeller in London, but "at 16 years of age, in 1672, he became a Gentleman "Commoner of Univerſity College in Oxford. His lite-"rature chiefly conſiſted in a knowledge of the Novels "and Plays of various Languages; and he was a con-"ſtant and critical attendant of the Playhouſes many "years. Retiring to Oxford in the year 1690, he died "the next year, having amaſſed a collection of more "than a thouſand printed Plays, Maſques, and Inter-"ludes." Five hundred copies of his Pamphlet being quickly ſold, the remainder of the impreſſion appeared next year with another title, viz. *A new Catalogue of Engliſh Plays, containing Comedies*, &c. London, 1688, 4to. At length he digeſted his work anew, with great acceſſions and improvements, which he entitled *An Account of the Engliſh Dramatick Poets*, &c. Oxon. 8vo. 1691. Of the ſeveral Catalogues of the Engliſh Stage, Langbaine's only is to be implicitly relied on for his fidelity. He ſeems to have been ſcrupulouſly exact in putting down no more than he had authority for; and had he been equally diligent in enquiring after the firſt Editions of the ſeveral Dramatic pieces then extant, his work would have been more uſeful to the Publick; but contenting himſelf with

with ſuch copies as were in his poſſeſſion, he has been the means of introducing the greateſt confuſion in ſuch writers as have heedleſsly quoted him, and thereby occaſioned the moſt embarraſſing anachroniſms in their compoſitions. To his want of acquaintance with the earlieſt Editions of each author, it may be preſumed, that he choſe an alphabetical mode of arranging the works of the ſeveral writers. With all its faults, it is, however, the beſt Book which the ſubject afforded; and has furniſhed great aſſiſtance to every writer who has had occaſion to have recourſe to it.

To Langbaine ſucceeded Mr. Gildon, whoſe work, entitled *The Lives and Characters of the Engliſh Dramatick Poets*, &c. 8vo. was printed about the year 1698. It contains little more than an abſtract of his predeceſſor's performance, continued to the time of the publication of his own. As he mentions ſome writers omitted by Langbaine, his Catalogue has alſo been of ſervice to later authors, but in a much leſs degree than the former.

From this time, to the year 1714, no Liſt of Plays was publiſhed; but at that period, Mr. Mears, a bookſeller, printed a Catalogue, which afterwards was continued to the year 1726. It was calculated only for the uſe of his ſhop, and is defective from the frequent want of dates, and the total neglect of mentioning the ſizes of each performance. In 1723, Giles Jacob gave the Publick his *Poetical Regiſter, or the Lives and Characters of all the Engliſh Poets, with an Account of their Writings.* 8vo. This he acknowledges to be founded on Langbaine's work; and, with reſpect to the diſtribution of the authors, he continued it in the ſame alphabetical mode. He has, however, improved it in one particular, by placing the performances of each writer in their proper chronological order. Though ſpoken of with great contempt by a late author, it muſt be owned that he is generally accurate and faithful, and affords much information to thoſe who have occaſion to conſult him. It cannot be denied that he poſſeſſed very ſmall abilities; but he was fully equal to a taſk where plodding induſtry, and not genius, muſt be deemed the moſt eſſential qualification.

The

The next compilation which appeared was a posthumous performance, called *A List of all the Dramatic Authors, with some Account of their Lives, and of all the Dramatic Pieces ever published in the English Language, to the Year* 1747. 8vo. It was added to a Play called *Scanderbeg*, by Mr. Whincop, who seems to have received assistance in the execution of it from Mr. Motley. These authors have not improved, in the least, on Jacob's plan; and though some new materials are added, they are too frequently innacurate and erroneous to have much dependence placed on their authority. A short interval elapsed, before the publication of a new performance by Mr. Chetwood, who had been many years Prompter at the Theatre Royal in Drury-Lane, and from his situation there, might be supposed not unqualified for the the task. His work was called *The British Theatre; containing the Lives of the English Dramatic Poets, with an Account of all their Plays: together with the Lives of most of the principal Actors as well as Poets. To which is prefixed, a short View of the Rise and Progress of the English Stage.* 12mo. 1752. Of this compilation it is difficult to speak with any temper. It contains the grossest blunders that negligence could possibly create, and mistakes that the slightest attention would have prevented. The faults, however, of this work, arising from neglect or ignorance, though very numerous, are pardonable, when compared to such as have fraud and deceit for their parents. In the course of his undertaking, he has forged and created dates and titles whenever the wantonness of his invention chose to give the reins to imposition. The Reader need only inspect the article of Shakspeare, where Editions are mentioned of every Play of that author, none of which ever existed. The impartiality of a Reviewer demands this declaration, that the performance of Mr. Chetwood, now under consideration, *The Theatrical Records*, 12mo. 1756, and *The Playhouse Pocket Companion*, 12mo. 1779. both built on the same foundation, are equally erroneous, and altogether unworthy of the smallest regard.

The work which is now re-publiſhed, next claims to be noticed. Beſides the labours of the ſeveral writers (except the laſt) who have been already mentioned, Mr. Baker is ſaid to have had the uſe of ſome manuſcripts belonging to Mr. Coxeter, a perſon who was very diligent in collecting materials for the Lives of the Engliſh Poets. That Mr. Baker poſſeſſed abilities fully competent to the undertaking, the compliments which have been paid to his performance by ſeveral eminent writers ſufficiently prove. The principal defect in his account aroſe from his omitting the places where the pieces were acted, and in not inſerting the various Editions of each Play. He had likewiſe adopted Langbaine's alphabetical arrangement in the account of authors, without noting either the dates or ſizes of their works, a ſpecies of information which books of this kind particularly want, and are ſingularly deficient in. The judgment of this writer is for the moſt part correct, and his criticiſms well grounded; he ſeems alſo not to have ſuffered himſelf to be miſled by prejudice or partiality. With every abatement which the defects belonging to the performance might warrant, it was certainly the leaſt exceptionable and moſt generally approved work on the ſubject extant in the Engliſh language.

To correct the errors, and ſupply the defects of the former edition, it was found neceſſary to refer to the original publications of the ſeveral Plays mentioned in the following volumes. Many miſtakes, tranſmitted from writer to writer without examination, have by this means been rectified, and it is preſumed, ſome new information added. The principal of the preſent extenſive Collections of Plays on this occaſion have been conſulted, and much aſſiſtance received from the information of Gentlemen whoſe names would reflect honour on a more reſpectable publication than a mere Catalogue can pretend to be. The preſent Editor has not been wanting in diligence to render the work as perfect as he was able, conſiſtent with his attention to more important avocations. He deſires, however, to derive no credit from any part of it; and therefore, without apology, or ſolicitation for favour, commits

commits it to the candour of the Publick, to be condemned or praised as it may be found to deserve censure or approbation.

ABBREVIATIONS explained.

B.	Burletta
B. O.	Ballad Opera
C.	Comedy
C. H.	Comical History
C. M.	Comical Moral
C. F.	Comic Farce
C. O.	Comic Opera
C. S.	Comical Satire
D. C.	Dodsley's Collection of Old Plays
D. E.	Dramatic Entertainment
D. N.	Dramatic Novel
D. R.	Dramatic Romance
D. P.	Dramatic Poem
D. S.	Dramatic Satire
E.	Entertainment
F.	Farce
F. T.	Fairy Tale
F. O.	Farcical Opera
H. P.	Historical Play
I.	Interlude
M.	Masque
M. E.	Musical Entertainment
M. D.	Musical Drama
M. O.	Musical Opera
N. A.	Not acted
N. P.	Not printed
O.	Opera
O. P.	Occasional Prelude
P. P.	Petite Piece
P. D.	Pastoral Drama
S.	Serenata
T.	Tragedy
T. C.	Tragi-Com.
T. C. O. P. F.	Tragi-Comi Operatical Pastoral Farce

THE

THE COMPANION TO THE PLAY-HOUSE.

AD

AR. Gent.—These initials we find prefixed to a dramatic piece, entitled, *The Valiant Welchman*, Tragi-Com.

None of the writers give any account of this author, nor even hint at his name; yet I cannot help venturing one conjecture in regard to him, which is, that I think it not improbable to be Mr. Robert Armin, author of a Comedy called the History of the *Two Maids of Moore Clacke*.—There being some resemblance in the manner and stile of the two titles, and the difference of only six years in their dates, the last-named piece having been published in the year 1609, and this before us in 1615.

ADAMS, GEORGE, M. A.—This gentleman was some time Fellow of St. John's College, Cambridge. He translated the following plays of Sophocles, printed in 8vo. 2 vols. 1729:

1. *Ajax.*
2. *Electra.*
3. *Oedipus Tyrannus.*
4. *Antigone.*
5. *Oedipus Coloneus.*
6. *Trachiniæ.*

AD

7. *Philoctetes.*

He also wrote

The Heathen Martyr; or, *The Death of Socrates.* Trag. 1746, 4to.

ADDISON, JOSEPH, Esq.—This very great ornament to the age he lived in, his own country in particular, and to the cause of polite literature in general, was son of the Rev. Dr. Launcelot Addison, who afterwards became dean of Lichfield and Coventry but, at the time of this son's birth, rector of Milston, near Ambrosbury, Wilts, at which place the subject of our present consideration received his vital breath, on the 1st day of May, 1672. He was very early sent to school to Ambrosbury, being put under the care of the Rev. Mr. Naish, then master of that school; from thence, as soon as he had received the first rudiments of literature, he was removed to Salisbury school, taught by the Rev. Mr. Taylor, and after that to the Charter-House, where he was under the tuition of the learned Dr. Ellis.—Here he first contracted an intimacy with Mr. Steele, afterwards Sir Richard, which continued almost till his death.—

At about fifteen years of age he was entered of Queen's College, Oxford, and in about two years afterwards, through the interest of Dr. Lancaster, dean of Magdalen, elected into that college, and admitted to the degrees of bachelor and master of arts.

While he was at the university, he was repeatedly solicited by his father and other friends to enter into Holy Orders, which, although from his extreme modesty and natural diffidence he would gladly have declined, yet, in compliance with his father's desires, he was once very near concluding on; when having, through Mr. Congreve's means, become a great favourite with that universal patron of poetry and the polite arts, the famous lord Halifax, that nobleman, who had frequently regretted that so few men of liberal education and great abilities applied themselves to affairs of public business, in which their country might reap the advantage of their talents, earnestly persuaded him to lay aside this design, and as an encouragement for him so to do, and an indulgence to an inclination for travel, which shewed itself in Mr. Addison, procured him an annual pension of 300 *l.* from the crown, to enable him to make the tour of France and Italy.

On this tour then he set out at the latter end of the year 1699, did his country great honour by his extraordinary abilities, receiving in his turn every mark of esteem that could be shewn to a man of exalted genius, particularly from M. Boileau, the famous French poet, and the abbé Salvini, professor of the Greek tongue in the university of Florence, the former of whom declared that he first conceived an opinion of the English genius for poetry from Mr. Addison's Latin Poems, printed in the Musæ Anglicanæ, and the latter translated into elegant Italian verse, his Epistolary Poem to lord Halifax, which is esteemed a master-piece in its kind.

In the year 1702, as he was about to return home, he was informed from his friends in England, by letter, that king William intended him the post of secretary to attend the army under prince Eugene in Italy.—This was an office that would have been extremely acceptable to Mr. Addison; but his majesty's death, which happened before he could get his appointment, put a stop to that, together with his pension.—This news came to him at Geneva; he therefore chose to make the tour of Germany in his way home, and at Vienna composed his treatise on Medals, which however did not make its appearance till after his death.

A different set of ministers coming to the management of affairs in the beginning of queen Anne's reign, and consequently the interest of Mr. Addison's friends being considerably weakened, he continued unemployed and in obscurity till 1704, when an accident called him again into notice.

The amazing victory gained by the great duke of Marlborough at Blenheim, exciting a desire in the earl of Godolphin, then lord high treasurer, to have it celebrated in verse, lord Halifax, to whom that nobleman had communicated this his wish, recommended Mr. Addison to him, as the only person who was likely to execute such a task in a manner adequate to the subject: in which he succeeded so happily, that when the poem he wrote, viz. *The Campaign*, was finished no farther than to the celebrated simile of the angel, the lord high treasurer was so delighted with it, that he immediately presented the author with the place of one of the commissioners of appeals in

in the Excise, in the room of Mr. Locke, then lately deceased.

In the year 1705, he attended lord Halifax to Hanover, and in the succeeding year was appointed under-secretary to Sir Charles Hedges, then secretary of state; nor did he lose this post on the removal of Sir Charles, the earl of Sunderland, who succeeded to that gentleman, willingly continuing Mr. Addison as his under-secretary.

In 1709, lord Wharton being appointed lord lieutenant of Ireland, nominated our author secretary for that kingdom, the queen at the same time bestowing on him also the post of keeper of the records in Ireland.—But when, in the latter end of her majesty's reign, the ministry was again changed, and Mr. Addison expected no farther employment, he gladly submitted to a retirement, in which he had formed a design, which it is much to be regretted that he never had in his power to put in execution, viz. the compiling a Dictionary to fix the standard of the English language upon the same kind of plan with the famous *Dittionario della Crusca* of the Italians; a work in no language so much wanted as in our own, and which from so masterly, so elegant, and so correct a pen as this gentleman's, could not have failed being executed to the greatest degree of perfection.—We have however the less reason to lament this loss, as the same design has since been carried on, and brought to a maturity that reflects the highest honour on our country in general, and its author in particular;—nor after this character can I, I think, have need to enter into a farther explanation, or even hint that I mean Dr. Samuel Johnson's Dictionary of the English language.

What prevented Mr. Addison's pursuing this design, was his being again called out into public business; for on the death of the queen, he was appointed secretary to the lords justices; then again, in 1715, secretary for Ireland, and on lord Sunderland's resignation of the lord lieutenancy, he was made one of the lords commissioners of trade.

In 1716, he married the countess of Warwick, and in the ensuing year was raised to the high dignity of one of her majesty's principal secretaries of state.—The fatigues of this important post being too much for Mr. Addison's constitution, which was naturally not an extraordinary one, he was very soon obliged to resign it, intending for the remainder of his life to pursue the completion of some literary designs which he had planned out: but this he had no more time allowed him for the doing, an asthma, attended with a dropsy, carrying him off the stage of this world before he could finish any of his schemes.—He departed this life at Holland house, near Kensington, on the 17th of June, 1719, having then just entered into his 48th year, and left behind him one only daughter.

As a *writer* we need say little of him, as the general esteem his works were, still are, and ever must, be held in, "*pleads*, as Shakspeare "says, *like angels trumpet tongued*," in their behalf.—As a poet, his *Cato* in the *dramatic*, and his *Campaign* in the *heroic* way, will ever maintain a place amongst the first rate works of either kind.—Yet I cannot help thinking even these excelled by the elegance, accuracy, and elevation of his *Prose Writings*; among which his papers in the *Tatler*, *Spectator*, and *Guardian*, hold a foremost rank, and must

continue the objects of admiration, so long as the English language retains its purity, or any authors who have written in it continue to be read.—As a *man*, it is impossible to say too much, and it would even extend beyond our present limits to say enough, in his praise, as he was in every respect truly valuable.—In private life he was amiable, in public employment honourable; a zealous patriot; faithful to his friends and stedfast to his principles; and the noble sentiments which every where breathe through his *Cato*, are no more than emanations of that love for his country, which was the constant guide of all his actions.—But last of all let us view him as a Christian, in which light he will appear still more exalted than in any other.—And to this end nothing perhaps can more effectually lead us than the relating an anecdote concerning his death, in the words of one of the best men as well as the best writers, who, in a pamphlet written almost entirely to introduce this little story, speaks of him in the following manner:

"After a long and manly, but "vain struggle with his distem-"per," says he, "he dismissed his "physicians, and with them all "hopes of life: but with his hopes "of life he dismissed not his con-"cern for the living, but sent for "a youth (Lord Warwick) nearly "related, and finely accomplished, "but not above being the better "for good impressions from a dy-"ing friend: he came; but life "now glimmering in the socket, "the dying friend was silent.—"After a decent and proper pause, "the youth said, *Dear Sir! you "sent for me: I believe, and I hope, "that you have some commands; I "shall hold them most sacred.*—May "distant ages," proceeds this author, "not only hear, but feel the "reply!—Forcibly grasping the "youth's hand, he softly said, *See "in what peace a Christian can die.*"—He spoke with difficulty, and "soon expired."—The pamphlet from which this is quoted, is entitled, *Conjectures on original Composition*, and, although published anonymously, was written by the great Dr. Edward Young.—Nor can I with more propriety close my character of Mr. Addison than with this very Gentleman's observations on the just-mentioned anecdote, when, after telling us that it is to this circumstance Mr. Tickell refers, where, in his lines on this great man's death, he has these words,

He taught us how to live; and, Oh! too high
A price for knowledge, taught us how to die.

Thus proceeds Dr. Young; "had "not this poor plank been thrown "out, the chief article of his glory "would probably have been sunk "for ever, and late ages had re-"ceived but a fragment of his "fame.—A fragment glorious in-"deed, for his genius how bright! "but to commend him for com-"position, though immortal, is "detraction now, if there our en-"comium ends.—Let us look far-"ther to that concluding scene, "which spoke human nature not "unrelated to the Divine.—To "that let us pay the long and "large arrear of our greatly post-"humous applause."

A little farther he thus terminates this noble encomium.—"If "powers were not wanting, a mo-"nument more durable than those "of marble should proudly rise "in this ambitious page to the "new and far nobler Addison, "than that which you and the "public have so long and so much "admired:

"admired:—nor this nation only, "for it is Europe's Addison as "well as ours; though Europe "knows not half his titles to her "esteem, being as yet unconscious "that the *dying* Addison far out-"shines her Addison immortal."

Having thus given some account of the life and death of this great man, nothing more remains in this place to be done, but to give a list of his dramatic pieces, which were the following three:

1. *Rosamond.* Opera. 1707.
2. *Cato.* Trag. 1713.
3. *The Drummer.* Com. 1715.

ALABASTER, WILLIAM. This author was born in Suffolk, and educated in Trinity College in the university of Cambridge, where he took the degree of master of arts, and was afterwards incorporated of the university of Oxford, 7th of July, 1592. Wood says, he was the rarest poet and Grecian that any one age or nation produced. He attended the unfortunate earl of Essex in his voyage to Cadiz as his Chaplain; but entertaining some doubts upon religion, he was prevailed upon to declare himself a Roman catholic, and wrote a pamphlet to vindicate his conduct on the occasion. Becoming disgusted with his new friends, he changed a second time, and returned to the church of England. He was made prebendary of St. Paul's Cathedral in London, doctor of divinity, and rector of Tharfield in Hertfordshire. He died about the beginning of April, 1640, and was buried by his friend Nicholas Bacon of Gray's-Inn, whom he appointed his executor.

He was the author of several works, and one Latin play, which Dr. Johnson mentions with approbation in his life of Milton; see p. 7. It was called,

Roxana. Trag. 8vo. 1632.

ALEXANDER, WILLIAM, earl of STERLING. The family of this North British bard was originally a branch of the Macdonalds.—Alexander Macdonald, their ancestor, obtained from the family of Argyle a grant of the lands of Menstry, in Clacmananshire, where they fixed their residence, and took their surnames from the christian name of their predecessor. Our author was born in the reign of queen Elizabeth; and, during the minority of James VI. of Scotland, he gave early specimens of a rising genius, and much improved the fine parts he had from nature, by a very polite and extensive education. He first travelled abroad as tutor to the earl of Argyle, and, after his return, being happy in so great a patron as the earl, he was caressed by persons of the first fashion, while he yet moved in the sphere of a private gentleman.—Mr. Alexander, having a strong propensity to poetry, declined entering upon any public employment for some years, and dedicated all his time to the study of the ancient poets, upon whom he formed his taste. Although king James had but few regal qualities, yet he certainly was an encourager of learned men. Accordingly, he soon took Mr. Alexander into his favour, and accepted the poems, our author presented him, with the most condescending marks of esteem. In the year 1614, he created him a knight, and gave him the place of master of the requests. Charles I. also bestowed on him great marks of the royal favour, and made him secretary of state for the Scotch affairs, in place of the earl of Haddington, and a peer, by the title of Viscount Sterling; soon after which he raised him to the dignity of an earl, by letters patent, dated 14 June, 1633,

upon the ſolemnity of his majeſty's coronation, at the palace of Holy-Rood-Houſe in Edinburgh. His lordſhip enjoyed the place of ſecretary with the moſt unblemiſhed reputation, for the ſpace of fifteen years, even to his death, which happened on the 12th of February, 1640.

His lordſhip's dramatic pieces are,

1. *Darius.* Trag. 4to. 1603.
2. *Cræſus.* Trag. 1604.
3. *The Alexandrian Tragedie.* 4to. 1604.
4. *Julius Cæſar.* Trag. 4to. 1604.

His Works were publiſhed in 1637.

Andrews Miles Peter. This gentleman is a living author, and a dealer in gunpowder; but his works (which are as follow) in their effect by no means reſemble ſo active a compoſition, being utterly deficient in point of force and ſplendor.

1. *The Election.* Int. 8vo. 1774.
2. *The Conjurer.* F. 1774. N. P.
3. *Belphegor*; or, *The Wiſhes*, C. O. 1778. N. P.
4. *Summer Amuſements*, or, *An Adventure at Margate*, C. O. 1779. This was written in conjunction with Mr. Miles.
5. *Fire and Water.* B. O. 1780.
6. *Diſſipation.* C. 8vo. 1781.
7. *The Baron Kinkervankotsdorſtrakengatchdern.* M. C. 8vo. 1781.

Armin, Robert. This author was an actor at the Globe, Black-Fryers, and was living in 1611, ſome verſes having been addreſſed to him in that year by John Davies of Hereford; from which he appears to have occaſionally performed the part of the Fool or Clown in Shakſpeare's Plays.

In Tarleton's Jeſts it is ſaid, that he was an apprentice at firſt to a Goldſmith in Lombard-ſtreet, and that going to a tavern in Grace-church-ſtreet, to dun the keeper thereof, who was a debtor to his maſter, Tarleton, who of the maſter of that tavern was now only a lodger in it, ſaw ſome verſes written by Armin on the wainſcot upon his maſter's ſaid debtor, whoſe name was Charles Tarleton, and liked them ſo well that he wrote others under them, prophecying, that as he was, ſo Armin ſhould be: therefore called him his adopted ſon, to wear the clown's ſuit after him. And ſo it fell out, for the boy was ſo pleaſed with what Tarleton had written of him, ſo reſpected his perſon, ſo frequented his plays, and ſo learned his humour and manners, that from his private practice he came to public playing his parts; that he was in great repute for the ſame all the former part of king James's reign.

He was the author of

The Two Maides of More Clacke, Com. 4to. 1609.

He likewiſe wrote a book called, *A Neſt of Ninnies, ſimply of themſelves with compounds*, 1608. And at Stationers-Hall was entered in the ſame year, "a book called, "*Phantaſm, the Italian Taylor and* "*his Boy*, made by Mr. Armin, "ſervant to his majeſty." I have in another place ventured a ſurmiſe in regard to his having been the author of one dramatic piece, from the correſpondence of the prefixed initials (See above, A. R.).—There was publiſhed in the year 1604, a pamphlet, entitled,

A Diſcourſe of Elizabeth Armin, who, with ſome other Complices, attempted to poiſon her huſband.

Whether this anecdote has any reference to our author I cannot pretend to affirm; but think it by no means improbable, from the correſpondence of the date with the time that he flouriſhed in.

Armstrong, Dr. John. This gentleman was born in Scotland, and after a liberal education devoted himſelf to the ſtudy of phyſic, in which, though he was eſteemed

to

to have made a considerable proficiency, he never arrived at much practice. He however was appointed physician to the king's army, a post which I believe he held at his death. His works have great inequalities, some of them being possessed of every requisite to be sought after in the most perfect composition, while others can hardly be considered as superior to the productions of mediocrity itself. His *Art of preserving Health*, a poem, is his best performance, and will transmit his name to posterity as one of the first English writers. He died in September, 1779.

In the year 1770, two volumes of Miscellanies were printed, in which is included,

The Forced Marriage, Trag. written in 1754.

ARNE, Dr. THOMAS AUGUSTINE. This gentleman was the son of Mr. Arne, an upholdsterer, in Covent-Garden, the person supposed to have been intended by Mr. Addison in drawing the character of the celebrated politician, in N° 155 and 160 of *The Tatler*. He was early devoted to music, and soon became eminent in his profession. On the 6th of July, 1759, he had the degree of doctor of music conferred on him by the university of Oxford. The excellence of his compositions is universally acknowledged, and he was particularly skilful in instructing vocal performers, several of whom have been in great favour with the town. Though possessed of abilities which seemed to promise him both fortune and reputation, he was always in narrow circumstances, to which an unbounded attachment to the fair sex might a good deal contribute. He died the 5th of March, 1778, having written the following pieces:

1. *Artaxerxes*, Opera, 1762, 8vo.
2. *The Guardian outwitted*, Com. Opera, 1764, 8vo.
3. *The Rose*, C. Oper. 1778, 8vo.

And probably two or three anonymous dramas.

ARNOLD CORNELIUS. Of this author we can learn no particulars, except that at one time he was one of the ushers of Merchant Taylors school. In a volume of Poems, published in 1757, in 4to. is a play by him, called,

Osman, Trag.

ARROWSMITH, Mr. This gentleman was of Cambridge. and had the degree of master of arts. Langbaine alone informs us that to him was ascribed a play, which however was published anonymous, entitled,

The Reformation, Com. 4to. 1673.

ARTHUR, J. Was a player of eminence in the characters of old men, and for several years performed at Covent-Garden theatre. He afterwards became manager of the playhouse at Bath, and died April 8, 1772.

About the year 1754, was acted at Covent-Garden, for his benefit, a Ballad Opera, written as he said by himself, and which had been acted at the same theatre, and printed in 1738. It was called,

The Lucky Discovery; or, *The Tanner of York*, 8vo.

ASCOUGH, CHARLES EDWARD. This gentleman was son of Dr. Francis Ascough, dean of Bristol, by a sister of the first lord Lyttelton. He was brought up in the army, and for some time had a commission in the guards. A bad state of health compelled him to relinquish his profession, and obliged him to travel into Italy. His disorder was not relieved by these measures, he continued lingering for some time, and in the end died on the 14th day of October, 1779. He was the pub-

lisher of the Miscellaneous Works of his uncle lord Lyttelton, and wrote some account of his own travels. He was the author of one play, called,

Semiramis, Trag. 1776, 8vo.

ASHTON, ROBERT. This author was of the kingdom of Ireland, and wrote one play, which, from a passage in the Epilogue, appears to have been produced in the year 1727. It is called,

The Battle of Aughrim; or, *The Fall of Monsieur St. Ruth*. Trag. Printed several times in Dublin.

ASPINWALL, S. Of this author I can learn no account. He published one Tragedy, *done* as the title-page declares from the French of *Corneille*. It is called,

Rodogune; or, *The Rival Brothers*, 1765, 8vo.

ASTON, ANTHONY. Commonly called Tony Aston, was the son of a gentleman who had formerly been master of the Plea Office, in the King's Bench. He was bred an attorney; but having a smattering of humour, he left the study of the law for the stage. He played on all the theatres in London, but never long in any of them, being of too slighty a disposition to settle any where. His way of living was peculiar to himself and family; resorting to the principal cities and towns in England with his *Medley*, as he called it, which was composed of some capital scenes of humour out of the most celebrated plays. His company consisted only of himself, his wife, and son; and between every scene a song or dialogue of his own composing was sung or performed to fill up the interval. He pretended a right to every town he entered; and whenever another company interfered with him, he was very attentive and dextrous in laying them under contribution. In 1735, he petitioned the House of Commons to be heard against the bill then depending for regulating the stage, and was permitted to deliver a ludicrous speech, which was afterwards published. Chetwood, in his History of the Stage, printed 1749, imagines that our author was then living, and travelling in some part of the kingdom.

He is the author of one piece, called,

Love in a Hurry, Com. 1709.

ASTON, WALTER. This author is only known as the writer of one piece, which was forbid to be represented, called,

The Restauration of King Charles the Second; or, *The Life and Death of Oliver Cromwell*, Bal. Oper. 8vo. 1733.

AVERAY, ROBERT. This writer is totally unknown. There is, however, in print by him one dramatic performance, called,

Britannia and the Gods in Council, 4to. 1756.

AYRE, WILLIAM. Of this gentleman I know nothing more than that he has favoured the public with a translation of that celebrated dramatic Pastoral of Tasso, called,

Amintas. 8vo. [1737.]

and also with that of an Italian Tragedy, the original text of which he has printed page by page with his translation, entitled,

Merope. 8vo. 1740.

AYRES, JAMES. This author is mentioned no where but in the British Theatre, where he is said to be a native of Ireland, and to have wrote one dramatic piece, entitled,

Sancho at Court. Bal. Opera. 8vo. 1741.

B.

B.

B. W. This author is mentioned by the above initials, which are prefixed to a little piece never acted, but printed by the title of,

The Juror. Farce. 8vo.

This piece was publiſhed in 1717.

BACON, Dr. Was the author of the ſeveral dramas hereafter mentioned. I believe his chriſtian name was Phanuel, a gentleman of Magdalen College, Oxford, who took the degree of M. A. April 17, 1722; of B. D. April 29, 1731; and of D. D. Dec. 9, 1735. He alſo wrote a Poem, called, *The Kite.*

His dramatic works are the following:

1. *The Taxes.* D. E. 1757, 8vo.
2. *The Inſignificants.* C. 1757, 8vo.
3. *The Tryal of the Time-killers.* C. 1757, 8vo.
4. *The Moral Quack,* D. S. 1757, 8vo.
5. *The Oculiſt.* D. E. 1757, 8vo.

BAILEY, ABRAHAM. This gentleman was a member of the honourable ſociety of Lincoln's-Inn, and in the early part of his life wrote a play, called,

The Spightful Siſter. C. 4to. 1667.

BAILLIE, Dr. JOHN. This gentleman was one of the phyſicians to St. George's Hoſpital, and alſo phyſician to the Engliſh army in Flanders. He died of a ſpotted fever at Ghent, in December, 1743. He is ſaid to have been of a very amiable diſpoſition, and his loſs was much regretted by his friends.

After his death was publiſhed by ſubſcription, for the benefit of his widow,

The Married Coquet. 8vo. 1746.

BAKER, THOMAS. This gentleman was the ſon of a very eminent attorney in the city of London, and was ſome time of the univerſity of Oxford. His turn was entirely to Comedy, and his Plays in general met with ſucceſs, and were held in good eſtimation. Nor was that approbation by any means unjuſt, notwithſtanding the ſlighting manner in which Mr. Whincop has ſpoken of his writings. His plots are in general his own, his conduct of them pleaſing, his characters ſtrongly drawn (which is certainly one of the greateſt perfections of Comedy), his language eaſy and agreeable, his wit pure and genuine, and his ſatire juſt and poignant. I have the more readily entered into this encomium, which I think his writings deſerve, to vindicate their character, as well as the judgment of the public which gave them the ſanction of applauſe, from the contempt thrown on them by Mr. Whincop, who is the only writer that has attempted to give them any character at all, and who indeed contradicts himſelf in the character he has given, ſince he denies them both wit and humour, and yet allows them to poſſeſs the *Vis comica* (or, as he calls it, "ſome-"thing to make one laugh"), which certainly can never ſubſiſt without one or the other of theſe two properties; but indeed Mr. Whincop ſeems on the whole to write with ſome degree of prejudice againſt him, throwing the ſame kind of abuſe on a periodical paper which he was the author of, called the *Female Tatler.*

The

The dramatic pieces he has left behind him are five in number, and their titles as follow:

1. *Humours of the Age.* Com. 4to. 1701.

2. *Tunbridge Walks.* Com. 4to. 1702.

3. *Act at Oxford.* Com. 4to. 1704.

4. *Hampstead Heath.* Com. 4to. 1706.

5. *Fine Ladies Airs.* Com. 4to. 1709.

All of them have a considerable share of merit, yet only one among the number stands on the present list of acting Plays, viz. *Tunbridge Walks.*

There is an anecdote in regard to a character in this Comedy, with respect to the author's character, which I might properly have taken notice of here, but that the reader will find it in the second part of this work in my account of the piece itself.

Whether the effeminate turn of disposition there hinted at, or this gentleman's attachment to the Muses, drew him from any application to business, or from what other cause I know not, but during the latter part of his life he stood on but indifferent terms with his father, who allowing him but a very scanty income, he was obliged to retire into Worcestershire, where Whincop tells us he is reported to have died of that loathsome disorder the *Morbus pediculosus.*

Baker, David Erskine, to whom the public are indebted for the former edition of this work, was the eldest son of Henry Baker, a gentleman well known in the philosophical world, by a daughter of the celebrated Daniel Defoe. Being adopted by an uncle, who was a silk throwster in Spital Fields, he succeeded him in his business; but wanting the prudence and attention which are necessary to secure success in trade, he soon failed. He was the author of several occasional Poems in the periodical collections, and of one dramatic piece.

The Muse of Ossian; a dramatic Poem, selected from the Poems of Ossian, acted and printed at Edinburg, 12mo. 1763.

Baker, R. This author is only known by having produced one dramatic piece, called,

The Mad House. B. O. 8vo. 1737.

Bale, John, is more known as an historian, and controversialist, than as a dramatick writer. He was born on the 21st of November, 1495, at Cove, a small village near Dunwich, in Suffolk. His parents, having many other children, and not being in very affluent circumstances, sent him, at the age of twelve years, to the monastery of Carmelites at Norwich, where he received part of his education; he afterwards studied at Hulme Abbey in Northumberland, and from thence removed to St. John's College, Cambridge. While he continued at the university, being as he says seriously stirred up by the illustrious the lord Wentworth, he renounced the tenets of the church of Rome; and, that he might never more serve so execrable a beast, I took, says he, to wife the faithful Dorothy, in obedience to that divine command, "Let him that cannot contain, "marry." Bishop Nicolson insinuates, that his dislike to a state of celibacy was the means of his conversion, more than any doubts which he entertained about the truth of his faith. The change of his religion exposed him to the persecution of the Romish clergy, particularly of Lee archbishop of York, and Stokesley bishop of London: but he found an able and powerful protector in the person

son of lord Cromwell, the favourite of Henry the Eighth. On the death of this nobleman, he withdrew into the Low Countries, and resided there eight years; in which time he wrote several pieces in the English language. On the accession of king Edward the Sixth, he was recalled into England, and obtained the living of Bishops Stocke, in the county of Southampton. During his residence at his living, he was almost brought to the point of death by an ague; when hearing that the king was come in progress to Southampton, five miles only from where he dwelt, he went to pay his respects to him. "I toke my horse, says "he, about 10 of the clocke, for "very weakneffe scant able to sytt "hym, and so came thydre. Be-"twixt two and three of the clocke, "the same day, I drew towardes "the place where as his majestie "was, and stode in the open strete "ryght against the gallerye. Anon, "my frinde Johan Fylpot, a gen-"tylman, and one of hys previe "chambre, called unto him two "more of hys companyons, which "in moving their heades towardes "me, shewed me most frendely "countenaunces. By one of these "three the kynge havynge infor-"macion that I was there in the "strete, he marveled therof, for so "much as it had bene tolde hym "a lytle afore that I was bothe "dead and buried. With that "hys grace came to the wyndowe, "and earnestly beheld me a poore "weake creature, as though he "had had upon me so symple a "subject, an earnest regard, or ra-"ther a very fatherly care." This visit to the king occasioned his immediate appointment to the bishoprick of Ossory, which was settled the next day, as he declared afterwards, *against his will, of the king's own mere motion only, without suit of friends, meed, labour, expences, or any other sinister means else.* On the 20th of March, 1553, he was consecrated at Dublin by the archbishop of that see, and underwent a variety of persecutions from the Popish party in Ireland, which at length compelled him to leave his diocese, and conceal himself in Dublin. Endeavouring to escape from thence in a small trading vessel, he was taken prisoner by the captain of a Dutch man of war, who rifled him of all his money, apparel, and effects. The ship was then driven by stress of weather into St. Ives in Cornwall, where he was taken up on suspicion of high treason, but soon discharged. From thence, after a cruize of several days, the ship arrived in Dover Road, and he was again put in danger by a false accusation. On his arrival in Holland, he was kept prisoner three weeks, and then obtained his liberty on payment of a sum of money. From Holland he retired to Basil in Switzerland, and continued abroad during the remainder of queen Mary's reign. On the accession of queen Elizabeth, he returned to England; but being disgusted with the treatment he met with in Ireland, he went thither no more. He was promoted on the 15th of January, 1560, to a prebend in the cathedral church of Canterbury, and died in that city in Nov. 1563, in the 68th year of his age. According to the manners of the times in which he wrote, he appears to have taken very indecent libertics with all his antagonists in his religious controversies, and to have considered himself as not bound by any rules of decorum in replying to those from whom he differed in matters wherein the interests of religion were concerned. The acrimony

mony of his ſtyle on theſe occaſions acquired him the appellation of *Bilious Bale*, and it was applied to him with ſingular propriety. His principal work is eſteemed the *Scriptorum illuſtrium majoris Brytanniæ quam nunc Angliam et Scotam vocant Catalogus; a Japheto per* 3618 *annos uſque ad annum hunc domini* 1557, &c. firſt printed imperfectly at Weſel 1549, and afterwards more compleat in 1557 and 1559. He was the author of a great number of dramatic pieces, three of which only appear to have been publiſhed, viz.

1. *A Tragedye or Enterlude, manyfeſting the cheſe promyſes of God unto Man in all ages of the olde lawe from the fall of Adam to the Incarnacyon of the Lorde Jeſus Chriſt. Compyled by Johan Bale, Anno Domini* 1538, 8vo. Re-printed in Dodſley's Collection of Old Plays.

Another edition of this performance was printed in 4to. by John Charlewood 1577, and in the title-page ſaid to be now fyrſt imprinted. (See Ames, 369.)

2. *A breſe Comedy or Enterlude of Johan Baptyſtes preachyng in the Wilderneſſe, the crafty aſſautes of the hypocrytes, with the gloryouſe baptyſme of the Lorde Jeſus Chriſt. Compyled by Johan Bale, Anno* 1538, 8vo. Re-printed in the Harleian Miſcellany, vol. I. p. 37.

3. *A breſe Comedy or Enterlude, concernynge the temptatyon of our Lorde and Sawer Jeſus Chriſt by Sathan in the deſart.* Compyled by Johan Bale, Anno 1538, 8vo. (Ames, 497, 498.)

According to Ames all theſe pieces were originally printed abroad.

He has alſo tranſlated the Tragedies of *Pammachius*; and, in his account of the writers of *Britain*, beſides the plays already mentioned, he has given the following liſt of his other dramatic performances.

1. *Of Chriſt when he was twelve Years old*, one Comedy.

2. *Of Baptiſm and Temptation*, two Comedies.

3. *Of Lazarus raiſed from the Dead*, one Comedy.

4. *Of the Councells of Biſhops*, one Comedy.

5. *Of Simon the Leper*, one Comedy.

6. *Of the Lord's Supper and waſhing the Feet*, one Comedy.

7. *Of the Paſſion of Chryſt*, two Comedies.

8. *Of the Sepulture and Reſurrection*, two Comedies.

9. *Upon both Marriages of the King.*

10. *Againſt Momus's and Zoilus's.*

11. *The Treacheries of the Papyſts.*

12. *Againſt thoſe who adulterate the Word of God.*

13. *Of John King of England.*

14. *Of the Impoſtures of Thomas Becket.*

15. *Corruptions of the Divine Laws.*

16. *The Image of Love.*

BANCROFT, JOHN. This author was by profeſſion a ſurgeon; and happening to have a good deal of practice among the young wits and frequenters of the theatres, whom the warm favours they had met with among the fair devotees of the Paphian goddeſs drove to ſeek his advice and aſſiſtance, he acquired from their converſation a paſſion for the muſes, and an inclination to ſignalize himſelf in their ſervice: in conſequence of which inclination he made two eſſays in the dramatic way, neither of which are devoid of merit, nor failed of meeting with ſome degree of ſucceſs, viz.

1. *Sertorius.* Trag. 4to. 1679.

2. *Henry*

2. *Henry* II. Trag. 4to. 1692.

He died in the year 1696, and lies interred in St. Paul's, Covent-Garden. It is not improbable that he might be related to, or a descendant from, Mr. Thomas Bancroft, of Swanton in Derbyshire, whom Sir Aston Cockaine has celebrated as a poet of esteem. See Cockaine's Poems, 8vo. 1658. p. 103. 112. 116. 156.

Coxeter attributes another play to this author, which however he says he made a present both of the reputation and profits of to Mountfort the player. It was entitled,

3. *Edward* III. Trag. 4to. 1691.

Banks, John. This gentleman was bred an attorney at law, and belonged to the society of New-Inn. The dry study of the law however not being so suitable to his natural disposition as the more elevated flights of poetical imagination, he quitted the pursuit of riches in the Inns of Court, for the paying his attendance on those ragged jades the Muses in the theatre. Here however he found his rewards by no means adequate to his deserts. His emoluments at the best were precarious, and the various successes of his pieces too feelingly convinced him of the error in his choice. This however did not prevent him from pursuing with chearfulness the path he had taken; his thirst of fame, and warmth of poetic enthusiasm, alleviating to his imagination many disagreeable circumstances, which indigence, the too frequent attendant on poetical pursuits, often threw him into.

His turn was entirely to *Tragedy*. His merit in which is of a peculiar kind. For at the same time that his language must be confessed to be extremely unpoetical, and his numbers uncouth and inharmonious; nay, even his characters very far from being strongly marked or distinguished, and his Episodes extremely irregular; yet it is impossible to avoid being deeply affected at the representation, and even at the reading of his tragic pieces. This is owing in the general to an happy choice of his subjects, which are all borrowed from history, either real or romantic, and indeed the most of them from circumstances in the annals of our own country, which, not only from their being familiar to our continual recollection, but even from their having some degree of relation to ourselves, we are apt to receive with a kind of partial prepossession, and a pre-determination to be pleased. He has constantly chosen as the basis of his plays such tales as were in themselves and their well-known catastrophes most truly adapted to the purposes of the drama. He has indeed but little varied from the strictness of historical facts, yet he seems to have made it his constant rule to keep the scene perpetually alive, and never suffer his characters to droop. His verse is not poetry, but prose run mad. Yet will the false gem sometimes approach so near in glitter to the true one, at least in the eyes of all but the real Connoisseurs (and how small a part of an audience are to be ranked in this class will need no ghost to inform us), that bombast will frequently pass for the true sublime, and where it is rendered the vehicle of incidents in themselves affecting, and in which the heart is apt to interest itself, it will perhaps be found to have a stronger power on the human passions than even that property to which it is in reality no more than a bare *succedaneum*. And from these principles it is that we must account for Mr. Banks's writings having

having in the general drawn more tears from, and excited more terror in, even judicious audiences, than those of much more correct and more truly poetical authors.

The Tragedies he has left behind him are seven in number, and are as follow:

1. *Rival Kings.* Tr. 4to. 1677.
2. *Destruction of Troy.* Tr. 4to. 1679.
3. *Virtue betray'd.* Tr. 4to. 1682.
4. *Island Queens.* Tr. 4to. 1684.
5. *Unhappy Favorite.* Tr. 4to. 1685.
6. *Innocent Usurper.* Tr. 4to. 1694.
7. *Cyrus the Great.* Tr. 4to. 1696.

Of these few have been performed for some years past, excepting the *Unhappy Favorite*, or *Earl of Essex*, which continued till very lately a stock tragedy at both theatres. Mr. Jones's Tragedy on the same subject, which came out in 1753, and since that another by Mr. Brooke (both which see an account of in their proper places), seem however to have banished that also from the stage; at least for a while. Yet I cannot help observing, to the honour of Mr. Banks's Play, that although these two writers, and another of eminence, viz. Mr. Ralph, have all handled the same story in somewhat a different manner, yet they have all concurred in borrowing many passages from his Tragedy; and moreover, that whatever advantages their pieces may have over his in some respects, yet in point of *Pathos*, which ought to be one of the great aims of Tragedy, he still stands superior to them all.

The writers on dramatic subjects have not ascertained either the year of the birth or that of the death of this author. His last remains however lie interred in the church of St. James's, Westminster.

Barclay, Sir William. Of this gentleman I know no more than that he lived in the reigns of K. James I, and K. Charles I. and that he was author of one play, entitled,

The Lost Lady, Tr. Com. 4to. 1639.

Barford, Richard. This gentleman was, I believe, of Exeter College, in Oxford, and took his degree of M. A. Nov. 25, 1729. I am entirely unacquainted with any further particulars concerning him except that he wrote,

The Virgin Queen. Tr. 8vo. 1729.

Barker, Mr. A gentleman of this name is said by all the writers to have been the author of two dramatic pieces, whose titles are as follow,

1. *Beau defeated.* Com.
2. *Fidella and Fortunatus.*

But that these plays were written by Mr. Barker I cannot but entertain a doubt. The former of them hath the name of Mrs. Pix to it as the author; and the latter is probably of the reign of Queen Elizabeth, a play with that title being entered at Stationer's Hall on the 12th of Nov. 1584; and Coxter, in his MS. notes, says, that Mr. Barker, who wrote *Fidella and Fortunatus*, is a different person from him who was author of the *Beau defeated*.

Barnard, Mr. This gentleman is the author of a volume, entitled, *Virtue the Source of Pleasure*, 8vo. 1757. in which are two dramatic pieces, entitled,

1. *The some what.*
2. *Edward the Sixt.*

Barnes, Barnaby. Was a younger son of Richard Barnes, bishop of Durham, but born in Yorkshire, 1569. He became a student of Brazen Nose College in 1586, but left the university without a degree. He afterwards went into the French

French service, under the earl of Essex, in 1591; but when he died is unknown. Besides several Poems, he published one Play, called,

The Devil's Charter. Trag. 4to. 1607.

Baron, Robert, Esq. This author was born in the year 1630. He received the earlier parts of his education at Cambridge, after which he became a member of the honourable society of Gray's-Inn. During his residence at the university, and indeed when he was no more than seventeen years of age, he wrote a Novel, called, *The Cyprian Academy*, in which he introduced the two first of the dramatic pieces mentioned below. The third of them is a much more regular and perfect Play, and was probably written when the author had attained a riper age. The names of them are as follows:

1. *Deorum Dona.* Mas. } 8vo. 1647.
2. *Gripus and Hegio.* P. }
3. *Mirza.* Trag. 8vo. N. D.

Phillips and Winstanley have also attributed some other Plays to him, but on what foundation I know not, viz.

Dick Scorner. Com.
Don Quixote. Com.
Destruction of Jerusalem.
Marriage of Wit and science.

Together with Masques and Interludes; all which however Langbaine denies to be his, as he also does Phillips's assertion that any of his pieces were ever represented on the stage.

Mr. Baron had a great intimacy with the celebrated Mr. James Howell, the great traveller, in whose collections of Letters there is one to this gentleman (See Howell's Letters, B. 3. *Letter* 17.) who was at that time at Paris.—To Mr. Howell in particular, and to all the ladies and gentlewomen of England in general, he has dedicated his romance.

Barry, Lodowick, Esq; What this Gentleman's rank in life was seems somewhat difficult to determine. The writers on dramatic subjects, viz. Langbaine, Jacob, Gildon, Whincop, &c. stiling him only Mr. Lodowick Barry; whereas Anth. Wood, in his *Athen. Oxon.* vol. I. p. 629, calls him Lodowick Lord Barry, which title Coxeter in his MS. has also bestowed on him. This is however positively denied by Whincop, p. 91. But let this be as it may, all authors agree that he was of an ancient and honourable family in Ireland, that he flourished about the middle of K. James the first's reign, and that he wrote one dramatic piece, entitled,

Ram Alley. C. 4to. 1610. D. C.

Basker, Thomas. To a gentleman of this name, Langbaine informs us some of the old catalogues have attributed the being author of a play printed with the letters T. D. in the title page, and called,

The Bloody Banquet. Trag. 4to. 1620.

Bate, Henry. An author yet living, more celebrated for conducting a ministerial News-paper than for his dramatic writings, and still more for his duels than either. He is the son of a clergyman who had a living at or near Chelmsford in Essex, and is himself in orders. He is possessed of some church preferment, but where it is situated is unknown. His dramatic works are the following:

1. *Henry and Emma.* Interl. 8vo. 1774.
2. *The Rival Candidates.* Com. Op. 8vo. 1775.
3. *The Blackamoor Wash'd White.* Com. Op. 8vo. 1776.

4. *The*

4. *The Flitch of Bacon.* C. O. 8vo. 1778.

BEAUMONT, FRANCIS, and JOHN FLETCHER.

As these two gentlemen were, while living, the most inviolable friends and inseparable companions; as in their works also they were united, the Orestes and Pylades of the poetical world; it would be a kind of injury done to the Manes of their friendship, should we here, after death, separate those names which before it were found for ever joined. For this reason we shall, under this single article, deliver what we have been able to collect concerning both, yet, for the sake of order, it will be proper first to take some notice of those particulars which separately relate to each. First then, as his name stands at the head of this article, we will begin with

FRANCIS BEAUMONT. This gentleman was descended from a very ancient family of that name, seated at Grace-Dieu in Leicestershire. His grand-father, John Beaumont, had been master of the Rolls, and his father, Francis Beaumont, one of the Judges of the Court of Common Pleas. Nor was his descent less honourable on the side of his mother, whose name was Anne, the daughter of George Pierrepoint of Home Pierrepoint in the county of Nottingham, Esq; and of the same family from which the present Duke of Kingston derives his ancestry.

Our poet however appears to have been only a younger son, Jacob mentioning a brother of his by the title of Sir Henry Beaumont, though Cibber with more propriety in his *Lives of the Poets*, vol. I. p. 157. calls him Sir John Beaumont. He was born in the year 1585, and received his education at Cambridge, but in what College is a point which we have not been able to trace. He afterwards was entered a student in the Inner Temple. It is not however apparent that he made any great proficiency in the law, that being a study probably too dry and unentertaining to be attended to by a man of his fertile and sprightly genius. And indeed, we should scarcely be surprised to find that he had given no application to any study but poetry, nor attended on any court but that of the Muses; but on the contrary our admiration might fix itself in the opposite extreme, and fill us with astonishment at the greatness of his genius and rapidity of his pen, when we look back on the voluminousness of his works, and then enquire into the time allowed him for them; works that might well have taken up a long life to have executed. For although, out of fifty-three plays which are collected together as the labours of these united authors, Mr. Beaumont was concerned in much the greatest part of them, yet he did not live to complete his thirtieth year, the king of terrors summoning him away in the beginning of March 1615, on the 9th day of which he was interred in the entrance of St. Benedict's chapel in Westminster-Abbey. He left behind him only one daughter, Mrs. Frances Beaumont, who must then have been an infant, as she died in Leicestershire since the year 1700. She had been possessed of several MS. poems of her father's writing, but the envious Irish seas, which robbed the world of that invaluable treasure, the remaining part of Spenser's *Fairy Queen*, deprived it also of these poems, which were lost in her voyage from Ireland, in which kingdom

kingdom she had resided for some time in the family of the duke of Ormond. Let us now proceed to our second author,

JOHN FLETCHER. This gentleman was not more meanly descended than his poetical colleague; his father, the Rev. Dr. Fletcher, having been first made bishop of Bristol by queen Elizabeth, and afterwards by the same monarch, in the year 1593, translated to the rich and honourable see of London. Our poet was born in 1576, and was, as well as his friend, educated at Cambridge, where he made a great proficiency in his studies, and was accounted a very good scholar. His natural vivacity of wit, for which he was remarkable, soon rendered him a devotee to the Muses; and his close attention to their service, and fortunate connection with a genius equal to his own, soon raised him to one of the highest places in the temple of poetical fame. As he was born near ten years before Mr. Beaumont, so did he also survive him by an equal number of years; the general calamity of a plague, which happened in the year 1625, involving him in its great destruction, he being at that time forty nine years of age.

During the joint lives of these two great poets, it appears that they wrote nothing separately, excepting one little piece by each, which seemed of too trivial a nature for either to require assistance in, viz. *The Faithful Shepherdess*, a Pastoral, by Fletcher; and *The Masque of Gray's-Inn Gentlemen*, by Beaumont. Yet what share each had in the writing or designing of the pieces thus composed by them jointly, there is no possibility of determining. It is however generally allowed that Fletcher's peculiar talent was *wit*; and Beaumont's, though much the younger man, *judgment*. Nay, so extraordinary was the latter property in Mr. Beaumont, that it is recorded of the great Ben Jonson, who seems moreover to have had a sufficient degree of self-opinion of his own abilities, that he constantly, so long as this gentleman lived, submitted his own writings to his censure, and, as it is thought, availed himself of his judgment at least in the correcting, if not even in the contriving all his plots.

It is probable therefore that the forming the plots and contriving the conduct of the fable, the writing of more serious and pathetic parts, and lopping the redundant branches of Fletcher's wit, whose luxuriance, we are told, frequently stood in need of castigation, might be in general Beaumont's portion in the work; while Fletcher, whose conversation with the Beau Monde (which indeed both of them from their births and stations in life had been ever accustomed to), added to the volatile and lively turn he possessed, rendered him perfectly master of dialogue and polite language, might execute the designs formed by the other, and raise the superstructure of those lively and spirited scenes which Beaumont had only laid the foundation of; and in this he was so successful, that though his wit and raillery were extremely keen and poignant, yet they were at the same time so perfectly genteel, that they used rather to please than disgust the very persons on whom they seemed to reflect. Yet that Fletcher was not intirely excluded from a share in the conduct of the drama, may be gathered from a story related by Winstanley, viz. that our two bards having concerted the rough draught of a tragedy over a bottle of wine at the tavern, Fletcher said,

ſaid, he would undertake to *kill the King*; which words being overheard by the waiter, who had not happened to have been witneſs to the context of their converſation, he lodged an information of treaſon againſt them. But on their explanation of it only to mean the deſtruction of a theatrical monarch, their loyalty moreover being unqueſtioned, the affair ended in a jeſt.

On the whole, the works of theſe authors have undoubtedly very great merit; and ſome of their pieces deſervedly ſtand on the liſt of the preſent ornaments of the theatre. The plots are ingenious, intereſting and well managed, the characters ſtrongly marked, and the dialogue ſprightly and natural; yet there is in the latter a coarſeneſs which is not ſuitable to the politeneſs of the preſent age, and a fondneſs of repartee, which frequently runs into obſcenity, and which we may ſuppoſe was the vice of that time, ſince even the delicate Shakſpeare himſelf is not entirely free from it. But as theſe authors have more of that kind of wit than the laſt mentioned writer, it is not to be wondered if their works were, in the licentious reign of Charles II. preferred to his. Now, however, to the honour of the preſent taſte be it ſpoken, the tables are entirely turned; and while Shakſpeare's immortal works are our conſtant and daily fare, thoſe of Beaumont and Fletcher, though delicate in their kind, are only occaſionally ſerved up, and even then great pains is ever taken to clear them of that *fumét*, which the *haut gout* of *their* contemporaries conſidered as their ſupremeſt reliſh, but which the more undepraved taſte of *ours* has been juſtly taught to look on as what it really is, no more than a corrupted and unwholeſome taint.

The pieces they have left behind them are as follows:

1. *The Woman Hater.* C. 1607. 4to.
2. *Maſque of the Inner Temple and Gray's-Inn.* 1612. 4to. (By Beaumont).
3. *The Knight of the Burning Peſtle.* C. 1613. 4to.
4. *Cupid's Revenge.* T. about 1615. 4to.
5. *The Scornful Lady.* C. 1616. 4to.
6. *The King and no King.* T. C. 1619. 4to.
7. *The Maid's Tragedy.* 1619. 4to.
8. *Thierry and Theodoret.* T. 1621. 4to.
9. *Philaſter.* T. C. 1622. 4to.
10. *The Faithful Shepherdeſs.* P. N. D. 4to. (By Fletcher).
11. *The Two Noble Kinſmen.* T. C. 1634. 4to.
12. *The Elder Brother.* C. 1637. 4to.
13. *Monſieur Thomas.* C. 1638. 4to.
14. *Wit without Money.* C. 1639. 4to.
15. *Rollo.* T. 1639. 4to.
16. *Rule a Wife and have a Wife.* C. 1640. 4to.
17. *The Night Walker.* C. 1640. 4to.

The following 34 Plays were firſt publiſhed together in Fo. 1647.

18. *The Mad Lover.* T. C.
19. *The Spaniſh Curate.* C.
20. *The Little French Lawyer.* C.
21. *The Cuſtom of the Country.* C.
22. *The Noble Gentleman.* T. C.
23. *The Captain.* C.
24. *The Beggar's Buſh.* C.
25. *The Coxcomb.* C.
26. *The Falſe One.* T.
27. *The Chances.* C.
28. *The Loyal Subject.* T.
29. *The Laws of Candy.* T. C.
30. *The Lover's Progreſs.* T. C.
31. *The Iſland Princeſs.* T. C.

32. *The*

32. *The Humorous Lieutenant.* T. C.
33. *The Nice Valour.* T. C.
34. *The Maid in the Mill.* C.
35. *The Prophetess.* T.
36. *Bonduca.* T.
37. *The Sea Voyage.* T. C.
38. *The Double Marriage.* T. C.
39. *The Pilgrim.* C.
40. *The Knight of Malta.* T.
41. *The Woman's Prize.* C.
42. *Love's Cure.* C.
43. *The Honest Man's Fortune.* C.
44. *The Queen of Corinth.* T. C.
45. *Women pleased.* C.
46. *A Wife for a Month.* T. C.
47. *Wit at several Weapons.* C.
48. *Valentinian.* T.
49. *The Fair Maid of the Inn.* T. C.
50. *Love's Pilgrimage.* T. C.
51. *Four Plays in One.*
52. *The Wild Goose Chase.* C. Fo. 1679.
53. *The Widow.* By Jonson, Fletcher, and Middleton, 4to. 1652.
54. *The Jeweller of Amsterdam*; or, *The Hague.* By Fletcher, Field, and Massinger. N. P.
55. *The Faithful Friend.* C. N. P
56 *A Right Woman.* C. Both by Beaumont and Fletcher, N. P.
57. *The History of Mador King of Brittain.* By Beaumont, N. P.

BECKINGHAM, CHARLES. This gentleman was the son of a linen-draper in Fleet-street. He was educated at that great nursery of learning Merchant-Taylor's-School, under the learned Dr. Smith, where he made a very great proficiency in all his studies, and gave the strongest testimonials of very extraordinary abilities. In poetry more particularly he very early discovered an uncommon genius, two dramatic pieces of his writing being represented on the stage before he had well compleated his twentieth year; and those not such as required the least indulgence or allowance on account of his years, but such as bore evidence to a boldness of sentiment, an accuracy of diction, an ingenuity of conduct, and a maturity of judgment, which would have done honour to a much more ripened age. The titles of his Plays, both of which were Tragedies, are,

1. *Scipio Africanus.* 12mo. 1718.
2. *Henry* IV. *of France.* 8vo. 1720.

At the representation of the first-mentioned piece, his school-master Dr. Smith, as a peculiar mark of distinction and regard to the merit of his pupil, gave all his boys a holiday on the afternoon of the author's benefit, in order to afford an opportunity, to such of them as pleased, to pay their compliments to their school-fellow on that occasion.

He was born in 1699, and besides these dramatic pieces wrote several other poems; but his genius was not permitted any very long period to expand itself in; for he died on the 18th of February, 1730, in the 32d year of his age.

BEDLOE, Capt. WILLIAM. This perjured wretch, at the time he lived, made himself better known and more considered on account of his actions than his writings, having been a very principal and useful evidence in the discovery of the Popish plot in the reign of king Charles II. The particulars of that important event may be seen by looking into any of the English historians relating to that period; and captain Bedloe's life, which contained little extraordinary excepting what concerned the said plot, having been written by an unknown hand, and published in 1681, 8vo. being the year after his death, we shall refer our readers to that work, and only proceed to the mention of one dramatic piece, which he published in his life-

time, although never acted. It is entitled,

The Excommunicated Prince. Tr. Fo. 1679.

The printer having, without the author's knowledge, added a second title, and called it "*The Popish Plot in a Play*," greatly excited the curiosity of the public, who were however much disappointed when they found the plan of the piece to be founded on a quite different story. Anth. à Wood, in his *Athenæ Oxon.* vol. ii. p. 884. will not allow the captain the merit of this play; but asserts that it was written partly, if not entirely, by one Tho. Walter, M. A. of Jesus College, Oxford.

Mr. Macpherson is supposed to represent him very justly in the following account: "He rose from a footboy, or common runner of messages, into a livery servant of the lord Bellasis. To the baseness of his birth, he added the lowest depravity of the mind. He was by nature a knave, and followed iniquity from inclination, more than from profit. Active in his person, and a wanderer from disposition, he was a kind of post or letter carrier beyond sea; and, in that servile condition, he found an opportunity to become acquainted with the names, and the more obvious concerns, of people of note on the continent. He converted his knowledge into the means of sharping. He went under false names; he borrowed money by fraud; he forged recommendations; he personated men of figure. Under the character of an Englishman of rank, he traversed Italy; he passed through France; he travelled to Spain;—marking his way with frauds, cheatry, robbery, and lyes. Habituated to punishments, and seasoned to prisons, he became hardened against the animadversions of the law; and though he fed, half his time, with common felons, out of the alms-basket, he was always prepared for any wickedness that promised temporary profit."

He died at Bristol, August 20, 1680.

Behn, Aphara, or Aphra. Some kind of dispute has arisen in regard to this lady's christian name, in consequence of Langbaine's having attributed that of Astræa to her as a real name, which was indeed no more than a poetical one, by which she was known and addressed by her contemporaries. She was a gentlewoman by birth, being descended from a very good family, whose residence was in the city of Canterbury. She was born some time in Charles I's reign, but in what year is uncertain. Her father's name was Johnson, who, through the interest of the lord Willoughby, to whom he was related, being appointed lieutenant-general of Surinam, and six and thirty islands, undertook a journey to the West-Indies, taking with him his whole family, among whom was our poetess, at that time very young. Mr. Johnson died in the voyage; but his family reaching Surinam, settled there for some years.

Here it was that she learned the History of, and acquired a personal intimacy with, the *American Prince Oroonoko*, and his beloved *Imoinda*, whose adventures she has herself so pathetically related in her celebrated Novel of that name, and which Mr. Southerne afterwards made such an admirable use of in making it the ground-work of one of the best Tragedies in the English language. Her intimacy with this prince, and the interest she took in his concerns, added to her own youth and beauty, afforded an opportunity

portunity to the ill-natured and censorious to accuse her of a nearer connection with him than that of friendship. This, however, a lady of her acquaintance, who has prefixed some Memoirs of her Life to an edition of her Novels, takes great pains, and I think very much to the purpose, to acquit her of.

On her return to London, she became the wife of one Mr. Behn, a merchant, residing in that city, but of Dutch extraction. How long he lived after their marriage, is not very apparent, probably not very long; for her wit and abilities having brought her into high estimation at court, king Charles II. fixed on her as a proper person to transact some affairs of importance abroad during the course of the Dutch war. To this purpose she went over to Antwerp, where, by her intrigues and gallantries, she so far crept into the secrets of state, as to answer the ends proposed by sending her over. Nay, in the latter end of 1665, she, by means of the influence she had over one Vander Albert, a Dutchman of eminence, whose heart was warmly attached to her, wormed out of him the design formed by De Ruyter, in conjunction with the family of the De Wits, of sailing up the Thames, and burning the English ships in their harbours, which they afterwards put in execution at Rochester. This she immediately communicated to the English court; but though the event proved her intelligence to be well grounded, yet it was at that time only laughed at, which together, probably, with no great inclination shewn to reward her for the pains she had been at, determined her to drop all farther thoughts of political affairs, and during the remainder of her stay at Antwerp, to give herself up entirely to the gaiety and gallantries of the place. Vander Albert continued his addresses, and after having made some unsuccessful attempts to obtain the possession of her person on easier terms than matrimony, at length consented to make her his wife: but while he was preparing at Amsterdam for a journey to England with that intent, a fever carried him off, and left her free from any amorous engagements. She was also strongly solicited by a very old man, of the name of Van Bruin, at whose expence she diverted herself for a time, and then rejected him with that ridicule which his absurd addresses justly merited.

In her voyage back to England, she was very near being lost, the vessel she was in being driven on the coast by a storm; but happening to founder within sight of land, the passengers were, by the timely assistance of boats from the shore, all fortunately preserved.

From this period she devoted her life entirely to pleasure and the Muses. Her works are extremely numerous, and all of them have a lively and amorous turn. It is no wonder then that her wit should gain her the esteem of Mr. Dryden, Southerne, and other men of genius; as her beauty, of which in her younger part of life she possessed a great share, did the *love* of those of gallantry. Nor does she appear to have been any stranger to the delicate sensations of that passion, as appears from some of her letters to a gentleman, with whom she corresponded under the name of Lycidas, and who seems not to have returned her flame with equal ardour, or received it with that rapture her charms might well have been expected to command.

Her works, as I have before observed, were very numerous, consisting of Plays, Novels, Poems, Letters,

ters, &c. But as our present design only authorizes our taking notice of her dramatic pieces, we shall hereto subjoin a list of them, amounting to seventeen in number, viz.

1. *Forced Marriage*. T. C. 4to. 1671.
2. *The Amorous Prince*. C. 4to. 1671.
3. *The Dutch Lover*. C. 4to. 1673.
4. *Abdelazar*. T. 4to. 1677.
5. *The Town Fop*. C. 4to. 1677.
6. *The Rover*. C. Part I. 4to. 1677.
7. *Sir Patient Fancy*. C. 4to. 1678.
8. *The Feigned Courtezans*. C. 4to. 1679.
9. *The Rover*. C. Part II. 4to. 1681.
10. *The City Heiress*. C. 4to. 1682.
11. *The False Count*. C. 4to. 1682.
12. *The Roundheads*. C. 4to. 1682.
13. *The Young King*. T. C. 4to. 1683.
14. *The Lucky Chance*. C. 4to. 1687.
15. *The Emperor of the Moon*. F. 4to. 1687.
16. *The Widow Ranter*. C. 4to. 1690.
17. *The Younger Brother*. C. 4to. 1696.

It will appear by this catalogue that the turn of her genius was chiefly to comedy. As to the character her plays should maintain in the records of dramatic history, it will be difficult to determine, since their faults and perfections stand in strong opposition to each other. In all, even the most indifferent of her pieces, there are strong marks of genius and understanding. Her plots are full of business and ingenuity; and her dialogue sparkles with the dazzling lustre of genuine wit, which every where glitters among it. But then she has been accused, and that not without great justice, of interlarding her comedies with the most indecent scenes, and giving an indulgence in her wit to the most indelicate expressions. To this accusation she has herself made some reply in the Preface to the *Lucky Chance*; but the retorting the charge of prudery and preciseness on her accusers is far from being a sufficient exculpation of herself. The best, and perhaps the only true excuse that can be made for it is, that although she might herself have as great an aversion as any one to loose scenes or too warm descriptions, yet, as she wrote for a livelihood, she was obliged to comply with the corrupt taste of the times. And, as she was a woman, and naturally, moreover, of an amorous complexion, and wrote in an age and to a court of gallantry and licentiousness, the latter circumstances, added to her necessities, compelled her to indulge her audience in their favourite depravity, and the former, assisted by a rapid flow of wit and vivacity, enabled her so to do; so that both together have given her plays the loose cast which it is but too apparent they possess.

Her own private character I shall give to my readers in the words of one of her own female companions, who, in the memoirs before-mentioned, prefixed to her novels, spoke of her thus: "She was," says this lady, "of a generous, humane disposition, something passionate, very serviceable to her "friends in all that was in her "power, and could sooner forgive "an injury than do one. She had "wit, humour, good-nature, and "judgment: she was mistress of "all

"all the pleasing arts of conversa-
"tion: she was a woman of sense,
"and consequently a lover of
"pleasure. For my part, I knew
"her intimately, and never saw
"aught unbecoming the just mo-
"desty of our sex; though more
"gay and free than the folly of
"the precise will allow."

After a life intermingled with numerous disappointments, which, as Mr. Gildon justly observes, a woman of her sense and merit ought never to have met with, and in the close of a long indisposition, Mrs. Behn departed from this world on the 16th of April 1689, and lies interred in the cloysters of Westminster-Abbey, under a blue marble-stone, against the first pillar in the east ambulatory, with the following inscription:

Mrs. Aphra Behn.
died April the 16th,
1689,

Here lies a proof that wit can never be Defence enough against mortality.

Revived by Tho. Waine, in respect to so bright a genius.

BELCHIER, DAWBRIDGE-COURT. This gentleman was the eldest son of William Belchier, of Gillesborough in Northamptonshire, Esq. He was first entered of Corpus Christi College, Cambridge, on March 2, 1597; and afterwards of Christ Church, Oxford, where he took the degree of batchelor of arts, Feb. 5, 1600, some years after which he went into the United Provinces, and settled at Utrecht, where he wrote, or, as Coxeter terms it, translated into English (from the Dutch, I suppose) one dramatic piece, called, *Hans Beer Pot's Invisible Comedy.* 4to. 1618.

Phillips and Winstanley, however, among the numerous mistakes they are guilty of, have attributed this piece to Thomas Nash.

Mr. Belchier died, in the Low Countries, in 1621.

BELLAMY, DANIEL, sen. and jun. These gentlemen are father and son. The father, as we are informed in the title page to their works, was some time since of St. John's College, Oxford, and the son of Trinity College, Cambridge. They are authors in conjunction, and in the year 1746 published a collection of miscellanies in prose and verse, in two vol. 12mo. in which, among other pieces, are some which had before been printed by the father. The names of the several pieces are as follows:

1. *Innocence betrayed.*
2. *Languishing Lover.*
3. *Love Triumphant.* 12mo. 1722.
4. *Perjured Devotee.*
5. *Rival Nymphs.*
6. *Rival Priests.*
7. *Vanquished Love.* And
8. Three select scenes of *Guariui's Pastor Fido.*

All these little pieces (the 2d and 8th only excepted) were expressly written to be performed by the young ladies of Mrs. Bellamy's boarding-school at Chelsea, at the stated periods of breaking-up for the holidays, for the improvement of themselves, and the amusement of their parents and friends. They are well adapted to the purpose, being short and concise, the plots simple and familiar, and the language, though not remarkably poetical, nor adorned with any very extraordinary beauty, yet, on the whole, far from contemptible. They are calculated for shewing the peculiar talents of the young ladies, who were to appear in them; and to set forth the im-

provements they had acquired in their education, especially in music, to which end songs are pretty lavishly dispersed through them all. In a word, the design on the whole is laudable; and it were to be wished that an example of this sort were to be followed in more of the seminaries of education both male and female, as these kinds of public exhibitions constantly excite a degree of emulation which awakens talents that might otherwise have lain entirely buried in obscurity, and rouzes to a greater degree of exertion those which have already been discovered.

BELLERS, FETTIPLACE. Of this gentleman I can give no account, except that he was the author of "A Delineation of Universal Law." 4to. "The Ends of Society." 4to. 1759, and one play, called,

Injured Innocence. T. 1732, 8vo.

BELON, PETER. Of this author no account is transmitted to us. He was living in 1690 when Langbaine published and wrote one play, called,

The Mock Duellist; or, *The French Vallet.* 4to. 1675.

BENNET, PHILIP, Esq. Who this gentleman was I know not. His name, however stands as the author of one piece, entitled,

The Beau's Adventures. Farce. 8vo. 1733.

BENTLEY, THOMAS. This gentleman, who is now living, is the son of the late well-known Dr. Bentley, the great critic. The present author is possessed of considerable literary abilities; yet the turn of his genius seems not greatly adapted to dramatic writings, by the specimen he has given of them in a piece which made its appearance at Drury Lane Theatre in the summer of 1761. It was entitled,

1. *The Wishes.* Com. N. P.

It is attempted to be written after the manner of the Italian comedy; but though the author has shewn great knowledge of the world, an accuracy of judgment, and in some passages of it a strong poignancy of satire, yet on the whole it is deficient in that novelty of plot, variety of incident, and vivacity of wit, which are essential to the very existence of comedy. In short, the author has written more like a man of learning than genius, more to the closet than the stage. It will not therefore perhaps be regretted if he should for the future employ that learning he is master of for the emolument of the public on subjects of more importance, and quit the arduous, yet less valuable talent of amusing, for the more useful one of instructing.

2. *Philodamus.* T. 4to. 1767.

BERNARD, RICHARD. As to the particulars of this gentleman's life, none have been handed down to us, farther than that he flourished in the reign of Queen Elizabeth, and that he lived at Epworth in Lincolnshire. In his literary capacity only therefore we can speak of him, in which light we are to consider him as the first person who gave this kingdom an entire translation of Terence's Comedies. To the learned it would be needless to repeat their names, but for the sake of our fair readers, and others who may not be so well acquainted with the Latin classics, it may not be improper to inform them that they were six in number, and their titles as follows,

1. *Adelphi.*
2. *Andria.*
3. *Eunuchus.*
4. *Heautontimorumenos.*
5. *Hecyra.*
6. *Phormio.* 4to. 1598.

Mr.

Mr. Bernard has not, however, contented himself with giving a bare translation of these six plays, but has also selected separately and distinctly, in each scene, all the most remarkable forms of speech, theses and moral sentences, after the same manner as had been done before him in an old French translation of the same author, printed at Paris in 1574. These little extracts are extremely useful and entertaining, and may not only be rendered serviceable to boys at school in the more immediate understanding of the author, but are also of great assistance to those who read him with a more classical view, in the pointing out, and fixing on the memory some of the most beautiful passages, or such as from the importance of the sentiment, or the peculiar arrangement of the phraseology, may be the most desirable to remember.

BETTERTON, THOMAS. Though in pursuance of the design of this work we can insert no names but those of dramatic writers, yet the gentleman who now comes under our consideration requires our speaking of him not in that light only, but also as an actor, and that perhaps as the most capital one that this or any other country has ever produced. He was born in Tothill-Street, Westminster, in the year 1638, his father being at that time under-cook to K. Charles I. He received the first rudiments of a genteel education, and shewed such a propensity to literature, that it was for some time the intention of his family to have brought him up to one of the liberal professions. But this design the confusion and violence of the ensuing times diverted them from, or probably put it out of their power to accomplish. His fondness for reading, however, induced him to request of his parents that they would bind him apprentice to a bookseller, which was readily complied with, fixing on one Mr. Rhodes, near Charing-Cross, for his master.

This gentleman, who had been wardrobe-keeper to the Theatre in Black-Friars before the troubles, obtained a licence in 1659, from the powers then in being, to set up a company of players in the Cock-pit in Drury-Lane, in which company Mr. Betterton entered himself, and though not much above twenty years of age, immediately gave proof of the most capital genius and merit, and acquired the highest applause in the *Loyal Subject*, the *Wild Goose Chace*, the *Spanish Curate*, and several other plays of Beaumont and Fletcher, which were then the pieces most in vogue.

Presently after the restoration, two distinct Theatres were established by royal authority, the one in Drury-Lane, in consequence of a patent granted to Henry Killigrew, Esq; which was called the King's company: the other in Lincoln's-Inn-Fields, who stiled themselves the duke of York's servants, the patentee of which was the ingenious Sir William Davenant; which last-mentioned gentleman engaged Mr. Betterton, and all who had acted under Mr. Rhodes, into his company, which opened in 1662, with a new play of Sir William's, in two parts, called the *Siege of Rhodes*.

In this piece, as well as in the subsequent characters which Mr. Betterton performed, he increased his reputation and esteem with the public, and indeed became so much in favour with King Charles II. that one of his biographers asserts (see *Cibber's Lives of the Poets*, vol. III. p. 157.) that by his Majesty's especial command he went over

over to Paris, to take a view of the French ſtage, that he might the better judge what would contribute to the improvement of our own, and even goes ſo far as to ſay, that he was the firſt who introduced moving ſcenes on the Engliſh ſtage, the honour of which, however, the other writers have given to Sir William himſelf.

In the year 1670, he married one Mrs. Saunderſon, a female performer on the ſame ſtage, who, both as an actreſs and a woman, was every thing that human perfection was capable of arriving at, and with whom he, through the whole courſe of his remaining life, poſſeſſed every degree of happineſs that a perfect union of hearts can beſtow.

When the Duke's company removed to Dorſet Gardens, he continued with them; and on the coalition of the two companies in 1684, he ſtill remained among them; Mrs. Betterton maintaining the ſame foremoſt figure among the women, that her huſband ſupported among the male performers. And ſo great was the eſtimation they were both held in, that in the year 1675, when a paſtoral, called *Caliſto*, or the *Chaſte Nymph*, written by Mr. Crown, at the deſire of Queen Catherine, conſort to Charles II. was to be performed at court by perſons of the greateſt diſtinction, our Engliſh Roſcius was employed to inſtruct the gentlemen, and Mrs. Betterton honoured with the tutorage of the ladies, among whom were the two princeſſes Mary and Anne, daughters of the Duke of York, both of whom afterwards ſucceeded to the crown of theſe realms. In grateful remembrance of which, the latter of them, when Queen, ſettled a penſion of £ 100 per annum on her old inſtructreſs.

In 1695, Mr. Betterton, having ſounded the inclinations of a ſelect number of the actors whom he found ready to join with him, obtained, through the influence of the Earl of Dorſet, the royal licence for acting in a ſeparate Theatre; and was very ſoon enabled, by the voluntary ſubſcriptions of many perſons of quality, to erect a new play-houſe within the walls of the Tennis Court in Lincoln's-Inn-Fields.

To this ſtep Mr. Betterton was probably induced by two diſtinct motives. The firſt was the ill treatment he received from the managers, who, exerting a deſpotic authority over their performers, which he thought it his duty to remonſtrate againſt, began to grow jealous of his power; and therefore, with a hope of abating his influence, gave away ſome of his capital parts to young and inſufficient performers. This conduct however had the direct contrary effect to that which they expected from it, by attaching to Mr. Betterton all the beſt players (who became apprehenſive of meeting with the ſame treatment themſelves), and at the ſame time exaſperating the town, which would not ſubmit to be dictated to in its diverſions, or have its moſt rational amuſements damped by bungling and imperfect performances, when it was apparently in the power of the managers to give them in the greateſt height of perfection.

The other motive probably was a pecuniary one, with a view to repair, by the more enlarged profits of a manager, the loſs of his whole fortune (upwards of two thouſand pounds) which he had ſuffered in the year 1692, by adventuring it in a commercial ſcheme to the Eaſt-Indies.

As this however as it will, the new theatre opened in 1695, with Mr. Congreve's *Love for Love*, the ſucceſs of which was amazingly great. Yet in a few years it appeared that the profits ariſing from this theatre were very inſignificant; and Mr. Betterton growing now into the infirmities of age, and labouring under violent attacks of the gout, he gladly quitted at once the fatigues of management, and the hurry of the ſtage.

The public, however, who retained a grateful ſenſe of the pleaſure they had frequently received from this theatrical veteran, and ſenſible of the narrowneſs of his circumſtances, reſolved to continue the marks of their eſteem to him, by giving him a benefit. On the 7th of April 1709, the comedy of *Love for Love* was performed for that purpoſe, in which this gentleman himſelf, though then upwards of ſeventy years of age, acted the youthful part of Valentine; as in the September following he did that of Hamlet, his performance of which the author of the *Tatler* has taken a particular notice of. On the former occaſion, thoſe very eminent performers Mrs. Barry and Mrs. Bracegirdle, who had quitted the ſtage ſome years before, in gratitude to one whom they had had ſo many obligations to, acted the parts of Angelica and Mrs. Frail; and Mr. Rowe wrote an epilogue for that night, which was ſpoken by Mrs. Barry, who with Mrs. Bracegirdle ſupported between them this once powerful prop of the Engliſh ſtage.

The profits of this night are ſaid to have amounted to upwards of £ 500, the prices having been raiſed to the ſame that the operas and oratorios are at preſent, and when the curtain drew up almoſt as large an audience appearing behind as before it.

The next winter, Mr. Betterton was prevailed on by Mr. Owen M'Swinney, then manager of the Opera-houſe in the Haymarket (at which plays were acted four times a week) to continue performing, though but ſeldom. In conſequence of which, in the enſuing ſpring, viz. on the 25th of April 1710, another play was given out for this gentleman's benefit, viz. the *Maid's Tragedy* of Beaumont and Fletcher, in which he himſelf performed his celebrated part of Melantius. This however was the laſt time he was to appear on the ſtage. For having been ſuddenly ſeized with the gout, and being impatient at the thoughts of diſappointing his friends, he made uſe of outward applications to reduce the ſwellings of his feet, which enabled him to walk on the ſtage, though obliged to have his foot in a ſlipper. But although he acted that day with unuſual ſpirit and briſkneſs, and met with univerſal applauſe, yet he paid very dear for this tribute he had paid to the public; for the fomentations he had made uſe of occaſioning a revulſion of the gouty humour to the nobler parts, threw the diſtemper up into his head, and terminated his life on the 28th of that month. On the 2d of May, his body was interred with much ceremony in the cloyſter of Weſtminſter, and great honour paid to his memory by his friend the Tatler, who has related in a very pathetic, and at the ſame time the moſt dignified manner, the proceſs of the ceremonial.

The dramatic pieces he left behind him are as follows:

1. *The Roman Virgin*; or, *Unjuſt Judge*. T. 4to. 1679.

2. *The*

2. *The Revenge*; or, *A Match in Newgate*. C. 4to. 1680.

3. *The Prophetess*; or, *The History of Diocleſian*. O. 4to. 1690.

4. *King Henry the Fourth, with the Humours of Sir John Falſtaff*. T. C. 4to. 1700.

5. *The Amorous Widow*; or, *The Wanton Wife*. C. 4to. 1706.

6. *Sequel of Henry the Fourth*. 8vo. N. D. [1719].

7. *The Bondman*; or, *Love and Liberty*. T. C. 8vo. 1719.

8. *The Woman made a Juſtice*. C. N. P.

Of theſe I have not much more to ſay, than that thoſe which are properly his own are not devoid of merit, and thoſe which he has only altered have received an advantage from his amendment. In both, however, he has preſerved one degree of perfection, which is of great conſequence to the ſucceſs of any dramatic piece, viz. an exact diſpoſition of the ſcenes, and the preſervation of a juſt length, abſolute propriety, and natural connections.

As an actor, he was certainly one of the greateſt of either his own or any other age, but to enter into particular details in that reſpect would only take up the time of our readers unneceſſarily, and fill up a greater portion of room in this work than we have a right to allot to any one article. I ſhall therefore refer thoſe who are deſirous of having him painted out in the moſt lively colours to their imagination, to the deſcription given of him by his contemporary Mr. Colley Cibber, in the Apology for his own Life. And as a man, it is ſcarcely poſſible to ſay more, and it would be injuſtice to ſay leſs of him, than that he was as unblemiſhed a pattern of private and ſocial qualities, as he was a perfect model of theatrical action and dramatic execution.

It was on the death of Mr. Betterton that queen Anne ſettled on his widow the penſion I have taken notice of above, which however ſhe did not enjoy long, the grief for the loſs of ſo good a huſband, with whom ſhe lived forty years in the utmoſt harmony and affection, wrought ſo ſtrongly on her delicate frame, which was already enfeebled by old age, and a long ſtate of bad health, that it very ſoon deprived her of her reaſon, and at the end of about half a year of her life alſo.

Bickerstaffe, Isaac. A native of Ireland, and for ſome time one of the moſt ſucceſsful writers for the ſtage. He was formerly an officer of marines, but left the ſervice with circumſtances which do not reflect credit on him as a man. He is ſaid to be ſtill living at ſome place abroad, to which *a deed without a name* has baniſhed him, and where he exiſts poor and deſpiſed by all orders of people.

He is the author of

1. *Leucothoe*. 1756. D. P. 8vo.

2. *Thomas and Sally*; or, *The Sailor's Return*. 1760. M. E. 8vo.

3. *Love in a Village*. C. O. 1762. 8vo.

4. *The Maid of the Mill*. C. O. 1765. 8vo.

5. *Daphne and Amintor*. C. O. 1765. 8vo.

6. *The Plain Dealer*. C. 1766. 8vo.

7. *Love in the City*. C. O. 1767. 8vo.

8. *Lionel and Clariſſa*. C. O. 1768. 8vo.

9. *The Abſent Man*. F. 17 8vo.

10. *The Padlock*. C. O. 1768. 8vo.

11. *The Hypocrite*. C. 1768. 8vo.

12. *The Epheſian Matron*. C. S. 1769. 8vo.

13. *Dr.*

13. *Dr. Last in his Chariot.* C. 1769. 8vo.

14. *The Captive.* C. O. 1769. 8vo.

15. *A School for Fathers.* C. O. 1770. 8vo.

16. *'Tis Well it's no Worse.* C. 1770. 8vo.

17. *The Recruiting Serjeant.* M. E. 1770. 8vo.

18. *He would if he could*; or, *An old Fool worse than any.* B. 1771. 8vo.

He is supposed to be the author of, *The Sultana.* F. 1775. not printed.

Bladen, Martin, Esq; This gentleman was of Abrey Hatch, in the county of Essex, and formerly an officer in the army, bearing the commission of a lieutenant-colonel in queen Anne's reign, under the great duke of Marlborough, to whom he dedicated a translation of Cæsar's *Commentaries*, which is to this day a book held in very good estimation. In 1714, he was made comptroller of the Mint, and, in 1717, one of the lords commissioners of trade and plantations. In the same year he was appointed envoy extraordinary to the court of Spain, in the room of —— Brett, Esq; but declined it, chusing rather to keep the post he already had, which was worth a thousand pounds *per annum*, and which he never parted with till his death, which was the 14th of February, 1746. He was in the 5th, 6th, and 7th parliaments of Great Britain, member for Stockbridge, in the 8th for Malden, and the 9th for Portsmouth. Coxeter hints that he was secretary of state in Ireland, but in this he seems not absolutely certain, making a query in regard to the time when, which however must, if at all, have been in queen Anne's reign; for from the third year of George I. to the time of his death he held his place at the board of trade, and I believe was not out of England.

He wrote two dramatic pieces, both of which (for the one is only a Masque introduced in the third Act of the other) were printed in the year 1705, without the author's consent. Their names are,

1. *Orpheus and Eurydice.* Masque.
2. *Solon.* T. C.

Blanch, J. This gentleman, who appears to have lived near Gloucester, and is said in the title-page of his first performance to have been a clothier, was the author of three very contemptible pieces, none of which were ever acted. They are entitled,

1. *The Beaux Merchant.* C. 4to. 1714.
2. *Swords into Anchors.* C. 4to. 1725.
3. *Hoops into Spinning-wheels.* T. C. 4to. 1725

By his own account in the Dedication to the second mentioned piece, he must have been born about 1650, as he then in 1725 declares himself to have been seventy-five years of age. In the third parliament of Great Britain, which met in 1710, I find John Blanch, Esq; returned as member for the city of Gloucester, but do not know that he was the same person.

Bland, J. Of this author I have no account. In the title of the only piece which he published, he styles himself Gentleman; and in the Preface, which is dated from Portpool Lane, Grays's-Inn Lane, he professes to instruct any gentleman in the art of punctuation by the accent points in the Hebrew Code. The drama which appeared in his name, though it can hardly be called one, is entitled,

The Song of Solomon. A Drama in seven Scenes. 8vo. 1750.

Bodens,

Bodens, Charles. This gentleman had a commission in the foot-guards, besides which he had the honour of being for many years one of the gentlemen ushers to his late majesty. He was a man of a gay turn and lively disposition, which he indulged by the composing one piece for the stage, which was far from being totally devoid of merit, and yet did not meet with any very extraordinary success. It was entitled,

The Modish Couple. C. 8vo. 1732.

This play has been since cut down into a farce, and acted in the year 1760 for Mr. Yates's benefit, by the title of,

Marriage a-la-Mode.

It has not however made its appearance in print under that form.

Boissy, Michael. A Frenchman, who, in the title-page of his translation, styles himself a barrister at law in Paris, and teacher of the modern languages at the academy of Heath, in Yorkshire. He published,

The Miser of Moliere. 12mo. 1752.

Bond, William. A gentleman we believe of the county of Suffolk. He appears to have been a person of very little genius; though it is probable that his whole subsistance was at least in the latter part of his life derived from his writings. Among other performances, he translated *Buchanan's* History, and was jointly concerned with Aaron Hill in writing *The Plain Dealer*, a series of papers, afterwards collected in two volumes, 8vo. From that munificent friend, he was complimented with his Tragedy of *Zara*; which after being offered to the managers of both theatres, and delayed for two years, was obliged to be acted at the Great-Room in York Buildings. The profits of the performance were intended for the benefit of Mr. Bond, who himself represented Lusignan; but he played only one night, for being in a weak condition he fainted on the stage, was carried home in his chair, and died next morning. This happened in 1735, the year before *Zara* was originally performed at Drury-Lane.

Mr. Bond produced a play written by a gentleman deceased, but revised and altered by himself, called,

The Tuscan Treaty; or, *Tarquin's Overthrow.* 1733. 8vo.

Booth, Barton. This gentleman, who was an author, and also a very eminent actor, was descended from an ancient and honourable family, which originally had a settlement in the county Palatine of Lancaster. He was the third son of John Booth, Esq; who was nearly related to the earl of Warrington, and who, though his fortune was not very considerable, was extremely attentive to the education of his children. In consequence of this parental care, he put the subject of our present observations, as soon as he arrived at the age of nine years, to Westminster-school, where he was first under the tuition of the famous Dr. Busby, and afterwards under that of his successor, the no less famous Dr. Knipe. Here he shewed a strong passion for learning in general, and more particularly for an acquaintance with the Latin poets, the finest passages in whose works he used with great pains to imprint in his memory; and had besides such a peculiar propriety and judicious emphasis in the repetition of them, assisted by so fine a tone of voice, and adorned with such a natural gracefulness of action, as drew on him the admiration of the whole school, and, added

ded to the ſprightlineſs of his parts in general, ſtrongly recommended him to the notice of his maſter Dr. Buſby, who having himſelf, when young, obtained great applauſe in the performance of a part in the *Royal Slave*, a play written by William Cartwright, had ever after held theatrical accompliſhments in the higheſt eſtimation.

In conſequence of this extraordinary talent, when, according to the cuſtom of the ſchool, a Latin play was to be performed, Mr. Booth was fixed upon for the acting the capital part. The play happened to be the *Andria*, and the part aſſigned to him that of *Pamphilus*, the young *Bevil* of *Terence*, in which the muſical ſweetneſs of his voice, his elegance of deportment, and gracefulneſs of action, drew the univerſal applauſe of all the ſpectators; and he has himſelf confeſſed that this circumſtance was what firſt fired his young breaſt with theatrical ambition. His father intended him for the pulpit; but his mind and inclinations were now ſo fixed on the ſtage, that when he had arrived at the age of ſeventeen, and the time approached when he muſt have been taken from ſchool in order to be ſent to the univerſity, he determined to run any riſque rather than enter on a courſe of life ſo unſuitable to the natural vivacity of his diſpoſition; and therefore becoming acquainted with one Mr. Aſhbury, manager of the Dublin theatre, who was then in London, probably on the recruiting ſcheme, and was very glad to receive a youth of ſuch promiſing expectations and growing genius, he immediately quitted all other views, engaged himſelf to Mr. Aſhbury, ſtole away from ſchool, and went over to Ireland with that gentleman in June 1698.

His firſt appearance on the ſtage was in the part of *Oroonoko*, in which he came off with every teſtimonial of approbation from the audience. From this time he continued daily improving, and after two ſucceſsful campaigns in that kingdom conceived thoughts of returning to his native country, and making a trial of his abilities on the Engliſh ſtage. To this end he firſt by letters reconciled himſelf to his friends; and then, as a farther ſtep towards inſuring his ſucceſs, obtained a recommendation from lord Fitzarding (one of the lords of the bedchamber to prince George of Denmark) to Mr. Betterton, who, with great candour and good-nature, took him under his care, and gave him all the aſſiſtance in his power.

The firſt part Mr. Booth appeared in at London, which was in 1701, was that of *Maximus*, in lord Rocheſter's *Valentinian*, his reception in which exceeded even his moſt ſanguine expectations, and very ſoon after his performance of *Artaban*, in Rowe's *Ambitious Stepmother*, which was a new Tragedy, eſtabliſhed his reputation as ſecond at leaſt to his great inſtructor. *Pyrrhus*, in the *Diſtreſt Mother*, was another part in which he ſhone without a rival. But he was indebted to a happy coincidence of merit and chance for that height of fame which he at length attained, in the character of *Cato*, as drawn by Mr. Addiſon, in 1712. For this play being conſidered as a party one, the whigs, in favour of whoſe principles it was apparently written, thought it their duty ſtrongly to ſupport it, while at the ſame time the tories, who had too much ſenſe to appear to conſider it as a reflection on their adminiſtration, were ſtill more vehement in their approbation of it, which

which they carried to ſuch an height, as even to make a collection of fifty guineas in the boxes during the time of the performance, and preſent them to Mr. Booth, with this compliment, That it was a ſlight acknowledgment *for his honeſt oppoſition to a perpetual dictator, and his dying ſo bravely in the cauſe of liberty*; beſides which he had another preſent of an equal ſum from the managers, in conſideration of the great ſucceſs of the play, which they attributed in good meaſure to his extraordinary merit in the performance; and certain it is, that no one ſince that time has ever equalled or even nearly approached his excellence in that character.

But theſe were not the only advantages which were to accrue to Mr. Booth from his ſucceſs in this part; for lord Bolingbroke, then one of the principal Secretaries of State, in a little time after procured a ſpecial licence from Queen Anne, recalling all the former ones, and nominating Mr. Booth as joint manager with Wilks, Cibber, and Dogget, none of whom were pleaſed at it, but the laſt more eſpecially took ſuch diſguſt, as to withdraw himſelf from any farther ſhare in the management.

In 1704, Mr. Booth had married a daughter of Sir William Barkham, of Norfolk, Bart. who died in 1710, without iſſue. After her death, he engaged in an amour with Mrs. Mountford, who readily put her whole fortune, which was conſiderable, being not leſs than £ 8000, into his hands. This however he very honourably returned to her, when, on the diſcovery of her intimacy with another gentleman, he thought proper to break off his connection with her. She had, however, great reaſon to repent of her infidelity to him, for her new lover not only embezzled and made away with all her money, but even treated her in other reſpects extremely ill, and was guilty of meanneſſes greatly inconſiſtent with the title of a gentleman.

Being now eſtabliſhed in the management, he once more turned his thoughts towards matrimony, and in the year 1719 united himſelf to the celebrated Miſs Heſter Santlow, a woman of a moſt amiable diſpoſition, whoſe great merit as an actreſs, added to the moſt prudential oeconomy, had enabled her to accumulate a conſiderable fortune, which was by no means unacceptable to Mr. Booth, who, though a man that had the ſtricteſt regard to juſtice and punctuality in his dealings with every one, yet was not much inclined to the ſaving of Money.

With this valuable companion, he continued in the moſt perfect ſtate of domeſtic happineſs till the year 1727, when he was attacked by a violent fever, which laſted him for forty-ſix days without intermiſſion; and although, through the care and ſkill of thoſe great phyſicians Dr. Freind and Dr. Broxholm, by whom he was attended, he got the better of the preſent diſorder, yet from that time to the day of his death, which was not till ſix years after, his health was never perfectly reeſtabliſhed. Nor did he ever, during that interval, appear on the ſtage, excepting in the run of a play called the *Double Falſhood*, brought on the Theatre by Mr. Theobald in 1729, and aſſerted, but unjuſtly, to be written by Shakſpeare. In this piece he was prevailed on to accept a part on the fifth night of its performance, which he continued to act till the twelfth, which was the laſt time of his

his theatrical appearance, although he did not die till the 10th of May, 1733, when having been attacked by a complication of disorders, he paid the last debt to nature, leaving behind him no issue, but only a disconsolate widow, who immediately quitted the stage, devoting herself entirely to a private life, and who died so lately as the 13th of January, 1773. A copy of his will may be seen in the *London Magazine* for 1733, p. 126, in which he strongly testifies his esteem for this amiable woman, and assigns his reasons for bequeathing her the whole of his fortune, which he acknowledges not to be more than two thirds of what he received from her on the day of marriage.

His character as a writer has not been established by any works of great importance; yet he was undoubtedly a man of considerable erudition, of good classical knowledge, and though what he has written are trivial in point of bulk and extent, yet they are far from being so in point of merit. He has left behind him only one dramatic piece, which, though successful, was his only attempt in that way. It is entitled,

The Death of Dido. Masque. 8vo. 1716.

With respect to his abilities as an actor, there is surely no great occasion to expatiate on them, as they have never yet been called in question; the applause of the public bore witness to them in his lifetime; the commendations of his contemporaries have handed them down to posterity. His excellence lay wholly in tragedy, nor being able to endure such parts as had not strong passion to inspire him. And even in this walk dignity, rather than complacency, rage rather than tenderness, seemed to be his *taste*. For a more particular idea of him however I shall recommend to my readers the description Mr. Cibber has given of him in his Apology, and the admirable character drawn of him by that excellent judge in dramatic perfection, Aaron Hill, Esq; in a paper published by him, called the *Prompter*, which, though too long for our inserting in this place, may be seen at length in *Theoph. Cibber's Lives of the Poets*; and in *Chetwood's History of the Stage*. His character as a man was adorned with many amiable qualities, among which a perfect goodness of heart, the basis of every virtue, was remarkably conspicuous. He was a gay, lively, chearful companion, yet humble and diffident of his own abilities, by which means he acquired the love and esteem of every one; and so particularly was he distinguished and caressed, and his company sought by the great, that as Chetwood relates of him, although he kept no equipage of his own, not one nobleman in the kingdom had so many sets of horses at command as he had. For at the time that the patentees, jealous of his merit, and apprehensive of his influence with the ministry, in order to prevent his application to his friends at court, which was then kept at Windsor, took care to give him constant employment in London, by giving out every night such plays as he had principal parts in; yet even this policy could not avail them, as there was punctually every night the chariot and six of some nobleman or other waiting for him at the conclusion of the play, which carried him the twenty miles in three hours at fartherest, and brought him back again next night, time enough for the business of the theatre.

Boothby, Frances. This gentlewoman lived in the reign of king

king Charles II. and was related to lady Yate, of Harvington in Worcestershire, as it appears from some passages in the dedication of a dramatic piece, which she has addressed to that lady, and which was performed with some success at the theatre royal. The title of it is,

Marcelia. T. C. 4to. 1670.

BOULTON, THOMAS. This gentleman was probably of Liverpool, where his dramatic piece was published. It is called,

The Sailors Farewell; or, *The Guinea out fit.* C. 12mo. 1768.

BOURCHIER, JOHN, LORD BERNERS. Grandson and heir of a lord of the same name, who was descended from Thomas of Woodstock, duke of Gloucester, and had been knight of the garter, and constable of Windsor castle, under Edward the Fourth, and was first known by quelling an insurrection in Cornwall and Devonshire under the conduct of Michael Joseph, a blacksmith, in 1495, which recommended him to the favour of Henry the Seventh. He was captain of the pioneers at the siege of Therouenne under Henry the Eighth, by whom he was made chancellor of the Exchequer for life, lieutenant of Calais and the Marches, appointed to conduct the lady Mary, the king's sister, into France, on her marriage with Lewis the Twelfth, and with whom (Henry the Eighth) he had the rare felicity of continuing in favour eighteen years. He died in 1532, leaving his gown of damask tawny furred with jennets to his natural son Humphrey Bourchier; and certain legacies to two other illegitimate sons, having had only two daughters by his wife Catherine, daughter of John duke of Norfolk; from one of which ladies is descended the present lady baroness Berners, whose right to that title, which had long lain in obscurity, was clearly made out and recovered by the late Peter Le Neve, Esq. Norroy.

Lord Berners, by the command of king Henry, translated "Froissart's Chronicle," which was printed in 1523, by Richard Pinson.

He wrote and translated many other works, and amongst the rest was the author of one play, called,

Ite in Vineam. C. N. P.

He died at Calais, aged 63.

BOURGEOIS, BENJAMIN. I know not whether this is a real or fictitious name. It stands however before two Plays, viz.

1. *The Squire burlesqued*; or, *The Sharpers out-witted.* C. 8vo. 1765.

2. *The Disappointed Coxcomb.* C. 8vo. 1765.

BOURNE, REUBEN. This gentleman was of the Middle Temple, and has left behind him one Play, entitled,

The Contented Cuckold. C. 4to. 1692.

BOYCE, SAMUEL. This author had some time a place in the South-Sea-House. He wrote several Poems; and one Drama, entitled,

The Rover; or, *Happiness at last.* P. D. 4to. 1752.

BOYD, ELIZABETH. Who this lady was I know not, but find her to have been a devotee to the Muses, from a dramatic piece published under her name, entitled,

Don Sancho; or, *The Student's Whim.* B. O.

to which is added,

Minerva's Triumph. M. 8vo. 1739.

BOYER, ABEL. Was born the 13th of June, 1667, at the city of Castres in the Upper Languedoc. He was descended from a good family; his great grandfather and grandfather were masters of the riding-school at Nismes; his father

ther was president of the supreme court at Castres; and his mother was Catherine, the daughter of Monsieur Campdomerius, a very famous physician.

Mr. Boyer got his first rudiments of learning from his uncle Campdomerius, his mother's brother, a noted divine and preacher among the Hugonots, and then went to the protestant school at Podiolauris, where he gave proofs of his diligence and desire of learning, as also of a good genius; but he particularly made such quick progress in the Latin and Greek, as easily to outstrip all his school-fellows.

In the year 1685, when the persecution prevailed against the Protestants in France, he followed his uncle Campdomerius by sea to Holland; where, pressed by want, he first entered the military service in the year 1687; but soon, by the advice of his relations, returned to his studies, and went to the university of Franaquer in Friesland, where he had the advantage of the most famous professors, viz. Van Roeb, in Philosophy; Vander Wagen, in Divinity; Perizonius, in Phylology and History; and Rheufields, in Hebrew: here he employed his time wholly in study, and made considerable improvement in Geometry, and in other parts of the Mathematicks.

When king James the Second abdicated this kingdom, king William and queen Mary were advanced to the throne, viz. in the year 1689, at which time the French Protestants were fed with hopes of returning again to their own country upon good terms: upon which hopes, and also having a mind to see England before he returned home, he came over hither: but his design of returning to France being disappointed, he fell into great poverty; whereupon, to gain an honest livelihood, he first of all wrote out and prepared for the press with much labour, and at a small price, *Camden's Letters to and from his Friends*, from the Cotton manuscripts, for the use of Dr. Thomas Smith, who afterwards published them, and *Camden's Life* with them.

In the year 1692, he became French and Latin tutor to Allen Bathurst, Esq; eldest son to Sir Benjamin Bathurst; this he undertook the more willingly because his pupil's father being a man of figure and much in favour with the princess Anne of Denmark (afterwards queen of Great-Britain), he had hopes of obtaining some preferment at court.

With this view, and that he might have merit with the father, he spared no pains to accomplish the young gentleman, who was of an excellent and promising genius, and therefore for his pupil's use, Mr. Boyer composed two compendious Grammars, one Latin, the other French, the former of which is still in manuscript unpublished, the latter was printed and dedicated to the duke of Gloucester at three years old, though more to the author's honour than profit: having spent the prime of his life in the Bathurst family, he missed of his expected advancement, occasioned as he thought principally by his siding with a different party in the divisions which reigned at that time in the nation; Mr. Boyer, with all the rest of his countrymen who had fled hither for religion, being more zealous for the whig cause, than perhaps might be thought became exiles at that time.

After these misfortunes (that he might free himself from the into-

lerable yoke of teaching ſchool) he applied himſelf ſtrenuouſly to maſter the Engliſh tongue, and to that purpoſe day and night peruſed the beſt books in that language, out of which he collected whatever was new and worthy of obſervation.

He died on Sunday the 16th of November, 1729, in a houſe he had built himſelf in Five Fields, Chelſea, and was buried the 19th of the ſame month in Chelſea-church-yard. He left behind him a widow, and a daughter about three years old.

He was for many years concerned in, and had the principal management of, a News-paper, called the *Poſt-Boy*. He likewiſe publiſhed a monthly Work, entitled, *The Political State of Great-Britain*. He wrote a *Life of Queen Anne*, in folio, which is eſteemed a very good Chronicle of that period of the Engliſh Hiſtory. But what has rendered him the moſt known and eſtabliſhed his name are the very compleat Dictionary and Grammar of the French language, which he compiled, and which have been, and ſtill are, eſteemed the very beſt in their kind. Yet all theſe works would not authorize our giving him a place here, had he not enliſted himſelf under the ſtandard of the buſkin, by writing, or rather tranſlating from the French of M. de Racine, the Tragedy of *Iphigenia*, which he publiſhed under the title of,

Achilles in Aulis. T. 4to. 1700.

It was performed without any ſucceſs, but is far from being a bad play. Nor can there perhaps be a ſtronger inſtance of the abilities of its author than ſucceſs in ſuch an attempt, ſince writing with any degree of correctneſs or elegance, even in proſe, in a language which we were not born to the ſpeaking of, is an excellence not very frequently attained; but to proceed ſo far in the perfection of it, as to be even ſufferable in poetry, and more eſpecially in that of the *Drama*, in which the diction and manner of expreſſion require a peculiar dignity and force, and in a language ſo difficult to attain the perfect command of as the Engliſh, is what has been very ſeldom accompliſhed but in the inſtance of the gentleman we are now ſpeaking of; and indeed with regard to the piece itſelf, it is but juſtice to acknowledge, that notwithſtanding the reſtraint which all tranſlation naturally undergoes, and the other diſadvantages which attended on its author, the language, though not perhaps ſo ſublime or poetical, ſo poliſhed into poetry as that of ſome of our native writers, yet poſſeſſed ſo great a ſhare of correctneſs, and is ſo entirely free from any gallicifms, or even the leaſt veſtige of the foreigner in it, that it is even in that reſpect ſuperior to many of our modern tragedies (eſpecially thoſe written about the time in which that appeared), and ſuch as no native Engliſhman at a firſt attempt need be aſhamed to confeſs himſelf the author of. It is however remarkable, that notwithſtanding the great difficulty that moſt foreigners find in the acquiring our language; this is not the only inſtance of their having attained it in great perfection, ſince we meet with another gentleman, a countryman of our author, who not only attempted, but even repeatedly ſucceeded in dramatic writing in it. This gentleman was Mr. Motteux, of whom I ſhall make a fuller mention hereafter. And this ſeems a kind of tacit proof, not only of the native beauty of the language in itſelf, and its aptneſs for the purpoſes

purposes of the *Drama*, which could tempt even foreigners to essay its powers, but also that it is not of so difficult a construction, nor of so wild and ungovernable a nature, so hard to reduce within the limits of grammatical rules, as it has been contended to be.

Boyle, Charles, Earl of Orrery. This nobleman was second son of Roger, the second earl of Orrery, by lady Mary Sackville, daughter of the earl of Dorset. He was born in August 1676, at Chelsea, and at the age of fifteen, 1690, was entered as a nobleman of Christ-Church in Oxford, under the tuition of Dr. Atterbury and Dr. Freind. His application to study was vigorous and constant, and his passion for letters so steady and unremitting, that his friends were apprehensive his health would be injured by too close an attention to his literary pursuits. The first work that he printed was the *Life of Lysander*, translated from Plutarch, which gave Dr. Aldrich so good an opinion of him, that he intrusted to his care the new edition of the *Epistles of Phalaris*, then about to be printed at Oxford. This book became accidentally the cause of a very long and furious dispute between Dr. Bentley and Mr. Boyle, and their several adherents. It ended at that time greatly to the advantage of the latter; but posterity hath not ratified the verdict of their contemporaries, it being now the general opinion that Dr. Bentley supported his hypothesis with more learning, wit, and argument, than his antagonist. On leaving the university, Mr. Boyle was chosen member for the town of Huntingdon; but his elder brother Lionel, earl of Orrery, dying on the 23d of August, 1703, without issue, he succeeded to that title; and entering into the service of the queen, had a regiment given him, at the head of which he distinguished himself in a very gallant manner. On the 13th of October, 1705, he was elected one of the knights companions of the thistle. In 1709, he was raised to the rank of a major-general, and sworn of the privy council. He was afterwards appointed envoy to the States of Brabant and Flanders; and on the 10th of September, 1712, was created an English peer. At the accession of George I. he was made lord of the bed-chamber; and on the 3d of December, 1714, was constituted lord lieutenant of Somersetshire, and seemed to enjoy the confidence of his sovereign. In 1716, however, he fell under the displeasure of the court; his regiment was taken from him, and he resigned the post of lord of the bed-chamber. At the time of Layer's plot in the year 1722, he was taken into custody, and committed to the Tower; but nothing being discovered against him, he was released after six months imprisonment. This accident is supposed to have much affected him; and he lived only to the 28th of August, 1731, on which day he died in the fifty-sixth year of his age.

He was the author of one Play, called,

As you find it. C. 4to. 1705.

Boyle, Murrough, Lord Viscount Blessington. This nobleman was son of Dr. Michael Boyle, archbishop of Armagh, and lord chancellor of Ireland, who died in the year 1702, at the great age of 93. He was a person whose genius and abilities did no credit to the name of Boyle. He wrote one Play, which, from the specimen we have seen of it, was a

truly contemptible one, and died in the year 1712.

The name of his Play was, *The Loſt Princeſs.* T.

Boyle, Roger, Earl of Orrery. Was the younger brother of Richard, earl of Burlington and Cork, and fifth ſon of Richard, ſtyled the Great Earl of Cork. He was born April 25, 1621, and was raiſed to the dignity of baron Broghill in Ireland, when only ſeven years old. His education was in the college of Dublin; where he applied himſelf with ſuch diligence to his books, and ſo happily digeſted what he gathered from them, that he was very ſoon diſtinguiſhed as an early and promiſing genius. In 1636, his father ſent him to make the tour of France and Italy, in company with lord Kynalmeaky, his elder brother. After his return from his travels, this gallant young nobleman found all things in great confuſion in England, and a war on the point of breaking out with Scotland; in which he was invited to ſerve, with marks of peculiar diſtinction; but his thoughts were turned another way. As the old earl of Cork loved to ſettle his children very early in the world, a marriage was at this time propoſed for lord Broghill, with the lady Margaret Howard, daughter to the earl of Suffolk, and it was quickly concluded: immediately after which his lordſhip, with his new-married lady, ſet out for Ireland, where they landed October 23, 1641, the very day on which the rebellion broke out in that kingdom.

The family of lord Cork were inſtantly obliged to take arms, in order to their own ſecurity, as well as that of the publick; and the poſt aſſigned to lord Broghill, was the defence of his father's caſtle of Liſmore; in which he behaved with all the ſpirit of a young officer, and all the diſcretion of an old one. He afterwards diſtinguiſhed himſelf on many ſignal occaſions; in the courſe of which he equally manifeſted his abilities for the field and the cabinet. At the death of Charles I, however, he was induced to quit both his eſtate and his country, as ruined paſt all hopes. For ſome time he remained in cloſe retirement; but at length Cromwell, to whom the merit of lord Broghill was well known, found means to gain him over to that party, which he had hitherto ſo rigorouſly oppoſed; but they were ſuch means as reflect no diſhonour to his memory. The ſtory is told at length in the *Biographia Britannica*, under the article Boyle; to which we refer, being too circumſtantial for ſo brief a compilation as the preſent. By his own intereſt he now raiſed a gallant troop of horſe, conſiſting chiefly of gentlemen attached to him by perſonal friendſhip; which corps was ſoon increaſed to a compleat regiment of 1500 men. Theſe he led into the field againſt the Iriſh rebels; and was ſpeedily joined by Cromwell, who placed the higheſt confidence in his new ally; and found him of the greateſt conſequence to the intereſt of the commonwealth. Among other conſiderable exploits performed by lord Broghill, his victory at Maccroom deſerves to be particularly mentioned; where, with 2000 horſe and dragoons, he briſkly attacked above 5000 of the rebels, and totally defeated them. He afterwards relieved Cromwell himſelf, at Clonmell, where that great commander happened to be ſo dangerouſly ſituated, that he confeſſed nothing but the ſeaſonable relief afforded him by lord Broghill

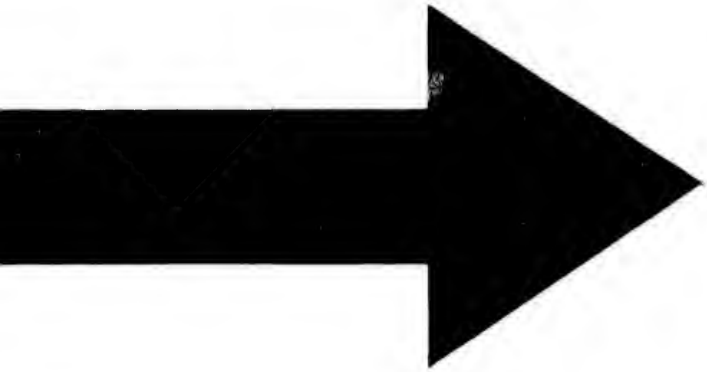
hill could have ſaved him from deſtruction. He likewiſe worſted lord Muſkerry, who came againſt him with an army raiſed by the Pope's nuncio, and which conſiſted of three times the number of lord Broghill's forces, beſides the advantage of being well officered by veteran commanders from Spain.

When Cromwell became protector, he ſent for lord Broghill, merely to take his advice, occaſionally. And we are told, that not long after his coming to England, he formed a project for engaging Cromwell to reſtore the old conſtitution. The baſis of the ſcheme was to be a match between the king (Charles II.) and the protector's daughter. As his lordſhip maintained a ſecret correſpondence with the exiled monarch and his friends, it is imagined he was, before-hand, pretty ſure that Charles was not averſe to the ſcheme, or he would not have ventured to propoſe it ſeriouſly to Cromwell: who, at firſt, ſeemed to think it not unfeaſible. He ſoon changed his mind, however, and told Broghill, that he thought the project impracticable; for, ſaid he, "Charles can never forgive me the death of his father." In fine, this buſineſs came to nothing, although his lordſhip had engaged Cromwell's wife and daughter in the ſcheme; but he never durſt let the protector know that he had previouſly treated with Charles about it.

On the death of the protector, lord Broghill continued firmly attached to his ſon Richard, till he ſaw that the honeſty and good-nature of that worthy man would infallibly render him a prey to his many enemies; he did not think it adviſable to ſink with a man he could not ſave. The dark clouds of anarchy ſeemed now to be hovering over the Britiſh iſland: Lord Broghill ſaw the ſtorm gathering, and he deemed it prudent to retire to his command in Ireland, where he ſhortly after had the ſatisfaction of ſeeing things take a turn extremely favourable to the deſign he had long been well-wiſher to—that of the king's reſtoration. In this great event, lord Broghill was not a little inſtrumental; and, in conſideration of his eminent ſervices in this reſpect, Charles created him earl of Orrery, by letters-patent, bearing date Sept. 5, 1660. He was ſoon after made one of the lords juſtices of Ireland; and his conduct, while at the head of affairs in that kingdom, was ſuch, as greatly added to the general eſteem in which his character was before held.

His lordſhip's active and free courſe of life, at length, brought upon him ſome diſeaſes and infirmities, which gave him pain and uneaſineſs; and a fever, which fell into his feet, joined to the gout, with which he was often afflicted, abated much of that vigour which he had ſhewn in the early part of his life; but his induſtry and application were ſtill the ſame, and bent to the ſame purpoſes; as appears from his *Letters*, which ſhew at once a capacity and an attention to buſineſs which do honour to that age, and may ſerve as an example to this.

Notwithſtanding his infirmities, on the king's deſiring to ſee his lordſhip in England, he went over in 1665. He found the court in ſome diſorder; his majeſty was on the point of removing the great earl of Clarendon, lord high chancellor; and there was alſo a great miſunderſtanding between the royal brothers. Lord Orrery undertook to reconcile the king with the duke of York;



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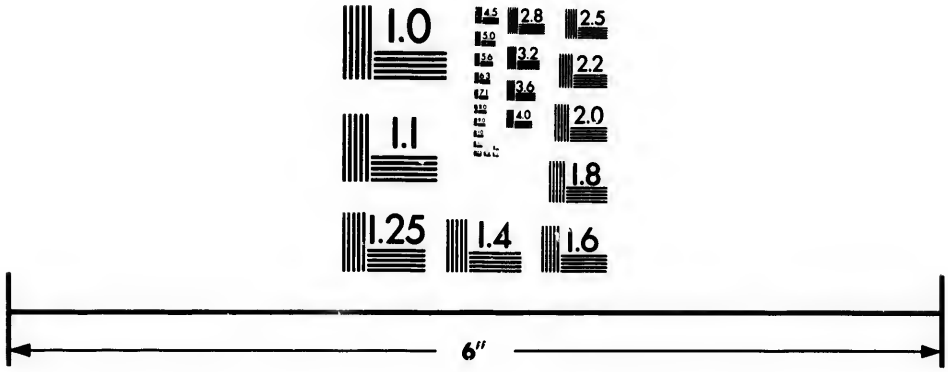

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which he effected by prevailing on the latter to ask his majesty's pardon for some steps he had taken in support of the chancellor.

On his return to Ireland, he found himself called to a new scene of action. The Dutch war was then in its height; and the French, in confederacy with the Hollanders, were endeavouring to stir up the ashes of rebellion in Ireland. The duke de Beaufort, admiral of France, had formed a scheme for a descent upon that island; but this was rendered abortive by the extraordinary diligence, military skill, and prudent measures, of lord Orrery.

But, in the midst of all his labours, a dispute arose, founded on a mutual jealousy of each other's greatness, betwixt him and his old friend the duke of Ormond, then lord lieutenant; the bad effects of which were soon felt by both the disputants; who resorted to England, to defend their respective interests and pretensions; both having been attacked by secret enemies, who suggested many things to their prejudice. This quarrel, though of a private beginning, became at last of a public nature; and, producing first an attempt to frame an impeachment against the duke of Ormond, occasioned in the end, by way of revenge, an actual impeachment of the earl of Orrery. He defended himself so well, however, against a charge of high crimes, and even of treason itself, that the prosecution came to nothing. He, nevertheless, lost his public employments, but not the king's favour; he still came frequently to court, and sometimes to council. After this revolution in his affairs, he made several voyages to and from Ireland; was often consulted by his majesty on affairs of the utmost consequence; and, on all occasions, gave his opinion and advice with the freedom of an honest plain-dealing man, and a sincere friend; which the king always found him, and respected him accordingly.

In 1678, being attacked more cruelly than ever by his old enemy the gout, he made his last voyage to England, for advice in the medical way. But his disorder was beyond the power of medicine; and having, in his last illness, given the strongest proofs of christian patience, manly courage, and rational fortitude, he breathed his last on the 16th of October, 1679, in the 59th year of his age.

As to the literary character of this amiable and worthy nobleman, it may be given in few words. His wit was manly, pregnant, and solid; the early blossoms of it were fair, but not fairer than the fruit. He wrote several political tracts and some ingenious poems; but the pieces which particularly entitled him to a place in this collection were the following Plays, viz.

1. *Mustapha*, T. 1667. fo.
2. *Henry the Fifth*. T. 1668. fo.
3. *The Black Prince*. T. 1669. fo.
4. *Tryphon*. T. 1672. fo.
5. *Mr. Anthony*. C. 1690. 4to.
6. *Guzman*. C. 1693. 4to.
7. *Herod*. T. 1694. fo.
8. *Altemira*. T. 1702. 4to.

All these (except *Mr. Anthony*) were collected and published in 2 vol. 8vo. 1739.

Brady, Dr. Nicholas. Was descended from Hugh Brady, the first Protestant bishop of Meath. He was the son of major Nicholas Brady, and was born at Bandon, in the county of Cork, about the year 1659. At the age of twelve years, he went to Westminster-School,

School, from whence he was elected a king's scholar of Christ-Church, Oxford. Having staid there four years, he removed to Dublin, and took the degree of master of arts, but had that of doctor of divinity presented to him by the same university whilst he resided in England. His first preferment was to a prebend in St. Finbarr's cathedral, and to the parish of Kilnaglory, in the county of Cork. In 1690, being in London, he was elected minister of St. Catherine Cree Church, and lecturer of St. Michael's; after which he was preferred to the rectory of Clapham, and the living of Richmond, both in the county of Surrey. He had been chaplain to king William and queen Mary, and also to queen Anne, and was at the time of his death, which happened on the 20th of May, 1726, chaplain to the princess of Wales, afterwards queen Caroline. About the time of his settlement in London, he joined with Tate in a new version of the Psalms. He also translated *The Æneid of Virgil*, and published several volumes of Sermons, and one Play, called,

The Rape; or, *The Innocent Impostors*. T. 1692. 4to.

Brandon, Samuel. This author wrote about the latter part of queen Elizabeth's reign, but of what profession he was, or what rank he held in life, I have not been able to procure any information concerning. He appears however to have been possessed of no small share of vanity and self-sufficiency, from the Italian verse he has subjoined to the only dramatic piece he wrote, and which notwithstanding the high opinions he, and perhaps some of his partial friends might entertain of it, is now intirely forgotten, viz.

L'Acqua non teme dell' eterno Oblio.

which may thus be englished,

Oblivion's *powers I have no cause to fear*;
My *works her waves* eternally *shall spare*.

The title of the play, which he thus defies either time, eternity, or oblivion, to eraze the remembrance of, is,

The Virtuous Octavia. T. C. 12mo. 1598.

Brenan, Mr. Of this writer I can give no account; but he was probably an Irishman, having published at Dublin one piece, called,

The Painter's Breakfast. D. S. 12mo. 1756.

Brereton, Thomas. This gentleman was the son of major Thomas Brereton, of the queen's dragoons, in the reign of king William III. and was lineally descended by a younger branch from the very ancient and noble family of the Brereton, of Brereton in Cheshire. He received the first rudiments of learning at the free-school at Chester, from which he was first removed to a boarding-school in the same city, kept by one Mr. Dennis, a French Refugié, and afterwards to Brazen-Nose College in Oxford, of which he continued a member for eight years, and took the degree of batchelor of arts. About 1717, Sir Robert Walpole, then prime minister, and who had some friendship for Mr. Brereton's family, presented him with a little post in the Customs, in which his station was very agreeable to himself, being in the port of Chester, his own native country. To this then he retired, but did not long enjoy it, death snatching him away in a few years after his settling there.

The

The dramatic pieces which he lived to finish were only two, and were never acted, viz.

1. *Esther*. Trag. 12mo. 1715.

2. *Sir John Oldcastle*. Trag.

The first is little more than a translation of the *Esther* of *Racine*; and the last a close imitation of the *Polieucte* of *Corneille*; and indeed neither of them have any great share of merit in the execution. He had however begun two other pieces, the one a Tragedy, called,

Athaliah,

which was to have been a translation from Racine's play of that name; and the other a Comedy, to which he intended to have given the title of,

The Oxford Ladies; or, *The Nobleman*.

Neither of these however did he live to finish.

Breton, Nicholas. To this gentleman have both Jacob and Gildon attributed the honour of authorship in regard to an old dramatic piece, entitled,

An Old Man's Lesson; or, *A Young Man's Love*. Int. 4to. 1605. but one would be apt to imagine they neither of them had seen the piece, and that the latter had implicitly copied the error broached by the former, since in the preface Mr. Breton acknowledges himself to have been only the editor of this Interlude, nay, even declares that he is wholly ignorant who the author was. As such however I could not with propriety avoid inserting his name in this place, since to him the world is at least obliged for the knowledge of whatever share of merit may be found in the piece.

Breval, John Durant. Was the son of Francis Durant de Breval, D. D. prebendary of Westminster. He was educated at Westminster school, from whence he went to Trinity College Cambridge, where he was elected a fellow about the year 1702, but, upon some disagreement between him and Dr. Bentley then master of that College, he soon after quitted or resigned his fellowship and went into the army, then in Flanders, as an ensign. The ease with which he acquired the Flemish and German languages, his great learning, his exquisite pencil, and genteel behaviour, were soon taken notice of by the duke of Marlborough, who not only promoted him to the rank of captain, but also employed him in divers negotiations with several German princes, which he executed with great integrity, and very much to the satisfaction of his noble employer. He began his travels about the year 1720, published the first two volumes in 1723 and 1725, and the 3d and 4th in 1738; and died universally beloved in January 1738-9. He was the author of several Poems, and of the following Plays, viz.

1. *The Confederates*. F. 1717. 8vo.

2. *The Play is the Plot*. C. 1718. 4to.

From this Play was taken

3. *The Strollers*. F.

4. *The Rape of Helen*. M. O. 1737. 8vo.

Soon after the appearance of that doughty performance of a club of wits, called *Three Hours after Marriage*, which, though published with only Mr. Gay's name to it, was undoubtedly the joint offspring of that gentleman, Mr. Pope, and Dr. Arbuthnot, and which met with that condemnation from the public which it justly merited. Captain Breval, under the assumed name of Joseph Gay, produced

The Confederates.

On which account Mr. Pope, who never could forgive the least attempt

attempt made against his reigning the unrival'd sovereign on the throne of wit, has introduced this gentleman into that poetical pillory the *Dunciad*, among the various authors whom he has supposed devotees of the goddess of *Dullness*.

Brewer, Anthony. This writer lived in the reign of king James I. and appears to have been held in high estimation by the wits of that time, as may be more particularly gathered from an elegant compliment paid to him in a Poem, called *Steps to Parnassus*, wherein he is supposed to have a magic power to call the Muses to his assistance, and is even set on an equality with the immortal Shakspeare himself. There are however great disputes among the several writers as to the number of his works. Winstanley and Phillips have made him author of six Plays. The author of the *British Theatre*, and after him Mr. Theophilus Cibber, have given him the credit of three only. Langbaine, Jacob, and Gildon, allow him but two, and even of those, the first of these authors seems to doubt the authenticity of one.

To come however to the best judgment I can collect, I shall first mention the pieces which Winstanley has assigned to him and which are universally rejected. These are the following three.

1. *Landgartha*. T. C.
2. *Love's Dominion*. Pastoral.
3. *Love's Loadstone*. C.

The two Plays, which all the writers in general have set down to this author, are,

1. *Country Girl*. C. 4to. 1647.
2. *Love-sick King*. T. C. 4to. 1655.

Langbaine's objection to the first of these being only the letters T. B. in the title page, which might have been only a typographical error, proceeding, perhaps, from the negligence or carelessness of the printer, who, not being certain of the author's christian name, might chuse rather the inserting any letter at a venture, than delaying the working off the sheet till he could obtain a more authentic information.

And now the only piece in dispute is that, entitled,

Lingua. C. 4to. 1607.

This Langbaine absolutely denies to be Brewer's, yet assigns no other reason for so doing but his own bare *ipse dixit*; neither does Winstanley shew any cause for ascribing it to him. Mr. Theophilus Cibber, however, as well as the author of the British Theatre, has followed the authority of the latter; as has also Mr. Dodsley, who republished the piece with the name of Anthony Brewer, in his *Collection of Old Plays*. To this I may add, that probability is also in its favour, since, being of a much earlier date than either of the other two, it is published anonymous, and may therefore be supposed to have been the author's first Essay in this kind of writing.

Be the author, however, whom he will, there is a remarkable anecdote recorded by Winstanley, in regard to the piece itself, which points it out to have been in some measure the cause of those troubles which disturbed the peace of these realms in the middle of the seventeenth century. He tells us, that when this Play was acted at Cambridge, Oliver Cromwell (then a youth) performed a part in it. The substance of the piece is a contention among the senses for a crown, which Lingua has laid for them to find. The part allotted to young Cromwell was that of *Tactus*, or *Touch*, who, having obtained the contested

contested coronet, makes this spirited declaration,

Roses, and bays, pack hence! this crown and robe,
My brows, and body, circles and invests;
How gallantly it fits me!—sure the slave
Measured my head that wrought this coronet.—
They lie that say, complexions cannot change!
My blood's ennobled, and I am transform'd
Unto the sacred temper of a king.
Methinks I hear my noble parasites
Stiling me Cæsar, or great Alexander,
Licking my feet, &c.

It is said that he felt the whole part so warmly, and more especially the above-quoted speech, that it was what first fired his soul with ambition, and excited him, from the possession of an imaginary crown, to stretch his views to that of a real one, for the accomplishment of which he was contented to wade through seas of blood, and "shut the gates of mercy on mankind."

This story, as it hath found its way into most of the anecdotes of our author, is here retained. I shall only observe upon it, that the Play was published in 1607, and that Oliver Cromwell was not born until 1599. (See the last edition of Dodsley's Old Plays, vol. V.)

Bridges, Thomas. This gentleman is a native of Yorkshire, and was at one period of his life a wine-merchant at Hull. He is the author of a very humorous Travestie of Homer, the Adventures of a Bank-note, some Poems, and the two following dramatic pieces:

1. *Dido.* C. O. 8vo. 1771.
2. *The Dutchman.* M. E. 8vo. 1775.

Brome, Alexander. This author flourished in the reign of king Charles I. and was an attorney in the lord mayor's court. He was born in 1620, and died June 30th, 1666. So that he lived through the whole of the civil wars and the protectorship, during all which time he maintained his loyalty untainted. He was a warm cavalier, and though in his profession of the law he could do no service to the cause he loved, yet as he was a devotee of the Muses, as well as an attendant on the courts, he frequently turned his pen from the filling up of writs, to the inditing of odes, sonnets, and dithyrambs, in the most of which he treated the round-heads with great keenness and severity. In short he was author of much the greatest part of those songs and epigrams which were published in favour of the royalists, and against the *Rump*, as well in Oliver Cromwell's time as during the rebellion. These, together with his epistles and epigrams translated from different authors, were all printed in one vol. 8vo. after the Restoration. He also published a version of Horace, by himself and other hands, which is very far from a bad one. He left behind him only one dramatic piece, which is entitled,

The Cunning Lovers. C. 4to. 1651.

The world however is indebted to him for two volumes of Richard Brome's plays in Octavo, many of which, but for his care in preserving and publishing them, would in all probability have been entirely lost.

Brome, Richard. This author lived in the reign of king Charles I. and was contemporary with Decker, Ford, Shirley, &c. His extraction was mean, he having

ing originally been no better than a menial ſervant to the celebrated Ben Jonſon. He wrote himſelf however into high repute, as is teſtified not only by various commendatory verſes written by his contemporaries, and prefixed to many of his plays, but alſo by ſome lines which his quondam maſter addreſſed to him on account of his Comedy called the *Northern Laſs*, in which, although Ben Jonſon has given way to that kind of vanity which is perpetually ſtarting forth in all his writings, and repreſents himſelf as the firſt who had inſtructed the age in the *comic laws*, and all the perfect arts of the Drama, yet he pays great commendation to Richard Brome, by acknowledging that he has made very good uſe of the improvements he had acquired during a long apprenticeſhip under ſo ſkilful a maſter.

Brome, in imitation of his maſter, laid it down as his firſt great point, to apply cloſely to the ſtudy of men and manners. His genius was entirely turned to comedy, and therefore his proper province was obſervation more than reading. His plots are all his own, and are far from being ill-conducted; and his characters, which for the moſt part are ſtrongly marked, were the offſpring of his own judgment and experience, and his cloſe attention to the foibles of the human heart. In a word, his plays in general are good ones, met with great applauſe when firſt acted, and, as Langbaine informs us, were thought by the players worthy to be revived, to their own profit and the author's honour, in that critical age which he himſelf lived in. Nay we have had a proof, even in our own time, of the merit of one of his Comedies, which with a very little alteration has been revived and with great ſucceſs, viz. the *Jovial Crew*, which has brought crowded audiences to the Theatre Royal in Covent Garden at all the frequent repetitions of its performance.

The Comedies which this author has left behind him are fifteen in number, ten of which are collected together, as beforementioned, under Alexander Brome, in two volumes 8vo. each volume bearing the title of *Five New Plays by Richard Brome*. The whole liſt of his pieces is as follows:

1. *The Northern Laſs*. C. 4to. 1632.
2. *The Sparagus Garden*. C. 4to. 1640.
3. *The Antipodes*. C. 4to. 1640.
4. *The Jovial Crew*; or, *The Merry Beggars*. C. 4to. 1652. D. C.
5. *A mad Couple well match'd*. C. 8vo. 1653.
6. *Novella*. C. 8vo. 1653.
7. *The Court Beggar*. C. 8vo. 1653.
8. *The City Wit*; or, *The Woman wears the Breeches*. C. 8vo. 1653.
9. *The Damoiſelle*; or, *The new Ordinary*. C. 8vo. 1653.
10. *The Queen's Exchange*. C. 4to. 1657.
11. *The Engliſh Moor*; or, *The Mock Marriage*. C. 8vo. 1659.
12. *The Love-ſick Court*; or, *The Ambitious Politick*. C. 8vo. 1659.
13. *Covent-Garden weeded*; or, *The Middleſex Juſtice of Peace*. C. 8vo. 1659.
14. *New Academy*; or, *The New Exchange*. C. 8vo. 1659.
15. *The Queen and Concubine*. C. 8vo. 1659.

He alſo joined with Thomas Heywood in *The Lancaſhire Witches*, and wrote the following pieces now probably loſt:

1. *Witt*

1. *Witt in a Madnes.*
2. *Christianetta.*
3. *The Jewish Gentleman.*
4. *The Love-sick Maid*; or, *The Honour of young Ladies.*
5. *The Life and Death of Sir Martyn Skink, with the Warres of the Low Countries.*
6. *The Apprentices Prize.*

The two last also in conjunction with Thomas Heywood.

Richard Brome died in the year 1652. (See Dodsley's Collection of Old Plays, vol. X. p. 322.)

Brooke, Henry, Esq. This gentleman, who is still living, is a native of Ireland, having, as I have been informed, a paternal estate in the county of Cavan, and is besides barrack-master of Mullingar, in the county of Westmeath. He gained great reputation as a writer, by the *Farmer's Letters*, published in Ireland, in the time of the rebellion, and written after the manner of Dean *Swift's Drapier's Letters.* His greatest application however seems to have been to the Drama, for in the year 1738, he had his Tragedy of *Gustavus Vasa* rehearsed at the Theatre Royal in Drury-Lane; the actors were all ready in their parts, and no bar seemed in the way to its public appearance, when an order came from the lord chamberlain to prohibit it. He met with the same ill-success in Dublin with regard to an Opera, called *Jack the Giant Queller*, brought on soon after the close of the rebellion, which after the first night's representation was forbidden by the government to be continued. As to his first play, however, the prohibition did him no kind of injury, as he was immediately encouraged to publish it by a subscription, which has been said to have amounted to eight hundred pounds. In 1741, his *Betrayer of his Country* was brought on the stage in Dublin, and met with success; and about 1752, at the same theatre, his *Earl of Essex.* This last play however being, I believe, the property of Mr. Sheridan, late manager of Smock Alley Theatre, when that gentleman acted at Drury-Lane in the winter of 1761, his emoluments being to arise from a certain proportion of the profits of the house on those nights in which he performed, he was allowed a right of reviving or getting up such plays as he imagined would turn out the most to his and the managers joint advantages. Among those which he fixed on as his choice, was Mr. Brooke's *Earl of Essex*, which being licenced by the lord chamberlain was now brought on at Drury Lane, and met with good success.

Through the whole of Mr. Brooke's writings there breathes a strong spirit of liberty, and patriotic zeal, which, though the natural and inborn principles of every subject of these realms may have subjected them to misrepresentation, and, what is far from an uncommon case, rendered general sentiment suspected as particular reflection; yet those who have the pleasure of knowing this gentleman personally must be so well assured of the integrity of his heart, and his firm attachment to the present happy succession, as will entirely clear him from the slightest supposition of any intent to excite corruption, or awaken discontent, by any of his writings.

His dramatic pieces in themselves, independent of these kind of considerations, though not to be ranked in the first class, have undoubtedly a considerable share of merit. His plots are ingeniously laid and well conducted, his characters not ill-drawn, and his language

guage bold and nervous; though it must be acknowledged in the last particular the author at times seems to pay too little regard to the correctness of measure, and to that polish which the language of Tragedy ought to receive from harmony of numbers.

His dramatic pieces are as follow:

1. *Gustavus Vasa.* T. 8vo. 1738.
2. *The Earl of Westmorland.* T. 1741.
3. *Little John and the Giants.* D. O. about 1746.
4. *The Earl of Essex.* T. 8vo. 1761.
5. *Anthony and Cleopatra.* T.
6. *The Impostor.* T.
7. *Cymbeline.* T.
8. *Montezuma.* T.
9. *The Vestal Virgin.* T.
10. *The Contending Brothers.* C.
11. *The Charitable Association* C.
12. *The Female Officer.* C.
13. *The Marriage Contract.* C.
15. *Ruth.* O.

All printed in his Works, 4 vols. 8vo. 1778.

Brooke, Frances. This lady, whose maiden name was Moore, is the daughter and wife of clergymen, and a lady of first-rate abilities. She has written and published some admirable novels, and one play, which was never acted, entitled,

Virginia. Trag. 8vo. 1756.

Brookes, R. This gentleman was rector of Ashney in Northamptonshire, and published a translation of *Du Halde's History of China*, in which is contained one Play, called,

Tchao Chi Cou Ell; or, *The Little Orphan of the Family of Tchao.* T. 1737.

Broughton, Thomas. Was born on the 5th of July, 1704, in the parish of St. Andrew, Holborn, where his father was minister. He received his education at Eton-school, and from thence was removed to Gonville and Caius College. He took the degree of batchelor of arts on the 28th of May, 1727, and entering into orders left the university for a curacy, that of Offley in Hertfordshire. In 1739, he was instituted to the rectory of Stibington, in Huntingdonshire, on the presentation of John duke of Bedford, who also appointed him one of his chaplains. Soon after he was chosen reader to the Temple, by which means he became known to bishop Sherlock; who, in 1744, presented him to the valuable vicarage of Bedminster, near Bristol, with the chapels of St. Mary Redcliff, St. Thomas and Abbots Leigh annexed. Some short time after, he was collated by the same patron to the prebend of Bedminster and Redcliff, in the cathedral of Salisbury. Upon receiving this preferment he removed from London to Bristol, where he married the daughter of Thomas Harris Clerk. He resided on his living till his death, which happened on the 21st of December, 1774, in the seventy-first year of his age, and was, buried in the church of St. Mary Redcliff.

He was one of the original writers in the *Biographia Britannica*, and besides many other works, was the author of,

Hercules. M. D. 1745. 8vo.

Brown, Anthony, Esq; This gentleman was a member of the Temple, and wrote a Play, entitled,

The Fatal Retirement. T. 8vo. 1739.

This Play was damned, and indeed very deservedly, there being neither plot, incident, or language in it that had by any means a right to recommend it to the public regard. Yet its want of success was the occasion of some insults being shewn to an actor of great

great consequence, whose spirited behaviour on the circumstance may be seen more at large in the account of this Play in the other part of this work.

Browne, Thomas. This facetious writer, who is the delight of such as admire low humour, was the son of a farmer of Shiffnal, in Shropshire. He was educated at Newport-school in that county, attained the knowledge of the Latin, Greek, French, Italian, and Spanish languages. From Newport-school he removed to Christ Church College, Oxford. There he was celebrated for his abilities, and for his irregularities; and on account of the latter was soon obliged to quit the university. After exhausting the whole of the small pittance he had brought to town with him, he, for his support, became a school-master at Kingston upon Thames; but being impatient of a recluse life, he soon quitted that situation and came again to London, where he plunged into all the licence and dissipation of the metropolis. He now became an author by profession, and experienced all the vicissitudes of fortune which a mixture of industry and carelessness could produce. An anonymous writer, who has given the world some account of him, observes, "that it was not his immorality "that hindered him from climb-"ing to the top of poetry and pre-"ferment; but that he had a par-"ticular way of sinning to him-"self. To speak in plain Eng-"lish, Tom Browne had less the "spirit of a gentleman than the "rest of the wits, and more of a "scholar. Tom thought himself "as happy with a retailer of "damnation in an obscure hole, "as another to have gone to the "devil with all the splendour of a "fine equipage. 'Twas not the "brightness of Cælia's eyes, nor "her gaudy trappings, that at-"tracted his heart. Cupid might "keep his darts to himself; Tom "always carried his fire about "him. If she had but a mouth, "two eyes, and a nose, he never "enquired after the regularity of "her dress or features. He al-"ways brought a good stomach "with him, and used but little ce-"remony in the preface. As of "his mistresses, so he was very "negligent in the choice of his "companions, who were some-"times mean and despicable, a "circumstance which never fails "to ruin a man's reputation. He "was of a lazy temper; and the "booksellers, who gave him cre-"dit enough as to his capacity, "had no confidence to put in his "diligence." The same writer adds, that though our author was a good-natured man, yet he had one pernicious quality which eternally procured him enemies, and that was rather to lose his friend than his joke. He died in the year 1704, and was buried in the Cloyster in Westminster-Abbey, near the remains of Mrs. Behn.

He was the author of,

1. *Physick lyes a Bleeding*; or, *The Apothecary turned Doctor*. C. 4to. 1697.

2. *The Stage Beaux tossed in a Blanket*; or, *Hypocrisie A-la-Mode*. C. 4to. 1704.

3. *The Dispensary*. F. Printed in his Works.

Brown, Mr. To a person of this name, Mears, in his Catalogue, ascribes a translation from Noble of a French Play, entitled,

The Two Harlequins. F. 8vo. 1718.

Browne, Dr. John. This elegant, ingenious, and unhappy author was born at Rothbury, in the county

county of Northumberland, on the 5th of November, 1715. The family from which he was descended were the Browns of Colstown, near Haddington in Scotland. His father John Brown was a native of Duns in Scotland, and, at the time of his son's birth, was curate to Dr. Thomlinson, rector of Rothbury. He afterwards was collated to the vicarage of Wigton in Cumberland. To this place he carried his son, and there our author received the first part of his education. From thence he was removed to the university of Cambridge, where he was matriculated on the 18th of December, 1732, and entered of St. John's College under the tuition of Dr. Tunstall. After taking the degree of batchelor of arts with great reputation, he returned to Wigton, and was ordained by Dr. Fleming, bishop of Carlisle. His first preferment was to a minor canonry and lecturership of the Cathedral church of Carlisle. He remained in obscurity at that city several years until the rebellion 1745, when he acted as a volunteer at the siege of the castle, and behaved with great intrepidity. In 1739, he took the degree of M. A. and some time after was presented to the living of Morland, in the county of Westmorland. He resigned his preferment in the Cathedral of Carlisle in disgust. On Mr. Pope's death he wrote *The Essay on Satire*, addressed to Dr. Warburton, who immediately introduced him to his friend Mr. Allen and others, and by his interest with lord Hardwicke procured him the living of Great Horkesley in Essex. In 1757, he published his celebrated Estimate of the manners and principles of the times, a work which was run down by popular clamour, but not answered. Obtaining the vicarage of St. Nicholas, Newcastle, he resigned his living in Essex to lord Hardwicke, with whom as well as with Dr. Warburton there had some time before been a coolness. He received no other preferment, which to a person of Dr. Brown's spirit must have been a great mortification. In the latter part of his life, he had an invitation from the empress of Russia to superintend a grand design which she had formed of extending the advantages of civilization over that great empire He accepted the offer, and actually prepared for his journey; but finding his health in too precarious a state to admit him to fulfill his intention, he was obliged to relinquish it. This and other disappointments were followed by a dejection of spirits which he had often been subject to. In an interval of deprivation of reason, he was prompted to do violence to himself, and on the 23d of September, 1766, cut his throat in the fifty-first year of his age. The stage stands indebted to him for two dramatic pieces, the success of which has been different, yet has not I think done any great honour to public taste, since his *Athelstan*, which I cannot help thinking much the more original and better executed piece of the two, has never been performed since the season of its first appearance; while *Barbarossa*, whose design is much too nearly approaching to that of *Merope* and some other of our modern Tragedies, still continues on the list of acting plays.

His Tragedies, as I before observed, are only two, viz.

1. *Barbarossa*. 8vo. 1755.
2. *Athelstan*. 8vo. 1756.

and one Oratorio,

The Cure of Saul. 4to. 1763.

Browne, Moses. This writer is, I believe, yet living. He is a divine of the church of England, vicar of Olney in Bucks, and chaplain to Morden-College. He is the author of a Poem, called, *Sunday Thoughts*; and several other pieces, some of which are possessed of considerable merit. In his youth, for he was born in the year 1703, he wrote two pieces, which were both represented together, and have pretty nearly an equal degree of merit. They are entitled,

1. *Polidus*. T. 8vo. 1723.
2. *All bedevilled*. F.

The second was acted by way of an Entertainment added to the first. Neither of them however were performed at a Theatre Royal, or even by regular actors, but only by some gentlemen of the author's acquaintance, for their own diversion and the gratification of his vanity, at a place which in the title page is called the private Theatre in St. Alban's Street, but this I imagine to have been nothing more than some school or assembly room fitted up for the immediate occasion of this play, and other representations of that kind.

Browne, William. Was born at Tavistock, in Devonshire, in the year 1590; his father, according to Prince, in his *Worthies of Devon*, being probably of the knightly family of Browne, of Browne Hash, in the parish of Langtree, near Great Torrington. After he had passed through the grammar-school, he was sent to Exeter-College, Oxford, where he became a great proficient in classical learning, and in the Belles Lettres was scarcely equalled; from thence he was removed before he had taken any academical degree to the Inner Temple, London, where he more particularly devoted himself to the Muses. In the beginning of the year 1624, he returned again to Exeter-College, and became tutor to Robert Dormer, afterwards earl of Carnarvon, who lost his life at Newbury fight on the 29th of September, 1643. On the 25th of March, 1624, he received permission to be created M. A. although the degree was not conferred upon him till the November following. He is stiled, in the public Register of the university, a man well skilled in all kinds of polite literature and useful arts; *Vir omni humana literatura et bonarum artium cognitione instructus*. After he had left the College with his pupil, he was received into the family of William earl of Pembroke, who had a great respect for him; and here, according to Wood, he made his fortune so well that he purchased an estate: he also adds that he had a great mind in a little body; but with regard to the time of his death he is very doubtful; for all that he says of the matter is, that, "in his searches he finds that one William "Browne of Ottery St. Mary, in "Devonshire, died in the year "1645; but that he cannot tell "whether he was the same with "the Poet."

His Works were collected and published, by Thomas Davies, bookseller, in 3 vols. 1772, and amongst them was then first printed, *The Inner Temple Masque*.

Buck, Paul. Is in Oldys's MSS. said to be the author of,

The Three Ladies of London. C. 4to. 1592.

Bullock Christopher. This author was a player by profession, and the son of Mr. William Bullock, whom we find to have stood in very good estimation in his theatrical capacity, nor was this son of his by any means deficient in

In point of merit as an actor. At what place, or in what year, our author was born, I have not been able to trace. He became joint manager with Mr. Keene, and another actor, of the Theatre in Lincoln's-Inn-Fields. In the year 1717 he married a natural daughter of that great performer Mr. Wilks, by Mrs. Rogers the actress. This lady was bred up to the stage, but although, from the advantage of an agreeable figure, she pleased tolerably well in several dramatic characters, yet she was far from inheriting the capital merit of either her father or mother. Mr. Bullock died in 1724, not much advanced in life, for Mr. Chetwood, who must have personally known him, says he was then only in the road to excellence. He had a great deal of natural sprightliness, which was of advantage to him on the stage, he performing for the most part the same cast of characters at the one house that Mr. Colley Cibber supported at the other, which were the fops, pert gentlemen, &c. in which liveliness and ease are most essentially necessary.

The dramatic pieces Mr. Bullock left behind him were seven in number, and are as follow:

1. *Woman's Revenge.* C. 12mo. 1715.
2. *Slip.* F. 12mo. 1715.
3. *Adventures of Half an Hour.* F. 12mo. 1716.
4. *Cobler of Preston.* F. 12mo. 1716.
5. *Perjuror.* F. 8vo. 1717.
6. *Woman's a Riddle.* C. 4to. 1718.
7. *The Traytor.* T. 8vo. 1718.

As to the Comedy of *Woman's a Riddle*, he has been accused of some unfair dealing about it with regard to Mr. Savage; but that is a point I shall endeavour more fully to explain when we come to the life of that gentleman.

Bulteel, John. This author was, I believe, secretary to the earl of Clarendon, and was created M. A. at Oxford 9th of September, 1661. He was the son of a Frenchman, of both the same names, who lived some time at Dover. He died a batchelor in the parish of St. Martin in the Fields, Westminster, in 1669, having written one Play, called,

Amorous Orontus; or, *The Love in Fashion.* C. 1665. 4to.

Burgess, Mrs. This authoress is yet living, and a shopkeeper in St. George's Street, Canterbury. She has written one Play, several times acted in that city, called,

The Oaks; or, *The Beauties of Canterbury.* C. 8vo. 1780.

Burgoyne, John, Esq; This author was lately a lieutenant-general in his majesty's army, but, disgusted with his reception from government since his return from America, resigned all his military employments. The fatal business at Saratoga will transmit his name to posterity, but whether with honour or disgrace must be left to the impartial determination of time. He married a daughter of the earl of Derby, and, with the assistance of Mr. Garrick, produced a slight performance, entitled,

The Maid of the Oaks. D. E. 8vo. 1774.

Burkhead, Henry. This gentleman was a merchant of Bristol, and lived in the reign of king Charles I. He seems to have been a man of strong party principles, and wrote a play which was never acted, nor probably even intended so to be, entitled,

Cola's Fury. T. 1645.

the subject of it being the Irish rebellion, which broke out in Octo-

ber, 1641. In it he has characterized all the principal persons concerned in the affairs of that time, under feigned names. And even the second title to the piece, viz. *Livenda's Misery*, is expressive of the subject aimed at, *Livenda* being no more than an anagram (which was a kind of quibble then much in vogue) formed from the letters which compose the name of Ireland.

BURNABY, CHARLES, Esq. This gentleman had a liberal education, having been bred up at the university, and afterwards entered a member of the Middle Temple. He wrote four Plays, the names of which are as follow:

1. *The Reformed Wife*. C. 4to. 1700.
2. *The Ladies Visiting Day*. C. 4to. 1701.
3. *The Modish Husband*. C. 4to. 1702.
4. *Love betray'd*. C. 4to. 1703.

BURNEL, HENRY, Esq; All I can gather in regard to this gentleman is, that he was a native of Ireland, and wrote a play, which was acted with applause at the theatre in Dublin, called,

Landgartha. T. C. 4to, 1641.

It appears that he had before this made an attempt in the dramatic way, which had miscarried; but what the name of that former play was I cannot trace, nor is it at all improbable that it might never make its appearance in print.

BURROUGHES, Mr. Of this author I can give no account, but that his name appears in the books of the Stationers Company 4th of Sept. 1646, as the author of one Play, which I believe was never printed, called,

The Fatall Friendship.

BURNEY, Dr. CHARLES. A gentleman who is still living. He is author of a History of Musick, written with uncommon elegance and perspicuity, as well as three volumes of Travels through different parts of Europe. He hath likewise given the publick a translation of one piece from the French of *Rousseau*, called,

The Cunning Man. M. E. 8vo. 1766.

BURTON, PHILIPPINA. Is probably still living. She was an actress one, if not two, seasons at the theatre in the Hay-Market, and produced one play, acted the 27th of April, 1770. for her own benefit, with very small success, though as much as it deserved, called,

Fashion displayed. C. Not printed.

BUSHE, AMYAS, Esq; M. A. F. R. S. Of this gentleman I know nothing more than that he is the author of one dramatic piece, not intended for the stage, entitled,

Socrates. Dram. Poem. 4to. 1758.

C.

C. J. These two letters are prefixed to a Comedy, entitled, *The Two Merry Milkmaids.* C. but I cannot, either from these letters, from the date, or from any other circumstance belonging to this piece, attribute it to any known author.

C. R. These letters stand in the title page to a translation of a Latin Play, written by R. Ruggles, entitled,

Ignoramus. C.

translated by R. C. who is there said to have been some time master of arts in Magdalen College in Oxford; and which letters Coxeter in a MS. note explains to stand for Robert Codrington.

The writers however have made a strange jumble of errors in regard to this translator and the author of an historical Play, called,

Alphonsus, king of Arragon.

Langbaine and Gildon having equally run into the error of ascribing both these Plays to the same author, with this only difference, that the first has distinguished his name by the letters R. C. and the latter by those of R. G. But as the date of publication of these two pieces has a difference of upwards of sixty years, *Alphonsus* being published in 1599, and *Ignoramus* not till 1662, it is not very probable they should both be the work of one person. I have therefore thought it most reasonable to follow the authority of Langbaine, as explained by Coxeter, for the translator of the latter; and that of Gildon, which Jacob likewise acquiesces with, for the author of the former.

Cambell, Mr. In Mears's Catalogue this name is put to a play, which we believe was never printed, entitled,

The Rover reclaim'd; or, *The Man of Mode a Coxcomb.* C.

Campion, Thomas. Was a physician in the reign of king James the First, and was the author of,

1. *A Mask printed at Whitehall on Twelfth Night on the Marriage of Lord Hayes, and the Daughter and Heir of Lord Denny.* 4to. 1607.

2. *Entertainment given by Lord Knowles at Cawsome-House, near Reading, to Queen Anne, in her Progress to the Bath.* 4to. 1613.

Capell, Edward. This gentleman appears to have been of the county of Suffolk, and received his education at the school of Bury St. Edmonds. In the Dedication of his edition of Shakspeare to the Duke of Grafton, he observes that his father and the grandfather of his grace were friends, and to the patronage of the deceased nobleman he owed the leisure which enabled him to bestow the attention of twenty years on that work. He is at present deputy inspector of the Plays, a place of some profit. He (with the assistance of Mr. Garrick) altered one Play from Shakspeare, which was performed at Drury-Lane, viz.

Anthony and Cleopatra. T. 8vo. 1758.

Carew, Lady Elizabeth. This lady flourished in the reign of king James, and must have been of distinction in her time; but from what family she was descended, or what part of the kingdom claimed the honour of her birth, I have not been able to discover. We find, however, some of her contemporaries dedicating their works to her; and she herself has written one dramatic piece, entitled,

Mariam, the fair Queen of Jewry. T. 4to. 1613.

Oldys, however, in his MS. notes on Langbaine, supposes her name should be spelt Cary, and that she was the wife of Sir Henry Cary.

Carew, Thomas, Esq; This gentleman was descended from a very ancient and honourable family of the name, whose establishment had long been in the county of Devon. He flourished in the reign of king Charles I. and was brother to Matthew Carew, who, in the time of the rebellion, appeared to have been very strongly attached to the cause of that unfortunate prince. Our author received the rudiments of his education in Corpus Christi College, Cambridge; but it does not appear that he either took any degree there, or was even matriculated as a member. Afterwards, however, having greatly improved himself by travelling abroad, and by the conversation of ingenious men at home, he acquired a great reputation for his wit and poetical abilities, which being taken notice of at court, he was made a gentleman of the privy chamber, and sewer in ordinary to the king, with whom he stood very high in favour, insomuch that to the last he esteemed him as one of the most deserving wits about his court. Nay, so favourable an opinion did he entertain of his abilities in that respect, that it was by his majesty's peculiar command that he undertook the only dramatic piece he appears to have written, and which is entitled,

Cœlum Britannicum. A Masque. 4to. 1634.

With a reference to which circumstance he has prefixed to it the following modest distich,

Non habet ingenium; Cæsar sed jussit; habebo:
Cur me posse negem, posse quod ille putat?

Lord Clarendon observes, that "he was a person of a pleasant "and facetious wit, and made "many Poems (especially in the "amorous way), which for the "sharpness of the fancy, and the "elegancy of the language in "which that fancy was spread, "were at least equal, if not superior, to any at that time: but "his glory was, that after fifty "years of his life, spent with less "severity or exactness than it "ought to have been, he died "with the greatest remorse for "that license, and with the greatest manifestation of christianity "that his best friends could desire."

He was very much esteemed and respected by his contemporary Poets, particularly by Ben Jonson. Yet, from a stanza relating to him in Sir John Suckling's Session of the Poets, he appears to have been a studied laborious writer. For though that gentleman was his friend, and had much kindness for him, yet he could not help characterizing him as follows:

Tom Carew *was next, but he had a fault,*
That would not well stand with a Laureat;

His

His Muse was hide-bound, and the issue of's brain
Was seldom brought forth but with trouble and pain.

He appears to have died in the year 1639.

Carey, Henry. Was a musician by profession, and one of the lower order of poets; his first preceptor in music was Olaus Westeinson Linnert, a German; he received some further instructions from Roseingrave; and, lastly, was in some sort a disciple of Geminiani. Being but slenderly accomplished in his art, his chief employment was teaching at boarding-schools, and among people of middling rank in private families. Though he had but little skill in music, he had a prolific invention, and very early in his life distinguished himself by the composition of songs, being the author both of the words and the music. One of these, beginning "Of all the "Girls that are so smart," is said to have pleased Mr. Addison so much, that he more than once vouchsafed to commend it.

However deficient Carey might be in genius in his profession, he was a fortunate writer, and composer for the stage. The dramatic pieces which he produced were generally successful, and some of them are still favourably received by the public. He was a man who possessed a good deal of low humour; and his Poem, called *Namby Pamby*, in ridicule of Ambrose Philips, was honoured by the approbation of Mr. Pope, whose sentiments concerning it were mentioned in terms of exultation by the author several years before his death.

As the qualities that Carey was endowed with were such as rendered him an entertaining companion, it is no wonder he should be, as he frequently was, in streights. He therefore in his difficulties had recourse to his friends, whose bounty he experienced in subscriptions for the Works which he from time to time published. He was however still unhappy, though the cause of it is not certainly known. It has been suggested by some to have been occasioned by the malevolence of those of his own profession, by others to domestic uneasiness, and some ascribe it chiefly to his embarassed circumstances. To whatever it was owing, his catastrophe was shocking. In a fit of despair, he laid violent hands upon himself on the 4th of October, 1743, at his house in Warner-street, Cold Bath Fields, and by means of a halter put a period to a life which had been led without reproach.

"As a musician," Sir John Hawkins observes, "Carey seems to "have been of the first of the low-"est rank; and as a poet the last of "that class of which Dursey was "the first, with this difference, "that in all the Songs and Poems "written by him on Wine, Love, "and such kind of subjects, he "seems to have manifested an in-"violable regard for decency and "good manners."

He wrote,

1. *Hanging and Marriage*; or, *The Dead Man's Wedding*. F. 1715.
2. *The Contrivances*. O. 12mo. 1715.
3. *Amelia*. O. 8vo. 1732.
4. *Teraminta*. O. 8vo. 1732.
5. *Chrononhotonthologos*. B. T.
6. *The Honest Yorkshire Man*. F. 8vo. 1736.
7. *The Dragon of Wantley*. B. O. 8vo. 1737.
8. *Margery*; or, *A worse Plague than the Dragon*, B. O. 8vo. 1738.
9. *Betty*; or, *The Country Bumpkins*. B. F. 1738.

 10. *Nancy*;

10. *Nancy*; or, *The Parting Lovers*. M. I. 1739.

Whincop says he wrote a Farce, called. *The Wife well managed.*

I believe this is confounded with one of the same name by Mrs. Centlivre.

CAREY, HENRY LUCIUS, LORD VISCOUNT FALKLAND. This learned nobleman, whom we find so justly celebrated by Mr. Cowley, was the only son of Sir Lucius Carey, the great lord Falkland, who died gloriously in the field of honour, and in the support of his king, at the famous battle of Newbury, September 20, 1643. His mother's name was Lettice, a daughter of Sir Richard Morrison. In what year he was born I have not been able to trace, but find him to have married Margaret, daughter of Anthony Hungerford, Esq; and that he died in 1663. He seems to have inherited the virtues of his father, having rendered himself eminent and very greatly respected both at court, in the senate, and in his county of Oxfordshire, of which he was lord lieutenant, not only for his extraordinary parts, but also for his heroic spirit. Langbaine tells us that he was cut off in the prime of his years (which indeed he must have been, his father having been no more than thirty-four years of age when he was killed, and this son surviving him only by twenty years), and that he was as much missed and regretted when dead, as he had been beloved and respected while living. He left one play behind him, which, although it contains a great deal of true wit and satire, yet it seems dubious whether it was ever represented or not, as the date of its publication is subsequent to that of its author's death. It is entitled,

The Marriage Night. T. 4to. 1664.

Mr. Walpole relates the following anecdote of this nobleman; that being "brought early into "the House of Commons, and a "grave senator objecting to his "youth, and to his not looking "as if he had sowed his wild oats; "he replied with great quick-"ness, Then I am come to the "properest place where are so "many geese to pick them up."

CAREY, GEORGE SAVILE. An author yet living. He is the son of Henry Carey, of whom an account is given in the last article but one. The present writer was brought up to the business of a printer, and may probably exercise the profession at this time. He was one season at least on the stage at Covent-Garden, but made no figure as a player, although his powers of imitation are very considerable. He is the author of a Lecture on *Mimickry*, which he delivered with some success, and of the following dramatic performances:

1. *The Inoculator.* C. 8vo. 1766.
2. *The Cottagers.* O. 8vo. 1766.
3. *Liberty chastised*; or, *Patriotism in Chains.* T. C. P. F. 8vo. 1768.
4. *Shakespeare's Jubilee.* M. 8vo. 1769.
5. *The Three Old Women weather-wise.* I. 8vo. 1770.
6. *The Magic Girdle.* B. 4to. 1770.
7. *The Nutbrown Maid.* C. O. 12mo. 1770.

CARLELL, LODOWIC, Esq; This gentleman was a courtier, who lived in the reigns both of king Charles the First and Second. He had various places at court, being gentleman of the bows to king Charles I. groom of the king's and queen's privy chamber, and served the queen mother many years. He wrote several dramatic pieces, the most of which were

were acted with considerable applause. Their titles are as follow:

1. *Deserving Favourite.* T. C. 4to. 1629.

2. *Arviragus and Philicia.* T. C. in two Parts. 12mo. 1639.

3. *Passionate Lover.* T. C. in two Parts 4to. 1655.

4. *Fool would be a Favourite* T. C. 8vo. 1657.

5. *Osmond the Great Turk.* T. 8vo. 1657.

6. *Heraclitus.* T. 4to. 1664.

7. *Spartan Ladies.* C. N. P.

The six first of these Plays only in general are ascribed to this author; as to the last-mentioned one, it is named only in a Catalogue at the end of an edition of *Middleton's More Dissemblers besides Women.* But Winstanley, who has omitted the *Heraclitus*, which undoubtedly was Mr. Carlell's, has as erroneously attributed to him a Tragedy, written by Dr. Lodge, entitled,

Marius and Sylla.

Carlisle, James. This gentleman was a native of Lancashire, and in the earlier parts of his life followed the profession of a player, but afterwards preferring the active stage of the real world to the feigned affairs of the theatrical one, and chusing rather to *be*, than to *personate*, a hero, he quitted that employment, and took up arms in the defence of his country's religion and liberties in the Irish wars under king William III. to which glorious cause he resigned himself a willing sacrifice, dying in the bed of honour at the famous battle of Aughrim on the 11th of July, 1691. He left behind him one dramatic piece, which had been well received, entitled,

The Fortune Hunters. C. 4to 1689.

Carr, John. This author is living, and has deservedly acquired great reputation as master of the school at Hertford, and by a happy translation of Lucian. He has published several Poems and other pieces, and is said to be the writer of one Play, viz.

Epponina. D. E. 8vo. 1765.

Carr, Samuel. Of this author I know nothing, except that he joined with Samuel Hayes in writing one Play, called,

Eugenia. T. 8vo. 1770.

Carpenter, Richard. This gentleman, who from the general tenor of his writings, and from some Sermons published under the same name, in the year 1623, it is reasonable to conclude, was a divine, was born about the beginning of king James I's reign, and lived till towards the end of Charles II's, being alive at Aylesbury in Bucks, in 1670. He received his first rudiments of education at Eton-school, from whence he was removed to Cambridge, and was elected a scholar of King's College in that university, anno 1623. Here he staid two or three years; after which he not only quitted that, but also his country and friends, went abroad, and studied in Flanders, France, Spain, and Italy, and at length took orders in the Romish church from the hands of the Pope's substitute at Rome, and, becoming a monk of the Benedictine order, was soon after sent into England in order to gain proselytes. But he had scarcely been a year and a half in this employment before he returned to the Protestant religion, and accepted of the vicarage of Poling, near Arundel-castle in Sussex, on which account he received many affronts from the Romish priests who resided in those parts; notwithstanding which, in the time of the civil war, he went over to Paris, and there commenced a railer against the Protestants. On his return to England he again became a Protestant, but

but revolted once more before his death to popery, in which persuasion he died. The great antiquary Anth. à Wood, who was personally acquainted with him, says of him, "That he was a fanatical man, that changed his mind with his cloaths, and that for his juggles and tricks in matters of religion he was esteemed a theological mountebank." And indeed the account I have already given of his leaving both country and religion, of his returning to them both, and again forsaking them, seems I think perfectly to justify that character of him. (See *Athen. Oxonienf.* vol. I. p. 439.)

He has moreover left behind him one dramatic piece, which from its very title conveys to us an idea of its having been written by one who, if not an enthusiast, must at least have been a warm controvertist in religion, since he could be induced to make such controversy the basis of a work, which notwithstanding the propriety of blending instruction with amusement in the superstructure, is ever expected to have its foundation laid in the latter. It is called,

The Pragmatical Jesuit new leavened. C. 4to. N. D.

and is said in the title-page to be a play tending to Morality and Virtue. To this Comedy his picture is prefixed, in a very genteel lay habit; whereas before another work published by him he is represented as a formal clergyman, and with a very grave and mortified countenance.

CARTWRIGHT, GEORGE. Of this gentleman I know nothing more than that he lived at Fulham, and has obliged the world with one Play, entitled,

The Heroic Lover. Trag. 8vo. 1661.

Langbaine has omitted any mention of this piece or its author.

CARTWRIGHT, WILLIAM.—There is some degree of contest among the biographers concerning the place of this author's nativity, and the name of his father; Lloyd, in his *Memoires*, declaring him to be the son of Thomas Cartwright of Burford in Oxfordshire, and born August 16, 1615. Whereas Wood, in his *Athen. Oxon.* (which I must confess I take to be the better authority), tells us, that he was born at Northway, near Tewksbury in Gloucestershire, in Septemb. 1611, and that his father's name was William; and adds, that the father, having dissipated a fair inheritance he knew not how, was at last reduced to turn innkeeper at Cirencester. By this way of life, however, it is probable he healed his broken fortune, as we find him afterwards bestowing a liberal education on this son, who being a lad of a promising genius, he procured him first to be initiated into learning by Mr. Topp, master of the free school at Cirencester. From thence he was removed to Westminster, as a king's scholar, and studied under the learned Dr. Osbaldiston. From thence, in 1628, he went to the university of Oxford, where he was chosen a student of Christ-Church, and placed under the care of Mr. Tarrent. Here he pursued his studies with unwearied diligence and rapidity, went through the classes of logic and philosophy, took the degree of batchelor and master of arts, entered into holy orders, in which he soon became eminent for his preaching, and was made metaphysical reader in the room of Mr. Thomas Barlow of Queen's College, who afterwards became bishop of Lincoln. In this office also he acquired great reputation both for his

his literary knowledge and his oratorical endowments.

In 1642, he was promoted to the place of succentor to the Cathedral of Salisbury, and on the 12th of April, 1643, was elected junior proctor of the university. Yet, as if he had in so short a period run the full race of learning, and reached the goal of perfection, beyond which he could go no farther, he was taken out of this world on the 29th of November following, 1643, by a malignant fever which then reigned at Oxford, was known by the name of the *Camp Disease*, and was fatal to numbers besides.

No man perhaps ever acquired an earlier fame than this amiable youth, or, leaving the world at a time of life when men in general begin but to be known, had obtained so universal a homage to his memory from his contemporaries. For though according to the earliest account of his birth he could but have entered into his thirty-third year (and the publisher of his Poems says, as Wood also implies, that he died at thirty), he was most universally lamented; and even the king and queen, who were then at Oxford, shewed great anxiety during his illness, and were greatly afflicted at his death.

The character given of him by the writers of his time is almost beyond belief. Ben Jonson, who gave him the title of his son, valued him so highly that he said of him, *My son* CARTWRIGHT *writes all like a man.* The editor of his Works applies to him the saying of Aristotle concerning Æschron the poet, *that he could not tell what* ÆSCHRON *could not do.* Langbaine says of him, that "He was "extremely remarkable both for "his outward and inward endow-"ments; his body being as hand-"some as his soul. He was an "expert linguist, understanding "not only Greek and Latin, but "French and Italian, as perfectly "as his mother tongue. He was "an excellent orator, and yet an "admirable poet; a quality which "Cicero with all his pains could "not attain to; nor was Aristotle "less known to him than Cicero "and Virgil."

In a word, he was of so sweet a disposition, and so replete with all virtues, that he was beloved of all learned men that knew him, and admired by all strangers. And when after his death his Plays and Poems were published together, we find them accompanied by above fifty copies of verses written by the most eminent wits of the university, every one being desirous to appear in the number of his friends, and to give public testimony to the world of the value they had for his memory. It is impossible however to close his character with any thing stronger or more concise than the mention made of him by the learned and pious Dr. Fell, bishop of Oxford, who said of him, "Cartwright "*was the utmost man could come to.*"

His dramatic pieces are only four, viz.

1. *Royal Slave.* T. C. 4to. 1639.
2. *Lady Errant.* T. C. 8vo. 1651.
3. *Ordinary.* C. 8vo. 1651. D.C.
4. *Siege.* T. C. 8vo. 1651.

CARYL, JOHN. Was probably a Sussexman, and of the Roman-catholic persuasion. He was secretary to queen Mary, the wife of James the Second, and one who followed the fortunes of his abdicating master. How long he continued in this service is unknown; but he was in England in the reign of queen Anne, and recommended the subject of Mr. Pope's "Rape of the Lock" to that author,

thor, who on its publication addressed it to him. He was alive in 1717, and at that time must have been a very old man. See three of his letters in "Additions to Pope," vol. II. p. 114. He wrote

1. *The English Princess*; or, *The Death of Richard the Third*. T. 4to. 1667.

2. *Sir Salomon*; or, *The Cautious Coxcomb*. C. 4to. 1671.

CAVENDISH, WILLIAM, DUKE OF NEWCASTLE. This noble author, who was justly esteemed one of the most finished gentlemen, as well as the most distinguished general and statesman of the age he lived in, was the son of Sir Charles Cavendish, whose father was Sir William Cavendish, and his elder brother the first Earl of Devonshire of that family. His mother was Catharine, daughter of Cuthbert, Lord Ogle. He was born in 1592; and his father, who discovered in him, even from infancy, a great quickness of genius, and a strong propensity to literature, took care to improve those advantages, by procuring for him the best masters in every science.

His course of education being early compleated, he appeared at court with so high a reputation for abilities, as drew on him the peculiar attention and regard of King James I. who, at the creation of Henry Prince of Wales in 1610, made him a Knight of the Bath, and, in 1620, his father having been dead three years, by whose decease he became possessed of a large estate, he was created a peer by the title of Baron Ogle and Viscount Mansfield, which titles were afterwards farther ennobled in the third year of King Charles I's reign, by the addition of that of Lord Cavendish of Bolsover, and the still higher one of Earl of Newcastle upon Tyne.

The high favour, however, in which his lordship stood at court, excited the jealousy of the ministers, and more particularly of the favourite Duke of Buckingham; notwithstanding which, his lordship preserved the King's affection towards him in so perfect a degree, that, in 1638, his majesty gave the strongest testimony of his confidence, both in his abilities and honour, by assigning him the very important office of governor to the Prince of Wales. In 1639, when the troubles broke out in Scotland, the king being obliged, not only to assemble an army in the north, but also to put himself at the head of it, which was an expedition that could not but require immense sums, and that at a time when the royal finances were extremely low, his lordship, in demonstration of his zeal and loyalty, not only contributed ten thousand pounds to the treasury, but also raised a troop of horse, consisting of about two hundred knights and gentlemen, who served at their own charge, and were incorporated under the title of the Prince's troop; on which occasion a very remarkable instance was given of how far his loyalty, however it might establish him in the King's esteem, continued to give umbrage to those who were desirous of a superior influence at court. And, as his lordship's behaviour on the occasion was such, as exalted his reputation, at the same time that it considerably lessened that of a rival, I shall take the liberty of relating the story in this place.

In the number of those who looked with an envious eye on the particular distinctions shewn to our author by the King, was the Earl of Holland, at that time general in chief of the horse. He was a man remarkably selfish in his temper, and

and of a disposition, although his courage had never before been suspected, rather cunning and penetrating, than brave or open. The troop which the Earl of Newcastle had raised, was, as I have before observed, called the Prince's; but was commanded by the earl himself, in person, as its captain. When the army drew near Berwick, the earl sent Sir William Carnaby, his aid de camp, to Lord Holland, to know where his troop should march; whose answer was, *next after the troops of the general officers.* The earl on this sent again to represent, *that having the honour to march under the Prince's colours, he thought it not becoming for him to give place to any of the officers of the field.* The general, however, repeated his orders with great peremptoriness, which the Earl of Newcastle, therefore, obeyed, taking no farther notice of it at that time than by ordering the Prince's colours to be taken off the staff, and marching without any. But, as soon as ever the service was over, he sent the Earl of Holland a challenge, which his lordship accepted, and agreed to the time and place of meeting; to which, however, when our author came, he found not his antagonist, but his second. The affair had been disclosed to the King, by whose authority, according to Lord Clarendon, the matter was composed; but not without leaving an imputation, in the minds of many, of some want of personal bravery in Lord Holland.

But though in this contest he had apparently the advantage, yet, as it convinced him, in concurrence with other circumstances, how hard the ministerial faction was inclinable to bear upon him, and being unwilling to give his majesty any trouble about himself, he voluntarily resigned the place of governor to the Prince, and retired into the country, where he remained quiet till he received the King's orders to revisit Hull, which important fortress, and all the magazines that were in it, he offered to his Majesty to have secured for him; but when, instead of receiving directions for that purpose, he found his instructions were to obey the orders of the parliament, he dropped his design, and once more retired into the country.

Here he remained totally inactive, till the flame of civil war being kindled to such a blaze that it would have appeared cowardice to continue longer so, he engaged in the royal cause, and accepted of a commission for the raising men to take care of the town of Newcastle, and the four adjacent counties; in which he was so expeditious and successful, that his Majesty constituted him general and commander in chief of all the forces raised north of Trent, and also of those that might be levied in many of the southern counties, with a most extraordinary plenipotentiary power of conferring the honour of knighthood, coining money, and printing and setting forth all such declarations as should to him appear expedient. Of all these extensive powers, however, his lordship made a very sparing use, excepting that of raising men, which he pursued with such diligence, that in three months he had levied an army of eight thousand horse, foot and dragoons, with which he marched directly into Yorkshire, and, after defeating the enemy at Peirce bridge, advanced to York, the governor of which city surrendered up the keys to him.

During the course of the civil war, the earl of Newcastle was very

very successful, having more than once defeated general Fairfax, and even gained several important forts and battles. For which service king Charles, in the year 1643, advanced him to the dignity of marquis of Newcastle; but when, in 1644, through the precipitancy of prince Rupert, his majesty's forces received a total defeat at Marston Moor, in which the marquis's infantry was cut to pieces, this nobleman, finding the king's affairs in that part of the kingdom irretrievably ruined, made the best of his way to Scarborough, and from thence, with a few of the principal officers of his army, embarked for Hamburgh. After staying for about six months at that place, he went by sea to Amsterdam, and from thence took a journey to Paris, where he married and resided some time. He afterwards removed to Antwerp, where he passed the remainder of his exile, during which he underwent a variety of misfortunes and distress, his circumstances being at some time so bad, that the dutchess herself, in the life she has written of her husband, confesses they were both reduced to the necessity of pawning their cloaths for subsistence. For, although his estates in England were valued at upwards of twenty thousand pounds *per annum*, yet they were left entirely at the mercy of the parliament, who levied immense sums on them.

Yet, notwithstanding all these severities of fortune, during the course of a sixteen years banishment, he never lost his spirit, but retained his vigour to the last, recruiting his natural vivacity by the sprightly conversation of his lady, the frequent company of the young king, who made him Knight of the Garter, and a full prepossession that the clouds, which then over-hung his own fortunes and those of his country, would at length be dispersed by the king's restoration. In this his lordship proved a true prophet; for the gloomy period at length came to an end, and the marquis returned to his own country with his sovereign; where, after being, by letters patent, dated March 16, 1664, created earl of Ogle and duke of Newcastle, his grace withdrew to a happy country retirement, where he spent the evening of his days in calm repose, and in the indulgence of those studies, with which he was the most affected.

At length, after a life of great action and great variety, having attained to the highest honours, and deservedly purchased the fairest reputation, this truly noble lord took his flight to a better world on the 25th of Dec. 1676, ætatis 84, and lies interred in Westminster-Abbey, against the screen of the chapel of St. Michael, under a most spacious and noble tomb, which a little before his death he had caused to be erected to the memory of his dutchess. The monument is all of white marble, but adorned with two pillars of black marble, with entablatures of the Corinthian order, embellished with arms, as in the pedestal, with various trophy works, whereon are two images of white marble, excellently well carved, and in full proportion, in a cumbent posture, representing the duke and dutchess.

With respect to this nobleman's public character, it will be needless to add any thing to what has been already said in regard to his private one. Some of his historians have seemed to condemn him for a profuseness and passion for magnificence, which sometimes had too great a tendency to the encourage-

encouragement of luxury and diſſipation, of which they produce as Inſtances the two ſumptuous entertainments which he gave to king Charles I. at his ſeat at Welbeck, the expences of which, according to the dutcheſs's own computations, muſt have amounted to upwards of ten thouſand pounds. And others, of the graver kind, have cenſured him for too ſtrong an attachment to poetry and the polite arts, in which, however, they have done no honour to the delicacy of their own taſte. It is certain, indeed, that this noble perſonage was, from his earlieſt youth, celebrated for his love of the Muſes, that he had a true taſte for the liberal arts, was ever delighted with having men of genius about him, and took a ſingular pleaſure in reſcuing neceſſitous merit from obſcurity. In a word, that he was truly the Mæcenas of king Charles I's reign: but it does not appear that, in the buſy ſcenes of life, his lordſhip ſuffered his thoughts to ſtray ſo far from his employment as to turn author.

In his exile, indeed, being extremely fond of the breaking and managing horſes, than which there cannot be a more manly exerciſe, though in our delicate age almoſt entirely left to grooms and jockeys, he thought fit to publiſh his ſentiments on thoſe ſubjects, in that very pompous work printed in his name, and which is ſtill held in high eſteem. He alſo, for the amuſement of ſome leiſure hours, applied himſelf to dramatic poetry, the produce of which cannot but give us a ſtrong idea of his fortitude and chearfulneſs of temper, even under the greateſt difficulties, ſince, though written during his banihment, and in the midſt of depreſſion and poverty, all the pieces he has left us in that way of writing, are of the comic kind. Their titles are,

1. *The Country Captain.* Com. 12mo. 1649.

2. *Variety.* Com. 12mo. 1649.

3. *Triumphant Widow.* Com. 4to. 1677.

4. *Humorous Lovers.* Com. 4to. 1677.

Whincop alſo aſcribes to him a Play, called, *The Exile*; but as no other writer mentions it, and as it is not to be found in any of the preſent Collections of Plays, I am doubtful about its exiſtence.

His grace had been twice married, but had iſſue only by his firſt lady. His titles deſcended to his ſon Henry earl of Ogle, who was the laſt heir male of his family, and who dying without iſſue in 1691, the title of Newcaſtle, in the line of Cavendiſh, became extinct.

CAVENDISH, MARGARET, DUTCHESS OF NEWCASTLE. This fantaſtic lady, as Mr. Walpole calls her, was born in St. John's, near Colcheſter in Eſſex, about the latter end of the reign of king James the Firſt, and was the youngeſt daughter of Sir Charles Lucas, a gentleman of great ſpirit and fortune, who died when ſhe was very young. Her mother was remarkably careful in the education of this and her other daughters, giving them all the polite accompliſhments in which young ladies are generally inſtructed; as needlework, dancing, muſic, and learning the French tongue.

In 1643, ſhe obtained leave of her mother to go to Oxford, where the court then reſided, and was made one of the maids of honour to Henrietta Maria, the royal conſort of king Charles the Firſt. And when the queen was forced to leave England and go to her native country, ſhe attended her thither. At Paris ſhe met with the

the marquis of Newcaſtle, then a widower, who admiring her perſon, diſpoſition, and ingenuity, was married to her in that place an. 1645. From Paris they went to Rotterdam, where they reſided ſix months. From thence they returned to Brabant unto the city of Antwerp, where they ſettled and continued during the time of their exile; chuſing it as the moſt pleaſant and quiet place to retire to and enjoy the remainder of their ruined fortunes. She proved a moſt agreeable companion to the marquis in this his melancholy receſs, as well by her writings as converſation, as appears by the many compliments and addreſſes which he made to her on thoſe occaſions.

She came into England in order to obtain ſome of the marquis's rents to ſupply their preſſing neceſſities, and pay the debts they had contracted there; and accordingly went with lord Lucas her brother to Goldſmith-Hall, but could not procure a grant to receive one penny out of the marquis's vaſt inheritance: and had it not been for the ſeaſonable generoſity of Sir Charles Cavendiſh, they muſt have been expoſed to extreme poverty. Having got a conſiderable ſum from her own and the marquis's relations, ſhe returned to Antwerp, where ſhe continued with her lord till the reſtoration of king Charles the Second. On this event the marquis returned to his native country, after ſixteen years baniſhment, leaving his lady behind to diſpatch his affairs, which ſhe ſettled and then followed him. She ſoon after came to England, where ſhe ſpent the remainder of her life entirely devoted to letters. She died in London in the year 1673, and was buried at Weſtminſter, Jan. 7, 1673-4, where an elegant monument was erected to her memory.

Her perſon it is ſaid was very graceful; her temper naturally reſerved and ſhy; and ſhe ſeldom ſaid much in company, eſpecially among ſtrangers: was moſt indefatigable in her ſtudies, contemplations, and writings; was truly pious, charitable, and generous; was an excellent œconomiſt, very kind to her ſervants; and a perfect pattern of conjugal love and duty.

Two volumes of Plays written by her have been publiſhed, the firſt in 1662, which contains the following performances, viz.

1. *Love's Adventures.*
2. *The Second Part of Love's Adventures.*
3. *The ſeveral Wits.* C.
4. *Youth's Glory and Death's Banquet*, part I.
5. *The Second Part of Youth's Glory and Death's Banquet.*
6. *The Lady Contemplation*, p. I.
7. *The Lady Contemplation*, p. II.
8. *The Wits Cabal*, part I.
9. *Wits Cabal*, part II.
10. *The Unnatural Tragedie.*
11. *The Publick Wooing.*
12. *Matrimonial Troubles.* C. p. I.
13. *Matrimonial Troubles.* C. T. part II.
14. *Nature's three Daughters, Beauty, Love, and Wit*, part I.
15. *Nature's three Daughters, Beauty, Love, and Wit*, part II.
16. *The Religious.*
17. *The Comical Haſh.*
18. *Bell in Campo*, part I.
19. *Bell in Campo*, part II.
20. *The Apocriphal Ladies.* C.
21. *The Female Academy.*

The following ſix were printed in another volume publiſhed 1668.

22. *The Convent of Pleaſure.* C.
23. *The Sociable Companions*; or, *Female Wits.* C.

24. *The*

24. *The Presence.* C.
25. *The Bridals.* C.
26. *The Blazing World.* C. p. I.
27. *The Blazing World.* C. p. II.

CELISIA, Mrs. This lady is daughter of David Mallet, Esq; and wife of Mr. Celisia, a Genoese gentleman, who formerly resided in London in a public character. She is still living, and is the author of,

Almida. T. 8vo. 1771.

CENTLIVRE, SUSANNA. This lady was daughter of one Mr. Freeman of Holbeach in Lincolnshire, who although he had been possess'd of no inconsiderable estate, yet being a dissenter, and a zealous parliamentarian, was at the time of the restoration extremely persecuted, as were also the family of his wife, who was daughter of Mr. Markham, a gentleman of a good estate at Lynn Regis in Norfolk, but of the same political principles with Mr. Freeman, so that his estate was confiscated, and he himself compelled to fly to Ireland. How long he staid there I have not been able to trace; nor whether our authoress, who from a comparison of concurrent circumstances, I imagine, must have been born about 1680, drew her first breath in that kingdom or in England. These are particulars all her historians have been silent in regard to; yet I am apt to conjecture that she was born in Ireland, as I think it probable her mother might not return to her native country till after the death of her husband, which happened when this girl was only three years old. Be this as it will, we find her left to the wide world, by the death of her mother also, before she had compleated her twelfth year. Whincop relates a romantic story of her in a very early period of her life, which, although he seems mistaken in some parts of her history (at least either he or Jacob must have been so), having made her father survive the mother, and even to have married again before his death, yet as he seems to have taken pains in collecting many circumstances of her life which are no where else related, I cannot think myself authorized entirely to omit it. He tells us, that after her father's death, finding herself very ill treated by her stepmother, she determined, though almost destitute of money and every other necessary, to go up to London, to seek a better fortune than what she had hitherto experienced. That as she was proceeding on her journey on foot, she was met by a young gentleman from the university of Cambridge (whose name, by the way, he informs us of, and was no other than the afterwards well-known Anthony Hammond, Esq;) who was so extremely struck with her youth and beauty, and so affected with the distress which her circumstances naturally declared in her countenance, that he fell instantly in love with her; and, enquiring into the particulars of her story, soon prevailed on her inexperienced innocence to seize on the protection he offered her, and go with him to Cambridge, where, equipping her in boy's cloaths, he introduced her to his intimates at College as a relation who was come down to see the university, and pass some time with him there; and that they continued this intercourse for some months, till at length, sated perhaps with possession, or perhaps afraid that the affair would be discovered at the university, he persuaded her to come to London, providing her however with a considerable sum of money, and a letter of recommendation to a gentlewoman

tlewoman of his acquaintance in town, ſealing the whole with a promiſe, which however it does not appear he ever performed, of ſpeedily following her, and renewing their amorous intercourſe. If this ſtory is true, it muſt have happened when ſhe was extremely young; Whincop, as well as the other writers, acknowledging that ſhe was married in her ſixteenth year to a nephew of the late Sir Stephen Fox. But that gentleman not living with her above a twelvemonth, her wit and beauty ſoon procured her a ſecond huſband, whoſe name was Carrol, and whowas an officer in the army, but he having the misfortune to be killed in a duel within about a year and a half after their marriage, ſhe became a ſecond time a widow. This loſs was a ſevere affliction to her, as ſhe appears to have ſincerely loved this gentleman. Partly perhaps to divert her melancholy, but chiefly it is probable for the ſake of a ſupport, ſhe now applied to her pen, and became a votary to the Muſes, and it is under this name of Carrol that ſome of her earlier pieces were publiſhed. Her firſt attempt was in tragedy, in a Play called, *The Perjur'd Huſband*; yet her natural vivacity leading her afterwards more to comedy, we find but one more attempt in the buſkin among eighteen dramatic pieces which ſhe afterwards wrote.

Such an attachment ſhe ſeems to have had to the theatre, that ſhe even became herſelf a performer, though it is probable of no great merit, as ſhe never roſe above the ſtation of a country actreſs. However ſhe was not long in this way of life; for in 1706, performing the part of *Alexander the Great*, in Lee's *Rival Queens*, at Windſor, where the court then was, ſhe wounded the heart of one Mr. Joſeph Centlivre, yeoman of the mouth, or in other words principal cook to her majeſty, who ſoon after married her; and after paſſing ſeveral years happily together, ſhe died at his houſe in Spring Garden, Charing-Croſs, on the firſt of December, 1723, and was buried in the pariſh of St. Martin's in the Fields.

Thus did ſhe at length happily cloſe a life, which at its firſt ſetting out was overclouded with difficulty and misfortune. She for many years enjoyed the intimacy and eſteem of the moſt eminent wits of the time, viz. Sir Richard Steele, Mr. Rowe, Budgell, Farquhar, Dr. Sewell, &c. and very few authors received more tokens of eſteem and patronage from the great; to which however the conſideration of her ſex, and the power of her beauty, of which ſhe poſſeſſed a conſiderable ſhare, might, in ſome degree, contribute.

Her diſpoſition was good-natured, benevolent, and friendly; and her converſation, if not what could be called witty, was at leaſt ſprightly and entertaining. Her family had been warm party folks, and ſhe ſeemed to inherit the ſame diſpoſition from them, maintaining the ſtricteſt attachment to whig principles, even in the moſt dangerous times, and a moſt zealous regard for the illuſtrious houſe of Hanover. This party-ſpirit, however, which breathes even in many of her dramatic pieces, procured her ſome friends and many enemies.

As a writer, it is no very eaſy thing to eſtimate her rank. It muſt be allowed that her Plays do not abound with wit, and that the language of them is ſometimes even poor, enervate, incorrect, and puerile, but then her plots are buſy and

and well conducted, and her characters in general natural and well marked. But as plot and character are undoubtedly the body and soul of comedy; and language and wit, at best, but the cloathing and external ornaments, it is certainly less excusable to shew a deficiency in the former than in the latter. And the success of some of Mrs. Centlivre's Plays plainly evince, that the first will strike the minds of an audience more powerfully than the last, since her Comedy of the *Busy Body*, which all the players had decried before its appearance, which Mr. Wilks had even for a time absolutely refused to play in, and which the audience came prejudiced against, rouzed their attention in despite of that prejudice, and forced a run of thirteen nights; while Mr. Congreve's *Way of the World*, which perhaps contains more true intrinsic wit, and unexceptionable accuracy of language, than any dramatic piece ever written, brought on the stage with every advantage of recommendation, and when the author was in the height of reputation, could scarcely make its way at all. Nay, I have been confidently assured, that the very same great actor I mentioned just now made use of this remarkable expression with regard to her *Bold Stroke for a Wife*, viz. *that not only her Play would be damned, but she herself be damned for writing it.* Yet we find it still standing on the list of acting Plays, nor is it ever performed without meeting with the approbation of the audience, as do also her *Busy Body*, *Wonder*, and *Gamester*.

That Mrs. Centlivre was very perfectly acquainted with life, and closely read the minds and manners of mankind, no one I think can doubt who reads her comedies; but what appears to me the most extraordinary is, when we consider her History, the disadvantages she must have laboured under by being so early left to bustle with the world, and that all the education she could have had must have been owing to her own application and assiduity; when, I say, we consider her as an absolutely self-cultivated genius, it is astonishing to find the traces of so much reading and learning as we meet with in many of her pieces, since, for the drawing of the various characters she has presented us with, she must have perfectly well understood the French, Dutch, and Spanish languages, all the provincial dialects of her own, and somewhat even of the Latin, since all these she occasionally makes use of, and whenever she does so, it is constantly with the utmost propriety and the greatest accuracy. In a word, I cannot help giving it as my opinion, that if we do not allow her to be the very first of our female writers, she has but one above her, and may justly be placed next to her predecessor in dramatic glory, the great Mrs. Behn.

1. *Perjur'd Husband.* T. 4to. 1700.
2. *Love's Contrivances.* C. 4to. 1703.
3. *Beau's Duel.* C. 4to. 1703.
4. *Stolen Heiress.* C. 4to. 1703.
5. *Gamester.* Com. 4to. 1705.
6. *Basset Table.* C. 4to. 1706.
7. *Love at a Venture.* C. 4to. 1706.
8. *Platonic Lady.* C. 4to. 1707.
9. *Busy Body.* C. 4to. 1709.
10. *Man's bewitch'd.* C. 4to. 1710.
11. *Bickerstaff's Burying.* F. 4to. N. D.
12. *Marplot.* C. 4to. 1711.
13. *Perplex'd Lovers.* C. 4to. 1712.
14. *Wonder.* C. 4to. 1713.

15. *Gotham Election.* F. 12mo. 1715.

16. *Wife well managed.* F. 12mo. 1715.

17. *Cruel Gift.* T. 12mo. 1717.

18. *Bold Stroke for a Wife.* C. 8vo. 1718.

19. *Artifice.* C. 8vo. 1721.

CHAMBERLAIN, ROBERT. This author lived in the time of king Charles I. being born in 1607 at Standish in Lincolnshire. He lived for some years as clerk to Peter Ball, Esq; who was solicitor-general to king Charles the First's queen. By this gentleman he was at the age of thirty sent to Exeter College, Oxford, where he pursued his studies, and probably was bred to the pulpit, as we find a book written by him, entitled, *Nocturnal Lucubrations*; or, *Meditations Divine and Moral.* He wrote a Play, called,

The Swaggering Damsel. C. 4to. 1640.

Winstanley has also attributed to him a Pastoral, called,

Sicelides. Written by Phineas Fletcher.

CHAMBERLAINE, Dr. WILLIAM. This gentleman was a physician, and I imagine was son of Dr. Peter Chamberlaine. He lived at Shaftesbury, in Dorsetshire, in the reigns of king Charles I. and king Charles II. and was a very zealous cavalier. He wrote but one Play, entitled,

Love's Victory. T. C. 4to. 1658. which, being composed during the intestine troubles, at which time the play-houses were suppressed, could not then be acted, but some years after the restoration was brought on the stage under the title of,

Wits led by the Nose. C. 4to. 1678.

CHAPMAN, GEORGE. Of this voluminous and ingenious writer we are at a loss to trace some material particulars, viz. the family from whence he was descended the place where he was born, and the school at which he imbibed the earliest rudiments of his erudition. It is known, however, that he first drew breath in the year 1557, and that in 1574, being then only in his seventeenth year, yet well grounded in grammar learning, he was sent to the university; but here again some difficulty arises as to whether Oxford or Cambridge had the honour of compleating his studies. For though it is certain that he was some time at Oxford, and made a figure there in the Greek and Latin languages, yet it does not appear that he shone there either in logic or philosophy, or took any degree. On his return to London, he was warmly patronized by Sir Thomas Walsingham, and after his death by his son. He was also held in high estimation by Henry prince of Wales, and the earl of Somerset; but the first dying, and the other being disgraced, Chapman's hopes of preferment were frustrated; to which disappointments perhaps the umbrage taken by king James at some reflections cast on the Scots nation in a Comedy called *Eastward Hoe*, wherein this author had a hand, might be no small addition. He appears however to have had some place at court under that monarch, or his queen Anne. But what became of him during the troubles, which he lived to see, but not to be witness to their entire termination, I know not. He passed however through a long life, dying on the 12th of May, 1654, æt. 77, and was buried on the south side of the church of St. Giles in the Fields, a monument being erected over his grave at the expence, and according to the invention, of that great architect

architect Inigo Jones, who had been his peculiar friend and intimate.

He was undoubtedly a man of very great learning; and although translation has within our latter ages reached a greater degree of perfection than it had then attained, a due honour ought to be paid to the industry of this writer, who translated, and that in a manner far from contemptible, the whole *Iliad*, *Odyssey*, and *Batryomyomachia* of *Homer*, some parts of *Hesiod*, and *Musæus's Erotopægnion*. As to his dramatic Works, they are unequal; nor has he in any of them paid much attention to regularity, the which he has so greatly infringed, as to extend his number of acts in one piece, viz. *Two Wise Men and all the rest Fools*, to two beyond the settled standard. His master pieces in the dramatic way are his *Bussy D'Amboise* in Tragedy, his *Widow's Tears* in Comedy, and his Masque of the Inns of Court. In his private character he was truly amiable, and maintained a very close acquaintance with the first rate writers of his time. Yet such was Jonson's natural enviousness of disposition and haughtiness of temper, that, as Chapman began to grow into reputation, he is said to have grown jealous of him, and being, by the death of Shakspeare, left without a rival, strove to continue so, by endeavouring to suppress as much as possible the rising fame of this his friend.

The Plays Chapman has left behind him are as follow:

1. *Blind Beggar of Alexandria*. C. 4to. 1598.
2. *Humourous Day's Mirth*. C. 4to. 1599.
3. *All Fools*. C. 4to. 1605. D. C.
4. *Eastward Hoe* C. Assisted by Ben Jonson and Marston, 4to. 1605. D. C.
5. *Gentleman Usher*. C. 4to. 1606.
6. *Monsieur D'Olive*. C. 4to. 1606.
7. *Bussy D'Ambois*. T. 4to. 1607.
8. *Cæsar and Pompey*. T. 4to. 1607.
9. 10. *Conspiracy of Biron*. T. two Parts, 4to. 1608.
11. *May Day*. C. 4to. 1611.
12. *Widow's Tears*. C. 4to. 1612. D. C.
13. *Bussy D'Ambois's Revenge*. T. 4to. 1613.
14. *Masque of the Middle Temple and Lincoln's-Inn*. N. D. (1613.)
15. *Two wise Men, and all the rest Fools*. C. M. 4to. 1619.
16. *Alphonsus Emperor of Germany*. T. 4to. 1654.
17. *Revenge for Honour*. T. 4to. 1654.

CHARKE, CHARLOTTE. This lady on the score of an authoress has, I must confess, but barely a right to a place in this work, having only produced one little piece in the dramatic kind, entitled,

The Art of Management. Far. 8vo. 1735.

But as she was a daughter of the celebrated Colley Cibber, and sister to Theophilus Cibber, she seems to have a kind of hereditary claim to some particular notice in a work professedly intended for the recording of such personages and things as have any close connection with, or reference to, the affairs of the theatre. And although she cannot be considered of equal consequence to the public with either of these her before named relations, yet as by a course of strange occurrences, and a disposition apparently of the most romantic and inconsiderate nature, she rendered herself the subject of much conversation and censure, and as, like her father and brother, she has thought proper to publish to the world some of the adven-

tures of her life, with a view, as it ſhould ſeem, to apologize for part of her conduct, it would certainly be an omiſſion that I could ſcarcely be forgiven for, was I not to oblige my readers with a ſhort ſummary of thoſe adventures which, diveſted from the number of very trifling incidents which ſhe had interlarded them with, in order to ſwell out her life to the bulk of a volume, may not perhaps be totally unentertaining.

She informs us that ſhe was the youngeſt child of the celebrated Laureat, born at a time when her mother was forty-five years of age, and, having borne no children for ſome years before, began to imagine that without this additional bleſſing ſhe had fully anſwered the end of her creation, and therefore ſeems to conclude that (excluſive of her parents, by whom ſhe confeſſes ſhe was treated with the utmoſt tenderneſs and affection) ſhe came not only an unexpected, but an unwelcome, gueſt into the family. To this diſlike of her other relations ſhe attributes a very conſiderable ſhare of her following misfortunes; but indeed it muſt be confeſſed, that ſhe very early ſeemed to ſhew a diſpoſition ſo wild, ſo diſſipated, and ſo unſuitable to her ſex, that it is ſcarcely to be wondered ſhould give diſguſt to thoſe of her friends, whoſe wiſhes were even the moſt favourable towards her. In ſhort, from infancy ſhe owns ſhe had more of the male than female in her inclinations, and relates two or three droll adventures of her dreſſing herſelf up in her father's cloaths; her riding out on the back of an aſs's foal, when not above four or five years old, &c. that ſeem an evident foretaſte of the like maſculine conduct which ſhe purſued through life. At eight years old ſhe was put to ſchool, but had an education beſtowed on her more ſuitable to a boy than to one of the oppoſite ſex; and as ſhe grew up ſhe followed the ſame plan, being much more frequently in the ſtable than in the bed-chamber, and fully miſtreſs of the handling of a curry-comb, though totally ignorant of the uſe of a needle. Her very amuſements all took the ſame maſculine turn, ſhooting, hunting, riding races, and digging in a garden, being ever her favourite exerciſes. She alſo relates an act of her proweſs when a meer child, in protecting the houſe, when in expectation of an attack from thieves, by the firing of piſtols and blunderbuſſes out at the windows. All her actions ſeem to have had a boyiſh miſchievouſneſs in them, and ſhe ſometimes appears to have run great riſque of ending them with the moſt fatal conſequences.

This wildneſs, however, was put ſome check to by her marriage, when very young, with Mr. Richard Charke, an eminent performer on the violin; immediately after which ſhe launched into the billows of a ſtormy world, in which ſhe was, through the whole remainder of her life, buffeted about without ever once reaching a peaceful harbour. Her huſband's inſatiable paſſion for women very ſoon gave her juſt cauſe of uneaſineſs, and in a ſhort time appears to have occaſioned a ſeparation. She then applied to the ſtage, apparently from inclination as well as neceſſity, and opened with the little part of Mademoiſelle in the *Provoked Wife*, in which ſhe met with all the ſucceſs ſhe could expect. From this ſhe roſe in her ſecond and third attempts to the capital characters of Alicia in *Jane Shore*, and Andromache in the

the *Distressed Mother*, in which, notwithstanding the remembrance of Mrs. Porter and Mrs. Oldfield, she met with great indulgence from the audience, and, being remarkable for reading well, was suffered to go on upon sudden emergencies to read characters of no less importance than those of Cleopatra and queen Elizabeth. She was after this engaged, at a very good salary and a sufficient supply of very considerable parts, at the theatre in the Haymarket, and after that at Drury-Lane. In a word, she seemed well settled, and likely to have made no inglorious figure in theatrical life, had not that want of consideration and ungovernable impetuosity of passions which run through all her actions, induced her to quarrel with Mr. Fleetwood, the then manager, whom she not only left on a sudden without any notice given, but even vented her spleen against him in public, by the writing of the little dramatic piece I have spoken of above; and though that gentleman not only forgave her this injury and restored her to her former station, yet she acknowledges that she afterwards very ungratefully left him a second time, on a cause in which he could incur no share of blame.

Thus having thrown herself out of employment in a profession in which she had a fair apparent prospect of success, she next entered on a business, which, by knowing nothing of, she must be certain to fail in; in a word, she commenced trader, and set up as a grocer and oil-woman in a shop in Long-Acre.

In this station she, with a great deal of humour, describes and rallies her sanguine expectations and absurd proceedings, till between her own ignorance, and the tricks of sharpers, some of whom cheated, and others robbed her, she was, after having kept shop about three months, forced to throw it up, and set up a great puppet-shew, over the Tennis-Court, in James-Street, near the Haymarket. But after some little course of success in this design, it began to fail; and she was reduced to sell for twenty guineas what she says had cost her near five hundred pounds.

During the course of these transactions, Mrs. Charke informs us, that she had highly offended her father, but by what action of her own she does not inform us. She confesses indeed that she had in some respects justly incurred his displeasure, but is desirous of having it appear that it had been greatly aggravated, and occasioned to hang with a heavier load on her than it would otherwise have done, through the ill offices of an elder sister. However, I cannot help imagining the offence to have been of a very heinous nature, since it is evident Mr. Cibber never after forgave her, nor in her greatest distresses seems to have at all assisted her; a conduct entirely opposite to that humanity and universal benevolence which were so well known to be the characteristics of that gentleman's disposition; and indeed, whatever was the first cause of his abandoning her, it is apparent she took no great care to avoid a farther occasion of resentment: for in a piece called the *Battle of the Poets*, in which was a character most abusively and scurrilously aimed at the laureat, Mrs. Charke, who happened to be a member of the company who performed it, was herself the very person by whom that character was represented; a step which she could not have been compelled to take, but which must have been a voluntary

luntary act of her own in the exertion of her resentment, somewhat of the same nature with her conduct towards Mr. Fleetwood; but which, in consequence of the relation she stood in to Mr. Cibber, must apparently be the means of throwing an insuperable bar in the way of any reconciliation between them.

But to proceed. During the course of these transactions, Mr. Charke, whom I have before mentioned, had been for some time parted from his wife, and had engaged himself to go over to Jamaica with a gentleman in the mercantile way, where, in about twenty months after his arrival, he died, leaving our heroine once more at liberty to unite herself by the matrimonial tie wherever she should think proper. She therefore informs us, that soon after her parting with her property as above related, she was very closely addressed by a worthy gentleman, whose name she seems very carefully to conceal, in consequence of a strict vow she had taken never to discover it. To this gentleman she gives us to understand she was united by a secret marriage; but as he did not long survive that union, she was once again left destitute and friendless, nay, even prejudiced in her affairs from a false report of her having by his death come in to a very considerable fortune. In short, she was soon after arrested for a small sum; in consequence of which she was compelled to remain for some hours in a bailiff's house. The description she gives of her sensations on this occasion, and the disappointment she met with in her various applications for relief, are natural, but not new; and I cannot say she has done any great honour to the apparent choice she must have made of acquaintance, as she informs us that she had not been half an hour in custody before she was surrounded by all the ladies who kept coffee-houses in and about Covent-Garden; and that we find her discharge at last was brought about entirely by a subscription, formed among a number of well-known prostitutes and public brothel-keepers.

Being now released, her sole means of procuring a livelihood was by seeking out for the lowest kind of theatrical employment, in filling up occasionally such parts as chanced to be deficient in the private exhibitions, or rather butcheries of some of our dramatic pieces at the Tennis-court, or elsewhere: in which business she seems generally to have chosen the male characters; and indeed she most commonly used to be dressed in man's cloaths even in private life, the reason of which she affects to make a mystery of, and to imply as if that mystery had some reference to her connection with the gentleman above-mentioned.

Be this as it will, we are informed that, in the progress of her theatrical adventures of this kind, she met with one whereby she was for a short time not a little embarrassed, which was no other than her becoming the object of a tender passion in the bosom of a young lady, who, having an immense fortune in her own possession, thought herself at liberty to make an open profession of her love, and even to offer proposals of matrimony. This circumstance, however, obliged her to a declaration of her sex, to the no small disappointment of the lady; and the company of actors she belonged to soon quitting the town, the affair was hushed up, and the report of it silenced.

In

In this uncertain kind of employment ſhe continued till, through the recommendation of her brother, ſhe was received into the family of a certain nobleman, in the character of a valet de chambre or gentleman. In this ſituation ſhe deſcribes herſelf as being very happy, till ſome friends of his lordſhip's remarking an impropriety in the entertaining one of her ſex in that character, ſhe was again diſcharged and left to the wide world.

Her next employment was the making and ſelling of ſauſages for the ſupport of herſelf and child. But this failing, ſhe became a waiter at the King's-head tavern at Marybone; commenced afterwards manager of a ſtrolling company of players, and paſſed through ſeveral trivial adventures, but moſt of them diſtreſsful ones, till at length, by the aſſiſtance of an uncle, ſhe was enabled to open a public houſe, the ſituation of which ſhe imprudently fixed in Drury-Lane; and here, notwithſtanding the experience her long acquaintance with misfortune might, one would think, have given her, the ſame indiſcretion and miſmanagement which before had ruined her ſtill continued to direct her actions, and forced her in a very ſhort time to ſhut up her houſe, and diſpoſe of all her effects. She then engaged herſelf in the Haymarket theatre, under her brother Mr. Theophilus Cibber; but this proviſion did not long continue, that gentleman and his company being ſoon after obliged to deſiſt by virtue of an order from the lord chamberlain.

Her next engagement was with the celebrated Mr. Ruſſel, the puppet-ſhew man, by whom ſhe tells us ſhe was employed at a guinea per day to move his figures during his exhibition at Hickford's Great Rome in Brewer-Street. But after his death, the diſtreſsful and wretched circumſtances of which ſhe has not badly related, ſhe again joined fortunes with different ſets of ſtrolling players, among whom ſhe remained for very near nine years.

Her adventures during the courſe of that time being nothing but one variegated ſcene of pitiable diſtreſſes, of a kind which no one can be a ſtranger to who has either ſeen or read the accounts of thoſe moſt wretched of all human beings, the members of a mere ſtrolling company of actors, I ſhall be excuſed the entering into particulars, and be permitted to proceed to her coming to London in 1755, where ſhe publiſhed that narrative of her own life, from which this account is abſtracted, and which therefore proceeds ſo far as to that year. She afterwards kept a public houſe at Iſlington, but whether ſhe continued in that ſituation to the time of her death I am unable to ſay. She concluded, however, a life which had been one continued courſe of miſery, the evident conſequence of folly, imprudence, and abſurdity, on the 6th of April, 1760; having not long ſurvived her father and brother; ſome account of whoſe lives our reader will find a little further in this work.

Chatterton, Thomas. This extraordinary young man, whoſe abilities ſeem to have been deſtined to create animoſities among the learned, was born at Briſtol on the 20th of November, 1752. His father was maſter of the charity-ſchool of St. Mary, Redcliff, and died when his ſon was very young. From his father's ſucceſſor Mr. Love, he received the only inſtruction that was beſtowed on him in his early years. On the 3d of August,

August, 1760, he was admitted into Colston's Blue-coat-school, where writing and accompts only were taught, and continued there seven years. He then went into the office of Mr. Lambert, an attorney, with whom he remained until April 1770, when he quitted Bristol, and came to London, determining for the future to rely on his pen for subsistence. He immediately commenced a writer for Magazines and other periodical publications; but the profits arising from these were too small to keep him from distress. On the 22d of August in the same year, in a fit of despair, he swallowed arsenic, and put a period to his life at the age of seventeen years, nine months, and two days.

The annals of literature do not furnish an instance of such miraculous talents, as Mr. Walpole properly calls them, being possessed by any person so young as our author was when he destroyed himself; and it is to be lamented that his merit was not known early enough to prevent his wretched catastrophe. Could the several Poems, produced under the name of Rowley, be received as genuine, the extent of Chatterton's abilities would appear amazing from pieces concerning which there is no dispute, especially when their number and his age are considered. But when we reflect that after every enquiry which some of the most intelligent gentlemen of the present age have made concerning the disputed Poems, and the evidence which accompanies them, they are convinced of their being the productions of modern times, and even of Chatterton himself, the unparalleled genius of this youth, and his early propensities towards forgery, must ever engage our attention and astonishment. That all the pieces produced by him were really of his own composition, seems now to be generally acknowledged; and the conscious silence of the advocates for their antiquity sufficiently shows that little can be opposed to the proofs brought in support of his title to them. I therefore venture to ascribe them to him, and on their account insert his name in the present list of dramatic authors.

In the volume of Rowley's Poems are two Dramas, called,

1. *The Tournament.* I.
2. *Aella.* T. I.
3. *Goddwyn*; a Tragedie, unfinished.

He also wrote some scenes of a Play, called,

4. *The Dowager*, which are still in MS.

CHAVES, A. Of this author I can trace nothing farther than that he wrote one Play, called,

The Cares of Love. C. 1705. 4to.

He does not however appear to have been a person of any considerable note, by his piece being dedicated to Sir William Read the mountebank.

CHEEKE, HENRY. Of this gentleman I know nothing more than the finding his name in Coxeter's MS. notes, as author, or as rather translator from the Italian, of a Play, called,

Free Will. T. 4to. B. L. N. D.

CHETWOOD, WILLIAM RUFUS. This author for some time kept a bookseller's shop in Covent-Garden. He was also for twenty years prompter to Drury-Lane Theatre, and in that very laborious and useful office was esteemed to have great excellence. Though no actor himself, yet, from being so conversant with the stage, and with the various manners of different eminent performers, he became

came no bad theatrical instructor; and to the pains he has taken in that business some considerable actors now living, perhaps, stand indebted for part at least of their early approbation. I have in particular heard it asserted, not only by Mr. Chetwood himself, but others, that Mr. Barry received his first rudiments of theatrical execution from this gentleman, as did also a lady, who has for a few years past stood in high estimation with the audiences of Dublin, viz. Mrs. Fitzhenry, formerly Mrs. Gregory.

Mr. Chetwood by his first wife had a daughter, who was bred up to the theatrical life, and was married to one Mr. Gemea. His second wife was a grand-daughter of Mr. Colley Cibber. Mr. Chetwood himself was living in Dublin in the year 1760, when a play was acted for his benefit. He was then a prisoner for debt, and, in a note to the Prologue spoken on that occasion, it was asserted that his old pupil Barry, in his greatest distress, had refused him any assistance. It seems probable that he died soon after. He wrote some pieces in the novel way, and a work called, *A General History of the Stage*, which however has very little, or rather indeed no merit. He has also written the following dramatic pieces:

1. *The Stock-Jobbers*; or, *The Humours of Exchange-Alley*. C. 8vo. 1720.
2. *South-Sea*. Farce. 1720.
3. *Lover's Opera*. 8vo. 1729.
4. *Generous Free Mason*. T. C. F. B. Opera. 8vo. 1731.

Cibber, Colley, Esq; This gentleman, to whom the English stage has been in many respects greatly obliged, both as an actor and a writer; and in the latter character doubly so by being not only greatly assistant in supporting it by his numerous and entertaining dramatic pieces, but also its Historiographer through a very long and important period; has given us so very pleasing and impartial a detail of the most material circumstances of his life, that I cannot apply to a more perfect source of intelligence concerning it than what that work will afford me, more especially as in it he has drawn the most candid portrait of the features of his mind, as well as the clearest narrative of the effects produced by the different combinations of the several parts of his natural disposition. From that therefore the greatest part of the following account will, in as concise a manner as possible, be extracted.

Mr. Cibber then was born on the 6th of November, O. S. 1671, in Southampton-street, Covent-Garden. His father, Caius Gabriel Cibber, was a native of Holstein, and came into England to follow his profession of a statuary some time before the restoration of king Charles II. The eminence he attained to in his art may be judged from the two celebrated images of raging and melancholy madness on the two piers of the great gate of Bethlehem Hospital, and also by the basso relievo on the pedestal of that stupendous column called the monument, erected in commemoration of the great fire of London in 1666. His mother was the daughter of William Colley, Esq; of Glaiston in Rutlandshire, whose father, Sir Anthony Colley, by his steady attachment to the royal cause, during the troubles of king Charles I's reign, reduced his estate from three thousand to about three hundred pounds *per annum*. The family of the Colleys, though extinct by the death of our laureat's uncle

uncle Edward Colley, Esq; from whom our author received his christian name, and who was the last heir male of it, had been a very ancient one, it appearing from Wright's History of Rutlandshire, that they had been sheriffs and members of parliament from the reign of Henry VII. to the latter end of king Charles I. In 1682, he was sent to the free-school of Grantham in Lincolnshire, where he staid till he got through it, from the lowest form to the uppermost, and such learning as that school could give him is, as he himself acknowledges, the most he could pretend to: about 1689, he was taken from school to stand for the election of children into Winchester College, but having no farther interest or recommendation than that of his own naked merit, and the being descended by the mother's side from William of Wickham the founder, it is not to be wondered at that he was unsuccessful. Rather pleased with what he looked on as a reprieve from the confined life of a school-boy, than piqued at the loss of his election, he returned to London, and there even thus early conceived an inclination for the stage, which however he, on more considerations than one, thought proper to suppress; and therefore wrote down to his father, who was at that time employed at Chatsworth in Derbyshire, by the earl (afterwards duke) of Devonshire, in the raising that seat to the magnificence it has ever since possessed, to intreat of him that he might be sent as soon as possible to the university. This request his father seemed very inclinable to comply with, and assured him in his answer, that as soon as his own leisure would permit, he would go with him to Cambridge, at which university he imagined he had more interest to settle him to advantage than at Oxford; but in the mean time sent for him down to Chatsworth, that he might in the interim be more immediately under his own eye.

Before young Cibber, however, could set out on his journey for that place, the prince of Orange, afterwards king William III. had landed in the west, so that, when our author came to Nottingham, he found his father in arms there among the forces which the earl of Devonshire had raised to aid that prince. The old man, considering this as a very proper season for a young fellow to distinguish himself in, and being besides too far advanced in years to endure the fatigue of a winter campaign, entreated the earl of Devonshire to accept of this son in his room, which his lordship not only consented to, but even promised, that when affairs were settled he would farther provide for him. Thus all at once was the current of our young hero's fortune entirely turned into a new channel, his thoughts of the university were smothered in ambition, and the intended academician converted, to his inexpressible delight, into a campaigner.

They had not been many days at Nottingham before they heard that prince George of Denmark, with some other great persons, were gone off from the king to the prince of Orange, and that the princess Anne, fearing her father's resentment, in consequence of this step of her consort, had withdrawn herself from London in the night, and was then within half a day's journey of Nottingham; and moreover, that a thousand of the king's dragoons were in pursuit of her, in order to bring her back prisoner to

to London. Although this last article was no more than a false alarm, being one of the stratagems made use of over the whole kingdom, in order to excite and animate the people to their common defence; yet it obliged the troops to scramble to arms in as much order as their consternation would admit of, to hasten to her assistance or rescue; but they had not advanced many miles on the London road, before they met the princess in a coach, attended only by lady Churchill and lady Fitzharding, whom they conducted through the acclamations of the people to Nottingham, where they were that night entertained at the charge of the earl of Devonshire. On this occasion Mr. Cibber being desired by his lordship's Maitre D'Hotel to attend, the post assigned him was to observe what the lady Churchill, afterwards dutchess of Marlborough, might call for; and from the manner in which he has made mention of that lady, it is apparent that her charms at that time made such an impression on his young heart, as though the immense distance of her rank obliged, and at the same time perhaps enabled, him to suppress, yet even a course of fifty years which passed between that period and the time of his writing his Apology could not entirely efface.

From Nottingham the troops marched to Oxford, where the prince and princess of Denmark met. Here the troops continued in quiet quarters till on the settling of the public tranquillity, when they were remanded back to Nottingham, and those who chose it were granted their discharge, among whom was our author, who now quitted the field and the hopes of military preferment, and returned to his father at Chatsworth. And now his expectations of future fortune, in a great measure, depended upon the promises of patronage he had received from the earl of Devonshire, who, on being reminded of them, was so good as to desire his father to send him to London in the winter, when he would consider of some provision for him; and our author, with equal honour and candour, acknowledges that it might well require time to consider it, for that it was then much harder to know what he was really fit for, than to have got him any thing he was not fit for. During his period of attendance on this nobleman, however, a frequent application to the amusements of the theatre, awakened in him his passion for the stage, which he seemed now determined on pursuing as his *summum bonum*, and in spite of father, mother, or friends, to fix on as his *ne plus ultra*.

Previous however to our proceeding to the theatrical anecdotes of his life, it may be proper to mention one circumstance, which, though it happened somewhat later than his first commencing actor, I cannot without an improper interruption introduce with any chronological exactness without breaking into the thread of my narrative hereafter; yet which is an event constantly of importance in every man's history, and which he himself mentions as an instance of his discretion more desperate than that of preferring the stage to any views of life. This is no other than his marriage, which he entered into about the year 1693, before he was quite twenty-two years of age, merely on the plan of love, at a time when he himself informs us he had no more than twenty pounds a year, which his father had assured to him,

him, and twenty ſhillings *per* week from the theatre, which could not amount to above thirty pounds *per annum* more. The lady he married was ſiſter to John Shore, Eſq; who for many years was ſerjeant-trumpet of England, to which gentleman as Mr. Cibber was one day paying a viſit, his ear was charmed with the harmony of a female voice, accompanied by a finger which performed in a maſterly manner on a harpſichord; being informed, on an enquiry which an unuſual curioſity urged him to make, that both the voice and hand belonged to the ſiſter of his friend, he begged to be introduced, and at firſt ſight was captivated with the view of every perſonal charm that could render a female amiable and attractive. Nor was ſhe leſs delighted with the ſprightlineſs of his wit, and the eaſy gaiety of his addreſs. In ſhort, a courtſhip quickly commenced on the foundation of a mutual paſſion, and terminated in a marriage contrary to the conſent of the young lady's father, who, though he afterwards thought proper to give her ſome fortune, yet in the ſuddenneſs of his reſentment put it out of his own power to beſtow on her all that he had originally intended her, by appropriating great part of what he had ſo deſigned her to the building of a little retirement on the Thames, which was called Shore's Folly, and which has been demoliſhed for many years paſt.

But to proceed to his dramatic hiſtory. It appears to have been about February 1689, when our author firſt became a dangler about the theatre, where for ſome time he conſidered the privilege of every day ſeeing plays a ſufficient conſideration for the beſt of his ſervices; ſo that he was full three quarters of a year before he was taken into a ſalary of ten ſhillings *per* week. The inſufficiency of his voice, and the diſadvantages of a meagre uninformed perſon, were bars to his ſetting out as a hero; and all that ſeemed promiſing in him was an aptneſs of ear, and in conſequence of that a juſtneſs in his manner of ſpeaking. The parts he played were very trivial; that which he was firſt taken any conſiderable notice in being of no greater conſequence than the Chaplain in the *Orphan*; and he himſelf informs us, that the commendations he received on that occaſion from Goodman, a veteran of eminence on the ſtage, which he had at that time quitted, filled him with a tranſport which could ſcarcely be exceeded by thoſe of Alexander or Charles XII. at the head of their victorious armies. His next ſtep to fame was in conſequence of queen Mary's having commanded the *Double Dealer* to be acted, when Mr. Kynaſton, who originally played Lord Touchwood, being ſo ill, as to be entirely incapable of going on for it, Mr. Cibber, on the recommendation of Congreve, the author of the play, undertook the part, and at that very ſhort notice performed it ſo well, that Mr. Congreve not only paid him ſome very high compliments on it, but recommended him to an enlargement of ſalary from fifteen to twenty ſhillings *per* week. But even this ſucceſs did not greatly elevate the rank of eſtimation in which he ſtood with the patentees as an actor; for on the opening of Drury-Lane Theatre in 1695, with the remainder of the old company, on the revolt of Betterton and ſeveral of the principal performers to Lincoln's-Inn Fields, an occaſional Prologue which he had written, although

though acknowledged the beſt that had been offered, and very readily paid for, yet would not be admitted to an acceptance on any other terms than his abſolutely relinquiſhing any claim : the ſpeaking it himſelf.

Soon after his accepting of the part of Fondlewife in the *Old Batchelor* on a ſudden emergency, in which, by the cloſeſt imitation of Dogget, who had been the original performer of it, not only in dreſs, but in voice and manner, he obtained an almoſt unbounded plau dit from the audience, gave him ſome little ſlight of reputation; yet not only this, but even the applauſe which in the enſuing year he obtained, both as an author and actor, by his firſt comedy, called *Love's Shift*, or the *Fool in Faſhion*, were inſufficient to promote him to any conſiderable caſt of parts, till the year 1697, when Sir John Vanbrugh did him a double honour, viz. firſt, by borrowing the hint of his comedy for the writing of his *Relapſe*, by way of ſequel to it; and ſecondly, by fixing on him for the performance of his favourite character in it of lord Foppington. In 1707, however, we find him conſidered by Mr. Rich, the patentee, as of ſome conſequence, by his excepting him from the number of the performers whom he permitted Mr. Swiney to engage with for his theatre in the Haymarket (though our author, on finding himſelf ſlightly uſed by this manager, paid no regard to that exception, but joined Swiney), and in the enſuing year, when his friend colonel Brett obtained a fourth ſhare in the patent, and that the performers formed a coalition, and returned to Drury Lane, Mr. Cibber alſo conceded to the treaty, and returned with them; but, on the ſilencing of the patent in 1709, he, together with Wilks, Dogget and Mrs. Oldfield, went over again to Mr. Swiney.

In 1711, he became united as joint patentee with Collier, Wilks, and Dogget, in the management of Drury-Lane theatre. And afterwards in a like partnerſhip with Booth, Wilks, and Sir Rich. Steele. During his latter period, which did not entirely end till 1731, the Engliſh ſtage was perhaps in the moſt flouriſhing ſtate it ever enjoyed. But the loſs of Booth, Mrs. Oldfield, Mrs. Porter, and Mr. Wilks, lopping off its principal ſupports, Mr. Cibber ſold out his ſhare of the patent, and retired from the public buſineſs of the ſtage, to which however he at a few particular periods occaſionally returned, performing at no leſs a ſalary, as I have been informed, than fifty guineas per night; and in the year 1745, though upwards of ſeventy-four, he appeared in the character of Pandulph the Pope's legate, in his own tragedy, called *Papal Tyranny*, which he performed, notwithſtanding his advanced age, with great vigour and ſpirit.

What might perhaps be an additional inducement to this gentleman to leave the ſtage at the time he did, when, as he himſelf tells us, though it began to grow late in life with him, yet, ſtill having health and ſtrength enough to have been as uſeful on the ſtage as ever, he was under no viſible neceſſity of quitting it, might be his having, in the year 1730, on the death of Mr. Euſden, been promoted to the vacant laurel, the ſalary annexed to which, together with what he had ſaved from the emoluments of the theatre, and the ſale of his ſhare in the patent, ſet him above the neceſſity of continuing on it. After a number of years paſſed in the utmoſt eaſe, gaiety

gaiety, and good-humour, he departed this life on the 12th of December 1757, his man servant (whom he had talked to by his bed-side at six in the morning, in seeming good health) finding him dead at nine, lying on his pillow just as he left him. He had just compleated his 86th year.

Mr. Cibber has, in his own Apology for his life, drawn so open and candid a portrait of himself in every light in which we can have occasion to consider him, that I can by no means do more justice to his character than by taking separately the several features of that portrait to enable the reader to form an idea of him in the several points of view, of a man, an actor, and a writer.

As a man he has told us, that even from his school-days there was ever a degree of inconsistency in his disposition; that he was always in full spirits; in some small capacity to do right, but in a more frequent alacrity to do wrong; and consequently often under a worse character than he wholly deserved. A giddy negligence always possessed him, insomuch that he tells us he remembers having been once whipped for his theme, though his master told him at the same time that what was good of it was better than any boy's in the form. The same odd fate frequently attended the course of his later conduct in life, for the indiscretion, or at least unskilful openness with which he always acted, drew more ill-will towards him than men of worse morals and more wit might have met with; whilst his ignorance and want of jealousy of mankind was so strong, that it was with reluctance he could be brought to believe any person he was acquainted with capable of envy, malice, or ingratitude. In short, a degree of vanity sufficient to keep him ever in temper with himself; blended with such a share of humility as made him sensible of his own follies, ready to acknowledge them, and as ready to laugh at them; a sprightly readiness of wit and repartee, which frequently enabled him to keep the laugh in his favour, with a fund of good-nature which was not to be ruffled when the jest happened to run against him; together with a great natural quickness of parts, and an intimate acquaintance with elegant and polite life; seem to be the principal materials of which his character was composed. Few men had more personal friends and admirers, and few men perhaps a greater number of undeserved enemies. A steady attachment to those revolution principles which he first set out with in life, though not pursued by him with virulence or offence to any one, created a party against him which almost constantly prevented his receiving those advantages from his writings, or that applause for his acting, which both justly merited. Yet, that the malevolence of his opponents had very little effect on his spleen is apparent through the whole course of his disputes with Mr. Pope, who, though a much superior writer with respect to sublimity and correctness, yet stood very little chance when obliged to encounter with the keenness of his raillery, and the easy unaffected nonchalance of his humour. In a word, he seemed most truly of Sir Harry Wildair's temper, whose spleen nothing could move but impossibilities. Nor did it seem within the power of even age and infirmity to get the better of this self created happiness in his disposition, for even in the very latter years of his life I remember

member to have seen him, when, amidst the circle of persons, not one of whom perhaps had attained to the third part of his age, yet has Mr. Cibber, by his easy good-humour, livelinesſ of converſation, and a peculiar happineſs he had in telling a ſtory, been apparently the very life of the company, and, but for the too evident marks of the hand of time on his features, might have been imagined the youngeſt man in it. Add to this, that, beſides theſe ſuperficial *Agremens*, he was poſſeſſed of great humanity, benevolence, and univerſal philanthropy, and, by continued actions of charity, compaſſion and beneficence, ever bore the ſtrongeſt teſtimonial to his being maſter of that brighteſt of all ſublunary gems, a truly good heart.

As an actor nothing can ſurely be a ſtronger proof of his merit than the eminence which he attained to in that profeſſion, in oppoſition to all the diſadvantages which, by his own account, we find he had to ſtruggle with. For, excluſive of the pains taken by many of his contemporaries to keep him below the notice of the public, nature ſeemed herſelf to oppoſe his advancement.

His perſon at firſt, though not ill-made, was, he tells us, meagre and uninformed (but this defect was probably ſoon amended, as he latterly had a figure of ſufficient fulneſs and weight for any part); his complexion was pale and diſmal, and his voice weak, thin, and inclining to the treble. His greateſt advantages ſeem to have been thoſe of a very accurate ear, and a critical judgment of nature. His chief excellency lay in the walk of fops and feeble old men in comedy, in the former of which he does not appear ever to have been excelled in any period before him, or nearly equalled in any ſince. Yet it is apparent, that he frequently acted parts of conſequence in tragedy, and thoſe too, if not with the admiration, yet with the patient ſufferance of the audience; and the rank of eſtimation he ſtood in, with reſpect to the public, in the oppoſed lights of a tragedian and a comic performer, cannot be better deſcribed than in his own words: "I was vain enough to "think," ſays he, "that I had "more ways than one to come at "applauſe, and that, in the va-"riety of characters I acted, the "chances to win it were the "ſtrongeſt on my ſide. That, if "the multitude were not in a roar "to ſee me in Cardinal Wolſey, I "could be ſure of them in Alder-"man Fondlewife. If they hated "me in Iago, in Sir Fopling they "took me for a fine gentleman. "If they were ſilent at Syphax, "no Italian eunuch was more ap-"plauded than I when I ſung in Sir "Courtly. If the morals of Æſop "were too grave for them, Juſtice "Shallow was as ſimple and as "merry an old rake as the wiſeſt "of our young ones could wiſh "me. And though the terror and "deteſtation raiſed by king Ri-"chard might be too ſevere a de-"light for them, yet the more "gentle and modern vanities of a "poet Bayes, or the well-bred "vices of a lord Foppington, "were not at all more than their "merry hearts, or nicer morals, "could bear."

Though in this account Mr. Cibber has ſpoken with great moderation of himſelf, yet it is apparent that he muſt have had great merit in tragedy as well as comedy, ſince the impreſſion he made on the audience was nearly the ſame in both; for as it is well known that his excellence in re-

 preſenting

preſenting the fops induced many to imagine him as great a coxcomb in real life as he appeared to be on the ſtage, ſo, he informs us, that from the delight he ſeemed to take in performing the villainous characters in tragedy, half his auditors were perſuaded that a great ſhare of the wickedneſs of them muſt have been in his own nature. But this he confeſſes that he looked on in the very light I mention it in this place, rather as a praiſe than a cenſure of his performance, ſince averſion in that caſe is nothing more than an hatred incurred for being like the thing one ought to be like.

The third and laſt view in which we are to conſider him is that of a writer. In this character he was at times very ſeverely handled by ſome of his contemporary critics; but by none with more harſhneſs than Mr. Pope. Party zeal, however, ſeems to have had a large ſhare in exciting the oppoſition againſt him, as it is apparent, that, when uninfluenced by prejudice, the audience has, through a courſe of near a century, received great pleaſure from many of his plays, which have conſtantly formed part of the entertainment of every ſeaſon, and many of them repeatedly performed with that approbation they undoubtedly merit. The moſt important charge againſt him ſeems to have been, that his plots were not always his own, which reflexion would have been juſt, had he produced no plays but ſuch as he had altered from other authors; but in his firſt letter to Mr. Pope he aſſures us, and with great truth, that his *Fool in Faſhion* and *Careleſs Huſband*, in particular, were as much (if not ſo valuable) originals as any thing his antagoniſt had ever written. And in excuſe for thoſe which he did only alter, or indeed compile from others, it is evident that they were for the moſt part compoſed by collecting what little was good in perhaps ſeveral pieces which had had no ſucceſs, and were laid aſide as theatrical lumber. On this account he was frequently treated as a plagiary; yet it is certain, that many of thoſe plays which had been dead to the ſtage out of all memory, have, by his aſſiſting hand, not only been reſtored to life, but have even continued ever ſince in full ſpirit and vigour. On this account ſurely the public and the original authors are greatly indebted to him, that ſentiment of the poet being certainly true,

Chi trae l'Uom del Sepolcro, ed in Vita lo ſerba.

Petrarch.

Nor have other writers been ſo violently attacked for the ſame fault. Mr. Dryden thought it no diminution of his fame to take the ſame liberty with the *Tempeſt* and the *Troilus and Creſſida* of Shakſpeare. Nor do theſe altered plays, as Mr. Cibber juſtly pleads, take from the merit of thoſe more ſucceſsful pieces, which were entirely his own. A taylor that can make a new coat well, is not ſurely the worſe workman becauſe he can mend an old one; a cobler may be allowed to be uſeful, though no one will contend for his being famous; nor is any man blameable for doing a little good, though he cannot do ſo much as another. Beſides, Mr. Cibber candidly declares, that whenever he took upon him to make ſome dormant play of an old author fit for the ſtage, it was honeſtly not to be idle that ſet him to work, as a good houſewife will mend old linen when ſhe has not better employment. But that,

that, when he was more warmly engaged by a subject entirely new, he only thought it a good subject, when it seemed worthy of an abler pen than his own, and might prove as useful to the hearer as profitable to himself. And, indeed, this essential piece of merit must be granted to his own original plays, viz. that they always tend to the improvement of the mind as well as the entertainment of the eye; that vice and folly, however pleasingly habited, are constantly lashed, ridiculed or reclaimed in them, and virtue as constantly rewarded.

There is an argument, indeed, which might be pleaded in favour of this author, were his plays possessed of a much smaller share of merit than is to be found in them, which is, that he wrote, at least in the early part of his life, through necessity, for the support of his encreasing family; his precarious income as an actor being then too scanty to supply it with even the necessaries of life: and with great pleasantry he acquaints us, that his muse and his spouse were equally prolific; that the one was seldom mother of a child, but in the same year the other made him the father of a play; and that they had had a dozen of each sort between them, of both which kinds some died in their infancy, and near an equal number of each were alive when he quitted the theatre. No wonder then, when the Muse is only called upon by family duty, that she should not always rejoice in the fruit of her labour. This excuse, I say, might be pleaded in Mr. Cibber's favour: but I must confess myself of the opinion, that there is no occasion for the plea; and that his plays have merit enough to speak in their own cause, without the necessity of begging indulgence. His plots, whether original or borrowed, are lively and full of business, yet not confused in the action, nor bungled in the catastrophe. His characters are well drawn, and his dialogue easy, genteel and natural. And if he has not the intrinsic wit of a Congreve or a Vanbrugh, yet there is a luxuriance of fancy in his thoughts which gives an almost equal pleasure, and a purity in his sentiments and morals, the want of which in the abovenamed authors has so frequently and so justly been censured. In a word, I think the English stage as much obliged to Mr. Cibber for a fund of rational entertainment, as to any dramatic writer this nation has produced, Shakspeare only excepted; and one unanswerable evidence has been borne to the satisfaction the public have received from his plays, and such an one as no author besides himself can boast, viz. that although the number of his dramatic pieces is very extensive, half of them at least are now, and seem likely to continue, on the list of acting and favourite plays.

As a writer, exclusive of the stage, his two letters to Mr. Pope, and his *Apology for his own Life*, are too well known, and too justly admired, to leave me any room to expatiate on their worth. His dramatic pieces are,

1. *Love's last Shift.* C. 4to. 1696.
2. *Woman's Wit.* C. 4to. 1697.
3. *Xerxes.* T. 4to. 1699.
4. *Love makes a Man.* C. 4to. 1700.
5. *King Richard the Third.* T. 4to. 1700.
6. *She wou'd and She wou'd not.* C. 4to. 1703.
7. *Careless Husband.* C. 4to. 1704.
8. *Perolla and Izadora.* Trag. 4to. 1706.

9. *School-Boy.* Farce. 4to. 1707.
10. *Comical Lovers.* C. 4to. 1707.
11. *Double Gallant.* C. 4to. 1707.
12. *Lady's last Stake.* C. 4to. 1708.
13. *Rival Fools.* C. 4to. 1709.
14. *Venus and Adonis.* Masque. 8vo. 1715.
15. *Myrtillo.* Pastoral Interlude. 8vo. 1715.
16. *Nonjuror.* C. 8vo. 1718.
17. *Ximena.* T. 8vo. 1719.
18. *Refusal.* C. 8vo. 1720.
19. *Hob*; or, *The Country Wake.* F. 12mo. 1720.
20. *Cæsar in Egypt.* Tr. 8vo. 1725.
21. *Provoked Husband.* Com. (Part by Sir John Vanbrugh.) 8vo. 1727.
22. *Rival Lucans.* Burlesque Tragedy. 8vo. 1729.
23. *Love in a Riddle.* Pastoral. 8vo. 1729.
24. *Damon and Phillida.* Ballad Op. 8vo. 1729.
25. *Papal Tyranny in the Reign of King John.* T. 8vo. 1745.

His name is put to an Opera, called,

Chuck.

CIBBER, SUSANNA-MARIA. This lady, whose maiden name was Arne, and whose merit as an actress was well known, and long established, was the daughter of an eminent upholsterer in Covent-Garden, and sister to that great musical composer Dr. Thomas Augustine Arne. Her first appearance on the stage was as a singer; in which light the sweetness of her voice and the strength of her judgment rendered her very soon conspicuous. In the year 1736, however, she made her first attempt as a speaking performer, in the character of Zara, in Mr. Hill's tragedy of that name, being its first representation at Drury Lane; in which part she gave both surprize and delight to the audience, who were no less charmed with the beauties of her present performance, than with the prospect of future entertainment from so valuable an acquisition to the stage; a prospect which was ever after perfectly maintained, and a meridian lustre shone forth fully equal to what was promised from the morning dawn. And though it may not appear to have any immediate relation with our present design, yet I cannot, with justice to her merits, dispense with the transmitting down to posterity, by this opportunity, some slight idea of this capital ornament of our stage. Her person was perfectly elegant; for although she somewhat declined beyond the bloom of youth, and even wanted that *Embonpoint* which sometimes is assistant in concealing the impression made by the hand of time, yet there was so compleat a symmetry and proportion in the different parts which constituted this lady's form, that it was impossible to view her figure and not think her young, or look in her face and not consider her handsome. Her voice was beyond conception plaintive and musical, yet far from deficient in powers for the expression of resentment or disdain; and so much equal command of feature did she possess for the representation of pity or rage, of complacence or disdain, that it would be difficult to say whether she affected the hearts of an audience most, when playing the gentle, the delicate Celia, or the haughty, the resenting Hermione; in the innocent love-sick Juliet, or in the forsaken, the enraged Alicia. In a word, through every cast of tragedy she was excellent, and, could we forget the excellence of a Pritchard,

chard, we ſhould be apt to ſay, inimitable. She made ſome attempts in Comedy. They were, however, in no degree equal to her excellence in the oppoſite walk, and, indeed, after the mention I have juſt made of another lady, it will be ſufficient to remind my reader, that *one actor* and *one* actreſs *univerſally capital* are as much as can be expected to be the produce of a ſingle century. But to drop this digreſſion. Mrs. Cibber was ſecond wife to Mr. Theophilus Cibber, whoſe life I ſhall immediately relate ſome of the circumſtances of. They were married in April 1734; and what were the conſequences of their union are too well known to render my entering into any particulars in relation to them neceſſary.

In the latter years of Mrs. Cibber's life ſhe performed at Drury-Lane theatre; but being ſubject to a diſorder which was unfortunately unknown to her phyſician, and conſequently treated improperly, ſhe was often, as Mr. Davies obſerves, prevented from giving the public "that exquiſite "pleaſure which ſhe was ſure "to impart whenever ſhe acted. "Her health was ſo precarious, "and ſhe was ſo ſubject to fre-"quent relapſes, that the news-"papers ranked her amongſt "the dead near three months "ſooner than her deceaſe. About "a month before her death, the "king commanded the Comedy "of the *Provoked Wife*; ſhe was "then indiſpoſed, but was ſup-"poſed to be recovering ſome de-"gree of health; nothing could "prevent her paying her duty to "the king and queen by playing "the part of Lady Brute, a cha-"racter for which ſhe had always "diſcovered a moſt remarkable "fondneſs. The acting this part "when her health was ſo infirm, "ſome people believed to be the "cauſe of her death; but the "truth is, ſhe had been ſtrongly "preſſed to bathe in ſea-water, to "which ſhe had a moſt fixed aver-"ſion: however, ſhe complied "with the advice of a very emi-"nent and ſkilful phyſician, and "that compliance precipitated her "death. Her indiſpoſition was "ſuppoſed to be a bilious colic; "but on her body being opened, "it proved that her diſorder aroſe "from ſtomach-worms."

She died the 30th of January, 1766, and was buried in the Cloſters in Weſtminſter-Abbey.

A gentleman who was in company with Mr. Garrick when the news of her death was brought, heard him pronounce her elogium in the following words: "—Then tragedy expired with her; and yet ſhe was the greateſt female plague belonging to my houſe. I could eaſily parry the artleſs thruſts, and deſpiſe the coarſe language of ſome of my other heroines; but whatever was Cibber's object, a new part, or a new dreſs, ſhe was always ſure to carry her point by the acuteneſs of her invective, and the ſteadineſs of her perſeverance."

Mrs. Cibber has a right to a place in this work as a dramatic writer, having brought a very elegant little piece on the ſtage, taken from the French, called,

The Oracle. Com. of one Act. 8vo. 1752.

Cibber, Theophilus. This gentleman was ſon of the celebrated laureat, and huſband to the lady mentioned in the preceding article. As if the very beginning of his life was intended as a preſage of the confuſion and perplexities which were to attend the progreſs of it, and of the dreadful cataſtrophe which was to put the cloſing

period to it, he was born on the day of the violent and destructive storm, 26th of November, 1703, whose fury ranged over the greatest part of Europe, but was particularly fatal to this kingdom. In what degree of eldership he stood among the children of the laureat, I know not, but as it is apparent that Mrs. Cibber was very prolific, and as our hero did not come into the world till ten years after his father's marriage, it is probable he had many seniors. About the year 1716 or 1717 he was sent to Winchester school, where he received all the education he had to boast of, and very soon after his return from thence, as he performed in *The Conscious Lovers* in 1721, came on the stage. Inclination and genius probably induced him to make this profession his choice, and the power his father possessed as one of the managers of the Theatre-Royal, together with the estimation he stood in as an actor, enabled this his son to pursue it with considerable advantages, which do not always so favourably attend the first attempts of a young performer. In this profession, however, he quickly gave proofs of great merit, and soon attained a considerable share of the public favour. His manner of acting was in the same walk of characters which his father had with so much and so just a reputation supported. In his steps he trod, and though not with equal excellence, yet with sufficient to set him on a rank with most of the rising generation of performers, both as to present worth, and future prospect of improvement.

The same natural imperfections, which were so long the bars to his father's theatrical advancements, stood still more strongly in his way. His person was far from pleasing, the features of his face rather disgusting. His voice had the same shrill treble, but without that musical harmony which Mr. Colley Cibber was master of. Yet still an apparent good understanding and quickness of parts; a perfect knowledge of what he ought to represent; together with a vivacity in his manner, and a kind of *effronterie* which was well adapted to the characters he was to represent; pretty amply counterbalanced those deficiencies. In a word, his first setting out in life seemed to promise the assurance of future happiness to him both as to ease, and even affluence of circumstances, and with respect to fame and reputation; had not one foible overclouded his brightest prospects, and at length led him into errors, the consequences of which it was almost impossible he should ever be able to retrieve. This foible was no other than extravagance and want of œconomy. A fondness for indulgences, which a moderate income could not afford, probably induced him to submit to obligations which it had the appearance of meanness to accept of; the consciousness of those obligations, and the use he imagined they might be made of against him, perhaps might at first prevail on him to appear ignorant of what it was but too evident he could not avoid knowing, and afterwards urge him to steps, in the pursuance of which, without his by any means avenging his wrongs, his fame, his peace of mind, his credit, and even his future fortunes, were all wrecked at once. The real actuating principles of the human heart it is impossible to dive into, and the charitably-disposed mind will ever be inclinable to believe the best; especially with regard to those who are no longer in a condition to defend

ſend themſelves. Let then his aſhes reſt in peace; and, avoiding any minute inveſtigation of thoſe circumſtances which caſt a lowering cloud over his character while living, proceed we to thoſe few particulars which immediately come within our notice as his Hiſtoriographers.

Mr. Theophilus Cibber then ſeems to have entered firſt into the matrimonial ſtate pretty early in life. His firſt wife was one Miſs Jenny Johnſon, who was a companion and intimate of Miſs Raftor's (now Mrs. Clive), and in her very earlieſt years had a ſtrong inclination for the ſtage. This lady, according to her huſband's own account of her, ſeemed likely to have made a very conſpicuous figure in the theatre, had not death in 1733 put a ſtop to her career in the very prime of life. She left behind her two daughters, Jane and Elizabeth, both of whom are, I believe, ſtill living. The firſt-mentioned of theſe ladies made two or three attempts on the ſtage; but though agreeable in her perſon and elegant in her manner, yet, from the want of ſufficient ſpirit, and the defect of but an indifferent voice, ſhe met with no extraordinary ſucceſs.

After the death of Mrs. Jane Cibber, Mr. Cibber paid his addreſſes to Miſs Suſanna Maria Arne, whoſe amiable and virtuous diſpoſition, he himſelf informs us, were the conſiderations that induced him to make her his wife. She was at that time remarkable on the ſtage only for her muſical qualifications; but ſoon after their marriage made her firſt attempt as an actreſs, her ſucceſs in which I have taken notice of under the laſt article. Mr. Cibber's pecuniary indiſcretions, however, not permitting him to reſtrain his expences within the limits of his own and his wife's ſalaries and benefits, though their amount was very conſiderable, he took a journey to France for ſome ſhort time in the year 1738, on his return from which he appears firſt to have taken notice of too cloſe an intimacy between his wife and a certain young gentleman of fortune, with whom he had united himſelf apparently by all the cloſeſt ties of friendſhip. How far he was or was not guilty of the meanneſs charged on him of being acceſſary to their correſpondence, is a point I ſhall not here enter into the diſcuſſion of. A ſuit was commenced for criminal converſation, he laying his damage at 5000 *l.* the verdict on which, of only ten pounds damages, too plainly evinces the ſenſe of the adminiſtrators of juſtice in the caſe, to need any farther comment.

After this event, Mr. Cibber's creditors, who were numerous, and had perhaps been ſomewhat appeaſed from the proſpect of the pecuniary advantages that might accrue to their debtor in conſequence of the trial, became more impatient than ever, and not long after Mr. Cibber was arreſted for ſome conſiderable ſums, and thrown into the King's Bench priſon. By the means of benefit-plays, however, and other aſſiſtances, he obtained his liberty; but as the affair relating to his wife, who was now become an actreſs of the firſt conſequence, and in the higheſt favour with the town, had greatly prejudiced him, not only in the opinion of the public, but even by ſtanding as a bar to his theatrical engagements; and as his natural paſſion for diſſipation could not be kept within bounds; theſe difficulties repeatedly occurred to him,

and he was frequently excluded entirely from any theatre for a whole ſeaſon together. In theſe diſtreſſes he was ever ready to head any theatrical mutiny that might put it in his power to form a ſeparate company, which he more than once attempted to fix at the theatre in the Hay-Market, but in vain; the legiſlative power, urged to exertion by the intereſts of the eſtabliſhed and patent theatres, conſtantly putting a ſtop to his proceedings after a few nights performance. In one continual ſeries of diſtreſs, extravagance and perplexity of this kind, did he continue till the winter of 1758, when he was engaged by Mr. Sheridan to go over to Dublin, to aſſiſt him in making a ſtand againſt the new theatre juſt then opened in oppoſition to him in Crow-ſtreet. On this expedition Mr. Cibber embarked at Park-gate (together with Mr. Maddox, the celebrated wire-dancer, who had alſo been engaged as an auxiliary to the ſame theatre), on board the Dublin Trader, ſome time in the month of October; but the high winds, which are frequent at that time of the year in St. George's channel, and which are fatal to many veſſels in the paſſage from this kingdom to Ireland, proved particularly ſo to this. The veſſel was driven to the coaſt of Scotland, where it was caſt away, every ſoul in it (and the paſſengers were extremely numerous) periſhing in the waves, and the ſhip itſelf ſo entirely loſt, that ſcarcely any veſtiges of it remained to indicate where it had been wrecked, excepting a box containing books and papers, which were known to be Mr. Cibber's, and which were caſt up on the weſtern coaſt of Scotland.

Thus fell the well-known Mr. Theophilus Cibber, whoſe life was begun, purſued, and ended in a ſtorm. Poſſeſſed of talents that might have made him happy, and qualities that might have rendered him beloved, yet through a too inſatiable thirſt of pleaſure, and a want of conſideration in the means of purſuing it, his life was one ſcene of miſery, and his character made the mark of cenſure and contempt. Now, however, let his virtues, which were not a few, remain on record; and, for his indiſcretions,

Let them be buried with him in the grave,
But not remember'd in his epitaph.

As a writer, he has not rendered himſelf very conſpicuous excepting in ſome appeals to the public on peculiar circumſtances of his own diſtreſſed life. He was indeed concerned in, and has put his name to, an Account of the Lives of the Poets of Great-Britain and Ireland, in five volumes, 12mo. But in this work his own peculiar ſhare was very inconſiderable, many other hands having been concerned with him in it. In the dramatic way he produced the following pieces:

1. *Henry the Sixth*, from Shakſpeare, 8vo. N. D.

2. *The Lover*. C. 8vo. 1730.

3. *Patie and Peggy*. B. O. 8vo. 1730.

4. *The Harlot's Progreſs*; or, *The Ridotto Al Freſco*, P. 4to. 1733.

5. *Romeo and Juliet*. T. 8vo, N. D.

6. *The Auction*. F. 8vo. 1757.

Clancy, Michael, M. D. This gentleman was the ſon of a military man, of an ancient and once powerful family in the county of

of Clare. He appears to have been born at the latter end of the last, or beginning of the present, century; and in the eighth year of his age was settled at one of the best colleges in Paris, where he continued until the time that the late duke of Ormond fled from England, and went to St. Germains. On that occasion he, with two of his companions, stole out of the college to see a person who had rendered himself so celebrated in Europe, which having accomplished, he was either from fear or shame deterred from returning to his preceptor. He accordingly resolved to go to his native country, for which purpose he took place in the boat for Harfleur in Normandy; and soon after arriving at Havre de Grace, obtained a passage to Dublin. Unknowing who his relations were, or at what place they resided, but remembering to have heard that he sprung from a family on the borders of the county of Clare, he determined to go into that part of the kingdom. Accordingly he set out, and made his way through Kilkenny, where he met with a gentleman who took compassion on his helpless state, and, in requital of some services formerly done by his father, supported him and placed him in a school belonging to that town. Here he continued three years, when the misfortunes of his benefactor deprived him of the assistance he had derived from that quarter. About this time an accident brought him to the knowledge of his relations, by whom he was sent to the university of Dublin, and became a pupil of Dr. James King.

He remained at the university near four years, at the end of which time finding no prospect of advancement, and being young and sanguine, he determined to leave Ireland once more for France. He accordingly went a passenger on board a ship bound for Rochelle, and set sail on the 25th of July 1724. In three days time the vessel gained sight of L'Isle Dieu, on the coast of Britany; but on the fourth a storm arose, which drove it to the coast of Spain, where it was stranded on the shore at about a mile's distance from the town of St. Sebastian in Biscay. From this place he obtained a passage to Rochelle, and from thence to Bourdeaux, where he proposed to study physic. He afterwards obtained the degree of doctor at Rheims. At what time he returned to Ireland is unknown, but he was there in 1737, when he was deprived of his sight by an accidental cold. This rendering him incapable of his profession, he amused himself with writing his Comedy called *The Sharper*, which was acted five times in Smock-Alley, and obtained him the notice of Dean Swift.

From this period, his life seems to have been passed with all the inconveniences that result from confined circumstances, and an inability to procure the means of subsistence by a profession. He however obtained from the late king a pension of forty pounds a year during his life, and, in the year 1746, procured a sum of money by performing the part of *Tiresias* the blind Prophet, in *Oedipus*, for his own benefit at Drury-Lane. He afterwards was settled at Kilkenny, at the Latin school there, and was living within a few years. He is the author of a Latin Poem, called *Templum Veneris, sive Amorum Rhapsodiæ*; and of two dramatic pieces, whose titles are,

1. *Hermon, Prince of Choræa*. T. 8vo. 1746.

2. *The*

2. *The Sharper.* C. 8vo. 1750.

CLELAND, JOHN. This gentleman, who is still living, is a son of the colonel Cleland, who was so close an intimate with, and so zealous an advocate for, Mr. Pope. I am informed, that in the early part of his life this his son was in the service of the East-India company, and about the year 1736 was at their settlement at Bombay. He quitted this situation rather precipitately, and spent some years in different parts of Europe. He seems to have imbibed no small share of the vices of the East, if we may form a judgment of him from his Novel, entitled, *The Memoirs of a Woman of Pleasure*, a book of the most pernicious tendency, and justly censured by every one who has the least regard to virtue or decency. His *Memoirs of a Coxcomb*, however, have great merit. In the dramatic way he has published three pieces, none of which have made an appearance on the stage, viz.

1. *Tombo-Chiqui.* Dram. Ent. in three Acts, 8vo. 1758.

2. *Titus Vespasian.* T. 8vo. 1760.

3. *The Ladies Subscription.* Dram. Ent. 8vo. 1760.

CLIVE, CATHARINE. This lady, whose name as a dramatic writer we are obliged to mention here, is however much better known for her unequalled merit as a Comedian, in which light, while any theatrical records are remaining, her memory must ever be held in the highest estimation. She was the daughter of Mr. William Rastor, a gentleman who was a native of the city of Kilkenny in Ireland, and bred to the law; but being strongly attached to the interests of the unfortunate king James II. when that monarch was in Ireland, he entered into his service; on which account a considerable paternal estate in the county of Kilkenny, which he would otherwise have inherited, became forfeit to the crown. After the decisive battle of the Boyne, however, he still followed his master's fortunes, and through that interest and his own merit obtained a captain's commission in the service of Louis XIV. But afterwards, procuring a pardon from the English court, he came to this metropolis, where he married the daughter of an eminent citizen on Fishstreet-Hill, by whom he had several children, and, among the rest, the subject of our present memoirs.

Miss Rastor was born in 1711, and shewed a very early inclination and genius for the stage. Her natural turn of humour, and her pleasing manner of singing songs of spirit, induced some friends to recommend her to Mr. Colley Cibber, then one of the managers of Drury Lane Theatre, who immediately engaged her at a small salary. Her first appearance was in boy's cloaths, in the character of a page, in the Tragedy of *Mithridates king of Pontus*, in which she was introduced only to sing a song. Yet even in this she met with great applause. This was in 1728, at which time she was but seventeen years of age; and in the very same season we find that the audience paid so great attention to her merit in the part of *Phillida*, in Cibber's *Love in a Riddle*, which party-prejudice had determined to damn, right or wrong, on account of the author, as to suffer their riotous clamours to subside whenever she was on the stage; a compliment which they even denied to the blood royal itself on the ensuing night. In 1731, however, she had an opportunity afforded her, which she did not permit to pass unemployed, of breaking forth on the public

public in a full blaze of comic brightness. This was in the part of *Nell*, in the *Devil to pay*; or, *The Wives Metamorphosed*; a ballad Farce, written by Coffey, in which she threw out a full exertion of those comic powers, which every frequenter of the Theatre must since have received such infinite delight from. Her merit in this character occasioned her salary to be doubled, and not only established her own reputation with the audience, but fixed the piece itself on the constant list of acting Farces, an honour which perhaps it would never have arrived at, had she not been in it, nor may long maintain since her support in it is lost. In the year 1732, she was married to G. Clive, Esq; brother of the late Mr. Baron Clive, which gentleman is still living. They did not however cohabit long together; yet, notwithstanding the temptations to which a Theatre is sometimes apt to expose young persons of the female sex, and the too great readiness of the public to give way to unkind suppositions in regard to them, calumny itself has never seemed to aim the slightest arrow at her fame.

To expatiate on her merit as an actress would far exceed our limits, and be wholly unnecessary. After continuing the delight of the town more than forty years, she retired from the public service in the year 1769, at a time when her abilities for the stage were unimpaired. Her neighbour Mr. Walpole wrote an Epilogue, which she spoke on her last appearance. She is still living at Strawberry-Hill near Twickenham, where she continues to enjoy health, ease, good-humour, and independence. As an author, I imagine, she does not aim at immortality, yet she has, at different benefits of her own, introduced four several *petite pieces* on the stage, neither of which is totally devoid of merit. Their titles are as follow:

1. *Bayes in Petticoats*. 8vo. 1753.
2. *Every Woman in her Humour*. 1760. N. P.
3. *The Faithful Irishwoman*. F. 1765. N. P.
4. *Island of Slaves*. 1761. N. P.

Only the first of these, however, has yet appeared in print; and as to the last it is no more than an almost literal translation of Marivaux's *Isle des Esclaves*, executed, as she herself confesses, by a gentleman at her request.

Cobb, Mr. This author has a place in the East-India House, and has produced two pieces, called,

1. *The Elders*. F. 1780. N. P.
2. *The Wedding Night*. A Bagatelle. 1780. N. P.

Cockain, Sir Aston. This gentleman lived in the reign of Charles I. He was son to Thomas Cockain, Esq; and was born in the year 1606 at Ashbourne, in the Peak of Derbyshire, where his father had a fine seat, and where some of his predecessors had resided ever since the reign of Edward I. His family, however, appears to have been still more ancient, tracing back their origin as far as William the Conqueror, to whom they were allied, and in whose reign they lived at Hemmington Castle in Essex. Our author had a liberal education, having been sent to both the universities of Oxford and Cambridge, at the latter of which he was a fellow commoner of Trinity College. From the universities he for a time was entered in the Inns of Court, where he seems to have continued more for fashion's sake than from any other motive. In 1632 he set out on a tour of Europe, and travelled through France, Italy, Germany,

Germany, &c. Here however there appears an essential difference in the biographers of his life, Cibber in his Lives of the Poets, vol. II. p. 216. positively declaring that he went abroad with Sir Kenelm Digby, and was absent for the space of twelve years and Langbaine and all the other writers making him compleat his tour in as many months. Besides which, Coxeter in his MS. Notes has bestowed on him as a travelling tutor one Dr. Robert Creichton. The latter account however appears most probable. During the civil wars he suffered greatly for his religion, which was that of the church of Rome, and for his attachment to the king's cause, under whom he claimed the title of a baronet; yet, as there was no record or proper enrollment of a patent to that effect, he was not universally allowed the title. He was strongly addicted to books and the study of poetry, in which he indulged himself in a retired life, residing mostly at a lordship belonging to him, called Pooley, in the parish of Polesworth in Warwickshire. He died at Derby upon the breaking of the great frost in February 1684, in the 78th year of his age, and was privately buried in the chancel of Polesworth church.

Sir Aston is universally acknowledged to have been a great lover of the polite arts, and by some is esteemed a considerable poet. In his private transactions he was greatly deficient in point of œconomy, by which means, together with his losses during the civil wars, he was obliged to dispose of all his patrimony during his lifetime; the lordship of Ashbourne being sold to Sir William Boothby, baronet; and that of Pooley abovementioned, which had belonged to the family ever since Richard II's time, he parted with to one Humphrey Jennings, Esq; with the reservation of an annuity for his own life.

The dramatic pieces he has left behind him are as follow:

1. *Obstinate Lady*. C. 4to. 1657.
2. *Trappolin supposed a Prince*. T. C. 12mo. 1659.
3. *A Masque for Twelfth-Night*. 12mo. 1659.
4. *Ovid's Tragedy*. 8vo. 1669.

Phillips and Winstanley have omitted the third and last of these in their account of his writings, and attributed to him two anonymous pieces which are certainly none of his, entitled,

Thersites. Interlude. and

Tyrannical Government. T. C.

Coxeter in his MS. Notes contradicts the place of his birth, fixing it at Elveston in Derbyshire; and adds, moreover, that he was nephew to Philip, the first earl of Chesterfield, to whom and his countess he has dedicated his *Masque for Twelfth Night*, which was performed at their country seat, two of their sons acting in it.

COCKINGS, GEORGE. Of this writer we can learn no account. He is the author of several very contemptible performances, and among the rest one Play, called,

The Conquest of Canada; or, *The Siege of Quebec*. An Historical Tragedy. 8vo. 1766.

CODRINGTON, ROBERT, A.M. This writer was descended from an ancient and estimable family in Gloucestershire, in which county he was born in the year 1601, and at seventeen years of age, viz. on July 29, 1619, he was elected demy of Magdalen College, Oxford, being then of some months standing in that house. Here he took the degrees in arts, that of master being compleated in 1626.

He

He afterwards went abroad on his travels, on his return from which, being possessed of an independent fortune, he lived for several years in Norfolk, and there remained. At length, however, he went to London, where he settled for the rest of his life, which was put a period to in the general great calamity of the plague in that city, in 1665. He was a rank parliamentarian, as appears in the life of the earl of Essex, which he has written. He was a voluminous writer, but seems principally to have employed himself in compilement and translation, among the latter of which he has left a translation of one Latin play, written by G. Ruggles, of Clare-Hall, Cambridge, entitled,

Ignoramus. C. 4to. 1664.

COFFEY, CHARLES. This author was a native of Ireland. He had no very great share of original genius; his turn was humour, and having met with some success in altering and patching up an old Farce of Jevon's, called the *Devil of a Wife*, he pursued the same kind of plan with some other dramatic pieces, but with very little success, most of them having been very justly damned. The numbers and names of them may however be seen in the following list:

1. *Southwark Fair*; or, *The Sheep-shearing*. O. 8vo. 1729.

2. *The Beggar's Wedding*. O. 8vo. 1729.

3. *Phebe*; or, *The Beggar*. O. 8vo. 1729.

4. *The Female Parson*; or, *The Beau in the Suds*. O. 8vo. 1730.

5. *The Devil to pay*; or, *The Wives Metamorphosed*. O. 8vo. 1731.

6. *A Wife and no Wife*. F. 1732. [Whincop].

7. *The Boarding-School*; or, *The Sham Captain*. O. 8vo. 1733.

8. *The Merry Cobler*; or, *Second Part of Devil to Pay*. F. O. 8vo. 1733.

9. *The Devil upon two Sticks*; or, *The Country Beau*. B. F. 8vo. 1745. Mr. Coffey was in his person considerably deformed; yet no man was more ready to admit of, and even join in any raillery on himself. One remarkable instance of which was his performing the character of *Æsop* for his own benefit in Dublin. He died on the 13th of May, 1745, and was buried in the Parish of St. Clement's Danes.

COLLIER, Sir GEORGE. This gentleman is an officer of rank in the navy. He was appointed a post-captain 12th July, 1762, and has been much employed in America during the present war. He is the author of one piece, called,

Selima and Azor. D. R. 1766.

COLMAN, GEORGE. This gentleman is son of Thomas Colman, Esq; resident at the court of the great duke of Tuscany at Pisa, by a sister of the late countess of Bath. It has been said that he was born abroad, where also his father died 8th April, 1733. He received his education at Westminster-school, from whence he removed to Christ-Church College, Oxford, and there took the degree of M. A. March 18, 1758. He afterwards went to Lincolns-Inn, in order to study the law, and was called to the bar, at which he practised a very short time. On the death of the earl of Bath he came into possession of a considerable annuity, left him by that nobleman, which was augmented on the death of general Pulteney. It may be presumed, that his professional pursuits were rather in compliance with the wishes of his friends than from any inclination to such kind of studies. He therefore soon afterwards entirely quitted the law, and devoted

voted his attention to dramatick writing. In the year 1768 he became one of the joint patentees of Covent Garden theatre, and continued in the management thereof until 1775, when he sold his share and interest in it to his partners. On Mr. Foote's intention of relieving himself from the fatigues of management, Mr. Colman became proprietor of the Haymarket theatre in 1777, in which post he has ever since continued. His genius leads him to works of humour, a considerable fund of which appears in some of the Essays which he has written in the course of a periodical paper, called the *Connoisseur*. He afterwards however paid his court solely to the Comic Muse, by whose inspiration he has produced the following Dramas, viz.

1. *Polly Honeycombe.* D. N. 1760. 8vo.
2. *The Jealous Wife.* C. 1761. 8vo.
3. *The Musical Lady.* F. 1762. 8vo.
4. *Philaster.* T. altered, 1763. 8vo.
5. *The Deuce is in him.* F. 1763. 8vo.
6. *A Midsummer's Night Dream.* altered, 1763. 8vo.
7. *A Fairy Tale.* 1764. 8vo.
8. *The Clandestine Marriage.* C. 1766. 8vo.
9. *The English Merchant.* C. 1767. 8vo.
10. *King Lear.* T. altered, 1768. 8vo.
11. *The Oxonian in Town.* C. 1769. 8vo.
12. *Man and Wife.* C. 1769. 8vo.
13. *The Portrait.* B. 1770. 8vo.
14. *The Fairy Prince.* M. 1771. 8vo.
15. *Comus.* M. altered. 1772. 8vo.
16. *Achilles in Petticoats.* O. altered, 1774. 8vo.
17. *The Man of Business.* C. 1774. 8vo.
18. *Epicœne*; or, *The Silent Woman.* C. altered, 1776. 8vo.
19. *The Spleen*; or, *Islington Spa.* C. P. 1776. 8vo.
20. *Occasional Prelude.* 1776. 8vo.
21. *New Brooms.* O. P. 1776. 8vo.
22. *The Spanish Barber.* C. 1777. N. P.
23. *The Female Chevalier.* C. altered, 1778. N. P.
24. *Bonduca.* T. altered, 1778. 8vo.
25. *The Suicide.* C. 1778. N. P.
26. *The Separate Maintenance.* C. 1779. N. P.
27. *The Manager in Distress.* Prel. 8vo. 1780.

Also a translation of the Comedies of Terence. 4to. 1765.

These Pieces have considerable merit. In his *Petite Pieces* the plots are simple, and no great matter of incident introduced into them; yet they contain strong character, and are aimed at the ridiculing of fashionable and prevailing follies, which ought to be made essential points of consideration in every production of the sock. His more regular Comedies have the same merit with the others as to the preservation of character, which reflect honour on the author; and afford us the prospect of an ample contribution from this quarter to the variety of our dramatic entertainments of this more difficult kind. This gentleman has been also supposed to be the author of some Essays, under the title of the *Genius*, published in the *St. James's Evening Post.*

CONCANEN, MATTHEW, Esq; This gentleman was a native of Ireland, and descended from a good family in that kingdom. He had a liberal education bestowed on

on him by his parents, and was bred to the law. His wit and literary abilities recommended him to the favour of his grace the duke of Newcaſtle, through whoſe intereſt he obtained the poſt of attorney-general of the iſland of Jamaica, which office he filled with the utmoſt integrity and honour, and to the perfect ſatisfaction of the inhabitants, for near ſeventeen years; when having acquired an ample fortune, he was deſirous of paſſing the cloſe of his life in his native country; with which intention he quitted Jamaica and came to London, propoſing to paſs ſome little time there before he went to ſettle entirely in Ireland. But the difference of climate between that metropolis and the place he had ſo long been accuſtomed to, had ſuch an effect on his conſtitution, that he fell into a galloping conſumption, of which he died on 22d of Jan. 1749, a few weeks after his arrival in London.

The world is obliged to him for ſeveral original poems, which, though ſmall, have conſiderable merit; and for one play, entitled, *Wexford Wells*. Com.

He was alſo concerned with Mr. Roome and another gentleman in altering Richard Brome's *Jovial Crew* into a ballad opera, in which ſhape it is now frequently performed. As to his proſe writings, they are moſtly political, or critical; in the latter of which having pretty ſeverely attacked Mr. Pope and Dean Swift, the former, whoſe diſpoſition was on no occaſion of the moſt forgiving nature, has handled him very ſeverely in the *Dunciad*.

Congreve, William, Eſq. This gentleman was deſcended from the ancient family of the Congreves, of Congreve in Staffordſhire, his father being ſecond ſon to Richard Congreve of that place. Some authors, and in particular Sir James Ware, contend for his having been born in Ireland, but as Jacob, who was particularly acquainted with him, and who in his preface acknowledges his obligations to Mr. Congreve for his communication of what related to himſelf, has abſolutely contradicted that report, I ſhall on his authority, which I conſider to be the ſame as Mr. Congreve's own, fix the ſpot of his nativity at a place called Bardſa, not far from Leeds in Yorkſhire, being part of the eſtate of Sir John Lewis, his great-uncle by his mother's ſide. It is certain, however, that he went over to that kingdom very young; for his father being only a younger brother, and provided for in the army by a commiſſion on the Iriſh eſtabliſhment, was compelled to undertake a journey thither in conſequence of his command; which he afterwards parted with to accept of the management of a conſiderable eſtate belonging to the Burlington family, which fixed his reſidence there. However, though he ſuffered this ſon to receive his firſt tincture of letters in the great ſchool at Kilkenny, and afterwards to compleat his claſſical learning under the direction of Dr. Aſh, in the univerſity of Dublin, yet being deſirous that his ſtudies ſhould be directed to profit as well as improvement, he ſent him over to England ſoon after the Revolution, and placed him as a ſtudent in the Temple. The dry, plodding ſtudy of the law, however, was by no means ſuitable to the ſprightly volatile genius of Mr. Congreve, and therefore, though he did not want approbation in thoſe ſtudies to which his genius led him, yet he did not even attempt to make any

any proficiency in a ſervice which he was probably conſcious he ſhould make no figure in. Excellence and perfection were what, it is apparent, he laid it down as his principle, from the very firſt, to make it his aim the acquiring; for in the very earlieſt emanation of his genius, and a very early one indeed it was, viz. his Novel, called *Love and Duty reconciled*, written when he was not above ſeventeen years of age, he had not only endeavoured at, but indeed ſucceeded in, the preſenting to the world not a meer novel according to taſte and faſhion then prevailing, but a piece which ſhould point out, and be in itſelf a model of, what novels ought to be. And though this cannot itſelf be called with propriety a dramatic work, yet he has ſo ſtrictly adhered to dramatic rules in the compoſition of it, that his arriving at ſo great a degree of perfection in the regular drama, in ſo ſhort a time afterwards, is hardly to be wondered at. His firſt play was the *Old Batchelor*, and was the amuſement of ſome leiſure hours during a ſlow recovery from a fit of illneſs, ſoon after his return to England, and was in itſelf ſo perfect, that Mr. Dryden, on its being ſhewn to him, declared he had never in his life ſeen ſuch a firſt play; and that great poet having, in conjunction with Mr. Southerne and Arthur Maynwaring, Eſq; given it a ſlight reviſal, the manager of Drury Lane theatre brought it on the ſtage in 1693, where it met with ſuch univerſal approbation, that Mr. Congreve, though he was but nineteen years of age at the time of his writing it, became now conſidered as a prop to the declining ſtage, and a riſing genius in dramatic poetry. The next year he produced the *Double Dealer*, which, for what reaſon however I know not, did not meet with ſo much ſucceſs as the former. The merit of his firſt play, however, had obtained him the favour and patronage of lord Halifax, and ſome peculiar marks of diſtinction from queen Mary, on whoſe death, which happened in the cloſe of this year, he wrote a very elegant elegiac paſtoral. In 1695, when Betterton opened the new houſe in Lincoln's-Inn-Fields, Mr. Congreve joining with him, gave him his comedy of *Love for Love*, with which the company opened their campaign, and which met with ſuch ſucceſs, that they immediately offered the author a ſhare in the profits of the houſe, on condition of his furniſhing them with one play yearly. This offer he accepted of; but whether through indolence, or that correctneſs which he looked on as neceſſary to his works, his *Mourning Bride* did not come out till 1697, nor his *Way of the World* till two years after that. The indifferent ſucceſs this laſt-mentioned play, though an exceeding good one, met from the public, compleated that diſguſt to the theatre, which a long conteſt with Jeremy Collier, who had attacked the immoralities of the Engliſh ſtage, and more eſpecially ſome of his pieces, had begun, and he determined never more to write for the ſtage. This reſolution he punctually kept, and Mr. Dennis's obſervation on that point will, I am afraid, be found but too true, when he ſaid, "that "Mr. Congreve quitted the ſtage "early, and that comedy left it "with him." Yet, though he quitted dramatic writing, he did not lay down the pen entirely; but occaſionally wrote many little pieces both in proſe and verſe, all of

of which ſtand on the records of literary fame.

It is very poſſible, however, that he might not ſo ſoon have given way to this diſguſt, had not the eaſineſs of his circumſtances rendered any ſubſervience to the opinions and caprice of the town abſolutely unneceſſary to him. For his abilities having very early in life introduced him to the acquaintance of the earl of Halifax, who was then the Mæcenas of the age, that nobleman, deſirous of raiſing ſo promiſing a genius above the neceſſity of too haſty productions, made him one of the commiſſioners for licenſing hackney-coaches. He ſoon after beſtowed on him a place in the pipe-office, and not long after that gave him a poſt in the cuſtoms, worth ſix hundred pounds per annum.

On the 14 November 1714, he was appointed commiſſioner of wine-licences, and on the 17 Dec. in the ſame year was nominated ſecretary of Jamaica, ſo that, with all together, his income towards the latter part of his life was upwards of twelve hundred pounds a year. Thus exalted above dependence, it is no wonder he would not longer render himſelf ſubject to the capricious cenſures of impotent critics. And had his poetical father, Mr. Dryden, ever been raiſed to the ſame circumſtances, it is probable that his *All for Love* would not now have been eſteemed the beſt of his dramatic pieces.

But to return to Congreve. The greateſt part of the laſt twenty years of his life was ſpent in eaſe and retirement; and he either did not, or affected not to give himſelf any trouble about reputation. Yet ſome part of that conduct might proceed from a degree of pride. T. Cibber, in his Lives of the Poets, vol. IV. p. 93. relates an anecdote of him, which I cannot properly omit here: "when the "celebrated Voltaire, ſays he, was "in England, he waited upon "Congreve, and paſſed him ſome "compliments as to the reputa-"tion and merit of his works. "Congreve thanked him, but at "the ſame time told that ingeni-"ous foreigner, *he did not chuſe to* "*be conſidered as an author, but only* "*as a private gentleman, and in that* "*light expected to be viſited. Vol-*"*taire anſwered, that if he had never* "*been any thing but a private gen-*"*tleman, in all probability he had* "*never been troubled with that viſit.* "And obſerves in his own ac-"count of the tranſaction, that he "was not a little diſguſted with "ſo unſeaſonable a piece of va-"nity."

Towards the cloſe of his life he was much afflicted with the gout, and almoſt blindneſs, when making a tour to Bath, for the benefit of the waters, he was unfortunately overturned in his chariot, by which it is ſuppoſed he got ſome inward bruiſe, as he ever after complained of a pain in his ſide, and on his return to London continued gradually declining in his health, till the 19th of Jan. 1729, when he died, aged 57, at his houſe in Surry-Street, in the Strand, and on the 26th following was buried in Weſtminſter-Abbey, the pall being ſupported by perſons of the firſt diſtinction.

His dramatic pieces are ſeven in number, and their titles as follow,

1. *Old Batchelor.* C. 4to. 1693.
2. *Double Dealer.* C. 4to. 1694.
3. *Love for Love.* C. 4to. 1695.
4. *Mourning Bride.* T. 4to. 1697.
5. *Way of the World.* C. 4to. 1700.
6. *Judgment of Paris.* Maſq; 4to. 1701.
7. *Semele.* O. 4to. 1707.

CONOLLY, Mr. This gentleman was of the kingdom of Ireland, and a ſtudent in the Temple. He wrote one unſucceſsful play, entitled,

The Connoiſſeur. C. 8vo. 1736. Coxeter in his notes calls him Connol, but on what authority I know not.

COOK, JOHN. Of this author no farther account is extant. than that he wrote in king James I's time, and obliged the world with one play, entitled,

Green's Tu Quoque. C. 4to. 1614. He was alſo author of fifty epigrams, entered in the books of the Stationer's company. 22 May, 1604.

COOKE, ADAM MOSES EMANUEL. Who this author is I am unable to give any account, or whether he is yet living or dead. If the former, it may be preſumed that he is an inhabitant of Bedlam, having publiſhed two pieces which no one except a lunatic could have written. They are entitled,

1. *The King cannot err.* C. 12mo. N. D. [1762.]

2. *The Hermit converted*; or, *The Maid of Bath married.* 8vo. N. D. [1771.]

COOKE, EDWARD, Eſq; Of this gentleman Langbaine, &c. make no farther mention than that he wrote in king Charles II's time, and was author of one dramatic piece, viz.

Love's Triumph. T. 4to. 1678. Coxeter, in his MS. takes notice of a tranſlation of Le Grand's *Divine Epicurus*, or the *Empire of Pleaſure over the Virtues*, by one Edward Cooke, Eſq; from the date of which, being publiſhed in 1676, it is probably the work of this author.

COOKE, THOMAS. This gentleman was born at Braintree in Eſſex, about the year 1707, and educated at Felſted ſchool in the ſame county. He muſt have made a very rapid progreſs in literature, for in 1726, at which time he was only nineteen years of age, he gave the world a very correct edition of the works of the famous Andrew Marvel, prefixed to which is a life of the author. This work he dedicated to the earl of Pembroke, who, being much delighted with the learning and abilities of ſo young a writer, became a very warm patron to him, and even wrote ſeveral of the notes to his tranſlation of *Heſiod*, which he publiſhed 1728. Beſides theſe, Mr. Cooke has obliged the public with a tranſlation of *Cicero de Natura Deorum*, and of the comedies of Terence, and prepared an edition and tranſlation of Plautus, the Amphytrion only of which he has publiſhed. His reputation and merit therefore as a claſſical writer are apparently great: which is more than I can venture to ſay of him as a dramatic author. Yet as he has launched into that path, we cannot refuſe his pieces a place here, though they met with no ſucceſs at the time they appeared. Their titles are as follow,

1. *Albion.* M. 8vo. 1724.

2. *The Battle of the Poets.* F. 8vo. 1730.

3. *The Triumphs of Love and Honour.* P. 8vo. 1731.

4. *The Eunuch.* F. 8vo. 1737.

5. *The Mournful Nuptials.* F. 8vo. 1739.

6. *Love the Cauſe and Cure of Grief.* T. 8vo. 1744.

7. *Amphytryon*, tranſlated from *Plautus.* 12mo. 1746.

He alſo tranſlated *Terence* in 3 vols. 1734.

He was alſo concerned with Mr. Mottley in writing a farce, called *Penelope.*

of which ſee more particularly in its proper place, in the other part of this work.

Cooper, Elizabeth. Of the preſent lady, whom we muſt rank among the female geniuſes of this kingdom, I can trace nothing farther than that ſhe was the widow of one Mr. Cooper, an auctioneer; that ſhe was the editor of a work, entitled the *Muſes Library*, and author of two Comedies, entitled,

1. *Rival Widows*. C. 8vo. 1735.
2. *The Nobleman*. C. 1736. N. P.

Corey, John. All that is recorded of this gentleman is that he lived in king Charles II's reign, and ſent forth into the world a dramatic piece, which is entirely a compilement, or rather plagiariſm from other authors. The title of it is,

The Generous Enemies. C. 4to. 1672.

Corey, John. This gentleman has been, by ſome of the writers, confounded with the laſt-mentioned one, but is indeed quite another perſon, having flouriſhed in queen Anne's and king George Iſt's reigns. He was deſcended from an ancient family in Cornwall, but was himſelf born at Barnſtable in Devonſhire. He was intended for the ſtudy of the law, and to that purpoſe was entered of New-Inn; but having a theatrical turn, and preferring the oratory of the ſtage to that of the bar, he did not long continue there before he turned player, which profeſſion he followed for twenty years to the time of his death, which happened about 1721. Yet it is probable he might have made a more conſpicuous figure in the walk of his firſt deſtination; for though he was acknowledged to be a juſt and ſenſible ſpeaker, yet being but low in ſtature, and his voice none of the beſt, he was ever obliged to work againſt the ſtream, and labour with difficulties which prevented his being held in any very high eſtimation in a profeſſion which, of all others, requires the greateſt number of perfections, and to arrive at excellence in which a perſon ought not to be deficient in any one advantage that either nature or art can beſtow. He brought two dramatic pieces on the ſtage, whoſe titles are as follow:

1. *A Cure for Jealouſy*. C. 4to. 1701.
2. *The Metamorphoſis*. F. 4to. 1704.

Cotton, Charles, Eſq; This gentleman was the ſon of Charles Cotton, of Beresford in Staffordſhire, and was born on the 28th of April, 1630. He received his education at Cambridge, and afterwards travelled into France and other foreign countries. He was twice married, and by his firſt wife left ſeveral children. The place of his reſidence during the greater part of his life was at the family ſeat at Beresford. He died in the pariſh of St. James's, Weſtminſter, in 1687, having written one dramatic piece, or rather tranſlated it from the French of *Corneille*, for the uſe of his ſiſter Mrs. Stanhope Hutchinſon, to whom, when it was publiſhed, which was not till many years after the writing of it, he thought proper to dedicate it. It is entitled,

Horace. T. 4to. 1671.

But though, on account of this piece, I have a right to mention him as a dramatic writer, yet his principal fame was founded on his merit as a burleſque writer, in which light he is ſo conſiderable as to ſtand almoſt in competition with the excellent author of *Hudibras* himſelf. His moſt celebrated Poem of this kind is his *Scarrouides*, or Traveſtie of the firſt and fourth books of the *Æneid*. But although

from the title one would be apt to imagine it an imitation of Scarron's famous Travestie of the same author, yet, on an examination, it will be found greatly to excel not only that, but every attempt of that kind hitherto made in any language. He has also translated several of Lucian's Dialogues in the same manner, under the title of the *Scoffer scoffed*; and written another Poem of a more serious kind, called *The Wonders of the Peak*. It is not known what his circumstances were with respect to fortune; they appear however to have been easy, if one may form any judgment from the turn of his writings, which seems to be such as it is scarcely possible any one could indulge in, whose mind was not perfectly at ease. Yet there is one anecdote in relation to him, which I cannot avoid relating, and which seems to shew that his vein of humour could not restrain itself on any consideration, viz. that in consequence of a single couplet in his *Virgil travestie*, wherein he has made mention of a peculiar kind of ruff worn by a grandmother of his, who lived in the Peak, he lost an estate of four hundred pounds *per annum*, the old lady, whose humour and testy disposition he could by no means have been a stranger to, never being able to forgive the liberty he had taken with her, and having her fortune wholly in her own disposal, although she had before made him her sole heir, altered her will, and gave it all away to an absolute stranger.

Cowley, Abraham. This excellent poet was the son of a grocer near the end of Chancery-Lane, in Fleet-street, London, at which place our author was born in the year 1618. His mother, through the interest of some friends, procured him to be admitted a king's scholar in Westminster-school, where his inclination and genius for poetry shewed itself very early, for Langbaine, Jacob, Gildon, and all the other writers say that he wrote the tragical History of *Pyramus* and *Thisbe* at ten years old, at twelve that of *Constantia*. At fifteen he published a collection of Poems under the tile of *Poetical Blossoms*. One thing extreamly remarkable in him was, that with so extraordinary a natural genius, his teachers could never bring him to retain even the common rules of grammar. So that had he not formed the most intimate acquaintance with the books themselves from which those rules are drawn, he could never have been master of them. In 1636, he was elected a scholar of Trinity College, Cambridge, and removed to that university. Here he went through all his exercises with a remarkable degree of reputation, and at the same time must have pursued his poetical turn with great eagerness, as it appears that the greatest part of his Poems were written before he left the universities. He had taken his degree of master of arts before 1643, when, in consequence of the turbulent times, he, among many others, was ejected from the college; whereon retiring to Oxford, he entered himself of St. John's College, and that very year, under the denomination of a *Scholar of Oxford*, published a Satire called *The Puritan and the Papist*. It is apparent however, that he did not remain very long at Oxford, for his zeal to the royal cause engaging him in the service of the king, who was very sensible of his abilities, and by whom he was frequently employed, he attended his majesty in many of his journies and expeditions, and

and gained not only that prince's esteem, but the regard of many other great personages, and in particular of lord Falkland, one of the principal secretaries of state.

During the heat of the civil war he was settled in the earl of St. Alban's family; and when the queen-mother was obliged to retire into France, he accompanied her thither, laboured strenuously in the affairs of the royal family, undertook several very dangerous journeys on their account, and was the principal instrument in maintaining an epistolary correspondence between the king and queen.

In the year 1656, it was judged proper that Mr. Cowley should come over to England, and under pretence of privacy and retirement give notice of the situation of affairs in this kingdom to those by whom he was employed. Soon after his arrival, however, he was seized, in the search after another gentleman of considerable note in the king's party; but although it was through mistake that he was taken, yet when the republicans found all their attempts of every kind to bring him over to their cause proved ineffectual, he was committed to a severe confinement, and it was even with considerable difficulty that he obtained his liberty, when, venturing back to France, he remained there in his former situation till near the time of the king's return.

Soon after the Restoration he became possessed of a very competent estate, through the favour of his principal friends the duke of Buckingham, and the earl of St. Alban's, and being now upwards of forty years of age, he took up a resolution to pass the remainder of a life, which had been a scene of tempest and tumult, in that situation which had ever been the object of his wishes, a studious retirement. His eagerness to get out of the bustle of a court and city made him less careful than he might have been in the choice of a healthful habitation in the country, by which means he found his solitude from the very beginning suit less with the constitution of his body than with his mind. His first rural residence was at Barn Elms, a place which lying low, and being near a large river, was subject to variety of breezes from land and water, and liable in the winter-time to great inconvenience from the dampness of the soil. The consequences of this Mr. Cowley too soon experienced, by being seized with a dangerous and lingering fever. On his recovery from this he removed to Chertsey, a situation not much more healthful, where he had not long been before he was seized with another consuming disease. Having languished under this for some months, he at length got the better of it, and seemed pretty well recovered from its bad symptoms; when one day, in the heat of summer of 1667, staying too long in the fields to give some directions to his labourers, he caught a most violent cold, which was attended with a defluxion and stoppage in his breast, which, for want of timely care, by treating it as a common cold, and refusing advice till it was past remedy, took him off the stage of life on the 28th of July in that year, being the 49th of his age; and on the 3d of August following he was interred in Westminster-Abbey, near the ashes of Chaucer and his beloved Spenser.

Mr. Cowley, as a writer, had perhaps as much fire and imagination as any author of the English nation; his wit is genuine and natural;

natural; but then his verification is frequently irregular, rough and incorrect, and the redundancy of his fancy out-running the power of his expression, this latter appears sometimes puerile, and even flat and insipid. Yet these faults are certainly excusable, when we consider at how early a time of life almost all his Pieces were written. Had he lived in a less perplexed period of our history, or been himself less principally concerned in the transactions of the period he did live in, we perhaps might have met with greater pleasure from those writings which he might have produced at a more advanced age, when the judgment, being arrived at greater maturity, could have held a tighter rein over the rapid and unruly coursers of imagination. It is evident that *fancy* was his principal directress, and by a kind of sympathy with writers of the same disposition he became involuntarily a poet. He tells us himself, that his admiration of Spenser, whom he had read over before he was twelve years old, first inspired him with an inclination for poetry; and what writer has imagination equal to Spenser? and we are also told that his accidentally meeting with the works of Pindar, the most exalted genius for the flights of fancy among the Ancients, led him into that *pindarique* way of writing, in which, however faulty he may sometimes be in respect to numbers, he has never yet been excelled in the force of his figures, and the sublimity of his stile and sentiments.

As a man, in his public capaci[illegible] he was active and discerning, [illegible]e strictest integrity, and most [illegible]aken loyalty. In his private life, he was easy of access, gentle, polite, and modest, generous in his disposition, temperate in his life, devout and pious in his religion, a social companion, and a sincere friend. Or, to sum up his character in a few words, we need only repeat the words of his master king Charles II. who on the "news "of his death declared that Mr. "Cowley had not left a better "man behind him in England." It is moreover one of the peculiar advantages of exalted virtue, that even bad men reverence it, and are pleased to draw some honour to themselves by paying tribute to it. A monument therefore was erected, to the memory of Cowley, by George Villers, duke of Buckingham, in 1675. His dramatic works, which however are those of all his writings the least esteemed, are four in number, their titles are as follow:

1. *Love's Riddle.* Past. C. 12mo. 1638.
2. *Naufragium Joculare.* C. 12mo. 1638.
3. *Guardian.* C. 4to. 1650.
4. *Cutter of Coleman Street.* C. 4to. 1663.

Cowley, Mrs. H. This lady is the wife of a person who enjoys a place in the stamp-office, and who is supposed to employ himself as a writer in some of the news-papers. From a dedication to *The Maid of Arragon*, a Tale, she appears to be the daughter of Mr. Parkhouse of Tiverton, in Devonshire, and was said, when her first play was produced, to have been related to the family of the celebrated Mr. Gay. She has been a successful writer for the stage, each of her performances having met with applause. The names of them are as follow:

1. *The Runaway.* C. 8vo. 1776.
2. *Who's the Dupe?* F. 8vo. 1779.
3. *Albina.*

3. *Albina.* T. 8vo. 1779.

4. *The Belle's Stratagem.* C. 1780. N. P.

She is supposed to be the author of

5. *The School for Eloquence.* I. 1780. N. P.

Cox, Robert. This author, if he has a right to be called by that title, was an excellent comedian, who lived in the reign of king Charles I. But when the ringleaders of the rebellion, and the pretended reformers of the nation, among other acts of puritanical zeal, suppressed the representations of the theatre, this performer was compelled for a livelihood to betake himself to the making of drolls or farces, which were in general nothing more than select scenes of humour from some of the Plays which had been the greatest favourites, put together without any order, regularity, or apparent design. These drolls he found means of getting licenced, or rather connived at by the legislature, and performed as it were by stealth, under the sanction of rope-dancing, at the Red-Bull playhouse, and in country towns at wakes and fairs. A large collection of them was published after the Restoration by Kirkman; for some account of which, and the Plays they were selected from, see the second volume of this work under the title of *Wits*; or *Sport upon Sport.* There is another collection published, as a second part to the former, the Pieces in which are supposed by Kirkman to have been originally written by Cox, and which consists of the following Interludes, excepting only the first, which is known to be his, viz.

1. *Acteon and Diana*, with the Pastoral story of the *Nymph Oenone*, &c. 4to. N. D.

2. *The Black Man.*

3. *Venus and Adonis*; or *The Maid's Philosophy.*

4. *Philetis and Constantia.*

5. *King Ahasuerus and Queen Esther.*

6. *King Solomon's Wisdom.*

7. *Diphilo and Granida.*

8. *Wiltshire Tom.*

9. *Oenone.* P.

10. *Bottom the Weaver.*

11. *The Cheater Cheated.*

The last ten were originally printed in 4to.

In these kind of drolls he used to perform the principal parts himself, and that so well, that he was a great favourite, not only in the country, but also at London, and in the universities themselves. And Laugbaine relates the following humorous anecdote of him (which proves him to have been a very natural performer), that once after he had been playing the part of *Simpleton* the Smith, in his own *Acteon* and *Diana*, a *real* Smith of some eminence in those parts, who saw him act, came to him, and offered to take him as his journeyman, and even to allow him twelve-pence a week more than the customary wages.

Cradock, Joseph. An author still living. He is possessed of a considerable fortune in the county of Leicester, and hath produced one Play, altered from *Les Scythes* of Voltaire, and called,

Zobeide. T. 8vo. 1771.

and another, entitled, *The Czar*, not yet acted.

Crane, Edward. This author resided at Manchester, where he printed a Collection of Poetical Miscellanies in 8vo. 1761. in which amongst other pieces are two Tragedies, viz.

1. *The Female Parricide.*

2. *Saul and Jonathan.*

Craven, Lady Elizabeth. This lady is daughter of August is

earl of Berkeley, and was married to William lord Craven May 10, 1767. She is the author of several agreeable performances, and of the following Dramas:

1. *The Sleep-walker.* from the French of *Pont de Vile*, 12mo. 1778. printed at Strawberry-Hill.

2. *The Miniature Picture.* C. acted at Newberry, and at Drury Lane, in 1780. Not printed.

CRAUFURD, DAVID, Esq; This gentleman was a North Briton, of Dumfoy, in the Western part of Scotland, and was historiographer for that kingdom to queen Anne. He wrote two Plays, whose titles were as follow:

1. *Courtship Alamode.* C. 1700. 4to.

2. *Love at first Sight.* C. N. D. 4to.

The first of these Pieces he left to the care of Mr. Pinkethman the comedian to publish, his affairs calling him into his own country just as it was about to be acted.

His other writings are, a set of love epistles in verse, in imitation of Ovid, and entitled, *Ovidius Britannicus*, being an intrigue between two persons of quality; three novels, in one volume 8vo. and some *Memoirs of the affairs and revolutions of Scotland.*

CRISP, HENRY. This author belonged to the Custom-house, and produced one Play, called,

Virginia. T. 8vo. 1754.

CROWNE, JOHN. This gentleman was the son of an independent minister in that part of America called Nova Scotia, but whether born there or not, is uncertain. He received his education however in that climate, the rigid manners of which not altogether suiting with the vivacity of his genius, he determined to quit that country and seek his fortune in England. At his first arrival here, his necessities compelled him to accept of an office still more formal and disgusting than even his situation in America. This was no other than the being gentleman-usher to an old independent lady of quality. Soon weary of this disagreeable drudgery, he had recourse to his pen for support; and as neither the precisenes of his education, nor the distress of his circumstances, could suppress the fire of his genius, his writings, which were in the dramatic way, soon rendered his abilities known to the town and court: when, as it appears, fortunately for him, the earl of Rochester, whose enmity to Dryden made him readily snatch at any opportunity of mortifying him, prevailed on the queen to lay her commands on Crowne, in preference to that poet, for the writing of a Masque, to be performed at court, which he executed under the title of *Calisto.*

That it was not from any peculiar regard to our author himself, that lord Rochester urged this nomination, is very evident, for, at no greater distance than two years afterwards, the great success of Mr. Crowne's two Tragedies of the *Destruction of Jerusalem* excited the envy of that nobleman so far, as to make him as severe an enemy as he had appeared to be a warm friend to him; nay he even endeavoured to do him prejudice at court, by informing the king of his descent and education, which however his majesty was so far from paying any regard to, that he even treated the informer with that contempt so mean an insinuation justly merited. Mr. Crowne was now highly in favour at court, and particularly with the king, as indeed any one might be who

who contributed to his pleasures; and it is well known that Charles II. was ever peculiarly fond of theatrical amusements. The favours he received from this monarch, added to the natural gaiety of his temper, induced him to join with the *Tory* party; in consequence of which he wrote a Comedy, called, the *City Politics*, in which the *Whigs* were severely satirized. When written, he found much difficulty in getting it represented, the opposite party, and particularly lord Arlington, the lord chamberlain, who was secretly in the Whig interest, endeavouring all they could to get it suppressed. At last, however, by the immediate command of the king himself, it was brought on the stage; but though even the contrary party acknowledged it to be a good Play, it created Mr. Crowne a great many enemies, which circumstance, added to the precariousness of theatrical emoluments, induced him to apply to the king for some post that might secure him from distress for the remainder of his life. This his majesty readily promised him, but insisted on our author's writing one Comedy more before he took leave of the Muses, and, to obviate all objections which he made of being at a loss for a plot, &c. put into his hands, by way of a ground work, a Spanish Play called *Non puede esser*. On this Mr. Crowne immediately set to work, and although, when he had advanced some length in it, he found that it had been before translated, under the title of *Tarugo's Wiles*, by Sir Thomas St. Serfe, and had even been damned in the representation, yet he proceeded in his plan, and produced his very excellent Comedy of Sir Courtly Nice. And now he seemed to be at the very summit of his hopes of being gratified in the performance of the king's promise; when lo! in an instant an unfortunate accident intervened to dash them all at once, and tumble down the fabric which he had been rearing! This was no less than the sudden death of the king, who was seized with an apoplectic fit, on the day of its last rehearsal, and who, though he did indeed revive from it, died in three days afterwards, leaving our unfortunate bard plunged in the depth of distress and disappointment.

What were the particular occurrences of Mr. Crowne's life after this great loss, I have not been able to trace; but it is most probable that writing for the stage became his sole support, as we find, besides the play on which his expectations were thus fixed, and which was played at that time with great success (as indeed it has ever since been on every revival of it), that he wrote six others, the last of which made its first appearance about the end of the last century. How long he lived is uncertain, for although Coxeter, in his notes, informs us that he was living in 1703, no writer has pretended to assign the absolute date of his death. It is probable, however, that he did not long survive that period; and we are told by Jacob, that he was buried in St. Giles's in the Fields.

As a man, he seems to have possessed many amiable and social virtues, mingled with great vivacity and easiness of disposition. As a writer, his numerous works bear sufficient testimony of his merit. His chief excellence lay in comedy, yet his tragedies are far from contemptible. His plots are for the most part his own invention; his characters are in general

ral ſtrongly coloured and highly finiſhed; and his dialogue lively and ſpirited, attentively diverſified, and well adapted to the ſeveral ſpeakers. So that on the whole he may aſſuredly be allowed to ſtand at leaſt in the third rank of our dramatic writers.

The pieces he has left behind him are ſeventeen in number, beſides one not printed; and their names are as follow,

1. *Juliana.* T. C. 4to. 1671.
2. *Charles* VIII*th of France.* 4to. 1672.
3. *The Country Wit.* C. 4to. 1675.
4. *Andromache.* T. 4to. 1675.
5. *Caliſto.* M. 4to. 1675.
6. *City Politics.* C. 4to. 1675.
7. *The Deſtruction of Jeruſalem.* T. Two Parts. 4to. 1677.
8. *The Ambitious Stateſman.* T. 4to. 1679.
9. *The Miſery of Civil War.* T. 4to. 1680.
10. *Henry the Sixth.* part. I. T. 4to. 1681.
11. *Thyeſtes.* T. 4to. 1681.
12. *Sir Courtly Nice.* C. 4to. 1685.
13. *Darius.* T. 4to. 1688.
14. *The Engliſh Friar.* C. 4to. 1690.
15. *Regulus.* T. 4to. 1694.
16. *The Married Beau.* C. 4to. 1694.
17. *Caligula.* T. 4to. 1698.
18. *Juſtice Buſy.* C. N. P.

CROXALL, Dr. SAMUEL. Was the ſon of Samuel Croxall, rector of Hanworth in Middleſex, and vicar of Walton upon Thames in Surry; in the laſt of which places our author was born. He received his early education at Eton-ſchool, and from thence was admitted to St. John's College, Cambridge, after which he entered into holy orders. Having a ſtrong attachment to the whig intereſt, he employed his pen in favour of that party during the latter end of queen Anne's reign. After he quitted the univerſity, he was inſtituted to the living of Hampton in Middleſex, and then to the united pariſhes of St. Mary, Somerſet, and St. Mary, Mounthaw, in the city of London, both which he held to his death. He was alſo chancellor, prebend, canon reſidentiary, and portioniſt, of the church of Hereford; and in the year 1732 was made arch-deacon of Salop, and chaplain in ordinary to the king. He died at a very advanced age the 13th of February, 1752, having publiſhed one dramatic piece, called,

The Fair Circaſſian. D. P. 4to. 1720.

CUMBERLAND, RICHARD. This gentleman is ſon to Dr. Cumberland, biſhop of Kilmore, in Ireland, by Joanna, youngeſt daughter of the celebrated Dr. Richard Bentley. He is a very prolific, but unequal, writer: ſome of his Comedies making near approaches towards excellence, while other of his works, as may be preſumed from the haſty compoſition of them, are by no means calculated to ſupport the reputation he has acquired. He is ſolicitor and clerk of the Reports in the Trade and Plantation Office, and hath given to the public the following performances:

1. *The Baniſhment of Cicero.* T. 4to. 1761.
2. *The Summer's Tale.* C. 8vo. 1765.
3. *Amelia.* M. E. 8vo. 1768.
4. *The Brothers.* C. 8vo. 1769.
5. *The Weſt Indian.* C. 8vo. 1771.
6. *Amelia.* M. E. altered, 8vo. 1771.
7. *Timon of Athens.* altered. T. 8vo. 1771.

8, *The*

8. *The Fashionable Lover.* C. 8vo. 1772.

9. *The Note of Hand.* F. 8vo. 1774.

10. *The Choleric Man.* 8vo. 1775.

11. *The Battle of Hastings.* T. 8vo. 1778.

12. *Calypso.* O. 8vo. 1779.

13. *The Bondman.* altered. T. C. 1779. N. P.

14. *The Duke of Milan.* altered. T. 1779. N. P.

15. *The Widow of Delphi.* O. 8vo. 1780. N. P.

CUNNINGHAM, JOHN. An elegant and ingenious poet, and a very worthy man. He was born in the year 1729 in Dublin, where his father, an eminent wine merchant, and his mother both of whom were of Scotch parents, then resided. He was the youngest son of his father, and early began to exhibit specimens of his poetical powers. By the time he was twelve years old he produced several pieces which are still admired, and at the age of seventeen years wrote the only dramatic performance that he left. The free access which this little drama gave him to the play-house was of very pernicious consequence to him. It created a disgust at the plodding life of a tradesman, and excited a desire to appear on the stage as a performer, though he scarce possessed a single requisite for such a profession. His figure was totally against him either for Tragedy or genteel Comedy: in the *petit maitre* cast, however, he was tolerable, and if he in any thing rose to excellence, it was in his favourite walk, the mock French character.

His passion for the stage had obtained so strong a power over him, that against the wishes of his friends, and without any communication of his intentions to them, he secretly left his family and embarked for England, where he commenced itinerant player with a success that by no means answered his expectations. He soon became sensible of his imprudence, but pride prevented his return to his parents; and ere he had time to work himself into a resolution of obeying the calls of duty, he received intelligence that his father had become insolvent. This news was followed by that of his death. Still, however, an asylum was open to our author in the house of an affectionate brother Mr. P. Cunningham, one of the best statuaries in Ireland, who repeatedly urged him to return; but the idea of a state of dependence was of all others the most repugnant to him. What he had originally adopted from choice, he now found himself obliged to persist in from necessity. After having experienced various vicissitudes in the North of England, we find him in the year 1761 a performer at Edinburgh, under the direction of Mr. Love. Here he wrote some of his best pieces. It is at this period that, as a poet, he also began to emerge from obscurity.

Willing to snatch at every opportunity that might extricate him from a profession in which nature had denied him the qualities to shine, and for which he had long lost all relish, he chearfully adopted the advice of his friends, and, in hopes of obtaining a more comfortable, as well as a more respectable, subsistence in the world of letters, he repaired from Edinburgh to London. These hopes however were vain. Hardly had he set foot in the capital, when he found the bookseller, by whom he was to be employed, had stopped payment. He soon also discovered

covered that ſcandal and political altercation had entirely taken up the attention of the public, and that, unleſs he proſtituted his abilities to theſe objects, he was not likely to meet with much ſucceſs. He therefore left the town with precipitation after a ſhort and diſagreeable ſtay in it, and once more returned to Scotland.

At this juncture, Mr. Digges was manager of the Edinburgh play-houſe, and he treated our author with uncommon reſpect and kindneſs. Mr. Cunningham continued under that gentleman's management until he quitted Scotland. He then returned to Newcaſtle upon Tyne; a ſpot which, as it had been his reſidence for many years, he had originally left with regret, and which to his laſt breath he uſed emphatically to call his home.

At this place and in the neighbouring towns he earned a ſcanty, but to him a ſufficient ſubſiſtence. Though his mode of life was precarious and rather diſreputable, it became much leſs ſo from the eſtimation he was held in by ſome of the moſt reſpectable characters in the country, who afforded him their ſupport and protection. Being paſſionately fond of retirement, and happy in the ſociety of a little circle of rural friends, he rejected every ſolicitation to try once more his fortune in the capital, declaring it to be his wiſh, that as he had lived, ſo he might die among his friends in Northumberland; nor was that wiſh denied him. From a long rooted diſorder in his nerves, a lingering illneſs enſued, which, on the 18th day of September, 1773, terminated his life. He was buried in St. John's Church-yard, Newcaſtle.

He is intitled to a place in this work on account of one piece already mentioned, called,

Love in a Miſt. F. 12mo. 1747.

CUNNINGHAM, JOSIAS. Of this author I only can inform the reader, that he wrote one Drama, called,

The Royal Shepherds. P. 8vo. 1765.

CUTTS, JOHN. Of this gentleman I know nothing further than that his name ſtands as an author in the title-page of one dramatic piece, entitled,

Rebellion defeated. T. 4to. 1745.

D.

D. D. Gent. Theſe initials I find no where but in the Britiſh Theatre, the author of which has attributed them to a tranſlator of *Guarini's Paſtor Fido* ſome time in the ſeventeenth century, though without any particular date; the tranſlation has aſſigned to it the Engliſh title of,

The Faithful Shepherd. Paſt. Com.

D. I. Theſe initials ſtand equally in the title pages of two ſeveral dramatic pieces; but as they are of

of very different kinds, and there is thirteen years distance in their dates, it is scarcely probable they should be both the work of the same author. Their titles are,

1. *Hell's High Court of Justice.*
2. *The Mall.* C.

Langbaine tells us, that the last was ascribed by Dr. Hyde, the *Proto-bibliothecarius* or upper librarian of one of the Universities, to Mr. Dryden; but as it is probable the doctor might have no stronger foundation for his conjecture than the mere correspondence of the letters I. D. with the words John Dryden, I am apt to join in opinion with Langbaine, that the dissimilarity of stile, especially in the epistle dedicatory, in which Mr. Dryden's manner was in general very characteristic, is an argument sufficiently strong against the too peremptorily giving the honour or ascribing the disgrace of being the author of it to that very celebrated writer.

DALTON, JOHN. This gentleman was a native of the county of Cumberland, and born I believe near Whitehaven. He was a member of Queens-College, Oxford, and took the degree of M. A. May 9, 1734. He afterwards became tutor or governor to the only son of Algernon Seymour, late duke of Somerset, a very hopeful and promising young gentleman, whose death in the bloom of youth and expectation stands on record in a very affecting manner in two letters on that occasion, written by his afflicted mother the countess of Hertford, afterwards dutchess of Somerset, and which since her death have been published in Mr. Duncombe's Collection of Letters. On the 4th July, 1750, he was honoured with the degrees of B. and D. D. At the time of his death, which happened 21 July, 1763, he was prebendary of Worcester, and rector of St. Mary at Hill. Dr. Dalton's claim to a mention in this work is his having altered, and rendered more fit for dramatic exhibition, Milton's admirable Masque at Ludlow Castle, which he considerably extended, not only by the insertion of some songs and different passages selected from other of Milton's works, but also by the addition of several songs and improvements of his own, so admirably adapted to the manner of the original author of the Masque, as by no means to disgrace the more genuine parts, but on the contrary must greatly exalt our ideas of Dr. Dalton's poetical abilities. It has moreover had the advantage of being most excellently set to music by Dr. Arne, and is sometimes acted under the title of

Comus. Masque. 8vo. 1738.

DALTON, JOHN. This author resides at Clifton near York, and is the keeper of a publick garden, where company are accommodated with tea. In the Prologue to his Farce he pleads his poverty in excuse for his attempting the Drama. The name of his performance is,

Honour Rewarded; or, *The Generous Fortune Hunter.* F. 8vo. 1775.

DANCE, JAMES. See LOVE, JAMES.

DANCER, JOHN. This author, who lived in the reign of Charles II. is said to have been born in Ireland. He was a servant in the family of the duke of Ormond, and lived a great part of his time in that kingdom. About the year 1670 he came over into England, and being perfect master of the French and Italian languages, he translated three dramatic Pieces from the originals of three eminent Poets, viz. Tasso, Corneille, and

and Quinault. The Pieces are as follow:

1. *Anynta.* Paſt. 4to. 1660.
2. *Nicomede.* T. C. 4to. 1671.
3. *Agrippa, king of Alba.* Trag. 4to. 1675.

Langbaine has given us this author's name DANCER, *alias* DAUNCY; but whence the doubt concerning his name ariſes I know not, unleſs from the irregularity of ſpelling which was given way to at the time this gentleman wrote.

DANIEL, SAMUEL. This gentleman, who ſtands in high eſtimation among the writers of the age he lived in, both as a poet and an hiſtorian, flouriſhed in the reigns of queen Elizabeth and king James I. He was the ſon of a muſic-maſter, and born near Taunton in Somerſetſhire, in the year 1562. At ſeventeen years of age he was admitted a commoner of Magdalen-Hall, Oxford, at which place he continued for about the ſpace of three years, and during that time, by the aſſiſtance of an excellent tutor and the dint of great aſſiduity and application on his own ſide, made a very conſiderable progreſs in all branches of academical learning. Thoſe which were of a graver turn however not ſo well ſuiting his genius, he applied himſelf principally to hiſtory and poetry, which continued to be his favourites during the remainder of his life. At the expiration of the abovementioned term he quitted the univerſity, and came up to London, where his own merit, and the intereſt of his brother-in law, John Florio, the celebrated author of an Italian Dictionary, recommended him to the favour of queen Anne, king James Iſt's conſort, who was pleaſed to confer on him the honour of being firſt gentleman extraordinary, and afterwards one of her grooms of the privy chamber; which being a poſt of very little employment, the income of it enabled him to rent a houſe at a ſmall diſtance from London, which had a very fine-garden belonging to it, amongſt the ſolitary amuſements of which he is ſaid to have compoſed the moſt of his Plays. Towards the latter part of his life he quitted London entirely, and retired, according to Dr. Fuller, to a farm near the Deviſes, in Wiltſhire, but Wood fixes the place of his retreat at Beckington near Philips Norton, in Somerſetſhire, where he commenced farmer, and after ſome years ſpent in a healthful exerciſe of that employment, in the ſervice of the Muſes and in religious contemplation, he died in the year 1619.

Such is the ſum of the accounts given by different authors of this writer's life. Yet there is an evident confuſion in it, which I cannot ſay I well know how to clear up, with reſpect to his age at the time of his death, all the authors ſeeming to be agreed in the year when he died; nay, Wood has even given us a copy of his monumental inſcription, which affixes a date to his death: and yet Langbaine, Gildon, and Jacob, have all poſitively declared that he lived till near eighty years of age. Nor can I account for this any otherwiſe, than by ſuppoſing that the two laſt have, without any examination or even reflexion, copied the groſs errors of the firſt, who has, in concurrence with the account given of him by Wood, abſolutely fixed his birth in 1562, and his death in 1619, at which time he could have been only fifty-ſeven, and yet immediately after aſſerted that he lived to fourſcore years of age. And even after all there is ſome difficulty remaining, as

as we find a corrected edition of his *Cleopatra* greatly altered, and also one of the *Vision of the twelve Goddesses*, which is said to be published by the author from his own copy, in justification of himself, from a spurious edition before printed without his knowledge: both of which are dated in 1623. But as the general edition of his works in 1623 were published by his brother Mr. John Daniel, it is possible these alterations may have been from MS. copies which he had himself prepared for the press before his death, since it is scarcely possible that Wood, who had seen his monument, could have mistaken the date inscribed upon it. The abovenamed monument was erected to his memory by the lady Anne Clifford, afterwards countess of Dorset, to whom he had formerly been tutor, and who was a very great lover and encourager of learning and learned men.

His dramatic pieces, which however are not equal to some other of his poetical works, and still less so to his histories, which are yet held in very high estimation, are the following six, viz.

1. *Cleopatra*. T. 12mo 1594.
2. *Philotas*. T. 4to. 1605.
3. *Queen's Arcadia*. Past. 4to. 1606.
4. *Tethys' Festival*; or, *The Queen's Wake*. I. 4to. 1610.
5. *Hymen's Triumph*. Past. Trag-Com. 4to. 1623.
6. *Vision of the twelve Goddesses*. 4to. 1623.

He was also poet laureat to king James I. in which honour he was succeeded by the celebrated Ben Jonson; but in what year he himself was first promoted to the laurel, I do not find any account recorded.

DARCY, JAMES. This gentleman was a native of the county of Galway, in Ireland, whether yet living or not I cannot pretend to assert. But he has obliged the public with two dramatic pieces, both of them performed at the Theatre Royal in Dublin. Their respective titles are,

1. *Love and Ambition*. T. 8vo. 1732.
2. *Orphan of Venice*. T.

DAUBORN, alias DABORN, ROBERT. Though the same difference appears in the spelling of this author's name as in Mr. Dancer's, beforementioned, the last is certainly right. He lived in the reign of king James I. and had a liberal education, being master of arts, but in what university he took his degree appears uncertain. He was also in holy orders, and it is probable had a living in Ireland. At least it is apparent he was in that kingdom, from a Sermon published by him on Zech. ii. 7. in the year 1618. which is said in the title-page to have been preached at Waterford. He wrote the two following Plays:

1. *Christian turned Turk*. T. 4to. 1612.
2. *Poor Man's Comfort*. T. C. 4to. 1655.

D'AVENANT, CHARLES, LL.D. This gentleman was eldest son of Sir William D'Avenant, the poet laureat, whom we are just about to mention. He was born in the year 1656, and received the first rudiments of letters at the grammar school of Cheame, in Surry. He gave very early proofs of an active and sprightly genius, and, being sent to Oxford to compleat his studies, became a fellow-commoner of Baliol college in 1671, but left the university without taking a degree. When he was only nineteen years old he produced the single dramatic piece which he gave the public. He soon

ſoon relinquiſhed all attention to poetry, for ſtudies of a very different nature. Applying himſelf to the civil law, he had the degree of doctor conferred on him by the univerſity of Cambridge, and in the firſt parliament of king James the ſecond repreſented the Borough of St. Ives, in Cornwall. He was alſo about the ſame time appointed inſpector of plays and commiſſioner of exciſe, in which latter employment he continued from 1683 to 1689. In 1698 he was elected one of the repreſentatives for the Borough of Great Bedwin. Some time afterwards he had the poſt of inſpector general of the exports and imports beſtowed upon him. He died in poſſeſſion of this employment, November 6, 1714. He was a voluminous and excellent writer on the ſubjects of politics and revenue during the reigns of king William and queen Anne. Moſt of his works in this way were collected by Sir Charles Whitworth in five volumes 8vo. He wrote one drama called, *Circe*. D. O. 4to. 1677.

Davenant. Sir William, Knt. To this gentleman, whoſe variegated life I am now about to relate the circumſtances of, the Engliſh ſtage perhaps ſtands more deeply indebted than to any other writer of this nation, with reſpect to the refinement of poetry, and his zealous application to the promoting and contributing towards thoſe rational pleaſures, which are fitteſt for the entertainment of a civilized people. And the greater ſhould his merit be eſteemed in this particular, ſince not only the important affairs of the ſtate, whoſe neceſſities demanded his aſſiſtance, and of which he was no unactive member at a period of great confuſion and perplexity, but even confinement, and the proſpect of death itſelf, were inſufficient to abate his ardor or leſſen his diligence in the cauſe of his darling miſtreſſes the Muſes: for it is recorded of him, that when he was priſoner in Cowes caſtle, and on a pretty near certainty (according to his own expreſſion) of being hanged within a week, he ſtill purſued the compoſition of his celebrated poem of Gondibert, and even was maſter enough of his temper and abilities to write a letter to his friend Hobbes, giving ſome account of the progreſs he had made in it, and offering ſome criticiſms on the nature of that kind of poetry. But to proceed more regularly in his hiſtory.

Our author was a younger ſon of Mr. John D'Avenant, who was a citizen of Oxford, being a very ſubſtantial vintner, and keeping a large tavern, afterwards known by the name of the Crown in that city; where he moreover, in 1621, attained to the honour of being elected mayor. This ſon was born at Oxford in Feb. 1605, and very early in life gave tokens of a lively and promiſing genius. He received the rudiments of grammatical learning from Mr. Edward Sylveſter, who kept a ſchool in the pariſh of All-Saints, Oxford, and in the year 1621, being that of his father's mayoralty, he was entered a member of Lincoln college in that univerſity, in order to compleat his academical ſtudies under Mr. Daniel Hough. Here however he took no degree, nor, according to Wood's opinion, made any long reſidence, that writer abſolutely informing us, at the ſame time, that he acknowledges the ſtrength of his genius, and even diſtinguiſhes him by the title of the Sweet Swan of Iſis, that he was nevertheleſs conſiderably

ably deficient in univerſity learning.

On his quitting the univerſity, he became one in the retinue of the magnificently diſpoſed Frances dutcheſs of Richmond, out of whoſe family he removed into that of the celebrated Sir Fulke Greville, lord Brook, whoſe hiſtory I have recorded in its proper place. But after the unhappy death of that nobleman in 1628, being now left without a patron, although not in diſtreſſed circumſtances, it is probable that views of profit as well as amuſement might induce him to an exertion of his genius, as he in the enſuing year produced his firſt play, called *Albovine, King of the Lombards*, which met with great ſucceſs.

For the eight ſucceeding years he paſt his time in the ſervice of the Muſes, and a conſtant attendance at court, where he was very much careſſed by all the great wits there, among whom we find him in the cloſeſt intimacy with the earl of Dorſet, lord treaſurer Weſton, and the accompliſhed Endymion Porter, eſq. In conſequence of this extenſive perſonal intereſt, and the peculiar patronage of the queen, he was in the year 1637 promoted to the laurel, which was vacant by the death of Ben Jonſon, and for which Thomas May ſtood as his competitor. In the life of that poet the reader will find related the reſentment he ſhewed on the loſs of this election; and it will equally appear, in the courſe of this gentleman's hiſtory, with what ardent gratitude and unſhaken zeal for the cauſe of the royal family he repaid this mark of their eſteem for him. For as ſoon as ever the civil war broke out, he demonſtrated his loyalty to the king, not only in word, but actions.

In May 1641, he was accuſed by the parliament of being concerned in a deſign for ſeducing the army from their adherence to the parliamentary authority; and a proclamation being iſſued for the apprehending him and others engaged in that deſign, he was ſtopped at Feverſham, ſent up to London, and put under the cuſtody of the ſerjeant at arms. From hence, in the month of July following, he was bailed, and ſoon after found it neceſſary for him to withdraw to France. In this attempt to fly, however, he was not much more ſucceſsful than in the former, reaching no farther than Canterbury before he was again ſeized by the mayor of that city, and obliged to undergo a very ſtrict examination. Whether he was put into confinement on this occaſion, or ſuffered to proceed on his journey, is a point that his biographers have not rendered extremely clear; but it is pretty evident that the delay ariſing from it was not a very long one, as we find that he did at length join the queen in France, where he ſtaid for ſome time, till, accompanying a parcel of military ſtores which that princeſs ſent over for the uſe of the earl of Newcaſtle, he was entertained by his lordſhip, who had been his old friend and patron, in the ſtation of lieutenant-general of the ordnance.

In his military capacity he appears to have behaved well, for, at the ſiege of Gloucetter in Sept. 1643, he received the honour of knighthood from the king, as an acknowledgment of his bravery and ſignal ſervices. But on the declining of the king's affairs, ſo far as to be beyond retrieval, Sir William

William once more retired to France, where he changed his religion for that of the church of Rome, and remained for a considerable time with the queen and prince of Wales. By them he was held in high esteem, and appears to have been entrusted with some important negotiations in 1646, and particularly employed by the queen in an attempt, though an unsuccessful one, to prevail on king Charles I. to comply with some temporising steps which she considered as necessary to his interests.

In 1650, an ingenious project having been formed for sending a select number of artificers (particularly weavers) from France to Virginia, for the improvement of that colony, our author, encouraged to it by the queen-mother, undertook the conduct of this expedition, and absolutely embarked in the prosecution of it from one of the ports of Normandy. But fortune not being inclined to favour him, the vessel had scarcely got clear of the French coast, before she fell in with, and was taken by, a ship of war belonging to the parliament, who carried her into the Isle of Wight.

Sir William D'Avenant on this occasion was confined for some time close prisoner to Cowes castle, and in the ensuing year was sent up to the Tower of London, in order to take his trial before the High Court of Justice.

During his confinement, his life was for a long time kept in the utmost suspence and danger; yet what is very remarkable, it had so little effect on his natural vivacity and easiness of disposition, that he still with great assiduity pursued his poem of *Gondibert*, two books of which he had written while in France. By what means he escaped this impending storm is not absolutely apparent. Some have attributed it to the interposition of two aldermen of York, to whom he had shewn some peculiar civilities when they had been taken prisoners in the north by the earl of Newcastle's forces; and others ascribe his safety to the mediation of the great Milton. Though the former of these particulars may have some foundation, and might be a concurrent circumstance in his preservation, yet I cannot help thinking the latter most likely to have been the principal instrument in it; as the immortal bard was a man whose interest was most potent at that time; and it is reasonable to imagine a sympathetic regard for a person of Sir William's poetical abilities must plead strongly in his favour in so humane a breast as that of Milton, and point out to him that true genius ought to be considered of no party, but claims the protection of all: and what seems to confirm this is, that we find ten years afterwards, when the latter was exactly in the same predicament, he stood indebted for the same protection to Sir William, to whom therefore mankind ought to consider themselves as under double obligations, since, but for his intercession for the life of Milton, the world would never have been enriched with the noblest poem it can boast.

Be this, however, as it will, he was at length admitted to his liberty as a prisoner at large; yet his circumstances being now considerably reduced, he made a bold effort towards at once redressing them, and redeeming the public from that cynical and austere gloom which had long hung over it, occasioned by the suppression of theatrical amusements. He well knew that

that a theatre, if conducted with skill and address, would still find a sufficient number of partizans to support it; and having obtained the countenance of lord Whitlocke, Sir John Maynard, and other persons of rank, who were in reality no friends to the cant and hypocrisy which then so strongly prevailed, he got permission to open a sort of theatre at Rutland-House, in Charter-House Yard, where he began with a representation, which he called an Opera, but was in reality quite a different thing. This meeting with encouragement, he still proceeded, till at length growing bolder by success, he wrote, and caused to be acted, several regular Plays, which, by the great profits arising from them, perfectly answered the more important part of his design, that of amending his fortunes. Immediately after the restoration of king Charles II. however, which brought with it that of the British stage in a state of unrestrained liberty, Sir William D'Avenant obtained a patent for the representation of dramatic pieces, under the title of the Duke's theatre in Lincoln's-Inn Fields. The first opening of this theatre was with a new Play of his own, entitled, the *Siege of Rhodes*, in which he introduced a great variety of fine scenes and beautiful machinery. And here it is necessary to observe, that Sir William D'Avenant was the first person to whom the English stage is indebted for those decorations; which he brought over the idea of from the theatres in France, his long residence in which country had greatly improved his taste, and induced him to endeavour at a greater regularity in the conduct, and a greater correctness in the language of his pieces, than the manner of the dramatic writers of his own country had hitherto attained. Nor could he, among other improvements, omit those of decoration and scenery, so necessary for heightening the deception, on which so great a part of our pleasure in this kind of entertainments constantly depends, in which we now even greatly exceed our neighbours, but which at that time the English stage was so barbarously deficient in; for although it is true that, in the reign of king Charles I. we read of many dramatic entertainments, which were accompanied with very rich scenery, curious machines, and other elegant embellishments, and the greatest part of them even conducted by that great architect Inigo Jones, yet these were employed only in the Masques and Plays represented at court, and were much too expensive for the little theatres, in which Plays were then acted for hire. These theatres were so numerous, there being generally six or seven open at once, (we are told, that there were at one time no less than seventeen playhouses subsisting in London, small as it then was in comparison to its present extent), and the prices so extremely low, that they could afford no farther decorations to assist the actor's performance, or elevate the spectator's imagination, than bare walls, coarsely matted, or at the best covered with tapestry, and nothing more than a blanket, or a piece of coarse cloth, by way of a curtain; in this situation were they in Shakspeare's time, who, in some of his choruses, seems to have had an apparent reference to it; and not much better does it appear to have been at any period before the Restoration, at which time taste and luxury, genius and gallantry, elegance and licentiousness, seem to have made

a mingled entry into these kingdoms, under the auspices of a witty and wicked, a merry and mischievous, monarch. But to quit this digression.

Sir William D'Avenant continued at the head of his company (which was afterwards removed to a still larger and more magnificent theatre built in Dorset Gardens,) till the time of his death, which happened on the 17th of April, 1668, in the 64th year of his age; and in two days afterwards was interred in Westminster-Abbey, very near his rival for the laurel, Tho. May, leaving his son Dr. Charles D'Avenant, mentioned in the last article, his successor in the management of the theatre. On his grave-stone is inscribed, in imitation of Ben Jonson's short epitaph, the following words,

O rare Sir William Davenant!

Thus, after passing through many storms of difficulty and adversity, he at length spent the evening of his days in ease and serenity. While living he had the happiness of being universally beloved, and at his death was as universally lamented.

As a man, his character appears to have been in every respect perfectly amiable; honour, courage, gratitude, integrity, genius, and vivacity, having apparently been the predominant features of his mind; and all the historians seem to allow, that he was possessed of an agreeable person and handsome face, till, in consequence of some amorous dalliances, whereby his nose had greatly suffered, the symmetry of the latter was considerably disfigured, and became the subject of much wit among his contemporary poets. Sir John Suckling in particular, though his friend, could not avoid touching on it in his *Session of the Poets*, in which he has the following lines,

Will D'Avenant, asham'd of a foolish mischance
That he had got lately travelling in France,
Modestly hop'd the handsomeness of's Muse
Might any deformity about him excuse.

And

Surely the company would have been content
If they could have found any precedent;
But in all their records, in verse or in prose,
There was not one laureat without a nose.

Although it is far from my inclination to propagate slander, or add to the perpetuating any tale of private calumny, yet I might, as a biographer, be thought guilty of an omission, should I not take notice in this place, that, in consequence of the extraordinary beauty of Mrs. D'Avenant, our author's mother, and the frequency of the visits of Shakspeare, who, in the course of his journeys into Oxfordshire, used most generally to reside at the house of her husband, who, as I have before observed, kept an inn in the city of Oxford, there have not been wanting those who have conjectured Sir William D'Avenant to have been not only the poetical, but even the natural son of that inimitable bard; and, as a farther corroboration of the surmise, would insinuate a resemblance of feature, and urge the vivacity of Sir William's natural disposition, which was diametrically opposite to the gloomy saturnine complexion of Mr. D'Avenant, his supposed and legal parent. Was the fact

fact certain, how greatly would this author appear the favourite of the Muses, first to receive his existence, and afterwards to owe the continuance of it, to the two most exalted geniuses that ever lived! but, as the circumstances on which the supposition is founded are by no means such as are adequate to a proof; as gallantry, and more especially adultery, were far from the reigning or fashionable vices of that age; and moreover, as Shakspeare more particularly seems remarkable for the chastity and amiable purity of his morals; I cannot think, that the calling a stain on the virtue of a lady of reputation, and fixing a blot on the moral conduct of so valuable a man, are sufficiently authorized by the mere suggestions of fancy, or the inclination of tracing out a bastard pedigree in the poetical line, for a writer, whose own merit is sufficient to ensure him the remembrance of ages yet to come.

As a poet, Sir William's rank seems as yet undetermined. His celebrated epic of *Gondibert* was rendered at the same time the subject of the highest commendation and the severest criticism; though, I must confess, that envy appears to me to have had a much greater share in the latter than justice; for, though the story of it may not perhaps be so interesting (and that too in great measure from its not being so well known) as those of the *Iliad* and *Æneid*, and that the fetters of rhime, and still more so, those of stanza poetry, lay it under very great restraint, yet it must be acknowledged, even by its strongest opponents, that there runs through the whole of it a sublimity in the sentiments, a noblenes in the manners, a purity in the diction, and a luxuriancy in the conceptions, that would have done honour to any writer of any age or country whatsoever. But to cease any farther eulogium on this poem, as no testimony of his poetical merits can be considered more valid than that of Mr. Dryden, who was not only his contemporary, but even wrote in conjunction with him, and as nothing can be stronger or more ample than the commendation that gentleman has given him, I shall with his words close the present account of Sir William D'Avenant and his abilities.

"I found him (says that author, "in his preface to the *Tempest*) of "so quick a fancy, that nothing "was proposed to him on which "he could not quickly produce "a thought extremely pleasant "and surprising; and those first "thoughts of his, contrary to the "old Latin proverb, were not al-"ways the least happy; and as "his fancy was quick, so likewise "were the products of it remote "and new. He borrowed not of "any other; and his imaginations "were such, as could not easily "enter into any other man. His "corrections were sober and judi-"cious, and he corrected his own "writings much more severely "than those of another man; be-"stowing twice the labour and "pains in polishing which he used "in invention."

Sir William D'Avenant's dramatic works are numerous, yet not one of them is at present on the list of acting plays, which I cannot help sometimes regretting, as there are certainly those among them that much better deserve that honour, than many pieces which are very frequently and successfully represented. The titles of them all may be seen in the following list:

1. *Albovine, King of the Lombards.* T. 4to. 1629.
2. *Cruel Brother.* T. 4to. 1630.
3. *Just Italian.* T. C. 4to. 1630.
4. *Temple of Love.* M. 4to. 1634.
5. *Triumphs of the Prince D'Amour.* M. 4to. 1635.
6. *Platonic Lovers.* C. 4to. 1636.
7. *Wits.* C. 4to. 1636. D. C.
8. *Britannia Triumphans.* M. 4to. 1637.
9. *Salmacida Spolia.* M. 4to. 1639.
10. *Unfortunate Lovers.* T. 4to. 1643.
11. *Love and Honour.* T. C. 4to. 1649.
12. *Entertainment at Rutland House.* 4to. 1656.
13. *The Siege of Rhodes.* E. 4to. 1656.
14. *The Cruelty of the Spaniards in Peru.* 4to. 1658.
15. *The History of Sir Francis Drake.* E. 4to. 1659.
16. *Siege of Rhodes.* Play, two Parts. 4to. 1663.
17. *Rivals.* T. C. 4to. 1668.
18. *Man's the Master.* C. 4to. 1669.
19. *Fair Favorite.* T. C. fo. 1673.
20. *Law against Lovers.* T. C. fo. 1673.
21. *News from Plymouth.* C. fo. 1673.
22. *Playhouse to be lett.* C. fo. 1673.
23. *Siege.* T. C. fo. 1673.
24. *Distresses.* T. C. fo. 1673.
25. *Macbeth.* T. 4to. 1674.

He joined with Dryden in altering *The Tempest* and *Julius Cæsar*; and in the Stationers Books, 1st Jan. 1629, is entered a Play written by him, called,

The Colonel. N. P.

DAVENPORT, ROBERT. Of this author no circumstances are come down to the present times. He wrote several Plays, three of which only are printed, called,

1. *A New Trick to cheat the Devil.* C. 4to. 1639.
2. *King John and Matilda.* T. 4to. 1655.
3. *The City Night Cap*; or, *Crede quod habes et habes.* T. C. 4to. 1661. D. C.

He was also the author of the following:

4. *The Pedler.* C. 1630.
5. *The Pirate.* See Steevens's Shakspeare, vol. I. p. 331.
6. *The Fatal Brothers.* T.
7. *The Politick Queen*; or, *Murther will out.*
8. *The Woman's mistaken.* See Art. DRUE.
9. *Henry I. and Henry II.*

It does not appear whether these are one or two Plays. In the Books of the Stationers Company, they are said to be written by Shakspeare and Davenport. Henry I. was in the possession of Mr. Warburton, Somerset Herald.

DAUNCEY. See DANCER.

DAVY, SAMUEL. This author is mentioned no where but in the British Theatre. He was born in Ireland, and I imagine it was in that kingdom that he brought the following piece on the stage, viz.

The Treacherous Husband. T.

DAVYS, MARY. This female author was born in Ireland, she was married to a clergyman, whom she survived; and after his death kept a coffee-house at Cambridge, where she died. She was a correspondent of Dean Swift; and thirty-six Letters from him to her and her husband are now in the hands of Dr. Ewen of Cambridge. She wrote two dramatic pieces, both in the comic walk, entitled,

1. *The Northern Heiress*, C. 12mo. 1716.
2. *Self Rival.* C. 8vo. 1725.

Besides, these she wrote some Novels,

vels, Poems, and Familiar Letters, which, together with the above, are published in 2 vols. 8vo. 1725. under the title of *The Works of Mrs. Davys.*

DAY, JOHN. This author, by the date of his works, must have flourished in the reigns of king James I. and king Charles I. and wrote the following dramatic pieces:

1. *Isle of Gulls.* C. 4to. 1606.
2. *Travels of Three English Brothers.* Historical Play, 4to. 1607.

The author was assisted in this by William Rowley and George Wilkins.

3. *Humour out of Breath.* C. 4to. 1608.
4. *Law Tricks.* C. 4to. 1608.
5. *Parliament of Bees.* Masque.
6. *Blind Beggar of Bethnal Green.* C. 4to. 1659.

He also joined with Decker in a Play not printed, called,

Guy Earl of Warwick. 1619.

and with Marlow in

The Maidens Holiday. 1654.

The precise time of his birth and death, however, are not known; nor are any farther particulars recorded concerning him, except that he had connection with some of his contemporary poets of note, and had been a student in Caius College, Cambridge.

DECKER, THOMAS. This gentleman was a writer in the reign of king James I. and, being a contemporary with Ben Jonson, became more eminent by having a quarrel with that great poet, than he would perhaps otherwise have done from the merit of his own works. What the original occasion of their contest was, I know not; but Jonson, who certainly could never "bear "a rival near the throne," has, in his *Poetaster*, the *Dunciad* of that author, among many other poets whom he has satyrized, been peculiarly severe on Decker, whom he has characterised under the name of *Crispinus.* This compliment Decker has amply repaid in in his *Satyromastix*, or the *Untrussing a humorous Poet*, in which, under the title of young *Horace* he has made Ben the hero of his piece. As great wits, and especially those of the satyrical kind, will always have numerous enemies, besides the general fondness the public have of seeing men of abilities abuse each other, this Play was extremely followed, and, as it appears to have been one of our authors first pieces, it probably laid the foundation of his fame as a writer. Although, as I have before observed, Decker was but a middling poet, yet he did not want his admirers, even among the poets of his time; some of whom thought themselves not disgraced by writing in conjunction with him; Webster having a hand in three of his Plays, and Rowley and Ford joining with him in another. Richard Brome in particular used always to call him father, which is somewhat the more extraordinary, considering the opposition subsisting between him and Jonson, as Brome had been servant to, and was a particular favourite with, the laureat. Mr. Theo. Cibber observes, on this occasion, that it is the misfortune of little wits, that their admirers are as inconsiderable as themselves; and that Brome's applauses confer no great honour on those who enjoy them. Yet, I think, in this censure he has been somewhat too severe on both, for Brome's merit was certainly not inconsiderable, since it could force admiration and even public praise from the envious Ben himself. And although Langbaine, who writes with partiality to Ben Jonson, has given the preference in so superlative a degree to those Plays in

in which our author was united with others, against those which were entirely his own, yet I cannot help thinking that in his *Honest Whore*, and the Comedy of *Old Fortunatus*, both which are allowed to be solely his, there are beauties, both as to character, plot, and language, equal to the abilities of any of those authors that he was ever assisted by, and indeed in the former equal to any dramatic writer (Shakspeare excepted) that this island has produced.

The dramatic pieces he was concerned in may be seen in the ensuing catalogue:

1. *Old Fortunatus*. C. 4to. 1600.
2. *Satyromastix*. C. S. 4to. 1602.
3. *Honest Whore*. C. first Part. 4to. 1604.
4. *Westward Hoe*. C. Assisted by Webster. 4to. 1607.
5. *Northward Hoe*. C. Assisted by Webster. 4to. 1607.
6. *Wyat's History*. Assisted by Webster. 4to. 1607.
7. *Whore of Babylon*. History. 4to. 1607.
8. *If this ben't a good Play, the Devil's in't*. C. 4to. 1612.
9. *Match me in London*. T. C. 4to. 1631.
10. *Wonder of a Kingdom*. C. 4to. 1637.

He wrote other pieces not published, viz.

1. *Guy Earl of Warwick*. 1619. written in conjunction with John Day.
2. *The Jew of Venice*.
3. *Gustavus King of Swithland*.
4. *The Tale of Jocundo and Astolfo*.

The two last were once in the possession of Mr. Warburton.

5. *The Spanish Souldier*. T.

In the Books of the Stationers Company 1631 and 1633 this Play is asserted to be written by Decker. To the printed copy the initials S. R. are prefixed, which subsequent catalogues have explained to mean SAMUEL ROWLEY.

Besides these, Phillips and Winstanley have ascribed four other Plays to this author in conjunction with Webster, viz.

New Trick to cheat the Devil. C.
Noble Stranger. C.
Weakest goes to the Wall. T. C.
Woman will have her Will. C.

In this, however, they are mistaken, the *Noble Stranger* having been written by Lewis Sharpe; *The New Trick to cheat the Devil*, by Davenport; and the other two by anonymous authors.

The precise time of this author's birth and death are not recorded; yet he could not have died young, as the first Play we find of his writing was published in 1600, and the latest date we meet with to any other is in 1638, except the *Sun's Darling*, which Langbaine observes was not published till after the death of its authors.

DELAP, Mr. Of this gentleman I know no more than that he is a North-Briton, and a clergyman of the church of England. He is a living writer, and has brought on the stage one dramatic piece, entitled,

Hecuba. T. 8vo. 1762.

DELAMAYNE, THOMAS. Wrote one piece, called,

Love and Honour. D. P. taken from Virgil in 7 Cantoes, 12mo. 1742.

DELL, HENRY. This person was a bookseller first in Tower-street, and afterwards in Holborn, where he died very poor a few years ago. He once attempted to perform the part of Mrs. Termagant at Covent Garden theatre, but without any success. He wrote and altered the following pieces:

1. *The Spouter*; or, *Double Revenge*. C. F. 8vo. 1756.
2. *Minorca*. T. 8vo. 1756.

3. *The*

3. *The Mirrour* C. 8vo. 1756.
4. *The Frenchified Lady never in Paris.* 8vo. 1757.

DENHAM, Sir JOHN. This elegant writer was the only son of Sir John Denham, knight, of Little Horsley, who was, at the time of our author's birth, which happened in 1615, lord chief baron of the Exchequer in Ireland, and one of the lords justices of that kingdom: in consequence of which our author was born in Dublin, but was brought over from thence at two years old, on the promotion of his father to the rank of a baron of the Exchequer in England.

His grammatical learning he received in London, and in Michaelmas Term 1631 was removed from thence to Oxford, where he was entered a gentleman commoner of Trinity College; but, instead of shewing any early dawnings of that genius which afterwards shone forth in him, he appeared a slow dreaming young man, and one whose darling passion was gaming. Here he continued for three years, when, having passed his examinations, and taken a degree as Batchelor of Arts, he came to London, and entered himself at Lincoln's-Inn, where he applied pretty closely to the study of the law. Yet his darling vice was still predominant; and he frequently found himself stripped to his last shilling, by which he so greatly displeased his father, that he was obliged, in appearance at least, to reform, for fear of being absolutely abandoned by him. On his death, however, being no longer restrained by parental authority, he again gave way to it, and, being a dupe to sharpers, soon squandered away several thousand pounds.

In the latter end of 1641, however, to the astonishment of every one, his genius broke forth in a full blaze of meridian brightness, in that justly celebrated and admired Tragedy the *Sophy*, and soon after shone out again in his Poem of Cooper's Hill. In the same year he was picked for high sheriff for the county of Surry, and made governor of Farnham-castle, for the king. But being possessed of no great share of military knowledge, he presently quitted that post, and retired to his majesty at Oxford.

And now the grand rebellion being broke out in its full force, he shewed the warmest attachment to the royal family, and in the course of their unhappy affairs became of signal service to them. In the year 1647, when the king had been delivered into the hands of the army, he undertook, on the behalf of the queen-mother, to gain access to his majesty, which he found means to do by the assistance of Hugh Peters. On this occasion the king conversed with him in an unreserved manner with regard to his affairs, and, entrusting him with nine cyphers, commanded him to stay privately in London, in order to receive all his letters to and from his correspondents, all which were constantly decyphered and undecyphered by Mr. Cowley, at that time with the queen-mother in France. This trust he performed with great punctuality and safety for some time, till at length Mr. Cowley's hand being known, this affair was discovered, and Mr. Denham obliged to make his escape to France. In 1648 he was sent ambassador, together with lord Crofts, to Poland, where he succeeded so well as to bring back ten thousand pounds for the king, levied there on his majesty's Scottish subjects.

About 1652 he returned to England, and resided about a year at the

the earl of Pembroke's at Wilton, having quite exhausted his own fortune by his passion for gaming, and the expences he had been at during the civil war. It does not clearly appear what became of him between that time and the Restoration, though it is most probable he went over again to France, and resided there till king Charles II's return from St. Germain's to Jersey, when he was immediately appointed, without any solicitation, surveyor general of all his majesty's buildings, and at the coronation of that monarch made Knight of the Bath.

On some discontent arising from a second marriage, he for a little time lost his senses, but on his recovery continued in great esteem at court for his poetical abilities, especially with the king, who was fond of poetry, and during his exile used frequently to give Mr. Denham arguments to write on.

This ingenious gentleman died at an office he had built for himself near Whitehall, March 10, 1668, ætatis 53, and was buried in Westminster-abbey, leaving behind him, among the several works whereby his poetical fame stands established, only one dramatic one, viz.

The Sophy. T. fo. 1642.

As a poet we need only refer to the testimonials of many writers, particularly Dryden and Pope, in his favour. As to his moral character, he has had no vice imputed to him but that of gaming; and although authors have been silent as to his virtues, yet if we may judge from his works, he was a good-natured man and an easy companion; and from his actions it appears that he was one of strict honour and integrity, and in the day of danger and tumult, of unshaken loyalty to the suffering interest of his sovereign.

Denis, Charles. Was the son of the reverend Jacob Denis, a French clergyman, born at Rochefocault, who fled hither on account of his religion. He was brother of admiral Sir Peter Denis, and wrote some fables and poetical pieces which were favourably received by the public. He is also said to have been the translator of,

The Siege of Calais. T. 1765. 8vo.

Dennis, John. This gentleman, who, though he has left many dramatic pieces behind him, was much less celebrated for them than for his critical writings. was the son of an eminent sadler, a citizen of London, in which metropolis our author was born in the year 1657.

He received the first branches of education under Dr. Horn, at the great school at Harrow on the Hill, where he commenced acquaintance and intimacy with many young noblemen and gentlemen, who afterwards made considerable figures in public affairs; whereby he laid the foundation of a very strong and extensive interest, which might, but for his own fault, have been of infinite service to him in future life. From Harrow he went in 1675 to Caius College, Cambridge, where, after his proper standing, he took the degree of batchelor of arts. He was expelled the college for literally attempting to stab a person in the dark; after which he made the tour of Europe, and in the course of it he conceived such a detestation for despotism, as confirmed him still more strongly in those whig principles which he had from his infancy imbibed.

On his return to England, he became early acquainted with Dryden,

Dryden, Wycherley, Congreve, and Southerne, whose converſation, inſpiring him with a paſſion for poetry, and a contempt for every attainment that had not ſome relation to the *Belles Lettres*, diverted him from the acquiſition of any profitable art, or the exerciſe of any profeſſion.

This, to a man who had not an independent income, was undoubtedly a misfortune. However, the zeal he ſhewed for the Proteſtant ſucceſſion having recommended him to the patronage of the duke of Marlborough, that nobleman procured him a place in the cuſtoms, worth 120*l. per annum*, which he enjoyed for ſome years, till from profuſeneſs and want of œconomy he was reduced to the neceſſity of diſpoſing of it to ſatisfy ſome very preſſing demands. By the advice of lord Halifax, however, he reſerved to himſelf, in the ſale of it, an annuity for a term of years, which term he outlived, and was, in the decline of his life, reduced to extreme neceſſity. Mr. Theo. Cibber relates an anecdote of him which I cannot avoid repeating, as it is not only highly characteriſtic of the man whoſe affairs we are now conſidering, but alſo a ſtriking and melancholy inſtance, among thouſands, of the diſtreſſful predicaments into which men of genius and literary abilities are perhaps apter than any others to plunge themſelves into, by paying too ſlight an attention to the common concerns of life, and their own moſt important intereſts.

"After he was worn out," ſays that author, "with age and poverty, he reſided within the "verge of the court, to prevent "danger from his creditors. One "Saturday night, he happened to "ſaunter to a public houſe, which, "in a ſhort time, he diſcovered "to be out of the verge. He "was ſitting in an open drinking-"room, and a man of a ſuſpicious "appearance happened to come "in. There was ſomething about "the man which denoted to Mr. "Dennis, that he was a bailiff. "This ſtruck him with a panic; "he was afraid his liberty was now "at an end; he ſat in the utmoſt "ſolicitude, but durſt not offer to "ſtir, leſt he ſhould be ſeized "upon. After an hour or two "had paſt in this painful anxiety, "at laſt the clock ſtruck twelve, "when Mr. Dennis, in an extaſy, "cried out, addreſſing himſelf to "the ſuſpected perſon, *Now, Sir, "bailiff or no bailiff, I don't care a "farthing for you, you have no power "now.* The man was aſtoniſhed "at his behaviour; and, when it "was explained to him, was ſo "much affronted with the ſuſpi-"cion, that, had not Mr. Dennis "found his protection in age, he "would probably have ſmarted for "his miſtaken opinion of him." A ſtrong picture of the effects of fear and apprehenſion in a temper naturally ſo timorous and jealous as Mr. Dennis's, of which the reader may ſee two more whimſical inſtances in the ſecond part of this work, under the Tragedy of *Liberty Aſſerted.*

Mr. Dennis, partly through a natural peeviſhneſs and petulance of temper, and partly perhaps for the ſake of procuring the means of ſubſiſtence, was continually engaged in a paper war with his contemporaries, whom he ever treated with the utmoſt ſeverity; and though many of his obſervations were judicious, yet he uſually conveyed them in language ſo ſcurrilous and abuſive as deſtroyed their intended effect; and as his attacks were almoſt always on perſons

ſons of ſuperior abilities to himſelf, *viz.* Addiſon, Steele, and Pope, their replies uſually turned the popular opinion ſo greatly againſt him, that, by irritating his teſty temper the more, it rendered him a perpetual torment to himſelf; till at length, after a long life of viciſſitudes, diſappointments, and turmoils, rendered wretched by indiſcretion, and hateful by malevolence, having out-lived the reverſion of his eſtate, and reduced to diſtreſs, from which his having been daily creating enemies had left him ſcarcely any hope of relief, he was compelled to, what muſt be the moſt irkſome ſtation that can be conceived in human life, the receiving obligations from thoſe whom he had been continually treating ill. In the very cloſe of his days a play was acted for his benefit at the little theatre in the Hay-market, procured through the united intereſts of Meſſrs. Thomſon, Mallet, and Pope, the laſt of whom, notwithſtanding the groſs manner in which Mr. Dennis had on many occaſions uſed him, and the long warfare that had ſubſiſted between them, intereſted himſelf very warmly for him, and even wrote an occaſional prologue to the play, which was ſpoken by Mr. Cibber, jun.

Yet our admiration of Mr. Pope's generoſity will be ſomewhat abated, when we recollect that this boaſted prologue was deſigned throughout as a ſneer on Dennis. His vanity, however, was ſo ſtrong, or his intellects were become ſo enfeebled, that he did not perceive its tendency, though he ſtood behind the ſcenes and heard it delivered. Indeed, as *Count Baſſet* ſays, this was an act of moſt "unmerciful mercy" in the author of the *Dunciad*, whoſe charity, on the preſent occaſion at leaſt, was diſpenſed with a cynic hand.

Not long after this, *viz.* on the 6th of January, 1733, Mr. Dennis died, being then in the 77th year of his age.

His character as a man may be ſufficiently gathered from the circumſtances we have related of him. As a writer, he certainly was poſſeſſed of much erudition, and a conſiderable ſhare of genius; and had not his ſelf-opinion, of which perhaps no man ever poſſeſſed a larger ſhare, induced him to aim at the empire of wit, for which he was by no means qualified, and in conſequence thereof led him to treat every one as a rebel who did not ſubſcribe to his pretended right, he would probably have been allowed, and, from the enjoyment of an eaſy mind, poſſibly poſſeſſed, more merit than appears in many of his writings. In proſe, he is far from a bad writer, where abuſe and perſonal ſcurrility does not mingle itſelf with his language. In verſe, he is extremely unequal, his numbers being at ſome times ſpirited and harmonious, and his ſubjects elevated and judicious, and at others flat, harſh, and puerile. As a dramatic author, he certainly deſerves not to be held in any conſideration. His plots, excepting that of his *Plot and no Plot*, which is a political Play, are all borrowed, yet in the general not ill-choſen. But his characters are ill-deſigned and unfiniſhed, his language proſaical, flat, and undramatic, and the conduct of his principal ſcenes heavy, dull, and unimpaſſioned. In ſhort, though he certainly had judgment, it is evident he had no execution, and ſo much better a critic is he than a dramatiſt, that I cannot help ſubſcribing to the opinion of a gentleman,

gentleman, who said of him, that he was the most compleat instructor for a dramatic poet, since he could teach him to distinguish *good* plays by his *precepts*, and *bad* ones by his *examples*.

His dramatic pieces are nine in number, as may be seen in the following list,

1. *Plot and no Plot.* C. 4to N. D. [1697].
2. *Rinaldo and Armida.* 4to. 1699.
3. *Iphigenia.* T. 4to. 1700.
4. *Comical Gallant.* C. 4to. 1702.
5. *Liberty asserted.* T. 4to. 1704.
6. *Gibraltar.* C. 4to 1705.
7. *Orpheus and Euridice.* M. 4to. 1707.
8. *Appius and Virginia.* Trag. 4to. N. D. [1709].
9. *Coriolanus.* T. 8vo. 1720.

DERRICK, SAMUEL. This gentleman was a native of Ireland, and was born in the year 1724. Being intended for trade, he was some time placed with a linen-draper in Dublin, but disliking his business, he quitted it and his country about the year 1751, and commenced author in London. Soon after he arrived at the metropolis, he indulged an inclination which he had imbibed for the stage, and appeared in the character of Gloucester in *Jane-Shore*, but with so little success, that he never repeated the experiment. After this attempt he subsisted chiefly by his writings, but being of an expensive disposition, running into the follies and excesses of gallantry and gaming, he lived almost all his time the slave of dependence, or the sport of chance. His acquaintance with people of fashion, on Beau Nash's death, procured him at length a more permanent subsistence. He was chosen to succeed that gentleman in his offices of master of the ceremonies at Bath and Tunbridge. By the profits of these he might have been enabled to place himself with œconomy in a less precarious state; but his want of conduct continued after he was in the possession of a considerable income; by which means he was at the time of his death, 7 March, 1769, as necessitous as he had been at any period of his life.

He translated one piece from the French of the king of Prussia, called,

Sylla. D. E. 1753. 8vo.

DIBDEN, CHARLES. He has been more successful as a composer of musick than as a writer of dramatic pieces. He was formerly on the stage, and acquired some reputation in the performance of Mungo in *The Padlock*, and Ralph in *The Maid of the Mill*. He has left the Theatres as an actor for some years, but still continues to furnish part of every winter's entertainment as author and composer. The following is a list of his performances:

1. *The Shepherd's Artifice.* D. P. 1765. 8vo.
2. *Damon and Phillida.* altered from Cibber. C. O. 1768. 8vo.
3. *The Wedding Ring.* C. O. 1773. 8vo.
4. *The Deserter.* M. D. 1773. 8vo.
5. *The Waterman*; or, *The First of August.* B. O. 1774. 8vo.
6. *The Cobler*: or, *A Wife of ten Thousand.* B. O. 1774. 8vo.
7. *The Metamorphosis.* C. O. 1775. 8vo.
8. *The Quaker.* C. O. 1776. 8vo.
9. *Poor Vulcan!* B. 1778. 8vo.
10. *The Gipsies.* C. O. 1778. 8vo.
11. *Rose and Collin.* C. O. 1778. 8vo.

12. *The*

12. *The Wives revenged.* C. O. 1778. 8vo.

13. *Annette and Lubin.* C. O. 1778. 8vo.

14. *The Chelsea Pensioner.* C. O. 1779. 8vo.

15. *The Mirror*; or, *Harlequin every where.* Pant. Burl. 1779 8vo.

16. *The Shepherdess of the Alps.* C. O. 1780. 8vo.

Digby, George, Earl of Bristol. This author was, as Mr. Walpole observes, "a singular person, whose life was one contradiction. He wrote against Popery, and embraced it; he was a zealous opposer of the court, and a sacrifice for it: was conscientiously converted in the midst of his prosecution of lord Strafford, and was most unconscientiously a prosecutor of lord Clarendon. With great parts, he always hurt himself and his friends; with romantic bravery, he was always an unsuccessful commander. He spoke for the Test act, though a Roman Catholic; and addicted himself to Astrology, on the birth-day of true philosophy." The histories of England abound with the adventures of this inconsistent and eccentric nobleman, who, amongst his other pursuits, esteemed the drama not unworthy his attention. He wrote one Play, called,

Elvira. C. 4to. 1667.

Downes the prompter says, that he joined with Sir Samuel Tuke in the composition of *The Adventures of Five Hours*, and that between 1662 and 1665 he wrote two Plays made out of the Spanish, called,

1. *'Tis better than it was.*
2. *Worse and Worse.*

Neither of which have been printed, unless one of them should be the same as *Elvira*, with a different title. After a life, which at different periods of it commanded both the respect and contempt of mankind, and not unfrequently the same sentiments at one time, he died neither loved nor regretted by any party in the year 1676.

Dilke, Thomas, Esq; This gentleman lived in the reign of William III. and was the son of Mr. Samuel Dilke, of an ancient family at Litchfield, where our author was born. He had a university education, having been some time a student at Oriel College, Oxford. When he quitted the university he went into the army, and had a lieutenant's commission under lord Raby, afterwards earl of Strafford, to which nobleman he dedicated one of his plays, of which he has left three behind him, whose titles are as follow:

1. *Lover's Luck.* C. 4to. 1696.
2. *City Lady.* C. 4to. 1697.
3. *Pretenders.* C. 4to. 1698.

Dobbs, Francis. This gentleman is a native of Ireland, and I believe yet living. He hath produced one Play acted at Dublin, called,

The Patriot King; or, *Irish Chief.* T. 8vo. 1774.

Dodd, James Solas. This author, who is still living, was bred a surgeon, and in the year 1752 published "An Essay towards a natural History of the Herring." During the contest about Elizabeth Canning, he also took a part in it, and published a pamphlet in her defence. He afterwards composed *a Lecture on Hearts*, which he read publickly at Exeter-Change, with some degree of success. He is at this time President of one of the disputing societies, and an attendant at several of them. One dramatic piece by him hath been acted once and published, entitled,

Gallic

Gallic Gratitude; or, *The Frenchman in India*. C. 8vo. 1779.

DODD, WILLIAM. This unfortunate author was the eldeſt ſon of the Rev. William Dodd, many years vicar of Bourne, in Lincolnſhire, and was born May 29, 1729. He was ſent, at the age of ſixteen, to the univerſity of Cambridge, and admitted in the year 1745 a ſizar of Clare Hall. In 1749-50 he took the degree of B. A. with great honour, being upon that occaſion in the liſt of wranglers. Leaving the univerſity, he imprudently married a miſs Mary Perkins in 1751, was ordained a deacon the ſame year, prieſt in 1753, and ſoon became a celebrated and popular preacher. His firſt preferment was the lectureſhip of Weſt Ham. In 1754 he was appointed lecturer of St. Olave's, Hart-Street, and in 1757 took the degree of M. A. at Cambridge. On the foundation of the Magdalen Hoſpital in 1758, he was a ſtrenuous ſupporter of the charity, and ſoon after became preacher at the chapel of it. By means of his patron biſhop Squire, he in 1763 obtained the prebend of Brecon, and by the intereſt of ſome city friends procured himſelf to be appointed king's chaplain; ſoon after which he had the education of the preſent earl of Cheſterfield committed to his care. In 1766 he went to Cambridge, and took the degree of LL.D. At this period the eſtimation he was held in by the world was ſufficient to give him expectations of preferment, and hopes of riches and honours; and theſe he might probably have acquired, had he poſſeſſed a common portion of prudence and diſcretion. But, impatient of his ſituation, and deſirous of advancement, he unluckily fell upon means which in the end were the occaſion of his ruin. On the living of St. George, Havover Square, becoming vacant, he wrote an anonymous letter to the Chancellor's lady, offering 3000 guineas if by her aſſiſtance he was promoted to it. This being traced to him, complaint was immediately made to the king, and Dr. Dodd was diſmiſſed with diſgrace from his poſt of chaplain. From this period he lived neglected, if not deſpiſed; and his extravagance ſtill continuing, he became involved in difficulties, which tempted him to forge a bond from his late pupil lord Cheſterfield, Feb. 4, 1777, for 4200 l. which he actually received; but, being detected, was tried at the Old Bailey, found guilty, and, in ſpite of every application for mercy, received ſentence of death; and was executed at Tyburn, June 27, 1777. Dr. Dodd was a voluminous writer, and poſſeſſed conſiderable abilities, with little judgment and much vanity. Amongſt other purſuits he had made ſome attempts in dramatic poetry, and very early in life wrote,

1. *The Syracuſan*. T.

This is ſaid to have been in the hands of one of the managers when he took orders, but on that event was withdrawn.

2. *Sir Roger de Coverly*. C.

This was in the poſſeſſion of Mr. Harris, when the author was taken into cuſtody.

Neither of theſe plays has been publiſhed.

DODSLEY, ROBERT. This author was born in the year 1703, near Mansfield in Nottinghamſhire, as it is ſuppoſed; and his firſt ſetting out in life was in a ſervile ſtation (footman to the honourable Mrs. Lowther), which, however, his abilities very ſoon raiſed him from; for having written the

Toyſhop,

Toyshop, and that piece being shewn to Mr. Pope, the delicacy of satire which is conspicuous in it, though cloathed with the greatest simplicity of design, so strongly recommended its author to the notice of that celebrated poet, that he continued from that time to the day of his death a warm friend and zealous patron to Mr. Dodsley, and although he had himself no connection with the theatres, yet procured him such an interest as insured its being immediately brought on the stage, where it met with the success it merited: as did also a Farce called the *King and Miller of Mansfield*, which made its appearance in the ensuing year, viz. 1736. From the success of these pieces he entered into that business which of all others has the closest connection with, and the most immediate dependence on, persons of genius and literature, viz. that of a bookseller. In this station Mr. Pope's recommendation, and his own merit, soon obtained him not only the countenance of persons of the first abilities, but also of those of the first rank, and in a few years raised him to great eminence in his profession, in which he was almost, if not altogether, at the head. Yet, neither in this capacity, nor in that of a writer, had success any improper effect on him. In one light he preserved the strictest integrity, in the other the most becoming humility. Mindful of the early encouragement his own talents met with, he was ever ready to give the same opportunity of advancement to those of others, and has on many occasions been not only the publisher but the patron of genius. But there is no circumstance which adds more lustre to his character, than the grateful remembrance he retained, and ever expressed, to the memory of those to whom he owed the obligation of his first being taken notice of in life. I shall not, however, dwell any longer on the amiableness of Mr. Dodsley's character as a man, since many besides myself were well acquainted with it. As a writer, there is an ease and elegance that run through all his works, which sometimes are more pleasing than a more laboured and ornamented manner. In verse, his numbers are flowing, if not sublime, and his subjects constantly well chosen and entertaining. In prose he is familiar, yet chaste; and in his dramatic pieces he has ever kept in his eye the one great principle, *delectando pariterque monendo*; some general moral is constantly conveyed in the general plan, and particular instruction dispersed in the particular strokes of satire. The dialogue moreover is easy, the plots are simple, and the catastrophes interesting and pathetic.

Mr. Dodsley by his profession acquired a very handsome fortune, with which he retired from business before his death, which happened the 25th day of Sept. 1764, at the house of his friend Mr. Spence, at Durham. He wrote,

1. *The Toyshop*. D. S. 8vo. 1735.
2. *The King and the Miller of Mansfield*. D. F. 8vo 1737.
3. *Sir John Cockle at Court*. F. 8vo. 1738.
4. *The Blind Beggar of Bethnal Green*. B. O. 8vo. 1741.
5. *Rex et Pontifex*. Pant. 8vo. 1745.
6. *The Triumph of Peace*. M. 4to. 1749.
7. *Cleone*. T. 8vo. 1759.

Besides these, he has published a little collection of his own works in one volume 8vo. under the modest title of *Trifles*, and a poem of considerable

considerable length, entitled, *Public Virtue*, in 4to. 1754.

He has also executed two works of great service to the cause of genius, as they are the means of preserving pieces of merit, that might otherwise sink into oblivion, viz. the publication of a collection of poems by different eminent hands, in six vol. 12mo. and a collection of plays by old authors, in twelve volumes of the same size.

Dogget, Thomas. This author was also an actor. He was born in Castle-Street, Dublin, and made his first theatrical attempt on the stage of that metropolis; but not meeting with the encouragement there that his merit undoubtedly had a right to, he came over to England, and entered himself in a travelling company, but from thence very soon was removed to London, and established in Drury-Lane and Lincoln's-Inn-Fields theatres, where he was universally liked in every character he performed, but shone in none more conspicuously than in those of Fondlewife in the *Old Batchelor*, and Ben in *Love for Love*, which Mr. Congreve, with whom he was a very great favourite, wrote in some measure with a view to his manner of acting.

In a few years after he removed to Drury-Lane theatre, where he became joint manager with Wilks and Cibber, in which situation he continued till, on a disgust he took in the year 1712, at Mr. Booth's being forced on them as a sharer in the management, he threw up his part in the property of the theatre, though it was looked on to have been worth a thousand pounds *per annum*. He had, however, by his frugality, saved a competent fortune to render him easy for the remainder of his life, with which he retired from the hurry of business in the very meridian of his reputation. As an actor he had great merit, and his contemporary Cibber informs us that he was the most an original, and the strictest observer of nature, of any actor of his time. His manner, though borrowed from none, frequently served for a model to many; and he possessed that peculiar art which so very few performers are masters of, viz the arriving at the perfectly ridiculous, without stepping into the least impropriety to attain it. And so extremely careful and skilful was he in the dressing his characters to the greatest exactness of propriety, that the least article of what he wore seemed in some measure to speak and mark the different humour he presented; a necessary care in a comedian, in which many performers are but too remiss.

Mr. Dogget lived until the 22d of Sept. 1721, having, as I before observed, made himself independent of business, by his care and oeconomy while he remained in it. In his political principles he was, in the words of Sir Richard Steele, a *whig up to the head and ears*; and so strictly was he attached to the interests of the house of Hanover, that he never let slip any occasion that presented itself of demonstrating his sentiments in that respect. One instance among others is well known, which is, that the year after king George I. came to the throne, this performer gave a waterman's coat and silver badge, to be rowed for by six watermen, on the first day of August, being the anniversary of that king's accession to the throne. And at his death bequeathed a certain sum of money, the interest of which was to be appropriated annually, for ever,

ever, to the purchase of a like coat and badge, to be rowed for in honour of the day. Which ceremony is every year performed on the first of August, the claimants setting out on a signal given at that time of the tide when the current is strongest against them, and rowing from the Old Swan near London Bridge, to the White Swan at Chelsea.

As a writer, Mr. Dogget has left behind him only one comedy, which has not been performed in its original state for many years, entitled,

The Country Wake. C. 4to. 1696. It has been altered however into a ballad farce, which frequently makes its appearance under the title of,

Flora; or, *Hob in the Well.*

DORMAN, Mr. This gentleman lived at Hampstead. I know however nothing more of him than that he is the author of one wretched play, entitled,

Sir Roger de Coverley. D. E. 8vo. 1740.

DOSSIE, ROBERT. This gentleman was principal secretary to the society for the encouragement of arts and manufactures. He died a few years since, having given to the public one trifling piece called,

The Statesman foiled. M. C. 8vo. 1768.

DOVER, JOHN. This gentleman was the son of Mr. Robert Dover, an eminent attorney at law, at a place called Boston on the Heath, in Warwickshire, and the chief director and manager of an assembly called the Olympic Games, which were annually celebrated upon Cotswold Hills, in Gloucestershire. Our author received his education at Magdalen-College, Oxon. from whence, being intended by his father for the law, he removed to Gray's-Inn, and was called to the bar. The oratory of the courts, however, not suiting his inclination so well as that of the pulpit, he soon quitted the law, and took orders; and Coxeter tells us, that at the time his notes were written, Mr. Dover was a minister of the Gospel at Drayton, in Oxfordshire. The exact period of his birth I find no where recorded, but imagine he must have lived to a considerable age, as the time of Coxeter's writing, when he mentions him as living, could not at the earliest be sooner than 1720, and a play which he published, and which he declares to have been his amusement after the fatigues of the law, was published in 1667. The title of it is,

The Roman Generals. T. 4to. 1667.

DOW, ALEXANDER. This gentleman was a native of Scotland, and an officer of eminence in the service of the East India Company. He was supposed to be the translator of several works from the Persian language, though it is generally thought, from the assistance he received, that very little of them could be called his own. He in like manner produced two dramatic performances called,

1. *Zingis.* T. 8vo. 1769.
2. *Sethona.* T. 8vo. 1774.

He died in the East-Indies about the latter end of 1779.

DOWER, E. Who, or of what profession this author was, I know not; but he seems by his writings to have been the most perfect professor of poverty that ever devoted himself to the tattered sisters of Parnassus; for the few poems he has published breathe nothing but complaints of his destitute and distressed condition; and, indeed, his brain seems to have been quite as empty as his pockets. He has printed the poems above-mentioned,

ed, together with a narrative, in which he casts the most severe reflections on the manager of one of the theatres, and on the late dutchess dowager of Marlborough, for not having given him money, as a reward for his having deprived the community of perhaps a good porter or cobler, in the attempt to make a most execrable scribbler. With these he has published a dramatic piece, which, though far from having any merit in point of plot or character, yet is so far tolerable with respect to the language, and so far superior to any of the other specimens he has given us of his writings, that, notwithstanding the abuse he has dared to vent against Mr. Fleetwood for not accepting it, I can scarcely believe it to have been his own. It is called,

The Salopian Squire. Dramatic Tale, 8vo. 1738.

DOWNHAM, HUGH. A physician yet living, who hath written one play called,

Lucius Junius Brutus. H. P. 8vo. 1779.

DOWNING, GEORGE. This author is living, and probably at this time a performer in some one of the strolling companies, which entertain the different parts of the kingdom. He says in one of his works that his father was a tradesman, who gave him a genteel education, that in the nineteenth year of his age he married unknown to his friends, and that he has frequently suffered all the hardships incident to the life of an itinerant player. He is author of the following three dramatic pieces,

1. *Newmarket*; or, *Th[illegible]ours of the Turf.* C. 12mo. 1[illegible]5.

2. *The Parthian Exile.* T. 8vo. 1774.

3. *The Volunteers*; or, *Taylors to Arms.* I. 8vo. 1780.

DRAKE, Dr. JAMES. This author was more celebrated for his political than his dramatic works. He was born at Cambridge, in the year 1667, and had a liberal education, first at Wivelingham, and afterwards at Eton. On the 20th March, 1684, he was admitted into the University of Cambridge, and some time before the Revolution took the degree of B. A. He soon afterwards became M. A. and in 1694 M. D. He then removed to London, and was chosen fellow of the Royal Society, and of the college of Physicians. It may be presumed, that his practice in his profession was not very considerable, as we find him from this time much engaged in many literary and political undertakings. He was concerned in a paper called, *Mercurius Politicus*, wherein were inserted expressions which afforded his enemies some grounds for a prosecution in the Queen's Bench. This was carried on against him with great severity, and, though he was acquitted, a writ of error was brought by government. This, added to repeated disappointments and ill treatment from some of his party, threw him at length into a fever, of which he died at Westminster on 2d March, 1706-7, after a short confinement to his bed. He was the author of,

The Sham Lawyer; or, *The Lucky Extravagant.* C. 4to. 1697.

DRAPER, MATTHEW. Of this author I can give no account. He wrote one play, called,

The Spendthrift. C. 8vo. 1731.

DRAYTON, MICHAEL. This gentleman, who was a poet of great renown in the reigns of queen Elizabeth, James I. and Charles I. was of a very ancient family, originally descended from the town of Drayton in Leicester-

ſhire; but his parents removing into Warwickſhire, he was born at a little village, called Harſul, in that county, in 1563. Whilſt he was extremely young, he gave ſuch proofs of a growing genius, as rendered him a favourite with his tutors, and procured him the patronage of ſome perſons of diſtinction; for from his own words we may gather, that even at ten years of age he had made a conſiderable proficiency in the Latin tongue, and was page to a perſon of quality. Sir Aſton Cockain mentions his having been for ſome time a ſtudent at Oxford, though it is moſt probable that he compleated his ſtudies at the other univerſity. His propenſity to poetry was extremely ſtrong, even from his infancy; and we find the moſt of his principal pieces publiſhed, and himſelf highly diſtinguiſhed as a poet, by the time he was about thirty years of age. It appears, from his poem of *Moſes's Birth and Miracles*, that he was a ſpectator at Dover of the famous Spaniſh Armada, and it is not improbable, that he was engaged in ſome military employment there. It is certain, that not only for his merit as a writer, but his valuable qualities as a man, he was held in [illegible] eſtimation, and ſtrongly patronized by ſeveral perſonages of conſequence; particularly by Sir Henry Goodere, Sir Walter Aſton, and the counteſs of Bedford, to the firſt of whom he owns himſelf indebted for great part of his education, and by the ſecond he was for many years ſupported.

At the coronation of king James I. Sir Walter Aſton fixed on Mr. Drayton as one of the Eſquires to attend him at his creation of knight of the Bath; and it has been alledged that, during king James's miniſtry, our poet was inſtrumental in a correſpondence carried on between that prince and queen Elizabeth. This aſſertion, however, wants confirmation, and the rather, as we find that, though Drayton did unqueſtionably ſtoop to groſs flattery to that monarch in ſome Poems written on his acceſſion, yet he met with no preferment from him; and even his Poems themſelves met with a very cool and unfavourable reception.

His works are very numerous, and ſo elegant, that his manner has been copied by many modern writers of eminence ſince. Among theſe the moſt celebrated one is the *Poly-Olbion*, which is a deſcription of the ſeveral parts of this iſland, in twelve foot verſe, and contained in thirty books, or, as the author has himſelf called them, Songs.

Neither Langbaine, Jacob, nor any of the other writers have mentioned him as a dramatiſt; but Coxeter tells us, that he has ſeen an old MS. to the Play, called,

The Merry Devil of Edmonton. C. 4to. 1608.

which declares it to have been written by Michael Drayton, Eſq; but this, for the reaſon we have aſſigned under its article in the ſecond volume, can hardly have been written by him. Meres, however, ſpeaks of him as a writer of Tragedy, and pronounces the following eulogium on him (Wit's Treaſury, p. 281.): "As Aulus "Perſius Flaccus is reported a-"mong al writers to be of an "honeſt life and upright converſa-"tion, ſo Michael Drayton *(quem* "*toties honoris et amoris cauſâ no-*"*mino)* among ſchollers, ſouldeers, "poets, and all ſorts of people, "is helde for a man of vertuous "diſpoſition, honeſt converſation, "and wel governed cariage, which "is almoſt meraculous among "good

"good wits in these declining "and corrupt times, when there "is nothing but rogery in vil- "lanous man, and when cheat- "ing and craftines is counted the "cleanest wit and soundest wis- "dome."

This celebrated bard died in 1631, being sixty-eight years of age, and was buried among the poets in Westminster-Abbey. Over his grave is erected a handsome table monument of blue marble, adorned with his effigies in busto laureated.

DRAKE, THOMAS. The very name of this author has been hitherto unknown, and I am unable to give any account of him. From the Books of the Stationers' Company, however, I find he was the author of one piece ascribed to Heywood, and joint author with Robert Davenport of another which hath not been printed. The first is

The Life of the Dutchess of Suffolk. 4to. 1631.

The other,

The Woman's mistaken.

DRURY, ROBERT. Of this gentleman I know nothing more, than that he was an attorney at law, and wrote the four following Farces, viz.

1. *Devil of a Duke.* B. F. 8vo. 1732.
2. *Mad Captain.* O. 8vo. 1732.
3. *The Fancy'd Queen.* O. 8vo. 1733.
4. *Rival Milliners.* T. C. O. P. F. 1735.

DRYDEN, JOHN. As this very eminent poet had but little concern with public affairs, any farther than by his writings, and as the incidents of his life had no great variety in them, or at least very few of them are on record, I shall mostly confine myself, in this detail of his history, to his proceedings and progress in literary and poetical fame. It will therefore be sufficient to inform my readers, that he was the son of Erasmus Dryden, Esq; of Tichmarsh, and grandson of Sir Erasmus Dryden, of Canonsbury, both in Northamptonshire, and that he was born August 9, 1631, at Aldwincle near Oundle, in the said county; a village, which, as he himself informs us, belonged to the earl of Exeter, and which was also famous for giving birth to the celebrated Dr. Thomas Fuller, the historian.

He received the rudiments of his grammar learning at Westminster-school, under the learned Dr. Busby, and from thence was removed to Cambridge, where he was entered a pensioner, and matriculated the 6th of July, 1650. He took his degree of Batchelor of Arts in 1653, and was elected scholar of Trinity College, of which he appears, by his Latin verses in the *Epithalamia Cantabrigiensia*, 4to. 1662. to have been afterwards a fellow. Yet, in his earlier days he gave no very extraordinary indications of genius, for, even the year before he quitted the university, he wrote a Poem on the death of lord Hastings, which was by no means a presage of that amazing perfection in poetical powers which he afterwards possessed. His first Play, viz. *The Wild Gallant*, did not appear till he was about thirty one years of age, and then met with such indifferent success, that had not necessity afterwards compelled him to pursue the arduous task, the English stage had perhaps never been favoured with some of its brightest ornaments.

But to proceed more regularly. On the death of Oliver Cromwell he wrote some heroic stanzas to his memory; but on the Restoration, being desirous of ingratiating

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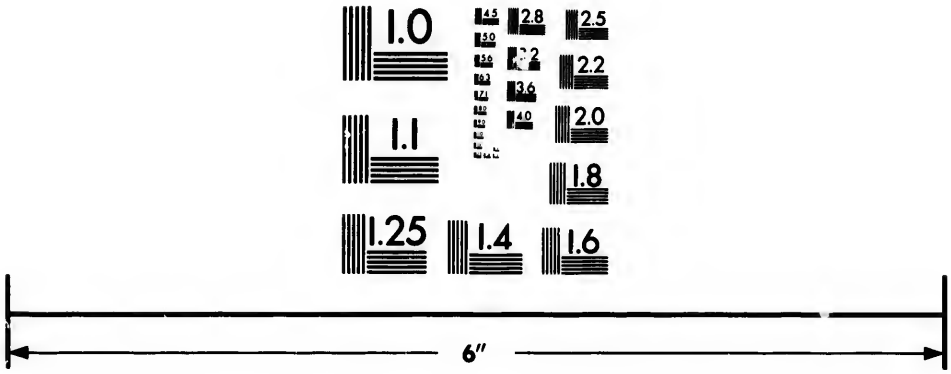

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himself with the new court, he produced, first, a Poem entitled *Astræa redux*, and afterwards a panegyric to the king on his coronation. In 1662, he addressed a Poem to the lord chancellor Hyde, presented on New-Year's Day; and in the same year a Satire on the Dutch. In 1668 appeared his *Annus Mirabilis*, which was an historical Poem in celebration of the duke of York's victory over the Dutch. These pieces at length obtained him the favour of the crown; and Sir William D'Avenant dying the same year, Mr. Dryden was appointed to succeed him as poet-laureat. About the same time he engaged himself by contract to write four Plays in each year, which, notwithstanding the assertions of some writers, he never executed.

In 1675, the earl of Rochester, whose envious and malevolent disposition would not permit him to see growing merit meet with its due reward, and was therefore sincerely chagrined at the very just applause which Mr. Dryden's dramatic pieces had been received with, was determined, if possible, to shake his interest at court, and succeeded so far as to recommend Mr. Crowne, an author by no means of equal merit, and at that time of an obscure reputation, to write a masque for the court, which certainly belonged to Mr. Dryden's office as poet-laureat. Nor was this the only attack, nor indeed the most potent one, that Mr. Dryden's justly-acquired fame drew on him; for, some years before, the duke of Buckingham, a man of not much better a character than lord Rochester, had most severely ridiculed several of our author's Plays, in his admired piece called the *Rehearsal*. But though the intrinsic wit which runs through that performance cannot even to this hour fail of exciting our laughter, yet at the same time it ought not to be the standard on which we should fix Mr. Dryden's poetical reputation, if we consider that the pieces there ridiculed are not any of those which are looked on as the Chef D'Oeuvres of this author; that the very passages burlesqued are frequently, in their original places, much less ridiculous than when thus detached, like a rotten limb, from the body of the work, and exposed to view with additional distortions, and divested of that connection with the other parts which, while it preserved, gave it not only symmetry but beauty; and lastly, that the various inimitable beauties, which the critic has sunk in oblivion, are infinitely more numerous than the deformities which he has thus industriously brought forth to our immediate inspection.

Mr. Dryden, however, did not suffer these attacks to pass with impunity, for in 1679 there came out an *Essay on Satire*, said to be written jointly by him and the earl of Mulgrave, containing some very severe reflections on the earl of Rochester and the dutchess of Portsmouth, who, it is not improbable, might be a joint instrument in the above-mentioned affront shewn to Mr. Dryden, and in 1681 he published his *Absalom* and *Achitophel*, in which the well-known character of *Zimri*, drawn for the duke of Buckingham, is certainly severe enough to repay all the ridicule thrown on him by that nobleman in the character of *Bayes*. The resentment shewn by the two peers was very different; lord Rochester, who was a coward as well as a man of the most depraved morals, basely hired three ruffians to cudgel Dryden in a coffee-house; but the duke of Buckingham,

ham, as we are told, in a more open manner, took that task on himself, and at the same time presented him with a purse containing no very trifling sum of money, telling him that he gave him the beating as a punishment for his impudence, but bestowed the gold on him as a reward for his wit.

In 1680, was published a translation of *Ovid's Epistles* in English verse, by several hands, two of which, together with the preface, were by Mr. Dryden. In 1682, came out his *Religio Laici*, designed as a defence of revealed religion, against Deists, Papists, &c. and in 1684, he published a translation of M. Maimbourg's History of the League, which he had undertaken by the command of king Charles II. On the death of that prince he wrote a poem sacred to his memory, entitled, *Threnodia Augustalis*.

Soon after the accession of king James II. our author changed his religion for that of the church of Rome, and wrote two pieces in vindication of the Romish tenets, viz. *A Defence of the Papers*, written by the late king, of blessed memory, found in his strong box; and the celebrated poem, afterwards answered by lord Halifax and Prior, entitled *The Hind and the Panther*. By this extraordinary step he not only engaged himself in controversy, and incurred much censure and ridicule from his contemporary wits, but, on the completion of the revolution, being, on account of his newly-chosen religion, disqualified from bearing any office under the government, he was stripped of the laurel, which to his still greater mortification was bestowed on Shadwell, a man to whom he had a most settled aversion. This circumstance occasioned his writing the very severe poem, called *Mac Flecknoe*.

Mr. Dryden's circumstances had never been affluent; but, now being deprived of this little support, he found himself reduced to the necessity of writing for meer bread. We consequently find him from this period engaged in performances of labour as well as genius, viz. in translating works of others; and to this necessity perhaps our nation stands indebted for some of the best translations extant. In the year he lost the laurel, he published the life of St. Francis Xavier, from the French. In 1693, came out a translation of *Juvenal* and *Persius*, in the first of which he had a considerable hand, and of the latter the entire execution. In 1695 was published his prose version of Fresnoy's *Art of Painting*; and the year 1697 gave the world that translation of Virgil's works entire, which still does, and perhaps ever will, stand foremost among the attempts made on that author. The *petite pieces* of this eminent writer, such as Prologues, Epilogues, Epitaphs, Elegies, Songs, &c. are too numerous to be specified here. They have been collected into volumes, and are now incorporated in his works among the English Poets. His *Fables*, the last work he published, consist of many of the most interesting stories in Homer, Ovid, Boccace, and Chaucer, translated or modernized in the most elegant and poetical manner, together with some original pieces, among which is that amazing Ode on St. *Cæcilia's* day, which, though written in the very decline of its author's life, and at a period when old age and distress conspired as it were to damp his poetic ardor and clip the wings of fancy, yet possesses so much of both, as would be suffi-

cient to have rendered him immortal, had he never written a single line besides.

Dryden married the lady Elizabeth Howard, sister to the earl of Berkshire, who survived him eight years, though for the last four of them she was a lunatic, having been deprived of her senses by a nervous fever. By this lady he had three sons, who all survived him. Their names were Charles, John, and Henry. Of the last of these I can trace no particulars. The second some little account will be given of in the succeeding article; and, with respect to the eldest, there is a circumstance related by Charles Wilson, Esq; in his life of Congreve, which seems so well attested, and is itself of so very extraordinary a nature, that I cannot avoid admitting it to a place here. The event is as follows.

Dryden, with all his understanding, was weak enough to be fond of judicial astrology, and used to calculate the nativity of his children. When his lady was in labour with his son Charles, he, being told it was decent to withdraw, laid his watch on the table, begging one of the ladies then present, in a most solemn manner, to take exact notice of the very minute the child was born; which she did, and acquainted him with it. About a week after, when his lady was pretty well recovered, Mr. Dryden took occasion to tell her that he had been calculating the child's nativity, and observed, with grief, that he was born in an evil hour, for Jupiter, Venus, and the Sun, were all under the earth, and the lord of his ascendant afflicted with a hateful square of Mars and Saturn. If he lives to arrive at the 8th year, says he, "he will go near to die a violent "death on his very birth-day; but "if he should escape, as I see but "small hopes, he will in the 23d "year be under the very same evil "direction, and if he should escape "that also, the 33d or 34th year "is, I fear"—here he was interrupted by the immoderate grief of his lady, who could no longer hear calamity prophecied to befall her son. The time at last came, and August was the inauspicious month in which young Dryden was to enter into the eighth year of his age. The court being in progress, and Mr. Dryden at leisure, he was invited to the country-seat of the earl of Berkshire, his brother-in-law, to keep the long vacation with him at Charlton in Wilts; his lady was invited to her uncle Mordaunt's, to pass the remainder of the summer. When they came to divide the children, lady Elizabeth would have him take John, and suffer her to take Charles; but Mr. Dryden was too absolute, and they parted in anger; he took Charles with him, and she was obliged to be content with John. When the fatal day came, the anxiety of the lady's spirits occasioned such an effervescence of blood, as threw her into so violent a fever, that her life was despaired of, till a letter came from Mr. Dryden, reproving her for her womanish credulity, and assuring her that her child was well, which recovered her spirits, and in six weeks after, she received an eclaircissement of the whole affair. Mr. Dryden, either through fear of being reckoned superstitious, or thinking it a science beneath his study, was extremely cautious of letting any one know that he was a dealer in astrology; therefore could not excuse his absence, on his son's anniversary, from a general hunting match

match lord Berkshire had made, to which all the adjacent gentlemen were invited. When he went out, he took care to set the boy a double exercise in the Latin tongue, which he taught his children himself, with a strict charge not to stir out of the room till his return; well knowing the task he had set him would take up longer time. Charles was performing his duty, in obedience to his father; but, as ill fate would have it, the stag made towards the house; and the noise alarming the servants, they hasted out to see the sport. One of them took young Dryden by the hand, and led him out to see it also, when, just as they came to the gate, the stag being at bay with the dogs, made a bold push, and leaped over the court wall, which was very low, and very old; and the dogs following, threw down a part of the wall ten yards in length, under which Charles Dryden lay buried. He was immediately dug out, and after six weeks languishing in a dangerous way he recovered; so far Dryden's prediction was fulfilled: in the twenty-third year of his age, Charles fell from the top of an old tower belonging to the Vatican at Rome, occasioned by a swimming in his head, with which he was seized, the heat of the day being excessive. He again recovered, but was ever after in a languishing sickly state. In the thirty-third year of his age, being returned to England, he was unhappily drowned at Windsor. He had with another gentleman swum twice over the Thames; but returning a third time, it was supposed he was taken with the cramp, because he called out for help, though too late. Thus the father's calculation proved but too prophetical.

At last, after a long life, harassed with the most laborious of all fatigues, viz. that of the mind, and continually made anxious by distress and difficulty, our author departed this life on the first of May, 1701, and was interred in Westminster-Abbey. On the 19th of April he had been very bad with the gout and erisipelas in one leg; but he was then somewhat recovered, and designed to go abroad; on the Friday following he eat a partridge for his supper, and going to take a turn in the little garden behind his house in Gerard-Street, he was seized with a violent pain under the ball of the great toe of his right foot; that, unable to stand, he cried out for help, and was carried in by his servants, when, upon sending for surgeons, they found a small black spot in the place affected; he submitted to their present applications, and when gone called his son Charles to him, using these words: "I "know this black spot is a morti-"fication: I know also, that it "will seize my head, and that they "will attempt to cut off my leg; "but I command you, my son, "by your filial duty, that you do "not suffer me to be dismember-"ed:" as he foretold, the event proved; and his son was too dutiful to disobey his father's commands.

On the Wednesday morning following, he breathed his last, under the most excruciating pains, in the 69th year of his age.

The day after Mr. Dryden's death, the dean of Westminster sent word to Mr. Dryden's widow, that he would make a present of the ground, and all other abbey-fees, for the funeral: the lord Halifax likewise sent to the lady Elizabeth, and to Mr. Charles Dryden, offering to defray the expences of

of our poet's funeral, and afterwards to bestow five hundred pounds on a monument in the Abbey; which generous offer was accepted. Accordingly, on Sunday following, the company being assembled, the corpse was put into a velvet hearse, attended by eighteen mourning coaches. When they were just ready to move, lord Jefferys, son of lord chancellor Jefferys, a name dedicated to infamy, with some of his rakish companions riding by, asked whose funeral it was; and being told it was Mr. Dryden's, he protested he should not be buried in that private manner, that he would himself, with the lady Elizabeth's leave, have the honour of the interment, and would bestow a thousand pounds on a monument in the Abbey for him. This put a stop to their procession; and the lord Jefferys, with several of the gentlemen, who had alighted from their coaches, went up stairs to the lady, who was sick in bed. His lordship repeated the purport of what he had said below; but the lady Elizabeth refusing her consent, he fell on his knees, vowing never to rise till his request was granted. The lady under a sudden surprise fainted away; and lord Jefferys, pretending to have obtained her consent, ordered the body to be carried to Mr. Russel's, an undertaker in Cheapside, and to be left there till further orders. In the mean time the Abbey was lighted up, the ground opened, the choir attending, and the bishop waiting some hours to no purpose for the corpse. The next day Mr. Charles Dryden waited on my lord Halifax and the bishop; and endeavoured to excuse his mother, by relating the truth. Three days after, the undertaker having received no orders, waited on the lord Jefferys; who pretended it was a drunken frolic, that he remembered nothing of the matter, and he might do what he pleased with the body. Upon this, the undertaker waited on the lady Elizabeth, who desired a day's respite, which was granted. Mr. Charles Dryden immediately wrote to the lord Jefferys, who returned for answer, that he knew nothing of the matter, and would be troubled no more about it. Mr. Dryden hereupon applied again to the lord Halifax and the bishop of Rochester, who absolutely refused to do any thing in the affair.

In this distress, Dr Garth, who had been Mr. Dryden's intimate friend, sent for the corpse to the College of Physicians, and proposed a subscription; which succeeding, about three weeks after Mr. Dryden's decease, Dr. Garth pronounced a fine Latin oration over the body, which was conveyed from the College, attended by a numerous train of coaches to Westminster-Abbey, but in very great disorder. At last the corpse arrived at the Abbey, which was all unlighted. No organ played, no anthem sung; only two of the singing boys preceding the corpse, who sung an ode of Horace, with each a small candle in their hand. When the funeral was over, Mr. Charles Dryden sent a challenge to lord Jefferys, who refusing to answer it, he sent several others, and went often himself; but could neither get a letter delivered, nor admittance to speak to him; which so incensed him, that, finding his lordship refused to answer him like a gentleman, he resolved to watch an opportunity, and brave him to fight, though with all the rules of honour; which his lordship hearing, quitted the town, and Mr. Charles never had an opportunity to meet him, though he sought

sought it to his death, with the utmost application.

Mr. Dryden had no monument erected to him for several years; to which Mr. Pope alludes in his epitaph intended for Mr. Rowe, in this line.

Beneath a rude and nameless stone he lies.

In a note upon which we are informed, that the tomb of Mr. Dryden was erected upon this hint, by Sheffield duke of Buckingham, to which was originally intended this epitaph:

This Sheffield rais'd. The sacred dust below,
Was Dryden once; the rest who does not know?

Which was since changed into the plain inscription now upon it, viz.

I. DRYDEN,
Natus Aug. 9, 1621.
Mortuus Maii 1, 1701.
Johannes Sheffield, dux Buckinghamiensis, posuit.

Mr. Dryden's character has been very differently drawn by different hands, some of which have exalted it to the highest degree of commendation, and others debased it to the severest censure. The latter, however, we must charge to that strong spirit of party which prevailed during great part of Dryden's time, and ought therefore to be taken with great allowances. Were we indeed to form a judgment of the author from some of his dramatic writings, we should perhaps be apt to conclude him a man of the most licentious morals, many of his comedies containing a great share of loosenesS, even extending to obscenity; but if we consider that, as the poet tells us,

Those who live to please, must please to live,

if we then look back to the scandalous licence of the age he lived in, the indigence which at times he underwent, and the necessity he consequently lay under of complying with the public taste however depraved, we shall surely not refuse our pardon to the compelled writer, nor our credit to those of his contemporaries, who were intimately acquainted with him, and who have assured us there was nothing remarkably vicious in his personal character.

From some parts of his history he appears unsteady, and to have too readily temporized with the several revolutions in church and state. This, however, might in some measure have been owing to that natural timidity and diffidence in his disposition, which almost all the writers seem to agree in his possessing. Congreve, whose authority cannot be suspected, has given us such an account of him, as makes him appear no less amiable in his private character as a man, than he was illustrious in his public one as a poet. In the former light, according to that gentleman, he was humane, compassionate, forgiving, and sincerely friendly; of an extensive reading, a tenacious memory, and a ready communication; gentle in the corrections of the writings of others, and patient under the reprehension of his own deficiencies; easy of access himself, but slow and diffident in his advances to others; and of all men the most modest and the most easy to be discountenanced in his approaches, either to his superiors or his equals. As to his writings, he is perhaps the happiest in the harmony of his numbers, of any poet who ever lived either before or since his time,

time, not even Mr. Pope himself excepted. His imagination is ever warm, his images noble, his descriptions beautiful, and his sentiments just and becoming. In his prose he is poetical without bombast, concise without pedantry, and clear without prolixity. As a dramatist he has, perhaps, the least merit of all his writings; and indeed the fair confession which he has made of his unfitness for the writing of comedy (and his comic pieces it is that have been the most severely handled by the critics) would, one might imagine, have been sufficient to silence the clamour of that snarling band. The passage is in his admirable Essay on Dramatic Poetry: "I want (says he) "that gaiety of humour that is "required in it. My conversa-"tion is slow and dull, my hu-"mour saturnine and reserved. "In short, I am none of those who "endeavour to break jests in com-"pany, and make repartees; so "that those who decry my come-"dies, do me no injury, except it "be in point of profit. Reputa-"tion in them is the last thing to "which I shall pretend."

In tragedy also he seems to have been very diffident of his own merit, and conscious of the disadvantages he lay under from his compelled necessity of rendering his pieces popular; and though there are many of them which are truly excellent, yet he tells us, that he never wrote any thing in the dramatic way to please himself but his *All for Love*. I shall, however, close my account of this celebrated author with the words of Mr. Congreve, who has borne the following strong testimonial to his poetical merit.

"I may venture (says that gentleman) to say, in general terms, that no man has written in our language so much, and such various matter, and in so various manners, so well. Another thing, I may say, was very peculiar to him, which is, that his parts did not decline with his years, but that he was an improved writer to the last, even to near seventy years of age; improving even in fire and imagination as well as in judgment; witness his Ode on St. Cæcilia's Day, and his Fables, his latest performance. He was equally excellent in verse and prose. His prose had all the clearness imaginable, without deviating into the language or diction of poetry. In his Poems, his diction is, whenever his subject requires it, so sublime, and so truly poetical, that its essence, like that of pure gold, cannot be destroyed. Take his verses, and divest them of their rhymes, disjoint them of their numbers, transpose their expressions, make what arrangement or disposition you please in his words; yet shall there eternally be poetry, and something which will be found incapable of being reduced to absolute prose. What he has done in any one species or distinct kind of writing would have been sufficient to have acquired him a very great name. If he had written nothing but his Prefaces, or nothing but his Songs and his Prologues, each of them would have entitled him to the preference and distinction of excelling in its kind.

Besides his other numerous writings, he was author of, and concerned in, the following dramatic pieces, viz.

1. *The Wild Gallant*. C. This was his first piece, but I believe not printed before 1669. 4to.

2. *The Rival Ladies*. T. C. 4to. 1664.

3. *The Indian Emperour*. 4to. 1667.

4. *Secret*

4. *Secret Love*; or, *The Maiden Queen*. 4to. 1668.

5. *Sir Martin Mar-all*. C. 4to. 1668.

6. *The Tempest*. C. 4to. 1670.

7. *An Evening's Love*; or, *The Mock Astrologer*. 4to. 1671.

8. *Tyrannick Love*; or, *The Royal Martyr*. T. 4to. 1672.

9. *The Conquest of Granada*. 4to. 1672.

10. *Almanzor and Almahide*; or, *The Conquest of Granada*. Part II. 4to. 1672.

11. *Marriage Alamode*. C. 4to. 1673.

12. *The Assignation*; or, *Love in a Nunnery*. 4to. 1673.

13. *Amboyna*. T. 4to. 1673.

14. *The State of Innocence and Fall of Man*. O. 4to. 1674.

15. *Aurengzebe*. T. 4to. 1676.

16. *All for Love*. T. 4to. 1678.

17. *Oedipus*. T. 4to. 1679.

18. *Troilus and Cressida*. T. 4to. 1679.

19. *The Kind Keeper*; or, *Mr. Limberham*. C. 4to. 1680.

20. *The Spanish Fryar*. T. C. 4to. 1681.

21. *The Duke of Guise*. T. 4to. 1683.

22. *Albion and Albianus*. O. fo. 1685.

23. *Don Sebastian*. T. 4to. 1690.

24. *Amphitryon*. C. 4to. 1691.

25. *King Arthur*. D. O. 4to. 1691.

26. *Cleomenes the Spartan Hero*. T. 4to. 1692.

27. *Love triumphant*. T. C. 4to. 1694.

He brought upon the stage a Play, of which he only wrote one scene, called,

The Mistaken Husband. C. 4to. 1675.

Dryden, John, jun. This gentleman was second son to the great poet last-mentioned. He went early to Rome, where he was entertained by the pope as one of the gentlemen of his bed-chamber, and at which place he died; but I cannot trace in what year that event happened. While he was abroad he wrote one Play, which he sent over to his father, who at length brought it on the stage, though not till some years after it was written. It is entitled,

The Husband his own Cuckold. C. 4to. 1696.

Dubois, Dorothea. Was the wife of a musician, and daughter of the earl of Anglesea by Anne Sympson, a lady who asserted herself to be wife of his lordship, though disowned by him. In consequence of this disputed right, the present lady was never acknowledged as legitimately belonging to the family, but passed most of her life in great indigence and ineffectual attempts to establish her claim to that distinction, which she also used in the title-pages of her writings. She printed an account of her own story in a work called Theodora. A Novel, in 2 vols. 1770, and died a few years past. She wrote one musical entertainment, called,

The Divorce. M. E. 4to. 1771.

Duffet, Thomas. This author was a milliner in the New Exchange; but, his genius leading him to dramatic poetry, he wrote several pieces for the stage, which at first met with good success, but afterwards sunk into contempt and oblivion. And, indeed, the favourable reception they found at their first appearance, seems not to have been so much owing to the genius of their author, which was but of a very moderate rank, as to that fondness of abuse and scurrility which has been almost at all times prevalent with the public; and Mr. Duffet stood more indebted to the great names of those authors whose

whose works he attempted to burlesque and ridicule, viz. Dryden, Shadwell, and Settle, than to any merit of his own. Travestie and burlesque will ever create a laugh; but, however intended, can never do any essential hurt to performances of real worth; nor could the *Mock Tempest*, *Psyche*, or *Empress of Morocco*, lessen, in the opinion of the judicious, the value of the originals on which they are founded. And although now and then a great genius and a true fund of humour may stamp immortality on a burlesque, as in the case of *Scarron's Virgil Travestie*, and *Cotton's Scarronides*, yet, where a deficiency of those brilliant qualities is apparent, and a vein of scurrility and personal ill-nature indulged, as in the above-named works of Mr. Duffet, though they may for a short period draw-in the public to join in the laugh *with* them, yet it will constantly be found, in a little time, to exchange it for laughing *at* them, and at length to condemn them to a perpetual obscurity and contempt.

The pieces Mr. Duffet has left behind him, the best of which were those which met with the worst success, are six in number, viz.

1. *Amorous old Woman*. C. 4to. 1674.
2. *Spanish Rogue*. C. 4to. 1674.
3. *Empress of Morocco*. F. 4to. 1674.
4. *Mock Tempest*. F. 4to. 1675.
5. *Beauty's Triumph*. M. 4to. 1676.
6. *Psyche Debauch'd*. C. 4to. 1678.

Among these, however, the first is every where mentioned as by an unknown author, excepting by Langbaine, who attributes it to this writer.

Duncombe, William. This gentleman was the younger son of John Duncombe, Esq. of Stocks, in Hertfordshire. He married a sister of Mr. Hughes, author of *The Siege of Damascus*, and was the writer and editor of several agreeable works. He died Feb. 26, 1769, at the age of fourscore years.

His dramatic works are,

1. *Athaliah*. T. 1722.
2. *Lucius Junius Brutus*. T. 1734.

D'Urfey, Thomas. This author, who is more generally spoken of by the familiar name of Tom, was descended from an ancient family in France. His parents, being Hugonots, fled from Rochelle before it was besieged by Lewis XIII. in 1628, and settled at Exeter, where this their son was born, but in what year is uncertain. He was originally bred to the law, but soon finding that profession too saturnine for his volatile and lively genius, he quitted it, to become a devotee of the Muses; in which he met with no small success. His dramatic pieces, which are very numerous, were in general well received; yet, though he has not been dead above sixty years, there is not one of them now on the muster-roll of acting plays; that licentiousness of intrigue, looseness of sentiment, and indelicacy of wit, which were their strongest recommendations to the audiences for whom they were written, having very justly banished them from the stage in this period of purer taste. Yet are they very far from being totally devoid of merit. The plots are in general busy, intricate, and entertaining; the characters not ill drawn, although rather too farcical, and the language, if not perfectly correct, yet easy and well adapted for the dialogue of Comedy. But what Mr. D'Urfey obtained his greatest reputation by, was a peculiarly happy knack

he possessed in the writing of Satires and irregular Odes. Many of these were upon temporary occasions, and were of no little service to the party in whose cause he wrote; which, together with his natural vivacity and good-humour, obtained him the favour of great numbers of persons of all ranks and conditions, monarchs themselves not excluded. He was strongly attached to the tory interest, and in the latter part of queen Anne's reign had frequently the honour of diverting that princess with witty catches and songs of humour, suited to the spirit of the times, written by himself, and which he sung in a lively and entertaining manner. And the author of the *Guardian*, who, in N° 67, has given a very humourous account of Mr. D'Urfey, with a view to recommend him to the public notice for a benefit play, tells us, that he remembered king Charles II. leaning on Tom D'Urfrey's shoulder more than once, and humming over a song with him.

He was certainly a very diverting companion, and a chearful, honest, good-natured man; so that he was the delight of the most polite companies and conversations from the beginning of Charles II's to the latter part of king George I's reign; and many an honest gentleman got a reputation in his country by pretending to have been in company with Tom D'Urfey. Yet, so universal a favourite as he was, it is apparent, that towards the latter part of his life he stood in need of assistance to prevent his passing the remainder of it in a cage, like a singing bird, for, to speak in his own words, as repeated by the above-named author, "after having written more Odes "than Horace, and about four "times as many Comedies as "Terence, he found himself re-"duced to great difficulties by the "importunities of a set of men, "who of late years had furnished "him with the accommodations "of life, and would not, as we "say, be paid with a song." Mr. Addison then informs us, that, in order to extricate him from these difficulties, he himself immediately applied to the directors of the play-house, who very generously agreed to act the *Plotting Sisters*, a play of Mr. D'Urfey's, for the benefit of its author. What the result of this benefit was, does not appear; but it was probably sufficient to make him easy, as we find him living and continuing to write with the same humour and liveliness to the time of his death, which happened on the 26th of February, 1723. What was his age at this time, is not certainly specified any where, but he must have been considerably advanced in life, his first Play, which could scarcely have been written before he was twenty years of age, having made its appearance forty-seven years before. He was buried in the church-yard of St. James's, Westminster.

Those who have a curiosity to see his Ballads, Sonnets, &c. may find a large number of them brought together in a collection in six volumes in duodecimo, intitled *Pills to purge Melancholy*, of which the *Guardian*, in N° 29, speaks in very favourable terms. The titles of his dramatic pieces may be found in the ensuing list.

1. *Siege of Memphis*. T. 4to. 1676.
2. *Fond Husband*. C. 4to. 1676.
3. *Madam Fickle*. C. 4to. 1677.
4. *Fool turn'd Critic*. C. 4to. 1678.
5. *Trick for Trick*. C. 4to. 1678.
6. *Squire Old-Sap*. C. 4to. 1679.
7. *Virtuous Wife*. C. 4to. 1680.

8. *Sir*

8. *Sir Barnaby Whig.* C. 4to. 1681.

9. *Royalist.* C. 4to. 1682.

10. *Injur'd Princess.* T. C. 4to. 1682.

11. *Commonwealth of Women.* T. C. 4to. 1686.

12. *Banditti.* C. 4to. 1686.

13. *Fool's Preferment.* C. 4to. 1688.

14. *Bussy D'Ambois.* T. 4to. 1691.

15. *Love for Money.* C. 4to. 1691.

16. *Marriage-hater match'd.* C. 4to. 1692.

17. *Richmond Heiress.* C. 4to. 1693.

18. *Don Quixote.* C. Part I. 4to. 1694.

19. *Don Quixote.* C. Part II. 4to. 1694.

20. *Don Quixote.* C. Part III. 4to. 1696.

21. *Cynthia and Endymion.* O. 4to. 1697.

22. *Intrigues of Versailles.* C. 4to. 1697.

23. *Campaigners.* C. 4to. 1698.

24. *Massaniello.* Play. in two Parts. 4to. 1699. 4to. 1700.

25. *Bath.* C. 4to. 1701.

26. *Wonders in the Sun.* C. O. 4to. 1706.

27. *Modern Prophets* C. 4to. N. D. [1709.]

28. *Old Mode and the New.* C. 4to. N. D.

29. *The Two Queens of Brentford.* M. F. 8vo. 1721.

30. *Grecian Heroine.* T. 8vo. 1721.

31. *Ariadne.* P. O. 8vo. 1721.

E.

E. K. See K. F.

EACHARD, LAWRENCE. This gentleman was the son of Thomas Eachard, a clergyman, and was born at Barsham, in the county of Suffolk, in the year 1686. He received his early education in the house of his father, and at the age of seventeen, May 26, 1687, was admitted a sizer of Christ's College, in Cambridge, where he took the degrees of B. A. in 1691, and of M. A. in 1695. He afterwards entered into holy orders, and was presented to the living of Weston and Elkinton in Lincolnshire, where he spent above twenty years of his life. He was also made prebendary of Lincoln, and on the 12th of August, 1712, installed archdeacon of Stow. By king George the First, he was presented to the livings of Rendelsham, Socburn, and Alford, in Suffolk, at which places he lived about eight years in a continued ill state of health. Being advised to go to Scarborough for the use of the waters, he proceeded as far as Lincoln, but there declining very fast, he was incapable of prosecuting his journey; and on the 16th of August, 1730, going to take the air, he died in his chariot, and was buried on the 19th of the same month in the chancel of St. Mary Magdalen's Church in Lincoln, without any grave-stone or other monument of him. He acquired

acquired a great reputation by his writings, more especially his History of England, which, though violently attacked by Oldmixon, is still held in considerable estimation. In the dramatic way he has produced nothing original, nor any thing intended for theatrical representation, but has, however, favoured the world with very good translations, from Plautus and Terence, of the nine following Comedies, viz.

1. *Amphytrion.* C.
2. *Epidicus.* C.
3. *Rudens.* 8vo. 1694. 12mo. 1716.
4. *Andria.* C.
5. *Eunuchus.* C.
6. *Heautontimorumenos.*
7. *Adelphi.* C.
8. *Hecyra.*
9. *Phormio.*

Eccleston, Edward. Of this gentleman I know no more than that he was author of one dramatic piece, entitled,

Noah's Flood. O. 4to. 1679.

It was afterwards republished by two different titles, viz.

The Cataclism, and
The Deluge.

Edward the sixth. It is asserted by Holland, in his Heroologia, as quoted by Mr. Walpole, p. 23. *Royal Authors*, vol. I. that this monarch not only wrote notes from the Lectures or Sermons he heard, but composed a most elegant Comedy, the title of which was,

The Whore of Babylon.

Of the existence of this piece, Mr. Walpole appears to entertain some doubt. Tanner, however, from Bale, mentions it, and quotes a single line from it, by which it is shewn to have been written in Latin.

Edwards, Richard. This very early writer was born in Somersetshire in 1523, was admitted a scholar of Corpus Christi College in Oxford, under the tuition of George Etherege, May 11, 1540. In the beginning of 1547, being only twenty-four years of age, he was elected a student of the upper table of Christ Church, at its foundation by king Henry VIII. and the same year took his degree as Master of Arts. In the beginning of queen Elizabeth, he was made one of the gentlemen of her chapel, and teacher of music to the children of the choir. Chetwood asserts, but on what foundation I know not, that he had a licence granted him by that monarch to superintend the children of the chapel as her majesty's company of comedians; or, in other terms, had a patent as manager of a theatre royal in that reign. Be that as it will, it is certain that he was esteemed both an excellent poet and musician, as many of his compositions in music (for he was not only skilled in the executive, but also in the theoretical part of that science) and his works in poetry do shew; for which he was highly valued by those that knew him, especially his associates in Lincoln's-Inn, of which society he was not only a member, but in some respects an ornament.

He is almost one of our first dramatic writers, having left behind him three pieces, which were represented on the stage, the earliest of which is dated as soon as 1562. Their titles are,

1. *Damon and Pythias.* C.
2. *Palamon and Arcyte.* C. in two Parts.

The first of these was acted at court and in the university, and is reprinted in the first volume of Dodsley's Collection of Old Plays. Of the latter, Wood has furnished us with the following anecdote, viz. that being acted in Christ-Church Hall,

Hall, 1566, before queen Elizabeth, her majesty was so much delighted with it, that sending for the author to her, she was pleased to give him many thanks, with promise of reward for his pains. He also tells us, that in the said play was acted a cry of hounds in the quadrangle, upon the train of a fox in the hunting of Theseus; with which the young scholars, who stood in the remoter parts of the stage and in the windows, were so much taken and surprized, supposing it had been real, that they cried out, *there, there—he's caught, he's caught.* All which the queen, merrily beholding, said, *Oh! excellent! these boys in very truth are ready to leap out of the windows to follow the hounds.* He adds moreover, that at a sort of private rehearsal of this piece before the queen's arrival at Oxford, in the presence of certain courtiers, it was so well liked by them, that they said it far surpassed *Damon and Pythias*, than which they thought nothing could be better; nay, some even said, that if the author proceeded to write any more plays before his death, he would certainly run mad. This, however, was never put to the test, for though he began some other dramatic pieces, he never finished any but the above, death taking him away, much lamented by all the ingenious men of his time, that very year 1566. He wrote several poems, which were published after his death, together with those of some authors, in a collection entitled, *A Paradise of dainty Devises*, 1578. And when he was in the extremity of his last sickness, he wrote a poem on that occasion, which was esteemed a good piece, entitled, *Edwards's Soulkuil*; or, *The Soules Knell.*

Eedes, Richard. Is supposed to have been born in Bedfordshire. After an education at Westminster-school, he went to the university of Oxford, where he was elected student of Christ Church in 1571. He proceeded in arts in 1578, and about the same time entered into orders, and became a celebrated preacher. In 1584, he was installed a prebendary in the cathedral of Salisbury, and afterwards appointed chaplain to queen Elizabeth. He received the canonry of Christ Church in 1586. In 1589, he was created doctor of divinity; and in 1596, was made dean of Worcester, in which last station he remained until his death, which happened on the 19th of November, 1604.

In Meres's Wits Treasury, 1598, p. 283. he is enumerated among the writers of tragedy at that period; and Wood says, that "his younger years he spent in "poetical fancies, and composing "plays, mostly tragedies; but at "riper he became a pious and "grave divine, an ornament to "his profession, and a grace to "the pulpit."

None of Dr. Eedes's Plays are now existing.

Elizabeth, Queen. Our readers may perhaps be surprized to find the name of this illustrious princess among the catalogue of our dramatic writers, as it is well known that there is no piece extant as hers. Yet it would be an inexcusable omission in a work of this nature, were we to pass over unnoticed the information which Sir Robert Naunton and others have given us, that this princess, for her own private amusement, translated one of the tragedies of *Euripides* from the Greek; though which particular play it was, they have none of them specified. To attempt any account of the events of

of the life and reign of this illuſtrious ſovereign, beſides that it would far o'erleap the bounds of our work, would be an act of abſolute ſuperfluity, as it has been ſo well and amply executed by many hiſtorians of great abilities. We ſhall only here obſerve, that the circumſtance on which we have here had occaſion to mention her, is one teſtimonial among many of that eminence in learning which ſhe maintained, and that ſhe not only was perfect miſtreſs of moſt of the living languages, but was alſo equally well acquainted with the dead ones, and converſant with the labours of the ingenious in ages far remote.

ESTCOURT, RICHARD. This gentleman was an actor as well as a writer. He was born at Tewkſbury, in Glouceſterſhire, according to Chetwood (General Hiſtory of the Stage, p. 140.) in 1668, and received his education at the Latin ſchool of that town, but having an early inclination for the ſtage, he ſtole away from his father's houſe at fifteen years of age, and joined a travelling company of comedians then at Worceſter, where, for fear of being known, he made his firſt appearance in woman's cloaths, in the part of *Roxana* in *Alexander the Great*. But this diſguiſe not ſufficiently concealing him, he was obliged to make his eſcape from a purſuit that was made after him, and, under the appearance of a girl, to proceed with great expedition to Chipping Norton. Here however being diſcovered, and overtaken by his purſuers, he was brought back to Tewkſbury, and his father, in order to prevent ſuch excurſions for the future, ſoon after carried him up to London, and bound him apprentice to an apothecary in Hatton-Garden. From this confinement Mr. Chetwood, who probably might have known him, and perhaps had theſe particulars from his own mouth, tells us, that he broke away, and paſſed two years in England in an itinerant life; though Jacob, and Whincop after him, ſay that he ſet up in buſineſs, but not finding it ſucceed to his liking, quitted it for the ſtage. Be this however as it will, it is certain that he went over to Ireland, where he met with good ſucceſs on the ſtage, from whence he came back to London, and was received in Drury-Lane theatre. His firſt appearance there was in the part of *Dominic* the *Spaniſh Fryar*, in which, although in himſelf but a very middling actor, he eſtabliſhed his character by a cloſe imitation of Leigh, who had been very celebrated in it. And, indeed, in this and all his other parts, he was moſtly indebted for his applauſe to his powers of mimickry, in which he was inimitable, and which not only at times afforded him opportunities of appearing a much better actor than he really was, but enabling him to copy very exactly ſeveral performers of capital merit, whoſe manner he remembered and aſſumed, but alſo by recommending him to a very numerous acquaintance in private life, ſecured him an indulgence for faults in his public profeſſion, that he might otherwiſe perhaps never have been pardoned; among which he was remarkable for the gratification of that "*pitiful ambition*," as Shakſpeare juſtly ſtiles it, and for which he condemns the low comedians of his own time, of imagining he could help his author, and for that reaſon frequently throwing in additions of his own, which the author not only

had never intended, but perhaps would have considered as most opposite to his main intention.

Estcourt, however, as a companion, was perfectly entertaining and agreeable, and Sir Richard Steele, in the *Spectator*, records him to have been not only a sprightly wit, but a person of easy and natural politeness. In a word, his company was extremely courted by every one, and his mimickry so much admired, that persons of the first quality frequently invited him to their entertainments, in order to divert their friends with his drollery, on which occasions he constantly received very handsome presents for his company. Among others he was a great favourite with the duke of Marlborough, and at the time that the famous *Beef Steak Club* was erected, which consisted of the chief wits and greatest men in the kingdom, Mr. Estcourt had the office assigned him of their *Providore*, and as a mark of distinction of that honour, he used, by way of a badge, to wear a small gridiron of gold, hung about his neck with a green silk ribband. He quitted the stage some years before his death, which happened in 1713, when he was interred in the parish of St. Paul's, Covent-Garden, where his brother comedian, Joe Haines, had been buried a few years before. He left behind him two dramatic pieces, viz.

1. *Fair Example*. C. 4to. 1706.
2. *Prunella*. Interl. 4to. N. D.

The latter of these was only a ridicule on the absurdity of the Italian operas at that time, in which not only the unnatural circumstance was indulged of music and harmony attending on all, even the most agitating passions, but also the very words themselves which were to accompany that music, were written in different languages, according as the performers who were to sing them happened to be, Italians or English.

Etherege, Sir George, Knt. This gentleman, so remarkable for his wit and gallantry, flourished in in the reigns of Charles II. and James II. He was descended from a very good and ancient family in Oxfordshire, and was born about the year 1636. It is supposed that he received the early parts of his education at the university of Cambridge, though it does not appear that he made any long residence there, an inclination for seeing the world having led him to travel into France when he was very young. On his return, he for some time studied the municipal laws of this kingdom at one of the inns of court, but finding that kind of study too heavy for his volatile and airy disposition, and consequently making but little progress in it, he soon quitted it for pleasure and the pursuit of gayer accomplishments.

In 1664, he brought on the stage his Comedy of *The Comical Revenge*, or, *Love in a Tub*, which met with good success, and introduced him to the intimacy of the earl of Dorset, with whom, as well as other leading wits, such as the duke of Buckingham, lord Rochester, Sir Charles Sedley, &c. his easy unreserved conversation and happy address rendered him a very great favourite. The success of this inspired him to the writing of a still better Comedy, viz. *She would if she could*. This piece raised great expectations of frequent additions to the amusements of the theatre from so able a pen; but Mr. Etherege was too much addicted to pleasure, and had too few incitements from necessity, for him to give any constant application

cation to the *Belles Lettres*, which he made only the amusement of a few leisure moments. So that he produced but one play more, and that not till eight years after the preceding one. This was the *Man of Mode*, which is perhaps the most elegant comedy, and contains more of the real manners of high life than any one the English stage was ever adorned with. This piece he has dedicated to the beautiful dutchess of York, in whose service he then was, and who had so high a regard for him, that when, on the accession of king James II. she came to be queen, she procured his being sent ambassador first to Hamburgh, and afterwards to Ratisbon, where he continued till after his majesty quitted this kingdom. Our author was addicted to certain gay extravagances, such as gaming, and a most unbounded indulgence in wine and women; and as by the latter of these intemperances he had greatly damaged his countenance (for otherwise he was a handsome man, being fair, slender and genteel) so by the former he had greatly impaired his fortune; to retrieve which he paid his addresses to a rich widow; but she being an ambitious woman, had determined not to condescend to a marriage with any man who could not bestow a title on her, on which account he was obliged to purchase a knighthood. It does not appear whether he had any issue by this lady; but by Mrs. Barry the actress, with whom he lived for some time, he had one daughter, on whom he settled a fortune of five or six thousand pounds; she however died very young.

None of the writers have exactly fixed the period of Sir George's death, though all seem to place it not long after the revolution. Some say that on this great event he followed his master king James into France, and died there. But the authors of the *Biographia Britannica* mention a report that he came to an untimely death, by an unlucky accident at Ratisbon; for that, after having treated some company with a liberal entertainment at his house there, where he had taken his glass too freely, and being, through his great complaisance, too forward in waiting on his guests at their departure, flushed as he was, he tumbled down stairs, and broke his neck, and so fell a martyr to jollity and civility.

Sir George Etherege seems to have been perfectly formed for the court and age he lived in. By the letters which passed between him and the duke of Buckingham, the earl of Rochester, and Sir Charles Sedley, he appears to have been thoroughly a libertine in speculation as well as practice, yet possessed all that elegance of sentiment, and easy affability of address, which are ever the characteristics of true gallantry, but which the libertines of the present age seem to have very little idea of. As a writer, he certainly was born a poet, and appears to have been possessed of a genius whose vivacity needed no cultivation; for we have no proofs of his having been a scholar. His works have not, however, escaped censure, on account of that licentiousness which in the general runs through them, which render them dangerous to young unguarded minds, and the more so for the lively and genuine wit with which it is gilded over, and which has therefore justly banished them from the purity of the present stage.

Sir George left behind him only the three dramatic pieces we have before-mentioned, viz.

1. *Comical Revenge*, C. 4to. 1664.

2. *She wou'd if she cou'd.* C. 4to. 1668.

3. *Man of Mode.* C. 4to. 1676.

F.

FABIAN, THOMAS. All I find mentioned of this author is, that he was some time one of the footmen to king George the second, when prince of Wales, and that he wrote one dramatic piece, which was acted without success, called,

Trick for Trick. F. 8vo. 1735.

FANE, SIR FRANCIS, jun. Knight of the Bath. This honourable author lived in the reign of king Charles II. He was grandson to the earl of Westmoreland, (his father being one of that nobleman's younger sons) and resided for the most part at Fulbeck, in Lincolnshire. He was appointed, by the duke of Newcastle, governor, first of Doncaster, and afterwards of Lincoln. Langbaine gives the highest commendations of his wit and abilities, and indeed other of his contemporaries have paid him high compliments. Besides some poems, he has left the following dramatic pieces, viz.

1. *Love in the Dark.* C. 4to. 1675.

2. *Sacrifice.* T. 4to. 1686.

3. *Masque for lord Rochester's Valentinian.*

FANSHAW, SIR RICHARD. Bart. This gentleman was the tenth and youngest son of Sir Henry Fanshaw, of Ware-Park, in Hertfordshire, (who had been created a Baronet by king Charles I. at the siege of Oxford) and brother to the right honourable Thomas lord viscount Fanshaw. He was born in 1607, and received the first rudiments of learning from that famous grammarian and critic Thomas Farnaby, and compleated his studies at the university of Cambridge, from whence he set out on his travels for the attainment of farther accomplishments. At his return, his promising abilities recommended him to the favour of king Charles I. who, in the year 1635, appointed him resident at the court of Spain, for the adjusting of some points in dispute between the two powers.

On the breaking out of the rebellion he returned to England, and attaching himself with great firmness to the royal cause, became intrusted in many very important affairs, particularly the trust of secretary to the prince of Wales, whom he attended in many of his journeys.

In 1648 he was made treasurer of the navy under prince Rupert, which post he kept till Sept. 2, 1650, when he was created a Baronet, and sent an envoy extraordinary to Spain. From thence being recalled to Scotland, where the king was, he served as secretary of state till the fatal battle of Worcester, in which he was taken prisoner, and committed for a long time

time to close confinement in London, till at length, on account of his health, he was admitted to bail.

In February 1659, he repaired to the king at Breda; and returning to England at the Restoration, it was expected he would have been appointed secretary of state. He was, however, only made master of requests, an honourable and lucrative employment, and secretary for the Latin tongue.

In 1661, at which time he was one of the burgesses in parliament for the university of Cambridge, he was sworn a privy counsellor for Ireland, and sent first as envoy extraordinary, but afterwards endowed with a plenipotentiary commission to the court of Portugal, where he negotiated a marriage between his master king Charles II. and the Infanta Donna Catharina, daughter to king John VI. Being recalled in 1663, he was sworn of the privy council, and, in February 1664, sent ambassador to the court of Madrid, to negotiate a treaty of commerce. During his residence there, king Philip died, and Sir Richard, availing himself of the minority of his son and successor, put the finishing hand to a peace with Spain, a treaty for which was signed at Madrid, Dec. 6, 1665. Having thus fully executed his commissions, he was preparing for his return to England, when, on the 14th of June 1666, he was seized at Madrid with a violent fever, which, on the 26th of the same month, the very day he had appointed for setting out on his journey, put an end to his valuable life, in the 59th year of his age. His body being embalmed, was conveyed by land to Calais, and so to London, from whence, being carried to All-hallows church in Hertford, his lady and all his surviving children attending, it was deposited in the vault of his father-in-law, Sir John Harrison, by whose eldest daughter Sir Richard had six sons and eight daughters, of whom however he left only one son and four daughters behind him.

Here it remained till the 18th of May, 1671, on which day it was removed into the parish church of Ware, in the said county, and there laid in a new vault made or purchased on purpose for him and his family, over which was erected an elegant monument for him and his lady; being near the old vault where all his ancestors of Ware Park lay interred.

His general character is very concisely conveyed by the author of the short account of his life prefixed to his Letters, who says of him, "That he was remarkable for his meekness, sincerity, humanity, and piety, and was also an able statesman and a great scholar, being in particular a compleat master of several modern languages, especially the Spanish, which he spoke and wrote with as much advantage as if he had been a native."

As to his writings, there are few excepting his Letters during his embassies (and which were not published till 1702, in 8vo) that are original. The most being translations, and written, as it should seem, by way of amusement and relaxation during his confinement. One of these translations is from the Italian of the celebrated Guarini, the other from the Spanish of Antonio de Mendoza. Their names are as follow:

1. *Il Pastor Fido.* Past. 4to. 1647.

2. *Querer per solo querer.* Play of three acts. 4to. 1654.

N. B. To this piece is added another, a translation from the same Spanish author, entitled,

3. *Fiestes de Aranjuez.* 4to. 1670. Besides these he translated into Latin verse a pastoral, written by Fletcher, entitled,

The Faithful Shepherdess,

to which he has prefixed the Italian title of,

4. *La Fida Pastora.*

FARQUHAR, GEORGE. This gentleman was descended from a family of no inconsiderable rank in the North of Ireland, his father being a clergyman, and, according to some, dean of Armagh. Our author was born at Londonderry, in 1678, where he received the rudiments of erudition, and from whence, as soon as he was properly qualified, he was sent to the university of Dublin, in 1694, but the modes of study in that place being calculated rather for making deep than polite scholars, and Mr. Farquhar being totally averse to serious pursuits, he was reckoned by all his fellow students as one of the dullest young men in the university, and even as a companion he was thought extremely heavy and disagreeable. A late writer of his life, who declares that he received his information from one of Mr. Farquhar's intimate acquaintance, mentions this and the following circumstance; that our author having received a college exercise from his tutor upon the miracle of our Saviour's walking upon the water, and coming into the hall for examination, the next day it was found that he had not brought his exercise written as the rest had done; at which the lecturer being displeased, Farquhar offered to make one extempore; and after considering some time, he observed, that he thought it no great miracle, since the man that is born to be hanged, &c. The impiety of this reply quite extinguished all the approbation which he expected from its wit, and he was accordingly next sitting expelled in the usual form, *tanquam pestilentia hujus societatis.* On this event he engaged himself to Mr. Ashbury, the manager of the Dublin theatre, and was soon introduced on the stage. In this situation he continued no longer than part of one season, nor made any very considerable figure. For though his person was sufficiently in his favour, and that he was possessed of the requisites of a strong retentive memory, a just manner of speaking, and an easy and elegant deportment, yet his natural diffidence and timidity, or what is usually termed the *stage-terror*, which he was never able to overcome, added to a thin insufficiency of voice, were strong bars in the way of his success, more especially in tragedy. However, notwithstanding these disadvantages, it is not improbable, as from his amiable private behaviour he was very much esteemed, and had never met with the least repulse from the audience in any of his performances, that he might have continued much longer on the stage, but for an accident which determined him to quit it on a sudden; for being to play the part of *Guyomar* in Dryden's *Indian Emperor*, who kills Vasquez, one of the Spanish generals, Mr. Farquhar, by some mistake, took a real sword instead of a foil on the stage with him, and in the engagement wounded his brother tragedian, who acted *Vasquez*, in so dangerous a manner, that, although it did not prove mortal, he was a long time before he recovered it; and the consideration of the

the fatal consequences that might have ensued, wrought so strongly on our author's humane disposition, that he took up a resolution never to go on the stage again, or submit himself to the possibility of such another mistake.

Thus did Mr. Farquhar quit the stage, at a period of life when few have even attempted to go on it, for at this juncture he could not have been much more than seventeen years of age, since some time afterwards, when Mr. Wilks, being engaged again to Drury Lane theatre, left Dublin, Mr. Farquhar accompanied him to London; and this event happened no later than in the year 1696, at which time he was but eighteen. Here his abilities and agreeable address met with considerable encouragement, and in particular recommended him to the patronage of the earl of Orrery, who gave him a lieutenant's commission in his own regiment, then in Ireland, which he held several years, and in his military capacity constantly behaved without reproach, giving on many occasions proofs of great bravery and conduct.

But these were not all the perfections which appeared in Mr. Farquhar; and Mr. Wilks, who well knew his humour and abilities, and was convinced that he would make a much more conspicuous figure as a dramatic writer, than as a theatrical performer, never ceased his solicitations on that head, till he had prevailed on him to undertake a comedy, which he compleated and brought on the stage in 1698. This was his *Love and a Bottle*, a comedy, which, though written by its author when under twenty years of age, yet contains such a variety of incidents and character, and such a sprightliness of dialogue, as must convince us, that even then he had a very considerable knowledge of the world, and a very clear judgment of the manners of mankind; and the success of it, even notwithstanding that Mr. Wilks, the town's great favorite in comedy, had no part in it, was equal to its desert. Whether this play made its appearance before or after he received his commission, does not seem very clear, but it is evident that his military avocations did not check his dramatic talents, but on the contrary rather improved them, since in many of his plays, more especially in his *Recruiting Officer*, he has admirably availed himself of the observations of life and character, which the army was able so amply to supply him with. And with such an easy pleasantry, and yet so severe a critical justice, has he rallied the foibles, follies, and vices, even of those characters that he might have been supposed the most partial to, that it has been observed, if he had not been himself an Irishman and an officer, it would have been almost impossible for him to have avoided the resentments which would probably have fallen on him for the liberty he has taken in some of his pieces with the characters of some of the gentlemen of the army, as well as with those of a neighbouring kingdom.

The success of his first play established his reputation, and encouraged him to proceed, and the winter season of the jubilee year 1700, gave the public his favourite play of the *Constant Couple*, in which the gay airy humour thrown into the character of Sir Harry Wildair, were so well suited to Mr. Wilks's talents, that they gave him such an opportunity of exertion, as greatly heightened his reputation

putation with the public, and in great measure repaid those acts of friendship which he had ever bestowed on Mr. Farquhar. This piece was played fifty-three nights in the first season, and has justly continued in high esteem ever since. The following year produced a sequel to it; which, though much the most indifferent of all his plays, yet met with tolerable success, and indeed with much better than the comedy of the *Inconstant*, which he gave to the public next year, viz. in 1702, and which vastly excelled it in point of intrinsic merit. But the failure of the last-mentioned piece was entirely owing to the inundation of foreign entertainments of music, singing, dancing, &c. which at that time broke in upon the English stage in a torrent, seemed with a magical infatuation at once to take possession of British taste, and occasioned a total neglect of the more valuable and intrinsic productions of our own countrymen.

This little discouragement, however, did not put a stop to our author's ardor for the entertainment of the public, since we find him still writing till almost the hour of his death; his *Beaux Stratagem* having been produced during his last illness, and his death happening during the run of it. I shall in this place compleat my account of his plays, by giving an entire list of them, as follows:

1. *Love and a Bottle*. C. 4to. 1699.
2. *Constant Couple*. C. 4to. 1700.
3. *Sir Harry Wildair*. C. 4to. 1701.
4. *Inconstant*. C. 4to. 1702.
5. *Stage Coach*. F. (assisted by Motteux.) 4to. 1705.
6. *Recruiting Officer*. C. 4to. 1705.
7. *Twin Rivals*. C. 4to. 1706.
8. *Beaux' Stratagem*. C. 4to. 1707.

As it has been generally imagined that in all his heroes, he has intended to sketch out his own character, it is reasonable to conjecture that his own character must have born a strong resemblance to that of those heroes; who are in general a set of young, gay, rakish sparks, guilty of some wildnesses and follies, but at the same time blessed with parts and abilities, and adorned with courage and honour. It is not therefore to be wondered that from the few letters of his which are extant in print, we find him strongly susceptible of the tenderer passions, and at the same time treating them with great vivacity and levity. His warmest attachment, however, appears to have been to her whom he constantly stiles his *dear Penelope*, who is supposed to have been the celebrated Mrs. Oldfield. Nor is it at all wonderful, that he should find his heart engaged by a lady who possessed every attraction both of person and conversation, and to whose excellence in her profession he owed much of the success of his pieces; nor that she should entertain a very peculiar regard for a young gentleman of wit, spirit, and gallantry, to whose first notice of her she stood indebted for being on the stage at all, and whose dramatic labours afterwards afforded her many happy opportunities of recommending herself to the public favour on it. And now, as I have mentioned this lady, it may not be amiss to explain the hint thrown out above, that it was wholly owing to captain Farquhar that she became an actress, which was in consequence of the following incident.

That

That gentleman dining one day at her aunt's, who kept the Mitre Tavern in St. James's Market, heard Miss Nancy reading a play behind the bar. This drew his attention to listen for a time, when he was so pleased with the proper emphasis and agreeable turn she gave to each character, that he swore the girl was cut out for the stage. As she had always expressed an inclination for that way of life, and a desire of trying her fortune in it, her mother, on this encouragement, the next time she saw captain Vanbrugh (afterwards Sir John), who had a great respect for the family, acquainted him with captain Farquhar's opinion; on which he desired to know whether her bent was most to tragedy or comedy. Miss being called in, informed him, that her principal inclination was to the latter, having at that time gone through all Beaumont and Fletcher's comedies, and the play she was reading when captain Farquhar dined there, having been the *Scornful Lady*. Captain Vanbrugh shortly after recommended her to Mr. Christopher Rich, who took her into the house at the allowance of fifteen shillings *per* week. However, her agreeable figure and sweetness of voice soon gave her the preference, in the opinion of the whole town, to all the young actresses of that time; and the duke of Bedford, in particular, being pleased to speak to Mr. Rich in her favour, he instantly raised her to twenty shillings *per* week. After which her fame and salary gradually increased, till at length they both attained that height which her merit entitled her to.

Whether Mr. Farquhar's connections with this lady extended beyond the limits of mere friendship, it is not my intention here to enquire. But of what kind soever they were, it is evident they did not long interfere with any more regular engagement; for in 1703 capt. Farquhar was married, and according to general report to a lady of a very good fortune; but in this particular the captain and the public were both alike mistaken, for the real fact was, that the lady, who in truth had no fortune at all, had fallen so violently in love with our author, that, determined to have him at any rate, and judging, perhaps very justly, that a gentleman of his volatile and dissipated humour would not easily be drawn into the matrimonial cage, without the bait of some very considerable advantage to allure him to it, she contrived to have it given out that she was possessed of a large fortune; and finding means afterwards to let Mr. Farquhar know her attachment to him, the united powers of interest and vanity perfectly got the better of his passion for liberty, and they were united in the hymeneal bands. But how great was his disappointment, when he found all his prospects overclouded so early in life (for he was then no more than four and twenty), by a marriage from which he had nothing to expect but an annual increase of family, and an enlargement of expence in consequence of it far beyond what his income would support! Yet to his immortal honour be it recorded, though he found himself thus deceived in a most essential particular, he never once was known to upbraid his wife for it, but generously forgave an imposition which love for him alone had urged her to, and even behaved to her with all the tenderness and delicacy of the most indulgent husband.

Mrs.

Mrs. Farquhar, however, did not very long enjoy the happineſs ſhe had purchaſed by this ſtratagem; for the circumſtances that attended this union were in ſome reſpect perhaps the means of ſhortening the period of the captain's life. Finding himſelf conſiderably involved in debt in conſequence of their increaſing family, he was induced to make application to a certain noble courtier, who had frequently profeſſed the greateſt friendſhip for him, and given him the ſtrongeſt aſſurances of intended ſervices. This pretended patron repeated his former declarations, but expreſſing much concern that he had nothing at preſent immediately in his power, adviſed him to convert his commiſſion into money to anſwer his preſent occaſions, and aſſured him that in a very ſhort time he would procure another for him. Farquhar, who could not bear the thoughts of his wife and family being in diſtreſs, and was therefore ready to lay hold on any expedient for their relief, followed this piece of advice, and ſold his commiſſion; but to his great mortification and diſappointment found, on a renewal of his application to this inhuman nobleman, that he had either entirely forgotten, or had never intended to perform, the promiſe he had made him. This diſtracting fruſtration of all his hopes fixed itſelf ſo ſtrongly on our author's mind, that it ſoon brought on him a ſure, though not a very ſudden declenſion of nature, which at length carried him off the ſtage of life in the latter end of April 1707, before he could well be ſaid to have run half his courſe, being not quite thirty years of age when he died.

Notwithſtanding the ſeveral diſappointments and vexations which this gentleman met with during his ſhort ſtay in this tranſitory world, nothing ſeems to have been able to overcome the readineſs of his genius, or the eaſy good-nature of his diſpoſition; for he began and finiſhed his well-known Comedy of the *Beaux Stratagem* in about ſix weeks, during his laſt illneſs, notwithſtanding that he, for great part of the time, was extremely ſenſible of the approaches of death, and even foretold what actually happened, viz. that he ſhould die before the run of it was over. Nay, in ſo calm and manly a manner did he treat the expectation of that fatal event, as even to be able to exerciſe his wonted pleaſantry on the very ſubject. For while his play was in rehearſal, his friend Mr. Wilks, who frequently viſited him during his illneſs, obſerving to him that Mrs. Oldfield thought he had dealt too freely with the character of Mrs. Sullen, in giving her to Archer, without ſuch a proper divorce as might be a ſecurity for her honour,—*Oh*, replied the author, with his accuſtomed vivacity, *I will, if ſhe pleaſes, ſalve that immediately, by getting a real divorce, marrying her myſelf, and giving her my bond that ſhe ſhall be a real widow in leſs than a fortnight.* But nothing can give a more perfect idea of that diſpoſition I have hinted at in him, than the very laconic but expreſſive billet which Mr. Wilks found after his death among his papers directed to himſelf, and which, as a curioſity in its kind, I cannot refrain from giving to my readers; it was as follows:

"*Dear Bob*,

"I have not any thing to leave "thee to perpetuate my memory, "but two helpleſs girls; look upon "them ſometimes, and think of "him

"him that was, to the last moment "of his life, thine,

"*George Farquhar.*"

nor would it be doing justice to Mr. Wilks's memory not to observe in this place, that he paid the most punctual regard to the request of his dying friend, by shewing them every act of regard, and when they became fit to be put out into the world, procured a benefit for each of them for that purpose.

Of Mr. Farquhar's family, his wife died in circumstances of the utmost indigence; one of his daughters was married to a low tradesman, and died soon after; the other was living in 1764, in mean indigent circumstances, without any knowledge of refinement either in sentiments or expences; she seemed to take no pride in her father's fame, and was in every respect fitted to her humble situation.

Of his character as a man, we have an account by himself in a piece which he calls *The Picture.* As a writer, the opinions of critics have been various; the general character which has been given of his comedies is, that the success of most of them far exceeded the author's expectations; that he was particularly happy in the choice of his subjects, which he always took care to adorn with a great variety of characters and incidents; that his stile is pure and unaffected, his wit natural and flowing, and his plots generally well contrived. But then, on the contrary, it has been objected, that he was too hasty in his productions; that his works are loose, though indeed not so grossly libertine as those of some other wits of his time; that his imagination, though lively, was capable of no great compass, and his wit, though passable, not such as would gain ground on consideration. In a word, he seems to have been a man of a genius rather sprightly than great, rather flowing than solid; his characters are natural, yet not over strongly marked, nor peculiarly heightened; yet, as it is apparent he drew his observations from those he conversed with, and formed all his portraits from nature, it is more than probable, that if he had lived to have gained a more general knowledge of life, or his circumstances had not been so straitened as to prevent his mingling with persons of rank, we might have seen his plays embellished with more finished characters, and adorned with a more polished dialogue.

On the whole, however, his pieces are very entertaining, and almost all of them, after near fourscore years have passed over them, are still some of the greatest favourites of the public. His *Twin Rivals* has been considered by the critics as his most perfect, regular, and finished play, yet it is far from standing in the same rank of preference with the audience; which is one instance among many that serve to evince that the art of pleasing in dramatic writings, and more especially in comedy, frequently depends on a certain happiness, which cannot be reduced within the limits of any didactic rules or critical investigation.

FENTON, ELIJAH. This gentleman was the youngest of twelve children, and was born at a town called Shelton, near Newcastle under Line, in Staffordshire, in which county are several families of the name of Fenton, all of whom are branches from the same original stock, which was a very ancient and honourable one. Nor had he less right to boast of the antiquity of his family on the female side, his

his mother being lineally descended from one Mare, who was an officer in William the Conqueror's army. All the writers of his life are silent as to the date of his birth, but agree that he was intended for the ministry, to prepare him for which he was sent to the university of Cambridge, and entered of Jesus College, where he took the degree of batchelor of arts in 1704. Here however he embraced principles very opposite to the government, whereby he became disqualified for the taking orders. Soon after his quitting the university, he was entertained by the earl of Orrery as his secretary; but how long he continued in that office does not clearly appear. He was at one period an usher to a country-school, and probably was assisted by his eldest brother, who had an estate of a thousand pounds *per annum*, and to whom he constantly paid a yearly visit. Certain, however, it is, that he was a man of great humanity and tenderness, and of a most affable and genteel behaviour, which qualities, joined to his great good sense and literary abilities, highly endeared him to all who knew him, and more especially to his relations, by whom he was greatly caressed.

His life, not being intermingled with any affairs of public business, was like that of most studious men, very barren of incident. It was, however, blest with an uninterrupted calm, which he enjoyed till the inevitable stroke deprived the world of him and his virtues, on the 13th of July, 1730. He died, and was buried at East Hampstead Park, near Oakingham in Berkshire, leaving behind him the same fair reputation he had carried with him through life. In short, he was perhaps the very happiest man among the whole extensive number we shall have occasion to mention in the course of this work. He had that good fortune which rarely befalls authors, of having his merits acknowledged and respected during his life-time, without having laid himself open to the jealousy or malevolence even of his brother writers. And as, while living, he enjoyed the friendship of Mr. Pope, so after death he received from that poet the tribute of a very elegant epitaph, which is to be found in Mr. Pope's works, and which more strongly characterizes the goodness of the person it was written upon, than all that I could add on this occasion could possibly do.

Mr. Fenton wrote many poems, but only one dramatic piece, which is entitled,

Mariamne. T. 8vo. 1723.

This, however, met with perhaps as much applause as any play that had appeared for many years both before and after it; and indeed much more than could be expected under the disadvantageous circumstances that attended on its first appearance. For, in consequence of the ill behaviour of the managers of Drury-Lane theatre, who, notwithstanding repeated promises to the contrary, had delayed bringing it on for three or four years together, he was induced, and indeed advised by his friends, to carry it to the theatre in Lincoln's-Inn Fields, where he was assured that his interest should be strongly supported; and indeed these promises were amply performed; for although that theatre was then so entirely out of favour with the town, which in general is guided by caprice and fashion alone, that for a long time before, the managers had scarcely ever been able to defray their charges, nay, frequently had acted to audiences of five

five or six pounds, the merit of this piece not only brought crowded houses for several nights together, but seemed by so doing to have turned the current of public favour into a new channel, from which, during the existence of that theatre, it never after so totally deviated, as it had done for a considerable while before.

The following remark of Mr. Horace Walpole, in the postscript to his *Mysterious Mother*, does so much honour to Mr. Fenton as a poet, that it ought not to be omitted at the conclusion of this short account of him: "The excellence of our "dramatic writers is by no means "equal to that of the great men "we have produced in other "walks. Theatric genius lay dormant after Shakspeare; waked "with some bold and glorious, "but irregular, and often ridiculous flights in Dryden; revived in Otway; maintained a "placid pleasing kind of dignity "in Rowe, and even shone in his "*Jane Shore*. It trod in sublime "and classic fetters in *Cato*, but was "void of nature, or the power of affecting the passions. In Southern "it seemed a genuine ray of nature and Shakspeare; but falling on an age still more Hottentot, was stifled in those gross "and barbarous productions, tragicomedies. It turned to tuneful nonsense in the *Mourning Bride*; grew stark mad in Lee; "whose cloak, a little the worse "for wear, fell on Young; yet "in both was still a poet's cloak. "It recovered its senses in Hughes "and *Fenton*, who were afraid it "should relapse, and accordingly "kept it down with a timid, but "amiable, hand—and then it languished. We have not mounted "again above the two last."

Ferrers, Edward. Was of a good family at Baldesly Clenton, in Warwickshire, but the name of the particular place where he was born, or that of the house in Oxford where he was educated, are circumstances unknown. It is, however, certain, that he continued there several years; and when he left the university, had written several tragedies and comedies, or interludes, all which gave the king so much good recreation, that, as Puttenham says, he had thereby many good rewards; and he further adds, that *for such things as he hath seen of his writing, and of the writing of Thomas Sackvile, they deserve the price*, &c. He probably died 1564. None of his plays have reached the present times.

Field, Nathaniel. This author lived in the reign of king James I. and king Charles I. and on the authority of Roberts the player, in his answer to Pope, is supposed to be the same Nathaniel Field whose name is joined with those of Heming, Burbadge, Condel, &c. before the folio edition of Shakspear's works, and also in the *Dramatis Personæ* prefixed to the *Cynthia's* Revels of Ben Jonson. I have, however, some suspicion that this is a mistake, and that the present author was a person of the same name who was fellow of New-College, Oxford, in the year 1635, and not Field the player. He wrote two dramatic pieces, whose titles are as follow:

1. *Woman is a Weather-Cock*. C. 4to. 1612.

2. *Amends for Ladies*. C. 4to. 1618.

Besides these, he was concerned with Massinger in the writing of a very good play, called,

The Fatal Dowry, 4to. 1632.

on

on which two authors ſince have formed the ground-work of their reſpective tragedies, viz. Mr. Rowe, that of his *Fair Penitent*, and Aaron Hill of one which he left behind him unfiniſhed, by the title of the *Inſolvent*; or, *Filial Piety*.

I have not been able to trace the juſt period either of the birth or death of this author.

FIELDING, HENRY. This well-known and juſtly celebrated writer of our own time, was born at Sharpham Park in Somerſetſhire, April 22, 1707. His father Edmund Fielding, Eſq; who was a younger ſon of the earl of Denbigh, was in the army, and towards the cloſe of king George I's reign, or the acceſſion of George II. was promoted to the rank of a lieutenant-general. His mother was daughter to judge Gould, and aunt to the preſent Sir Henry Gould, one of the judges of the Common Pleas. This lady, beſides our author, who ſeems to have been her firſt born, had another ſon and four daughters. And, in conſequence of his father's ſecond marriage, Mr. Fielding had ſix half brothers, all of whom are dead, except the preſent Sir John Fielding, now in the commiſſion of the peace for the counties of Middleſex, Surry, Eſſex, and the liberties of Weſtminſter.

Our author received the firſt rudiments of his education at home, under the care of the Rev. Mr. Oliver, for whom he ſeems to have had no very great regard, as he is ſaid to have deſigned a portrait of his character in the very humorous yet deteſtable one of parſon Trullibber, in his *Joſeph Andrews*. When taken from under this gentleman's charge, he was removed to Eton-School, where he had an opportunity of cultivating a very early intimacy and friendſhip with ſeveral, who afterwards became the firſt perſons in the kingdom, ſuch as lord Lyttelton, Mr. Fox, Mr. Pitt, Sir Charles Hanbury Williams, &c. who ever through life retained a warm regard for him. But theſe were not the only advantages he reaped at that great ſeminary of education; for by an aſſiduous application to ſtudy, and the poſſeſſion of ſtrong and peculiar talents, he became, before he left that ſchool, uncommonly verſed in the Greek authors, and a perfect maſter of the Latin claſſics. Thus accompliſhed, at about eighteen years of age he left Eton, and went to Leyden, where he ſtudied under the moſt celebrated civilians for about two years, at the expiration of which time, the remittances from England not coming ſo regularly as at firſt, he was obliged to return to London.

In ſhort, general Fielding's family being very greatly increaſed by his ſecond marriage, as may be ſeen from what we have ſaid above, it became impoſſible for him to make ſuch appointments for this his eldeſt ſon, as he could have wiſhed; his allowance was therefore either very ill paid, or intirely neglected. This unhappy ſituation ſoon produced all the ill conſequences which could ariſe from poverty and diſſipation. Poſſeſſed of a ſtrong conſtitution, a lively imagination, and a diſpoſition naturally but little formed for œconomy, he found himſelf his own maſter, in a place where the temptations to every expenſive pleaſure are numerous, and the means of gratifying them eaſily attainable. From this unfortunately pleaſing ſituation ſprung the ſource of every misfortune or uneaſineſs that Mr. Fielding afterwards felt through life.

life. He very ſoon found that his finances were by no means adequate to the frequent draughts made on him from the conſequences of the briſk career of diſſipation which he had launched into; yet, as diſagreeable impreſſions never continued long upon his mind, but only on the contrary rouzed him to ſtruggle through his difficulties with the greater ſpirit and magnanimity, he flattered himſelf that he ſhould find his reſources in his wit and invention, and accordingly commenced writer for the ſtage in the year 1727, at which time he had not more than attained the completion of his twentieth year.

His firſt attempt in the Drama was a piece called *Love in ſeveral Maſques*, which, though it immediately ſucceeded the long and crowded run of the *Provoked Huſband*, met with a favourable reception, as did likewiſe his ſecond play, which came out in the following year, and was entitled, *The Temple Beau*. He did not however meet with equal ſucceſs in all his dramatic works, for he has even printed in the title-page of one of his Farces, *as it was* damned *at the Theatre Royal in Drury Lane*; and he himſelf informs us, in the general preface to his Miſcellanies, that for the *Wedding Day*, though acted ſix nights, his profits from the houſe did not exceed fifty pounds. Nor did a much better fate attend on ſome of his earlier productions, ſo that, though it was his lot always to write from neceſſity, he would probably, notwithſtanding his writings, have laboured continually under that neceſſity, had not the ſeverity of the public, and the malice of his enemies, met with a noble allevation from the patronage of ſeveral perſons of diſtinguiſhed rank and character, particularly the late dukes of Richmond and Roxburgh, John duke of Argyle, the firſt lord Lyttelton, &c. the laſt-named of which noblemen not only by his friendſhip ſoftened the rigour of our author's misfortunes while he lived, but alſo by his generous ardour has vindicated his character and done juſtice to his memory after death.

About ſix or ſeven years, after Mr. Fielding's commencing a writer for the ſtage, he fell in love with and married one Miſs Craddock, a young lady from Saliſbury, poſſeſſed of a very great ſhare of beauty, and a fortune of about fifteen hundred pounds; and about the ſame time his mother dying, an eſtate at Stower, in Dorſetſhire, of ſomewhat better than two hundred pounds *per annum*, came into his poſſeſſion. With this fortune, which, had it been conducted with prudence and œconomy, might have ſecured to him a ſtate of independence for life, and with the helps it might have derived from the productions of a genius unincumbered with anxieties and perplexity, might have even afforded him an affluent income; with this, I ſay, and a wife whom he was fond of to diſtraction, and for whoſe ſake he had taken up a reſolution of bidding adieu to all the follies and intemperances to which he had addicted himſelf in that ſhort but very rapid career of a town life which he had run, he determined to retire to his country ſeat, and there reſide entirely.

But here, in ſpite of this prudent reſolution, one folly only took place of another, and family pride now brought on him all the inconveniencies in one place, that youthful diſſipation and libertiniſm had done in another. The income he poſſeſſed, though ſufficient

cient for eaſe, and even ſome degree of elegance, yet was in no degree adequate to the ſupport of either luxury or ſplendour. Yet, fond of figure and magnificence, he incumbered himſelf with a large retinue of ſervants, and his natural turn leading him to a fondneſs for the delights of ſociety and convivial mirth, he threw wide open the gates of hoſpitality, and ſuffered his whole patrimony to be devoured up by hounds, horſes, and entertainments. In ſhort, in leſs than three years, from the mere paſſion of being eſteemed a man of great fortune, he reduced himſelf to the diſpleaſing ſituation of having no fortune at all; and through an ambition of maintaining an open houſe for the reception of *every one elſe*, he ſoon found *himſelf* without a habitation which he could call his own. In a word, by a deſire, as Shakſpeare expreſſes it,

> —— *of ſhewing a more ſwelling port*
> *Than his faint means would grant continuance,*

he was, in the courſe of a very ſhort period, brought back to the ſame unfortunate ſituation which he had before experienced; but with this aggravation to it, that he could now have none of thoſe reſources in future to look forward to, which he had thus indiſcreetly laviſhed. He had undermined his own ſupports, and had now nothing but his own abilities to depend on for the recovery of what he had ſo wantonly thrown from him, an eaſy competence. Not diſcouraged, however, he determined to exert his beſt abilities, betook himſelf cloſely to the ſtudy of the law, and after the cuſtomary time of probation at the Temple, was called to the bar, and made no inconſiderable figure in Weſtminſter-Hall.

To the practice of the law Mr. Fielding now applied himſelf with great aſſiduity both in the courts here and on the circuits, ſo long as his health permitted him, and it is probable would have riſen to a conſiderable degree of eminence in it, had not the intemperances of his early parts of life put a check, by their conſequences, to the progreſs of his ſucceſs. In ſhort, though but a young man, he began now to be moleſted with ſuch violent attacks from the gout, as rendered it impoſſible for him to be as conſtant at the bar as the laborioufneſs of his profeſſion required, and would only permit him to purſue the law by ſnatches, at ſuch intervals as were free from indiſpoſition. However, under theſe united ſeverities of pain and want, he ſtill found reſources in his genius and abilities. He was concerned in a political periodical paper, called the *Champion*, which owed its principal ſupport to his pen; a pen which ſeems never to have lain idle, ſince it was perpetually producing, almoſt as it were extempore, a play, a farce, a pamphlet, or a news-paper, but whoſe full exertion of power ſeemed reſerved for a kind of writing different from, and indeed ſuperior to, them all; nor will it perhaps be neceſſary, in proof of this, more than to mention his celebrated novels of *Joſeph Andrews* and *Tom Jones*, which are too well known and too juſtly admired to leave us any room for expatiating on their merits. Precarious, however, as this means of ſubſiſtence unavoidably muſt be, it was ſcarcely poſſible he ſhould be enabled by it to recover his ſhattered fortunes, and was therefore at length obliged to accept of the office of an acting

acting magistrate in the commission of the peace for the county of Middlesex, in which station he continued till pretty near the time of his death; an office, however, which seldom fails of being hateful to the populace, and of course liable to many infamous and unjust imputations, particularly that of venality; a charge which the ill-natured world, not unacquainted with Mr. Fielding's want of oeconomy and passion for expence, were but too ready to cast upon him. Yet from this charge Mr. Murphy, in the life of this author, prefixed to a late edition of his works, has taken great pains to exculpate him, as has likewise Mr. Fielding himself, in his *Voyage to Lisbon*, which was not only his last work, but may with some degree of propriety be considered at the last words of a dying man; that voyage having been undertaken only as a *dernier resort* in one last desperate effort for the preservation of life, and the restoring a constitution broken with chagrin, distress, vexation, and public business; for his strength was at that time entirely exhausted, and in about two months after his arrival at Lisbon, he yielded his last breath, in the forty-eighth year of his age, and of our Lord 1754.

Mr. Fielding's genius, as I have before observed, was most superior in those strong, lively, and natural paintings of the characters of mankind, and the movements of the human heart, which constitute the basis of his novels, yet, as comedy bears the closest affinity to this kind of writing, his dramatic pieces, every one of which is comic, are far from being contemptible. His farces and ballad pieces, more especially, have a sprightliness of manner, and a forcibleness of character, which it is impossible to avoid being agreeably entertained by; and in those among them which he has in any degree borrowed from Moliere or any other writer, he has done his orinal great honour and justice by the manner in which he has handled the subject. The number and titles of his dramatic works are as follows:

1. *Love in several Masques.* C. 8vo. 1728.
2. *Temple Beau.* C. 8vo. 1730.
3. *Author's Farce.* C. 8vo. 1730.
4. *Tragedy of Tragedies.* 8vo. 1730.
5. *Coffee-house Politician.* C. 8vo. 1730.
6. *Letter Writers.* F. 8vo. 1731.
7. *Grubstreet Opera.* 8vo. 1731.
8. *Lottery.* F. 8vo. 1731.
9. *Modern Husband.* C. 8vo. 1732.
10. *Mock Doctor.* B. F. 8vo. 1732.
11. *Debauchees.* C. 8vo. 1732.
12. *Covent-Garden Tragedy.* F. 8vo. 1732.
13. *Miser.* C. 8vo. 1732.
14. *Intriguing Chambermaid.* B. F. 8vo. 1733.
15. *Don Quixote in England.* C. 8vo. 1733.
16. *Old Man taught Wisdom.* F. 8vo. 1734.
17. *Pasquin.* C. 8vo. 1736.
18. *Historical Register.* C. 8vo. 1737.
19. *Euridice.* F. 8vo. 1737.
20. *Euridice hiss'd.* F. 1737.
21. *Tumble-down Dick.* D. E. 8vo. 1737.
22. *Miss Lucy in Town.* F. 8vo. 1742.
23. *Plutus the God of Riches.* C. Assisted by Mr. Young. 8vo. 1742.
24. *Wedding Day.* C. 8vo. 1743.
25. *Interlude between Jupiter, Juno, and Mercury.* 8vo. 1743.
26. *The Fathers*; or, *The Good-natured Man.* C. 8vo. 1779.

As to Mr. Fielding's character as a man, it may in great measure be deduced from the incidents I have above related of his life, but cannot perhaps be with more candour set forth than by his biographer Mr. Murphy, in the work I before made mention of, and with some of whose words therefore I shall close this article.

"It will be, says that gentleman, "an humane and generous office "to set down to the account of "slander and defamation, a great "part of that abuse which was "discharged against him by his "enemies in his life-time; de-"ducing however from the whole "this useful lesson, *that quick and* "*warm passions should be early con-*"*trouled, and that dissipation and ex-*"*travagant pleasures are the most* "*dangerous palliations that can be* "*found for disappointments and vexa-*"*tions in the first stages of life.* We "have seen, adds he, how Mr. "Fielding very soon squandered "away his small patrimony, which, "with œconomy, might have pro-"cured him independence;—we "have seen how he ruined, into the "bargain, a constitution, which in "its original texture seemed form-"ed to last much longer. When "illness and indigence were once "let in upon him, he no longer "remained the master of his own "actions; and that nice delicacy "of conduct which alone consti-"tutes and preserves a character, "was occasionally obliged to give "way. When he was not under "the immediate urgency of want, "those who were intimate with "him are ready to aver, that he "had a mind greatly superior to "any thing mean or little; when "his finances were exhausted, he "was not the most elegant in his "choice of the means to redress "himself, and he would instantly "exhibit a farce or a puppet-shew, "in the Hay-Market theatre, "which was wholly inconsistent "with the profession he had em-"barked in. But his intimates "are witness how much his pride "suffered when he was forced into "measures of this kind; no man "having a juster sense of propriety, "or more honourable ideas of the "employment of an author and a "scholar."

FIELDING, SARAH. This lady was sister to Henry Fielding. She was author of *David Simple*, and several Novels, and translator of *Xenophon's Memorabilia*. She was born in the year 1714, and lived chiefly at Bath, where she died in April 1768. Her friend Dr. John Hoadly, who erected a monument to her memory, says,

"Her unaffected manners, can-"did mind,
"Her heart benevolent, and soul "resign'd;
"Were more her praise, than "all she knew or thought,
"Though Athens' wisdom to "her sex she taught."

She wrote a dramatic novel, printed in three volumes, 1753, called,

The Cry.

FILMER, EDWARD. This gentleman was bred at All Souls College, Oxford, where he took the degree of B. C. L. Feb. 21, 1675, and of D. C. L. Oct. 27, 1681. He was ever a strong advocate for dramatic writings, which, together with the professors of dramatic poetry, he has warmly defended against their furious enemy and opponent Jeremy Collier. In the decline of his life he produced a play, which, though it bears strong testimony to the understanding and abilities of the author, yet failed of success on the stage for the want of

of that force and fire, which it is probable the doctor, in a less advanced time of life, would have been able to have bestowed on it. The piece is intituled,

The Unnatural Brother. T. 4to. 1697.

FINCH, ANNE, COUNTESS OF WINCHELSEA. This lady was daughter of Sir William Kingsmill of Sidmonton, in the county of Southampton, knight. She was maid of honour to the duchess of York, second wife to king James II; and was afterwards married to Heneage, second son of Heneage, earl of Winchelsea, by lady Mary, second daughter of William Seymour, duke of Somerset; which Heneage was, in his father's lifetime, gentleman of the bed-chamber to the duke of York, and afterwards, upon the death of his nephew Charles, succeeded him in the title of earl of Winchelsea. This lady died on the 5th day of August, 1720, having, in the year 1713, published a collection of her Poems, amongst which is,

Aristodemus. T.

It is said that many of her Poems still remain in MS.

FISHBOURNE, Mr. This gentleman belonged to the inns of court, and is only mentioned here by way of perpetuating that infamy which he has justly incurred, by being known to be the author of a dramatic piece, entitled,

Sodom.

This play is so extremely obscene, and beyond all bounds indecent and immoral, that even the earl of Rochester, whose libertinism was so professed and open, and who scarcely knew what the sense of shame was, could not bear to undergo the imputation of being the author of this piece (which, in order to make it sell, was published with initial letters in the title, intended to misguide the opinion of the public, and induce them to fix it on that nobleman), and published a copy of verses to disclaim his having had any share in the composition. Nor has it indeed any spark of resemblance to lord Rochester's wit, could that even have atoned (which however it could by no means have done) for the abominable obscenity of it. To such lengths did the licence of that court induce persons to imagine they might proceed in vice with full impunity.

FISHER, Dr. JASPER. Was a gentleman's son, born in Bedfordshire, and entered a commoner of Magdalen Hall in 1607. He afterwards took the degrees in arts, became divinity or philosophy reader of Magdalen College, rector of Wilden, Bedfordshire, about 1631; and at length doctor of divinity. Oldys, in his manuscript notes on Langbaine, says he was blind. He published some Sermons, and one Play, called,

Fuimus Troes, the true Trojans. T. 4to. 1633.

FLECKNOE, RICHARD. This writer lived in the reign of king Charles II. He is said to have been originally a Jesuit, and, in consequence of that profession, to have had connections with most of the persons of distinction in London, who were of the Roman catholic persuasion. The character that Langbaine gives of him is, that his acquaintance with the nobility was more than with the Muses, and that he had a greater propensity to rhyming, than genius for poetry.

He wrote many things both in prose and verse, more especially the latter, and has left behind him five dramatic pieces, only one of which he could ever obtain the

favour of having acted, and that met with but indifferent success. Their titles are,

1. *Love's Dominion.* D. P. 12mo. 1654.

2. *Marriage of Oceanus and Britannia.* M. 12mo. 1659.

3. *Erminia.* T. C. 12mo. 1661.

4. *Damoiselles à-la-Mode.* C. 12mo. 1667.

5. *Love's Kingdom.* P. T. C. 12mo. 1674.

The author, however, wrapped up in his own self-opinion, has carried off this disappointment in a manner extremely cavalier and almost peculiar to himself; for, in the Preface to his *Demoiselles à-la-Mode*, which had been refused by the players, he has these very remarkable words: "For the acting this "comedy," says he, "those who "have the government of the stage "have their humour, and would "be intreated; and I have mine, "and won't intreat them; and "were all dramatic writers of my "mind, they should wear their "old plays thread-bare, ere they "should have any new, till they "better understood their own in-"terest, and how to distinguish "between good and bad." The duke of Buckingham, in his *Rehearsal*, seems to have kept this passage strongly in his eye in the anger he has put into Bayes's mouth when the players were gone to dinner. However, notwithstanding all this important bluster of Mr. Flecknoe, and his having printed to his *Dramatis Personæ* the names of the actors he had intended the several parts to be performed by, in order, as he says, "that the reader might have half "the pleasure of seeing it acted," it is probable that he and his works might have sunk together into absolute oblivion, had not the resentment of a much greater poet against him, I mean Mr. Dryden, doomed him to a different kind of immortality from that which he aimed at, by giving his name to one of the severest satires he ever wrote, viz. his *Mac Flecknoe*, which, though pointed at Shadwell, has nevertheless some severe strokes upon our author, which, together with the title of the poem itself, will preserve his memory, and, as he himself proposed by the publication of his own works, "con-"tinue his name to posterity," so long as the writings of that admirable poet continue to be read.

FLEMING, ROBERT, jun. V. D. M. Of this writer I can give no account. He published a volume of Religious Poetry, entitled,

"*The Mirrour of Divine Love* "*unvail'd.*" 8vo. 1691.

in which is contained,

The Monarchical Image; or, *Nebuchadnezzar's Dream.* D. P.

FLETCHER, JOHN. See BEAUMONT, FRANCIS.

FLETCHER, PHINEAS. This learned writer was the son of Giles Fletcher, doctor of the civil law, and ambassador from queen Elizabeth to Theodore Inanowich, duke of Muscovy; and nephew to bishop Fletcher, father of the celebrated John Fletcher the dramatic poet. He was educated at Eton, and in 1600 was sent to King's College, Cambridge, where he took the degrees of A. B. in 1604, and A. M. in 1608. He afterwards entered into holy orders, and possessed the living of Hilgay, in Norfolk, where it seems probable that he died. He is an author whose fame is not equal to his merit, having written several pieces, as the *Purple Island*, *Piscatory Eclogues*, *Locustæ*, and other works, which deserve to be better known

known that they are at present. He hath produced one drama, entitled,

Sicelides, Piscat. 4to. 1631.

FOOTE, SAMUEL, Esq; This well-known author was born at Truro in Cornwall, but in what year I know not. His father John Foote enjoyed the posts of commissioner of the prize office and fine contract. His mother was heiress of the Dineley and Goodere families, and to her, in consequence of an unhappy and fatal quarrel between her two brothers, Sir John Dineley Goodere, bart. and Sir Samuel Goodere, captain of his majesty's ship the Ruby, which terminated in the loss of life to both, the Dineley estate, which was of great value descended. He received his education at Worcester-College, formerly Gloucester-Hall, Oxon, which owed its foundation and change of name to Sir Thomas Cooks Winford, bart. a second cousin of our author's. From the University he was removed to the Temple, being designed for the study of the law; in which it is most probable that his great oratorical talents, and powers of mimickry and humour, would have shewn themselves in a very conspicuous light. The dryness and gravity of this study, however, not suiting the more volatile vivacity of his disposition, he chose rather to employ those talents in a sphere of action to which they seemed better adapted, viz. on the stage, in the pursuit of which the repeated proofs he received of the public approbation bear the strongest testimonials to his merit. His first appearance was in the part of Othello, but whether he early discovered that his fort did not lye in tragedy, or that his genius could not bear the being only a repeater of the works of others, he soon struck out into a new and untrodden path, in which he at once attained the two great ends of affording entertainment to the public and emolument to himself. This was by taking on himself the double character of author and performer, in which light, in 1747, he opened the little theatre in the Haymarket, with a dramatic piece of his own writing, called *The Diversions of the Morning*. This piece consisted of nothing more than the introduction of several well-known characters in real life, whose manner of conversation and expression this author had very happily hit in the diction of his drama, and still more happily represented on the stage by an exact and most amazing imitation, not only of the manner and tone of voice, but even of the very persons, of those whom he intended to *take off*. Among these characters there was in particular a certain physician, who was much better known from the oddity and singularity of his appearance and conversation, than from his eminence in the practice of his profession. The celebrated chevalier Taylor the oculist, who was at that time in the height of his vogue and popularity, was also another object, and indeed a deserved one, of Mr. Foote's mimickry and ridicule; and in the latter part of his piece, under the character of a theatrical director, this gentleman took off with great humour and accuracy the several stiles of acting of every principal performer of the English stage.

This performance at first met with some little opposition from the civil magistrates of Westminster, under the sanction of the act of parliament for limiting the number of play-houses. But the author being patronized by many

of the principal nobility and others, this opposition was overruled, and with an alteration of the title of his piece to that of Mr. Foote's *giving Tea to his Friends*, he proceeded without farther molestation, and represented it through a run of upwards of forty mornings, to crowded and splendid audiences.

The ensuing season he produced another piece of the same kind, which he called *An Auction of Pictures*. In this he introduced several new characters, all however popular ones, and extremely well known, particularly Sir Thomas de Veil, then the acting justice of peace for Westminster; Mr. Cock, the celebrated auctioneer, and the equally famous orator Henley. This piece had also a very great run.

Neither of the above-mentioned pieces have yet appeared in print, nor would they perhaps give any very great pleasure in the closet; for, consisting principally of characters whose peculiar singularities could never be perfectly represented in black and white, they might probably appear flat and insipid, when divested of that strong colouring which Mr. Foote had given them in his personal representation; for it may not be improper to observe in this place, that he himself represented all the principal characters in each piece, which stood in need of his mimick powers to execute, shifting from one to another with all the dexterity of a Proteus. He now, however, proceeded to pieces of somewhat more dramatic regularity, his *Knights* being the produce of an ensuing season. Yet in this also, though his plot and characters seemed less immediately personal, it was apparent that he kept some particular real personages strongly in his eye in the performance, and the town took on themselves to fix them where the resemblance appeared to be the most striking. It would be superfluous in this place to enumerate the course of this gentleman's dramatic progress as to all the respective pieces which he has since written and performed, as a particular account of each of them may be seen, under its proper head, in the second volume of this work. Let it here suffice therefore to observe, that he continued from time to time to entertain the public, by selecting for their use such characters, as well general as individual, as seemed most likely to contribute to the exciting our innocent laughter, and best answer the principal end of dramatic writings of the comic kind, viz. the relaxation of the mind from the fatigue of business or anxiety.

The following is a list of his performances.

1. *Taste*. C. 8vo. 1752.
2. *The Englishman in Paris*. C. 8vo. 1753.
3. *The Knights*. C. 8vo. 1754.
4. *The Englishman returned from Paris*. F. 8vo. 1756.
5. *The Author*. C. 8vo. 1757.
6. *The Diversions of the Morning*. F. 1758. N. P.
7. *The Minor*. C. 8vo. 1760.
8. *The Lyar*. C. 1761. printed 8vo. 1764.
9. *The Orators*. 8vo. 1762.
10. *The Mayor of Garratt*. C. 8vo. 1763.
11. *The Patron*. C. 8vo. 1764.
12. *The Commissary*. C. 8vo. 1765.
13. *Prelude*, on opening the theatre, 1767.
14. *The Devil upon Two Sticks*. C. 1768. printed 8vo. 1778.
15. *The Lame Lover*. C. 8vo. 1770.

16. *The*

16. *The Maid of Bath.* C. 1771. printed 8vo. 1778.

17. *The Nabob.* C. 1772. printed 8vo. 1778.

18. *Piety in Pattens.* F. 1773. N. P.

19. *The Bankrupt.* C. 8vo. 1773.

20. *The Cozeners.* C. 1774. printed 8vo. 1778.

21. *The Capuchin.* C. 1776. printed 8vo. 1778.

22. *A Trip to Calais.* C. 8vo. 1778.

Besides these pieces Mr. Foote suffered his name to be put to a work, entitled, *The Comic Theatre*, in 5 vols. 12mo. being a translation of a number of French comedies. Of these however we are assured the first only, viz. *The Young Hypocrite*, is to be ascribed to him.

The following is the list of them.

Vol. 1. *The Young Hypocrite.*
The Spendthrift.
The Triple Marriage.

Vol. 2. *The Imaginary Obstacle.*
The Sisters.
The Libertine; or, *The Hidden Treasure.*

Vol. 3. *The Legacy*; or, *The Fortune Hunter.*
The Generous Artifice; or, *The reformed Rake.*
The Whimsical Lovers; or, *The Double Infidelity.*

Vol. 4. *The Blunderer.*
The Amorous Quarrel.
The Conceited Ladies.
The Forced Marriage.

Vol. 5. *The Man Hater.*
The Faggot-binder; or, *The Mock Doctor.*
The Gentleman Cit.

To proceed with Mr. Foote's history. From the year 1752 to 1761, he continued to perform at one of the theatres every season as fancy or interest directed his choice, generally for a stated number of nights; and on these engagements he usually brought out a new piece. In this course he went on until a very pressing embarrassment in his affairs compelled him to perform *The Minor* at the Hay-Market in the summer of the year 1760, with such a company as he could hastily collect. The success of this attempt seems to have suggested to him the scheme of occupying that theatre when the others were shut up; and from the year 1762, until the season before his death, he regularly performed there, and acquired a very considerable income, which, as œconomy was not to be numbered among his excellencies, he generally expended in the gratification equally of his vices and virtues, being at times both generous and extravagant. In February 1766, he had the misfortune to fall from his horse while at lord Mexborough's seat in the country on a visit, when the duke of York also was there. It is generally supposed that this accident facilitated his application for a patent, which he obtained on the 9th of July in the same year. As he was ever attentive to such temporary circumstances as would afford subjects of ridicule, so he was not at all scrupulous who he offended in his satirical career. In 1776, he drew a character intended for a lady of quality then much talked of, who had influence enough to obtain a prohibition to his play being represented, and in the controversy which this incident occasioned some imputations were thrown out against his character too gross to be recorded, and of too vile a nature to be believed without the clearest evidence. This dispute had hardly subsided, when a legal charge was made against him for an offence similar to that before aluded to; and

and it is but justice to his memory to declare, that the accusation was generally supposed to have originated in malice, and that he was acquitted by the direction, and agreeable to the sentiments, of the judge who tried him, after a very long and strict investigation of all the circumstances of the affair. The shock which he received from this disgraceful situation is supposed to have had a fatal effect upon him. A few months afterwards he was seized, while on the stage, with a paralytic fit, from which he recovered sufficiently to spend the summer at Brightheimstone, and from thence, on the approach of winter, was advised to remove to France. On the 20th of October, 1777, he arrived at Dover, intending immediately to proceed to Calais. But about eleven o'clock next morning he complained of a shivering, and went to bed, where he was seized with another fit, which lasted three hours; after it was over he lay very composed, and seemed inclined to sleep; in a few minutes he began to breathe in a moaning tone, and at length fetched a deep sigh, and expired. He was buried in Westminster-Abbey.

Mr. Foote's dramatic works are all to be ranked among the *petite pieces* of the theatre, as he never attempted any thing which attained the bulk of the more perfect drama. In the execution of them they are sometimes loose, negligent, and unfinished, seeming rather to be the hasty productions of a man of genius, whose Pegasus, though indued with fire, has no inclination for fatigue, than the laboured finishings of a professt dramatist aiming at immortality. His plots are somewhat irregular, and their catastrophes not always conclusive or perfectly wound up. Yet, with all these little deficiencies, it must be confessed that they contain more of one essential property of comedy, viz. strong character, than the writings of any other of our modern authors; and although the diction of his dialogue may not, from the general tenor of his subjects, either require, or admit of, the wit of a Congreve, or the elegance of an Etherege, yet it is constantly embellished with numberless strokes of keen satire, and touches of temporary humour, such as only the clearest judgment and deepest discernment could dictate; and though the language spoken by his characters may at first sight seem not the most accurate and correct, yet it will, on a closer examination, be found entirely dramatical, as it contains numbers of those natural minutiæ of expression, on which the very basis of character is frequently founded, and which render it the truest mirrour of the conversation of the times he wrote in.

It has been objected against Mr. Foote, that the introduction of real characters on the stage was not only ungenerous, but cruel and unjust; and that the rendering any person the object of public ridicule and laughter, was doing him the most essential injury possible, as it was wounding the human breast in the tenderest point, viz. its pride and self-opinion. Yet I cannot think this charge so strong as the vehement opponents of mimickry would have it appear to be. Mr. Foote himself, in his *Minor*, has very properly distinguished who are the proper objects of ridicule, and the legal victims to the lash of satire; that is to say, those who appear what they are not, or would be what they cannot. When hypocrisy and dissimulation would lay

lay ſnares for the fortunes, or contaminate the principles of mankind, it is ſurely but juſtice to the world to withdraw the maſk, and ſhew their natural faces with the diſtortions and ſhocking deformities they are really poſſeſſed of. And when affectation or ſingularity overbear the more valuable parts of any perſon's character, and render thoſe diſagreeable and weariſome companions, who, diveſted of thoſe characteriſtic foibles, might be valuable, ſenſible, and entertaining members of the community, it is themſelves ſurely who act the ridiculous part on the more extenſive ſtage of the world; and it ſhould rather be deemed an act of kindneſs both to the perſons themſelves and their acquaintance to ſet up ſuch a mirrour before them, as by pointing out to themſelves their abſurd peculiarities (and who is without ſome?) afford them an opportunity, by amendment, to deſtroy the reſemblance, and ſo avoid the ridicule. Such a ſort of kindneſs as it would be to lead a perſon to a looking-glaſs who had put on his peruke the wrong ſide foremoſt, inſtead of ſuffering him in that condition to run the gauntlet in the mall or the playhouſe, where he muſt perceive the titter of the whole aſſembly raiſed againſt him, without knowing on what account it is raiſed, or by what means to put a ſtop to it. In a word, if a Sir Penurious Trifle, a Peter Paragraph, or a Cadwallader, have ever had their originals in real life, let thoſe originals keep their own counſel, remember the *qui capit, ille facit*, and reform their reſpective follies. Nor can I help being of opinion, that an author of this kind in ſome reſpects is more uſeful to the age he lives in, than thoſe who only range abroad into the various ſcenes of life for general character. And although Mr. Foote's dramatic pieces may not perhaps have the good fortune to attain immortality, or be perfectly reliſhed by the audiences of a future age, yet I cannot deny him here the juſtice of bearing ſtrong teſtimony to his merits, and ranking him among the firſt of the dramatiſts of *this*.

Ford, John. This gentleman was a member of the Middle Temple, and wrote in the reigns of James I. and Charles I. He was not only himſelf a well-wiſher and devotee to the Muſes, but alſo a friend and acquaintance of moſt of the poets of his time, particularly of Rowley and Decker, with whom he joined in the compoſition of ſome of their plays. He wrote however eleven dramatic pieces on his own foundation entirely, all of which have conſiderable merit, and met with good ſucceſs. Not only his genius as a writer, but his diſpoſition as a man, ſeems to have been more inclined to tragedy than comedy, at leaſt if we may be allowed to form our judgment on a diſtich concerning him, written by a contemporary poet.

Deep in a dump John Ford was alone got,
With folded arms, and melancholy hat.

According to the cuſtom of that time, his name is not affixed to any of his plays, but they may be known by an anagram generally printed in the title-page inſtead of a name, viz.

Fide Honor.

and the titles of them are as in the following liſt.

1. *The Lovers Melancholy.* T. 4to. 1629.
2. *Love's Sacrifice.* T. 4to. 1633.
3. *'Tis*

3. *'Tis Pity She's a Whore.* T. 4to. 1633.

4. *The Broken Heart.* T. 4to. 1633.

5. *Perkin Warbeck.* H. 4to. 1634.

6. *The Fancies Chaſt and Noble.* 4to. 1638.

7. *The Ladies Tryal.* T. 4to. 1639.

8. *The Sun's Darling.* M. 4to. 1656. (Aſſiſted by Decker.)

9. *Beauty in a Trance.* N. P.

10. *The Royal Combat.* C. N. P.

11. *An ill beginning has a good end, and a bad beginning may have a good end.* N. P.

12. *The London Merchant.* N. P.

The third of theſe is an admirable play, and is to be found in Dodſley's Collection, vol. VIII.

He alſo aſſiſted Decker and Rowley in the writing of another piece, entitled,

The Witch of Edmonton. Com.

Winſtanley obſerves, that this author was very beneficial to the Red Bull and Fortune play-houſes, as may appear by the plays which he wrote. But this is apparently a miſtake, ſince in the ſeveral title-pages to his plays they will be found to have been all acted either at the Globe, or the Phœnix, ſometimes called the Cockpit.

I know not when this author was born, nor is there any particular account of the time of his death; but as all his plays were publiſhed between 1629 and 1636, it is ſcarcely to be ſuppoſed ſo rapid a courſe of genius could have been ſtopped all at once, by any thing but that great inevitable ſtroke; I am therefore apt to believe he muſt have died ſhortly after the laſt-mentioned year. For as to *The Sun's Darling*, written by him and Decker, though not publiſhed till 1656, yet Langbaine has informed us with reſpect to it, that it did not make its appearance in print till after the death of both its authors.

Winſtanley has alſo by miſtake attributed to this author the play of *Love's Labyrinth*, written by the perſon I ſhall next have occaſion to mention.

Ford, Thomas. Whether this author was any relation to the above-mentioned gentleman or not, I have not been able to diſcover. All I can trace concerning him is, that he lived in the reign of Charles I. and was probably an Eſſex man, as he mentions himſelf to have been of the neighbourhood of Malden. He publiſhed one dramatic piece, entitled,

Love's Labyrinth. T. C. 8vo. 1660.

Forde, Brownlow. Appears to have been a player in Ireland. He produced one piece taken from Cibber, and printed at Newry, called,

The Miraculous Cure; or, *The Citizen outwitted.* F. 12mo. 1771.

Formido, Sir Cornelius. Under this name is entered in the Books of the Stationers' Company, 9 Sept. 1653, one play, which was deſtroyed by Mr. Warburton's ſervant, called,

The Governor.

Foreſt, Theophilus. This gentleman is an attorney, and has been many years concerned for the playhouſe in adjuſting the law-concerns which ariſe in the theatrical world. He has written many ſongs and one drama, entitled,

The Weather Cock. M. E. 8vo. 1775.

Fountain, John. This gentleman lived in Devonſhire, and ſoon after the Reſtoration publiſhed a play, which he had written for the amuſement of ſome leiſure hours, and without any view to the ſtage, entitled,

The Rewards of Virtue. C. 4to. 1661.

About eight years after its first publication, however, the author being dead, Mr. Shadwell took it in hand, and making some alterations in it, brought it on the stage, where it met with very good success, under the title of,

The Royal Shepherdess. T. C. 4to. 1669.

FRANCIS, PHILIP. This gentleman is of Irish extraction, if not born in that kingdom. His father was a dignified clergyman, being dean of some cathedral, and also rector of St. Mary, Dublin, from whence he was ejected by the court on account of his Tory principles after he had enjoyed the living eighteen years. Our present author his son was also bred to the church, and had a doctor's degree conferred on him. He was more celebrated as a translator than an original writer, his versions of *Horace* and *Demosthenes*, particularly the former, having met with great applause. He was also a considerable political writer, and, at the beginning of the present reign is supposed to have been employed by the government in writing in its defence, for which he was promoted to the rectory of Barrow, in Suffolk, at the desire of lord Holland, and to the captainship of Chelsea Hospital. He died at Bath the 5th of March, 1773, leaving a son, who is at this time one of the supreme council at Bengal.

As a dramatic writer he was not very successful, having written only two pieces, which were but cooly received. The titles of them are,

1. *Eugenia.* T. 1752.
2. *Constantine.* T. 1754.

Churchill once said in conversation that he intended to write a satirical poem, in which *Francis* was to make his appearance in the character of the *Ordinary of Newgate.*

FRANKLIN, Dr. THOMAS. This learned and ingenious author was the son of Richard Franklin, well known as the printer of an anti-ministerial paper called *The Craftsman*, in the conduct of which he received great assistance from lord Bolingbroke, Mr. Pulteney, and other excellent writers, who then opposed Sir Robert Walpole's measures. By the advice of the second of these gentlemen, it is said, our author was devoted to the church with a promise of being provided for by the patriot, who afterwards forgot his undertaking, and entirely neglected him. He was educated at Westminster-school, from whence he went to the university of Cambridge, where he became fellow of Trinity College, and was some time Greek professor. In December 1758, he was instituted vicar of Ware and Thundrich, which, with the lectureship of St. Paul, Covent-Garden, and a chapel in Queen-street, are all the preferments he can boast of. This gentleman is possessed of no inconsiderable share of learning and poetical abilities, but, we know not exactly how, has contrived to render himself obnoxious to most of his contemporaries. Perhaps, had he been willing to allow merit in others, his own would have been more conspicuous. Such at least was Churchill's opinion, and we have found little reason to dispute the truth of what he has said to that purpose in the following couplet:

> "Others for Franklin voted, but
> "'twas known
> "He sicken'd at all triumphs
> "but his own."

He

He is the author of,

A Tranſlation of *Sophocles*, containing,

1. *Ajax.*
2. *Electra.*
3. *Oedipus Tyrannus.*
4. *Antigone.*
5. *Oedipus Coloneus.*
6. *Trachiniæ.*
7. *Philoctetes.*

And the following Plays:

1. *The Earl of Warwick.* T. 8vo. 1766.
2. *Oreſtes.* T. tranſlated from Voltaire, acted at Covent-Garden for Mrs. Yates's benefit, March 13, 1769.
3. *Electra.* T. tranſlated from Voltaire, 1774.
4. *Matilda.* T. 8vo. 1775.
5. *The Contract.* C. 8vo. 1776.
6. *Tragopodagra*; or, *The Gout.* T. tranſlated from Lucian, 4to. 1780.

Dr. Franklin, like Mr. Foote, ſuffered a tranſlation from the French to be printed in his name; but perhaps few, if more than thoſe, Plays of Voltaire mentioned above were really by him. It was a tranſlation of Voltaire's Works, to which alſo Dr. Smollett's name appears. It contains the following pieces:

1. *Oedipus.* T.
2. *Mariamne.* T.
3. *Brutus.* T.
4. *Semiramis.* T.
5. *The Death of Cæſar.* T.
6. *Amelia*; or, *The Duke of St. Foix.* T.
7. *Oreſtes.* T.
8. *The Prodigal.* C.
9. *Merope.* T.
10. *Nanine.* C.
11. *The Babbler.* C.
12. *Zara.* T.
13. *The Prude.* C.
14. *Pandora.* O.
15. *Mahomet.* T.
16. *Socrates.* Dram. Perform.
17. *Alzira*; or, *The Americans.*
18. *Cataline*; or, *Rome preſerved.* T.
19. *The Coffee-Houſe*; or, *The Scotch Woman.* C.
20. *The Orphan of China.* T.
21. *Olympia.* T.

FRAUNCE, ABRAHAM. This ancient author lived in the reign of queen Elizabeth. According to Oldys's MSS. he was bred at the expence of Sir Philip Sidney at St. John's College, Cambridge, where he took the degree of M. A. and afterwards went to Gray's-Inn, where he continued until he was called to the bar of the court of the Marches in Wales. In Auguſt 1590, he was recommended by Henry earl of Pembroke to lord treaſurer Burleigh, as a man in every reſpect ſufficient for the place of her majeſty's ſolicitor in that court. What became of him afterwards does not appear. He has written ſeveral things in the aukwardeſt of all verſe, though at that time greatly in vogue, *Engliſh Hexameter.* Among other things he has executed a tranſlation of *Taſſo's Aminta*, which he has dedicated to the celebrated counteſs of Pembroke, under the title of,

Amyntas. Paſt.

It is, however, contained in the body of another piece, entitled,

Counteſs of Pembroke's Ivy Church. Play, in two Parts, or more properly ſpeaking, a Paſtoral and an Elegy, of which *Amyntas* is the former.

FREEMAN, RALPH. This gentleman lived in the time of king Charles I. and moſt probably is the ſame who was one of the maſters of requeſt in the reign of that monarch. While the inteſtine troubles laſted, he thought proper to bury himſelf in retirement, during which

which he employed his hours in the purſuit of poetry, and produced a tragedy on which Langbaine and other writers beſtow a very high character. It is entitled,

Imperiale. T. 4to. 1655.

FREEMAN, MARK, of Taunton in Somerſetſhire. This name is, I believe, a fictitious one. It ſtands, however, in the title-page of one piece, which is both temporary and local, called,

The Downfall of Bribery; or, *The Honeſt Man of Taunton.* B. O. 8vo. 1733.

FROWDE, PHILIP. This gentleman's father was poſt-maſter-general in the reign of queen Anne. When or where our author was born, or where he received his firſt rudiments of learning, I have not been able to aſcertain. It is ſufficient, however, to obſerve, that he finiſhed his ſtudies at the univerſity of Oxford, where he had the honour of being particularly diſtinguiſhed by Mr. Addiſon, who was ſo extremely pleaſed with the elegance and purity of ſome of his poetical performances, eſpecially thoſe in Latin, that he gave them a place in his celebrated collection, entitled the *Muſæ Anglicanæ*, to whoſe merit ſo ſtrong a teſtimonial was given in the declaration of that great French poet M. Boileau Deſpreaux, that from the peruſal of that collection he firſt conceived an idea of the greatneſs of the Britiſh genius. In the dramatic way Mr. Frowde produced two pieces, both in the tragic walk, entitled,

1. *Fall of Saguntum.* T. 1727.
2. *Philotas.* T. 8vo. 1731.

Neither of them, however, met with very great ſucceſs, though they had ſtrong intereſt to ſupport them, and were allowed to have conſiderable merit; eſpecially the laſt, whoſe fate the author himſelf in his dedication of it to the earl of Cheſterfield (who at the time when it was acted was ambaſſador to the States General, and conſequently could not oblige the piece by his countenance at the repreſentation) deſcribes by the words of *Juvenal*, *Laudatur et alget.* Thus far, however, the judgment of the public ſtands vindicated, that it muſt be confeſſed Mr. Frowde's tragedies have more poetry than pathos, more beauties of language to pleaſe in the cloſet, than ſtrokes of incident and action to ſtrike and aſtoniſh in the theatre, and conſequently they might force a due applauſe from the reading, at the ſame time that they might appear very heavy and even inſipid in the repreſentation.

This elegant writer died at his lodgings in Cecil-ſtreet in the Strand, Dec. 19, 1738, equally lamented as he had been beloved, for though his writings had recommended him to *public* eſteem, the politeneſs of his genius was the leaſt amiable part of his character; for, beſides the poſſeſſion of the great talents of wit and learning, an agreeable complaiſance of behaviour, a chearful benevolence of mind, a punctual ſincerity in friendſhip, and a ſtrict adherence to the practice of honour and humanity, were what added the moſt brilliant ornaments to that character, and render'd him an object of eſteem and admiration to all who knew him.

FULWELL, ULPIAN. An ancient writer, of whom Wood has recorded nothing farther than that he lived in the reign of queen Elizabeth, was a native of Somerſetſhire, and deſcended from a good family there, that he was born in 1556, and at the age of thirty years became a commoner of St. Mary's Hall in Oxford; that

that it does not appear whether he took any degree there or not: but that while he continued in that house he was esteemed a person of ingenuity by his contemporaries. He wrote one moral dramatic piece in rhyme, viz.

Like will to like, quothe the Devil to Collier. Interl.

FYFE, ALEXANDER. All I know of this gentleman is, that he lived in the reign of queen Anne, and published a play, entitled,

The Royal Martyr King Charles I. Trag. 4to. 1709.

G.

G. J. See GOUGH, J.

GAGER, WM. LL.D. This very learned and ancient author I do not find mentioned in any of the lists of English dramatic writers, which he is undoubtedly entitled to be, as a native of this kingdom, notwithstanding that his pieces are written in the Latin tongue. In what year he was born or died does not appear, but he received the rudiments of his education at Westminster, from which, being removed to the University of Oxford, he was entered a student in Christ Church College in 1574, where he took the degrees in arts, and afterwards, entering on the law line, took the degrees in that faculty also in 1589. About which time, being famed for his excellences therein, he became chancellor of the diocese of Ely, being held in high esteem by Dr. Martin Heton, the bishop of that see. The commendation which Anth. à Wood gives of him as to his poetical talents, is somewhat extraordinary. He was (says that author) an excellent poet, especially in the Latin tongue, and reputed the best comedian (by which I suppose he means dramatic writer) of his time, whether, adds he, it was Edward earl of Oxford, Will. Rowley, the once ornament for wit and ingenuity of Pembroke Hall in Cambridge, Richard Edwards, John Lylie, Tho. Lodge, Geo. Gascoigne, William Shakespeare, Tho. Nash, or John Heywood. A combination of names, by the bye, so oddly jumbled together, as must convince us that Mr. Wood was a much better biographer than a judge of dramatic writings. He also tells us that Dr. Gager was a man of great gifts, a good scholar, and an honest man, and that, in a controversy which he maintained in an epistolary correspondence with Dr. John Rainolds, concerning stage plays (which controversy was printed at Oxford in 4to. 1629), he had said more for the defence of plays than can well be said again by any man that shall succeed or come after him. He at length, however, gave up the point, either convinced by Dr. Rainold's arguments, or perhaps afraid of incurring censure, should he have pursued the subject any farther. Wood informs us that our author wrote several plays, of which however he gives

gives us the titles of no more than three, viz.

1. *Meleager.*
2. *Rivales.*
3. *Ulysses redux.*

which are all written in Latin, and, as we are informed by the above-cited author, were acted with great applause in the refectory of Christ Church College; but only the first of them does he assure us of having been printed, which it was at Oxford, in 4to. 1592, and occasioned the letters between the author and Dr. Rainolds, which I have before spoken of. Dr. Gager was living at, or near the city of Ely, in 1610. I cannot however omit one circumstance of our author, which I am afraid will be no very strong recommendation of him to my fair readers, viz. that in an act at Oxford in 1608, he maintained a thesis, *that it was lawful for husbands to beat their wives.* This thesis was answered by Mr. Heale, of Exeter College, an avowed champion for the fair sex.

GAMBOLD, JOHN. Was born at Haverford West. He was formerly of Christ Church College, Oxford, where he took the degree of M. A. May 30, 1734. He was afterwards, in 1740, when his only dramatic piece was written, minister of Staunton Harcourt, in Oxfordshire. But, falling amongst the sect called Moravians, he relinquished his connection with the church of England, and became professedly and steadily an adherent of the new doctrines. He was for many years the principal pastor, or bishop, at their house in Nevils-Court, Fetter-Lane; but retired about 1768 to his native town, where he died Sept. 13, 1771. He was a man of considerable learning, and an ingenious mechanic. He not only wrote, but printed with his own hands, many hymns and treatises for the use of the Moravians; and understood perfectly the whole art of clock making. He superintended the publication of many useful and valuable works, particularly the best edition of lord Bacon, 1765. He was the author of

The Martyrdom of Ignatius. T. 8vo. 1773.

GARDINER, MATTHEW. This author is mentioned no where but in the *British Theatre*, the writer of which informs us that he was a native of Ireland, and wrote two dramatic pieces, most probably performed in that kingdom, whose titles were

1. *Parthian Hero.* Trag.
2. *Sharpers.* Ballad Opera.

GARDINER, Mrs. formerly miss Cheney, is the wife of an inferior actor, and was herself on the stage in the several theatres of London. She made her first appearance at Drury-Lane in the year 1763, in the character of Miss Prue, in *Love for Love*, and was well received at the Hay-Market in several of Mr. Foote's pieces. In the year 1777 she left England and went to Jamaica, where it is imagined she now resides. She is the author of one piece acted at the Haymarket, August 9, 1777, for her own benefit, called

The Advertisement; or, *A Bold Stroke for a Husband.* C. Not printed.

GARRICK, DAVID. This excellent actor, whose name will be ever held in respect by the admirers of theatrical representations, was the son of Peter Garrick, a captain in the army, who generally resided at Litchfield. He was born at Hereford, where his father was on a recruiting party, and baptized February 26, 1716, as appears by the

the church register of the parish of All Souls in that city. His mother's maiden name was Clough, daughter to one of the vicars in Litchfield cathedral. At the age of ten years he was put under the care of Mr. Hunter, master of the grammar-school at Litchfield, but made no great progress in literature. He very early shewed his attachment to dramatic entertainments, having in the year 1727 represented the character of serjeant Kite in *The Recruiting Officer* with great applause. From school he went to Lisbon to visit his uncle, but stayed only a short time there before he returned to England, on which he went again to Mr. Hunter, and in 1735 became the pupil of Dr. Samuel Johnson, who about that time undertook to teach the classics to a certain number of young gentlemen.

The progress he made under this able tutor was not such as the brilliancy of his parts might seem to promise; the vivacity of his character unfitted him for serious pursuits, and his attention to the drama prevailed over every other object. After a time Dr. Johnson grew tired of teaching; and Mr. Garrick being desirous of a more active life, it was agreed by both the pupil and his tutor to quit Litchfield, and try their fortunes in the metropolis. They accordingly set out together on the 2d of March, 1736, and on the 9th of the same month, Mr. Garrick was entered of Lincoln's-Inn, it being then intended that the law should be his profession. Having had a recommendation from Mr. Walmsley to Mr. Colson, master of the school at Rochester, he on the death of his uncle about 1737 went directly there with a view to finish his education. In the company of so rational a philosopher as Mr. Colson, he was imperceptibly and gradually improved in the talent of thinking and reasoning; nor were the example and precepts of so wise a man vainly bestowed on a mind so acute as that of Mr. Garrick.

His father died soon after, and was not long survived by his mother. He then engaged in the wine trade, in partnership with his brother Peter Garrick; but this connection lasting but a short time, he resolved to try his talents on the stage, and in the summer of 1741 went down to Ipswich, where he acted with great applause under the name of Lyddal. The part which he first performed was that of Aboan in the tragedy of *Oroonoko*.

After a summer spent in the country, he determined to venture on the London stage. He had now essayed his powers, and considered himself as worthy of a more respectable situation in the theatre; but it is generally said, that the then directors of Drury-Lane and Covent Garden could not be induced to entertain the same sentiments. He was therefore obliged to accept the offer of Mr. Giffard, then master of Goodman's-Fields play-house, who engaged him; and he made his first appearance there on the 19th of Oct. 1741, in the character of Richard the Third, in which, like the sun bursting from behind an obscure cloud, he displayed, in the very earliest dawn, a somewhat more than meridian brightness. In short, his excellence dazzled and astonished every one; and the seeing a young man, in no more than his twenty-fourth year, and a novice to the stage, reaching at one single step to that height of perfection which maturity

rity of years and long practical experience had not been able to bestow on the then capital performers of the English stage, was a phænomenon which could not but become the object of universal speculation, and as universal admiration. The theatres towards the court-end of the town were on this occasion deserted, persons of all ranks flocking to Goodman's-Fields, where Mr. Garrick continued to act till the close of the season, when, having very advantageous terms offered him for performing in Dublin during some part of the summer, he went over thither, where he found the same just homage paid to his merit, which he had received from his own countrymen. To the service of the latter, however, he esteemed himself more immediately bound; and therefore, in the ensuing winter, engaged himself to Mr. Fleetwood, then manager of Drury-Lane playhouse, in which theatre he continued till the year 1745, in the winter of which he again went over to Ireland, and continued there through the whole of that season, being joint manager with Mr. Sheridan in the direction and profits of the theatre royal in Smock-Alley. From thence he returned to England, and was engaged for the season of 1746 with the late Mr. Rich, patentee of Covent-Garden. This, however, was his last performance as an hired actor, for in the close of that season, Mr. Fleetwood's patent for the management of Drury-Lane being expired, and that gentleman having no inclination farther to pursue a design by which, from his want of acquaintance with the proper conduct of it, or some other reasons, he had already considerably impaired his fortune, Mr. Garrick, in conjunction with Mr. Lacy, purchased the property of that theatre, together with the renovation of the patent; and, in the winter of 1747, opened it with the best part of Mr. Fleetwood's former company, and the great additional strength of Mr. Barry, Mrs. Pritchard, and Mrs. Cibber, from Covent-Garden.

In this station Mr. Garrick continued until the year 1776, with an interval of two years, from 1763 to 1765, which he devoted to travelling abroad, and both by his conduct as a manager, and his unequalled merit, as an actor from year to year, added to the entertainment of the public, which with an indefatigable assiduity he consulted. Nor were the public by any means ungrateful in returns for that assiduity. On the contrary, by the warm and deserved encouragement which it gave him, he was raised to that state of ease and affluence to which it must surely be the wish of every honest heart to see superior excellence of any kind exalted.

After his return from his travels, Mr. Garrick declined the performance of any new characters; but continued to appear every season in some of his favourite parts until the year 1776, when, satisfied with the wealth he had acquired, and the fame which he had established, in familiarity with many of the most respectable persons of the kingdom, he retired to the enjoyment of repose fome the fatigues of his profession, and quitted the stage on the 10th day of June 1776, after performing the character of Don Felix, in Mrs. Centlivre's comedy of *The Wonder*.

At this period the stone, a disorder to which he had been long subject, began to make such in-

roads on his conſtitution, that the happineſs which he expected from retirement was often interrupted, and ſometimes deſtroyed, by the violence of the pain he endured. He had been uſed to try the effects of quack medicines, to relieve him from the torments which he ſuffered, and it has been thought that his health received much injury from this injudicious mode of tampering with his malady. At Chriſtmas 1778 he viſited lord Spencer at Althorpe, where he was taken ill, but recovered ſufficiently to return to London, and died at houſe in the Adelphi after a few days ſickneſs on the 20 h January 1779. His body was interred with great funeral pomp in Weſtminſter-Abbey, on the 1ſt of February following.

To enter into a particular detail of Mr. Garrick's ſeveral merits, or a diſcuſſion of his peculiar excellencies in the immenſe variety of characters he performed, would be a taſk, not only too arduous for me to attempt, and too extenſive for the limits of the preſent work, but alſo entirely impertinent and unneceſſary, as very few perſons, for whoſe entertainment or information this book is intended, can be ſuppoſed unacquainted with them. However, as readers in ſome more diſtant periods, when, as Mr. Cibber expreſſes it, *the animated graces of the player will, at beſt, but faintly glimmer through the memory, or imperfect atteſtation, of a few ſurviving ſpectators*; nay, when even theſe teſtimonials ſhall be unattainable, will be deſirous of forming to their ideas a portrait of the perſon and manner of this amazing performer, I ſhall here bequeath my little mite to future dramatic hiſtory, by offering ſuch a rude ſketch of them, as, when ſuched up hereafter by ſome other pencil, may anſwer the intended purpoſe, and prove a perfect picture.

Mr. Garrick in his perſon was low, yet well-ſhaped and neatly proportioned and, having added the qualifications of dancing and fencing to that natural gentility of manner, which no art can beſtow, but which our great mother nature endows many with, even from infancy, his deportment was conſtantly eaſy, natural, and engaging. His complection was dark, and the features of his face, which were pleaſingly regular, were animated by a full black eye, brilliant and penetrating. His voice was clear, melodious and commanding, and, although it might not poſſeſs the ſtrong overbearing powers of Mr. Moſſop's, or the muſical ſweetneſs of Mr. Barry's, yet it appeared to have a much greater compaſs of variety than either; and, from Mr. Garrick's judicious manner of conducting it, enjoyed that articulation and piercing diſtinctneſs, which rendered it equally intelligible, even to the moſt diſtant parts of an audience, in the gentle whiſpers of murmuring love, the half-ſmothered accents of inſelt paſſion, or the profeſſed and ſometimes aukward concealments of an aſide ſpeech in comedy, as in the rants of rage, the darings of deſpair, or all the open violence of tragical enthuſiaſm.

As to his particular ſort or ſuperior caſt in acting, it would be perhaps as difficult to determine it, as it would be minutely to deſcribe his ſeveral excellencies in the very different caſts in which he at different times thought proper to appear. Particular ſuperiority was ſwallowed up in his univerſality; and ſhould it even be contended, that there have been performers

performers equal to him in their own respective *sorts* of playing, yet even *their* partizans must acknowledge, there never existed any one performer that came near his excellence in so great a variety of parts. Tragedy, comedy, and farce, the lover and the hero, the jealous husband who suspects his wife's virtue without cause, and the thoughtless lively rake who attacks it without design, were all alike open to his imitation, and all alike did honour to his execution. Every passion of the human breast seemed subjected to his powers of expression, nay, even time itself appeared to stand still or advance as he would have it. Rage and ridicule, doubt and despair, transport and tenderness, compassion and contempt, love, jealousy, fear, fury and simplicity, all took in turn possession of his features, while each of them in turn appeared to be the sole possessor of those features. One night old age sat on his countenance, as if the wrinkles she had stampt there were indelible; the next the gaiety and bloom of youth seemed to o'erspread his face, and smooth even those marks which time and muscular conformation might have really made there. Of these truths no one can be ignorant, who ever saw him in the several characters of *Lear* or *Hamlet*, *Richard*, *Dorilas*, *Romeo*, or *Lusignan*; in his *Ranger*, *Bays*, *Drugger*, *Kitely*, *Brute*, or *Benedict*. In short, nature, the mistress from whom alone this great performer borrowed all his lessons, being in herself inexhaustible, and her variations not to be numbered, it is by no means surprizing, that this, her darling son, should find an unlimited scope for change and diversity in his manner of copying from her various productions; and, as if she had from his cradle marked him out for her truest representative, she bestowed on him such powers of expression in the muscles of his face, as no performer ever yet possessed; not only for the display of a single passion, but also for the combination of those various conflicts with which the human breast at times is fraught; so that in his countenance, even when his lips were silent, his meaning stood portrayed in characters too legible for any to mistake it. In a word, the beholder felt himself affected he knew not how, and it may be truly said of him, by future writers, what the poet has said of Shakspeare, that in *his* acting, as in *the other's* writing,

His powerful strokes presiding truth impress'd,
And unresisted passion storm'd the breast.

During the course of his management, the public, undoubtedly, were much obliged to him for his indefatigable labour in the conduct of the theatre, and in the pains he took to discover and gratify its taste; and, though the situation of a manager will perpetually be liable to attacks from disappointed authors and undeserving performers; yet, it is apparent, from the barrenness both of plays and players of merit which for some years appeared at the opposite theatre, that this gentleman cannot have refused acceptance to many of either kind, that were any way deserving of the town's regard. In short, it does not appear that this is the age of either dramatic or theatrical genius; and yet it is very apparent, that the pains Mr. Garrick took in rearing many tender plants of the latter kind, added several valuable performers to the English

ſtage, whoſe firſt bloſſoms were far from promiſing ſo fair a fruit as they have ſince produced:—and that, among the ſeveral dramatic pieces which made their firſt appearance on the theatre in Drury-Lane, there are very few, whoſe authors have not acknowledged themſelves greatly indebted to this gentleman for uſeful hints or advantageous alterations, to which their ſucceſs has in great meaſure been owing. Add to this care, the revival of many pieces of the more early writers; pieces poſſeſſed of great merit, but which had, either through the neglect or ignorance of other managers, lain for a long time unemployed and unregarded. But there is one part of theatrical conduct which ought unqueſtionably to be recorded to Mr. Garrick's honour, ſince the cauſe of virtue and morality, and the formation of public manners are very conſiderably dependant on it, and that is, the zeal with which he ever aimed to baniſh from the ſtage all thoſe plays which carry with them an immoral tendency, and to prune from thoſe, which do not abſolutely on the whole promote the intereſts of vice, ſuch ſcenes of licentiouſneſs and liberty, as a redundancy of wit and too great liveliness of imagination has induced ſome of our comic writers to indulge themſelves in, and which the ſympathetic diſpoſition of an age of gallantry and intrigue had given a ſanction to. The purity of the Engliſh ſtage was certainly much more fully eſtabliſhed during the adminiſtration of this theatrical miniſter, than it had ever been during preceding managements: for what the public taſte had itſelf in ſome meaſure begun, he, by keeping that taſte within its proper channel, and feeding it with a pure and untainted ſtream, ſeemed to have compleated; and to have endeavoured as much as poſſible to keep up to the promiſe made in the Prologue above quoted, and which was ſpoken at the firſt opening of that theatre under his direction, viz.

Bade ſcenic virtue form the riſing age,
And truth diffuſe her radiance from the ſtage.

His ſuperiority to all others in one branch of excellence, however, muſt not make us overlook the rank he is entitled to ſtand in as to another; nor our remembrance of his having been the *firſt actor* living, induce us to forget, that he was far from being the *laſt writer*. Notwithſtanding the numberleſs and laborious avocations attending on his profeſſion as an actor, and his ſtation as a manager, yet ſtill his active genius was perpetually burſting forth in various little productions both in the dramatic and poetical way, whoſe merit cannot but make us regret his want of time for the purſuance of more extenſive and important works. Of theſe he has publicly avowed himſelf the author of the following, ſome of which are originals, and the reſt tranſlations or alterations from other authors, with a deſign to adapt them to the preſent taſte of the public.

1. *The Lying Valet.* C. 8vo. 1741.
2. *Miſs in her Teens; or, The Medley of Lovers.* F. 8vo. 1747.
3. *Lethe.* D. S. 8vo. 1749.
4. *Romeo and Juliet,* T. altered, 12mo. 1750.
5. *Every Man in his Humour.* C. 8vo. 1751.
6. *The Fairies,* O. 8vo. 1755.

7. *The*

7. *The Tempest.* O. 8vo. 1756.

8. *Florizel and Perdita.* D. P. 1756. Printed 8vo. 1758.

9. *Catherine and Petruchio.* F. 8vo. 1756.

10. *Lilliput.* D. E. 8vo. 1757.

11. *The Male Coquet*; or, *Seventeen Hundred and fifty-seven.* F. 8vo. 1757.

12. *Gamesters.* C. altered, 8vo, 1758.

13. *Isabella*; or, *The Fatal Marriage.* T. altered, 8vo. 1758.

14. *The Guardian.* C. 8vo. 1759.

15. *High Life below Stairs.* F. 8vo. 1759.

16. *The Enchanter*; or, *Love and Musick.* M. D. 8vo. 1760.

17. *Harlequin's Invasion.* P. 1761. N. P.

18. *Cymbeline.* T. altered, 12mo. 1761.

19. *The Farmer's Return from London.* I. 4to. 1762.

20. *The Clandestine Marriage.* C. 8vo. 1766.

21. *The Country Girl.* C. altered, 8vo. 1766.

22. *Neck or Nothing.* F. 8vo. 1766.

23. *Cymon.* D. R. 8vo. 1767.

24. *A Peep behind the Curtain*; or, *The New Rehearsal.* F. 8vo. 1767.

25. *The Jubilee.* D. E. 1769. N. P.

26. *King Arthur*; or, *The British Worthy.* T. altered, 8vo. 1770.

27. *Hamlet.* T. altered, 1771.

28. *The Institution of the Order of the Garter*, 8vo. 1771.

29. *The Irish Widow.* C. 8vo. 1772.

30. *The Chances.* C. altered, 8vo. 1773.

31. *Albumazar*, C. altered, 8vo. 1773.

32. *Alfred.* T. altered, 8vo. 1773.

33. *A Christmas Tale.* 8vo. 1774.

34. *The Meeting of the Company.* Prel. 1774. N. P.

35. *Bon Ton*; or, *High Life above Stairs.* Far. 8vo. 1775.

36. *May Day.* B. O. 8vo. 1775.

37. *The Theatrical Candidates.* Prel. 8vo. 1775.

He also altered, *Rule a Wife and have a Wife*; *Mahomet*; and some other pieces.

Besides these, Mr. Garrick was the author of an Ode on the death of Mr. Pelham, which, in less than six weeks, ran through four editions. The Prologues, Epilogues, and Songs, which he wrote, are almost innumerable, and possess a considerable degree of happiness both in conception and execution. It would, however, be in vain to attempt any enumeration of them in this place; and it is indeed the less necessary, as we cannot doubt but some one of his surviving friends will take care to give a complete edition of his works, in such a manner as will do honour to his memory.

GARTER, THOMAS. I meet with no mention of this gentleman among any of the writers, but only in Coxeter's MS. Notes, where, without any farther account, a very old piece, published about the middle of queen Elizabeth's reign, is ascribed to a person of this name. The piece itself is entitled, *The Commody of*, SUSANNA. 1568.

GASCOIGNE, GEORGE. Esq; This gentleman flourished in the beginning of queen Elizabeth's reign. He was born at Walthamstow in the Forest, in Essex, and had a taste of each of our famous universities before he was entered of Gray's-Inn; for his volatile temper made him soon leave one of these delightful places for another, and all of them for the army, where his behaviour was so signally brave, as to entitle him very justly to the motto he took, of *Tam Marti quam Mercurio.*

In this station he was for some time in various cities of Holland, after

after which he went to France, in order to see and study the manners of that court, where he happened to meet with a Scottish lady, whom he fell in love with and married. At length, being tired of this rambling way of life, he came back to England, and returned to Gray's-Inn, where he composed most of his various pieces; and afterwards to his native place; where, says Coxeter, he died, and was buried in his middle age, anno 1578. There is, however, an old piece in verse (in black letter and without date, 4to. London) entitled, *A Remembrance of the well-imployed Life and godly End of George Gascoigne, Esq; who deceased at Stamford in Lincolnshire, the 7th of Oct. 1577. The Report of George Whetstones, Gentleman, an Eye-witness of his godly and charitable End in this World.*

The dramatic pieces he has left behind him are four in number, their names as follows;

1. *Jocasta.* T. Translated from *Euripides.* 4to. 1565.
2. *The Supposes.* C. Translated from *Ariosto.* 4to. 1565.
3. *The Glass of Government.* T. C. 4to. 1575.
4. *The Pleasures at Kenelworth.* M. 4to. 1587.

His works, including the first two, were printed in 4to. B. L. 1565; and again, with *The Pleasures of Kenelworth*, and other pieces, in 4to. B. L. 1587.

Besides these pieces, he wrote several other things in verse and prose, and at that early time was esteemed not only a person of politeness, eloquence, and understanding, but also the best love poet extant; nor were his dramatic works held in any trifling estimation. Among the rest of his pieces is a satire, called *The Steel Glass*, printed in 1576, to which is prefixed the author's picture in armour, with a ruff and a large beard. On his right hand hang a musquet and bandiliers, on his left stands an ink-horn and some books, and underwritten is the motto above-mentioned, *Tam Marti quam Mercurio.* No very striking mark of the author's modesty!

Gay, John. This gentleman was descended from an ancient family in Devonshire, was born at Exeter, and received his education at the free-school of Barnstaple, in that county, under the care of Mr. William Rayner. He was bred a mercer in the Strand, but having a small fortune independent of business, and considering the attendance on a shop as a degradation of those talents which he found himself possessed of, he quitted that occupation, and applied himself to other views, and to the indulgence of his inclination for the Muses. Mr. Gay was born in the year 1688. In 1712 we find him secretary, or rather domestic steward, to the dutchess of Monmouth, in which station he continued till the beginning of the year 1714, at which time he accompanied the earl of Clarendon to Hanover, whither that nobleman was dispatched by queen Anne.

In the latter end of the same year, in consequence of the queen's death, he returned to England, where he lived in the highest estimation and intimacy of friendship with many persons of the first distinction both in rank and abilities. He was even particularly taken notice of by queen Caroline, then princess of Wales, to whom he had the honour of reading in manuscript his tragedy of the *Captives*, and in 1726 dedicated his fables,

by permiſſion, to the duke of Cumberland. From this countenance ſhewn to him, and numberleſs promiſes made him of preferment, it was reaſonable to ſuppoſe, that he would have been genteely provided for in ſome office ſuitable to his inclination and abilities. Inſtead of which, in 1727, he was offered the place of gentleman-uſher to one of the youngeſt princeſſes; an office which, as he looked on it as rather an indignity to a man whoſe talents might have been ſo much better employed, he thought proper to refuſe, and ſome pretty warm remonſtrances were made on the occaſion by his ſincere friends and zealous patrons the duke and dutcheſs of Queenſberry, which terminated in thoſe two noble perſonages withdrawing from court in diſguſt.

Mr. Gay's dependence on the promiſes of the Great, and the diſappointments he met with, he has figuratively deſcribed in his Fable of the *Hare with many Friends*. However, the very extraordinary ſucceſs he met with from public encouragement made an ample amends, both with reſpect to ſatiſfaction and emolument, for thoſe private diſappointments. For, in the ſeaſon of 1727-8, appeared his *Beggar's Opera*, the vaſt ſucceſs of which was not only unprecedented, but almoſt incredible. It had an uninterrupted run in London of ſixty-three nights in the firſt ſeaſon, and was renewed in the enſuing one with equal approbation. It ſpread into all the great towns of England; was played in many places to the thirtieth and fortieth time, and at Bath and Briſtol fifty; made its progreſs into Wales, Scotland, and Ireland, in which laſt place it was acted for twenty-four ſucceſſive nights, and laſt of all it was performed at Minorca. Nor was the fame of it confined to the reading and repreſentation alone, for the card-table and drawing-room ſhared with the theatre and cloſet in this reſpect; the ladies carried about the favourite ſongs of it engraven on their fan-mounts, and ſcreens and other pieces of furniture were decorated with the ſame. Miſs Fenton, who acted *Polly*, though till then perfectly obſcure, became all at once the idol of the town; her pictures were engraven and ſold in great numbers; her life written; books of letters and verſes to her publiſhed; and pamphlets made of even her very ſayings and jeſts; nay, ſhe herſelf received to a ſtation, in conſequence of which ſhe, before her death, attained the higheſt rank a female ſubject can acquire, being married to the duke of Bolton. In ſhort, the ſatire of this piece was ſo ſtriking, ſo apparent, and ſo perfectly adapted to the taſte of all degrees of people, that it even for that ſeaſon overthrew the Italian opera, that Dagon of the nobility and gentry, which had ſo long ſeduced them to idolatry, and which Dennis, by the labours and outcries of a whole life, and many other writers, by the force of reaſon and reflection, had in vain endeavoured to drive from the throne of public taſte. Yet the Herculean exploit did this little piece at once bring to its completion, and for ſome time recalled the devotion of the town from an adoration of mere ſound and ſhow, to the admiration of, and reliſh for, true ſatire and ſound underſtanding.

The profits of this piece were ſo very great, both to the author and Mr. Rich, the manager, that it gave riſe to a quibble, which became frequent in the mouths of many, viz. *That it had made* Rich gay, *and* Gay rich; and I have heard

heard it asserted, that the author's own advantages from it were not less than two thousand pounds. In consequence of this success, Mr. Gay was induced to write a second part to it, which he entitled *Polly*. But the disgust subsisting between him and the court, together with the misrepresentations made of him, as having been the author of some disaffected libels and seditious pamphlets, a charge which, however, he warmly disavows in his preface to this opera, a prohibition of it was sent from the lord chamberlain, at the very time when every thing was in readiness for the rehearsal of it. This disappointment, however, was far from being a loss to the author, for, as it was afterwards confessed, even by his very best friends, to be in every respect infinitely inferior to the first part, it is more than probable, that it might have failed of that great success in the representation which Mr. Gay might promise himself from it, whereas the profits arising from the publication of it afterwards in quarto, in consequence of a very large subscription, which this appearance of persecution, added to the author's great personal interest procured for him, were at least adequate to what could have accrued to him from a moderate run, had it been represented. He afterwards new wrote *The Wife of Bath*, which was the last dramatic piece by him that made its appearance during his life; his Opera of *Achilles*, the Comedy of the *Distrest Wife*, and his Farce of *The Rehearsal at Gotham* being brought on the stage or published after his death. What other works he executed in the dramatic way will be seen in the ensuing list, and their several successes in the respective accounts of them in the second volume of this work. Their titles are as follow:

1. *The Mohocks*. T. C. F. 8vo. 1712.
2. *The Wife of Bath*. C. 4to. 1713.
3. *The What d'ye call it*. T. C. P. T. 8vo. 1715.
4. *Three Hours after Marriage*. C. 8vo. 1717.
5. *Dione*. P. 4to. 1720.
6. *The Captives*. T. 8vo. 1723.
7. *The Beggar's Opera*. 1728.
8. *Polly*. O. 4to. 1729.
9. *The Wife of Bath*. C. 8vo. 1730.
10. *Acis and Galatea*. P. O. 8vo. 1732.
11. *Achilles*. O. 8vo. 1733.
12. *The Distress'd Wife*. C. 8vo. 1743.
13. *The Rehearsal at Gotham*. F. 8vo. 1754.

Most of the Catalogues ascribe to him a piece, called "*No Fools like Wits*," which is no more than a republication of Wright's *Female Virtuosos*, intended to expose Cibber's plagiarism in *The Refusal*. Besides these, Mr. Gay wrote many very valuable pieces in verse, among which his *Trivia*, or the *Art of walking the Streets of London*, though one of his first poetical attempts, is far from being the least considerable; but, as among his dramatic works, his *Beggar's Opera* did at first, and perhaps ever will, stand as an unrivalled master-piece, so, among his poetical works, his *Fables* hold the same rank of estimation: the latter having been almost as universally read, as the former was represented, and both equally admired. It would therefore be superfluous here to add any thing farther to these self-reared monuments of his fame as a poet. As a man, he appears to have been morally amiable. His disposition

disposition was sweet and affable, his temper generous, and his conversation agreeable and entertaining. He had indeed one foible, too frequently incident to men of great literary abilities, and which subjected him at times to inconveniencies, which otherwise he needed not to have experienced, viz, an excess of indolence, which prevented him from exerting the full force of his talents. He was, however, not inattentive to the means of procuring an independance, in which he would probably have succeeded, had not his spirits been kept down by disappointments. He had, however, saved several thousand pounds, at the time of his death, which happened at the house of the duke and dutchess of Queensberry, in Burlington Gardens, on December 1732. He was interred in Westminster-Abbey, and a monument erected to his memory, at the expence of his afore-mentioned noble benefactors, with an inscription expressive of their regards and his own deserts, and an epitaph in verse by Mr. Pope; but, as both of them are still in existence, and free of access to every one, it would be impertinent to repeat either of them in this place.

GAY, JOSEPH. This name is only a fictitious one, yet I could not avoid giving it a place here, as otherwise some readers might be misled, by the finding it prefixed to a dramatic piece, entitled, *The Confederates*. Farce.

For an explanation of it, however, See BREVAL, Capt. John Durant.

GENTLEMAN, FRANCIS. An author yet living. He was born in Ireland on the 23d of October, 1728, and received his education at Dublin, where he was schoolfellow with the late Mr. Mossop the Tragedian. At the age of fifteen, he obtained a commission in the same regiment with his father, who likewise belonged to the army; but making an exchange to a new-raised company, he was dismissed the service by his regiment being reduced at the conclusion of the war in 1748. On this event he indulged his inclination for the stage, and accordingly appeared at Dublin in the character of *Aboan*, in the play of *Oroonoko*. Notwithstanding an unconsequential figure and uncommon timidity, he says, he succeeded beyond his most sanguine expectations; but having some property, and hearing that a legacy had been left him by a relation, he determined to come to London, where it appears he dissipated what little fortune he possessed. He then engaged to perform at the theatre in Bath, and remained there some time. From thence he went to Edinburgh, and afterwards belonged to several companies of actors, at Manchester, Liverpool, Chester, and other places. Growing tired of a publick life, he settled at Malton, a market-town about twenty miles from York, where he married and had some expectation of being provided for by the Marquis of Granby, to whom he was recommended by a gentleman who had known his father. With this hope he removed to London, but soon had the mortification to find all his prospects clouded by the sudden death of his patron. In 1770 he performed at the Hay-market under the management of Mr. Foote, and continued with him three seasons, when he was discharged "at a time of peculiar "embarrassment known to the "manager," which he could not then account for, nor had at any time after a single idea of explanation. Mr. Gentleman probably

bly now belongs to ſome ſtrolling company. From his own account, he ſeems to have no great reaſon to be ſatisfied with his ſucceſs, either as an actor or author. Speaking of himſelf in the latter profeſſion he ſays, "I "heartily wiſh I had been fated "to uſe an awl and end ſooner "than the pen, for nothing but a "penſioned defender of govern-"ment, a ſycophant to managers, "or a ſlave to bookſellers, can do "any thing more than crawl."

He is the author of

1. *Sejanus.* T. 8vo. 1751.
2. *The Stratford Jubilee.* C. 8vo. 1769.
3. *The Sultan*; or, *Love and Fame.* T. 8vo. 1770.
4. *The Tobacconiſt.* C. 8vo. 1771.
5. *Cupid's Revenge.* P. 8vo. 1772.
6. *The Pantheonites.* D. E. 8vo. 1773.
7. *The Modiſh Wife.* C. 8vo. 1774.

He is alſo author of the following pieces, none of which have been publiſhed:

1. *Zaphira.* T.
2. *Richard* II. altered. T.
3. *The Mentaliſt.* D. S.
4. *The Fairy Court.* I.

He has had the diſcredit, but we know not on what foundation, of being editor of the worſt edition that ever appeared of any Engliſh author, we mean Shakſpeare as printed by Mr. Bell.

Geffrey, John. Was the author of a very ancient play, ſtill remaining in manuſcript in the library of lord Shelburne, entitled, *The Bugbears.* C.

Gildon, Charles. This gentleman was born at Gillingham, near Shafteſbury, in Dorſetſhire, in the year 1665. His parents and family were all of the Romiſh perſuaſion, and conſequently endeavoured to inſtill the ſame principles into our author; but in vain, for no ſooner did he find himſelf capable of reaſoning, than he was alſo able to diſcover the foppery, errors, and abſurdity, of that church's tenets. His father was a member of the ſociety of Gray's-Inn, and had ſuffered conſiderably in the royal cauſe. Mr. Gildon received the firſt rudiments of his education at the place where he was born; but at no more than twelve years of age, his parents ſent him over to Doway in Hainault, and entered him in the Engliſh college of ſecular prieſts there, with a view of bringing him up likewiſe to the prieſthood; but all to no purpoſe, for, during a progreſs of five years ſtudy there, he only found his inclinations more ſtrongly confirmed for a quite different courſe of life.

At nineteen years of age he returned to England, and when he was of age, and by the entrance into his paternal fortune, which was not inconſiderable, rendered in every reſpect capable of enjoying the gaieties and pleaſures of this polite town, he came up to London, where, as men of genius and vivacity are too often deficient in the article of œconomy, he ſoon ſpent the beſt part of what he had, and, that he might be ſure, as lord Townly ſays, never to mend it, he crowned his other imprudences by marrying a young lady, without any fortune, at about the age of twenty-three, thereby adding to his other incumbrances that of a growing family, without any way improving his reduced circumſtances thereby.

During the reign of king James II. he dedicated a great deal of time to the ſtudy of the religious controverſies which then ſo ſtrongly

ly prevailed; and he declares, in some of his writings, that it cost him above seven years study and contest, and a very close application to books, before he could entirely overcome the prejudices of his education. For, though he never had given credit to the absurd tenets of the church of Rome, nor could ever be brought to embrace the ridiculous doctrine of her infallibility, yet, as he had been taught an early reverence to the priesthood, and a submissive obedience to their authority, it was a long time before he assumed courage to think freely for himself, or declare what he thought.

A transition from the extreme of bigotry to that of infidelity, is a circumstance not so uncommon as to create any surprize, when we observe that it was exactly Mr. Gildon's case. In 1693, he ushered into the world "*The Oracles of Reason*," written by Charles Blount, Esq; after that author's unhappy end, with a pompous eulogium and a defence of self-murder. He was afterwards, however, as Dr. Leland observes, (vol. I. *View of Deistical Writers*, p. 43) "convinced of his error; of which "he gave a remarkable proof, in "a good book which he publish-"ed in 1705, intituled, *The Deist's* "*Manual*; or, *A Rational En-*"*quiry into the Christian Religion*; "the greatest part of which is "taken up in vindicating the doc-"trines of the existence and at-"tributes of God, his providence "and government of the world, "the immortality of the soul, and "a future state."

Having, as I have before observed, greatly injured his fortune by thoughtlessness and dissipation, he was now obliged to consider on some method for the retrieving it, or indeed rather for the means of subsistence; and he himself candidly owns, in his essays, that necessity (the general inducement) was his first motive for venturing to be an author; nor was it till he had arrived at his two and thirtieth year, that he made any attempt in the dramatic way.

He died on Sunday the 12th of Jan. 1723-4, nor can I give a better summary of his literary character, than by mentioning what was at the time said of him in Boyer's *Political State*, vol. XXVII. p. 102. where he is said to have been "a person of great litera-"ture, but a mean genius; who, "having attempted several kinds "of writing, never gained much "reputation in any. Among other "treatises he wrote the *English* "*Art of Poetry*, which he had "practised himself very unsuc-"cessfully in his dramatic per-"formances. He also wrote an "English Grammar; but what he "seemed to build his chief hopes "of fame upon was his late Cri-"tical Commentary on the duke "of Buckingham's Essay on Poe-"try, which last piece was peru-"sed and highly approved by his "grace."

His dramatic pieces are as follows:

1. *The Roman Bride's Revenge*. T. 4to. 1697.

2. *Phaëton*; or, *The Fatal Divorce*. T. 4to. 1698.

3. *Measure for Measure*; or, *Beauty the best Advocate*. 4to. 1700.

4. *Love's Victim*; or, *The Queen of Wales*. T. 4to. 1701.

5. *The Patriot*; or, *The Italian Revenge*. T. 4to. 1703.

He also wrote two critiques in a dramatic form, intituled,

1. *A Comparison between the two Stages*. 8vo. 1702.

2. *A New Rehearsal*; or, *Bays the Younger*. 12mo. 1714.

None

None of them met with any great success, and indeed, though they do not totally want merit, yet, by too strong an emulation of the stile of Lee, of whom he was a great admirer, but without being possessed of that brilliancy of poetical imagination, which frequently atones for the mad flights of that poet, Mr. Gildon's verse runs into a perpetual train of bombast and rant.

He, about two years after Mrs. Behn's death, brought on the stage, with some few alterations of his own, a comedy which that lady had left behind her, entitled, *The Younger Brother*; or, *The Amorous Jilt*.

Though not a man of capital genius himself, yet he was a pretty severe critic on the writings of others, and particularly the freedom he took in remarking upon Mr. Pope's *Rape of the Lock*, excited the resentment of that gentleman, who was never remarkable for any great readiness to forgive injuries, to such a height, that he has thought proper to immortalize his name, together with that of the snarling Dennis, in his celebrated poem the *Dunciad*.

Glapthorne, Henry. This author lived in the reign of Charles I, and Winstanley calls him one of the chiefest dramatic poets of that age. Though that commendation, however, is far beyond what his merits can lay claim to, yet we cannot but allow him to have been a good writer; and though his plays are now entirely laid aside, yet, at the time they were written, they met with considerable approbation and success. They are nine in number, and their titles as follow:

1. *Argalus and Parthenia*. 4to. 1639.
2. *Albertus Wallenstein*. T. 4to. 1639.
3. *The Ladies Privilege*. C. 4to. 1640.
4. *The Hollander*. C. 4to. 1640.
5. *Wit in a Constable*. C. 4to. 1640.
6. *The Parasite*; or, *Revenge for Honour*. N. P.
7. *The Vestal*. T. N. P.
8. *The Noble Trial*. T. C. N. P.
9. *The Duchess of Fernandina*. T. N. P.

Glover, Richard, Esq; This very ingenious author is still living. He was brought up in the mercantile way, in which he made a conspicuous figure, and by a remarkable speech that he delivered in behalf of the merchants of London, at the bar of the House of Commons, about the year 1740, previous to the breaking out of the Spanish war, acquired, and with great justice, the character of an able and steady patriot; and indeed, on every occasion, he has shewn a most perfect knowledge of, joined to the most ardent zeal for, the commercial interests of this nation, and an inviolable attachment to the welfare of his countrymen in general, and that of the city of London in particular. In 1751, having, in consequence of unavoidable losses in trade, and perhaps, in some measure, of his zealous warmth for the public interests, to the neglect of his own private emoluments, somewhat reduced his fortunes, he condescended to stand candidate for the place of chamberlain of the city of London, in opposition to Sir Thomas Harrison, but lost his election there by no very great majority.

From the time of Mr. Glover's misfortunes in trade, he lived in obscurity, known only to his friends, and declining to take any active

active part in public affairs. At length, having surmounted the difficulties of his situation, he again relinquished the pleasures of retirement; and in the parliament which met in 1761 was elected member for Weymouth. He hath since stood forwards on several occasions, in a manner highly honourable to himself and advantageous to the public.

His abilities are so well known, that I need no farther expatiate on them; in the *Belles Lettres*, he has also made no inconsiderable figure, and in that view it is that we have occasion to consider him in this work. Mr. Glover very early demonstrated a strong propensity to, and genius for, poetry; yet his ardour for public, and the hurry necessarily attendant on his private, affairs, so far interfered with that inclination, that it was some years before he had it in his power to finish an epic poem, which he had begun when young, entitled *Leonidas*, the subject of which was the gallant actions of that great general, and his heroic defence of, and fall at, the pass of *Thermopylæ*. This piece, however, the public were so long in expectation of, and had encouraged such extravagant ideas of, that although on its publication it was found to have very great beauties, yet the ardour of the lovers of poetry soon sunk into a kind of cold forgetfulness with regard to it, because it did not possess more than the narrow limits of the design itself would admit of, or indeed than it was in the power of human genius to execute. His poetical abilities, therefore, lay for some years dormant, till at length he favoured the world with two dramatic pieces, called,

1. *Boadicia*. T. 8vo. 1753.
2. *Medea*. T. 4to. 1761.

Mr. Glover has also written a sequel to his *Medea*; but as it requires scenery of the most expensive kind, it has never yet been exhibited. We hear, indeed, that it was approved by Mrs. Yates, the magic of whose voice and action in the first part of the same piece, produced as powerful effects as any imputed by Greek or Roman poets to the character she represented.

Goff, Thomas. This gentleman flourished in the reign of James I. He was born in Essex about the year 1592, and received his first introduction to learning at Westminster-school, from which place, at the age of eighteen, he was removed to the university of Oxford, and entered as a student of Christ Church College. Here he compleated his studies, and, by the dint of application and industry, became a very able scholar, obtained the character of a good poet, and, being endowed with the powers of oratory, was, after his taking orders, greatly esteemed as an excellent preacher. He had the degree of batchelor of divinity conferred on him before he quitted the university, and, in the year 1623, was preferred to the living of East Clandon, in Surry. Here, notwithstanding that he had long been a professed enemy to the female sex, and even by some esteemed a woman-hater, he unfortunately tied himself to a wife, the widow of his predecessor, who proved as great a plague to him as it was well possible for a shrew to be; and became a true *Xantippe* to our ecclesiastical *Socrates*, who, being naturally of a mild and patient disposition, which it seems she gave him daily opportunities for the exercise of, was unable to cope with so turbulent a spirit, backed as she was by the children she had had by her former husband. In a word,

word, it was believed by many, that the uneasiness he met with in domestic life, from the provoking temper of this home-bred scourge, shortened the period of his existence, which he resigned to him from whom he had received it, in July 1629, being then only thirty-five years of age, and was buried on the 27th of the same month at his own parish-church.

Mr. Goff wrote four dramatic pieces, which met with considerable applause, but were none of them published till after his death. Their names are as follow:

1. *Raging Turk.* T. 4to. 1631.
2. *Couragious Turk.* T. 4to. 1632.
3. *Orestes.* T. 4to. 1633.
4. *Careless Shepherdess.* T. 4to. 1656.

Towards the latter part of his life he quitted dramatic writing, and applied himself solely to the business of the pulpit. Some of his Sermons appeared in print in 1627.

Philips and Winstanley have fathered a comedy on this author, called,

Cupid's Whirligig.

than which nothing could be more opposite to his genius. Besides, the true author of that piece has so far declared himself, as to have affixed the initial letters E. S. to his Epistle Dedicatory, which is moreover interlarded with such a kind of ridiculous unmeaning mirth, as could never have fallen from Mr. Goff, who was a man of a grave, sedate turn, and whose pen never produced any thing but what was perfectly serious, manly, and becoming his character as a divine.

Wood, moreover, has attributed to him, but indeed with a quære, a tragedy, called,

The Bastard.

which, however, Coxeter has given to *Cosmo Manuche.*

GOLDING, ARTHUR. An author who lived in the reign of queen Elizabeth, and translated many classical and other works, by which he acquired considerable reputation. The Dedication of his *Ovid* to the Earl of Leicester, is dated from Berwick. He translated from Theodore Beza one dramatic piece, called,

Abraham's offering his Son Isaake.

GOLDSMITH, FRANCIS, Esq. This gentleman lived in the reign of king Charles I. He was the son of Francis Goldsmith, of St. Giles's in the Fields, esq. He received the earlier parts of his education at Merchant Taylors school, under Dr. Nicholas Guy, from whence he was removed, in the beginning of the year 1629, to the University of Oxford, where he was entered a gentleman-commoner at Pembroke College, but soon after translated to St. John's, where, having taken a degree in arts, he returned to London, and for several years studied the common law in Gray's-Inn; but probably, having an independent fortune, and being more closely attached to other kinds of learning, he indulged his inclination, and favoured the world with a translation from Hugo Grotius, of a tragedy, or sacred drama, entitled,

Sophompaneas. Trag. 8vo. N. D.

GOLDSMITH, OLIVER. Was born at Elphin, in the county of Roscommon in Ireland, in the year 1720. His father the Rev. Charles Goldsmith had four sons, of whom Oliver was the third. He was instructed in the classics at the school of Mr. Hughes, from whence he was removed to Trinity College, Dublin, where he was admitted a sizar on the 11th June 1744. At the

the University he exhibited no specimen of that genius which distinguished him in his maturer years. On the 27th of February 1749, O. S. (two years after the regular time), he obtained the degree of batchelor of arts. He then turned his thoughts to the profession of physic, and after attending some courses of anatomy in Dublin, proceeded to Edinburgh in the year 1751, where he studied the several branches of medicine under the different professors in that University. His thoughtless disposition soon involved him in difficulties, and he was obliged to quit Scotland precipitately, to avoid being confined in prison for the debt of another person. In 1754 he arrived at Sunderland, but being pursued by a legal process, on account of the before-mentioned debt, was arrested, and afterwards set at liberty by the friendship of Mr. Laughlin Maclane, and Dr. Sleigh, who were then in the College. On his being released he took his passage on board a Dutch ship to Rotterdam. From thence he went to Brussels, visited great part of Flanders, and after passing some time at Strasbourg and Louvain, where he obtained the degree of batchelor in physic, he accompanied an English gentleman to Geneva.

On his arrival at Geneva he was recommended as a proper person to travel with a young man, who had received a considerable fortune by the death of his uncle. They continued together until they arrived at the south of France, where on a disagreement they parted, and our author was left to struggle with all the difficulties that a man could feel, who was in a state of poverty in a foreign country without friends. His desire of seeing the world was not abated by any hardships: he persisted in his scheme though his finances were so low as to oblige him to travel on foot, and acquire a lodging and subsistence from almost the charity of the peasants, who were repaid by his entertaining them with some tunes on a German flute. At length his curiosity being gratified, he bent his course towards England, and arrived at Dover about the beginning of the winter 1758.

His situation was not much mended on his arrival at London. To obtain the means of supporting himself, he applied to several apothecaries and chymists, and at last was received by one of the latter profession into his laboratory. With this person he continued untill he discovered that Dr. Sleigh was in London. He then left the chymist and resided with his friend the doctor, but being unwilling to be a burden to that gentleman, he became an assistant to Dr. Milner, who kept a school at Peckham. He remained not long in this situation but returned to London, took a lodging in Green Arbour-Court in the Old Bailey, and commenced a professed author.

This was in the year 1759, before the close of which he produced several works, particularly a periodical publication called, *The Bee*, and *An Enquiry into the present State of polite Learning in Europe*. He also became a writer in *The Public Ledger*, and in a few years was enabled to emerge from his mean lodgings in the Old Bailey to the politer air of the Temple, where he took chambers in 1762, and lived in a more creditable manner. His reputation continued to increase, and was fully established by the publication of *The Traveller* in the year 1765. In 1768 he commenced dramatic writer,

writer, and might, with a ſmall attention to prudence and œconomy, have placed himſelf in a ſtate above want and dependance. He is ſaid to have acquired in one year no leſs than 1800 l. and the advantages arising from his writings were very conſiderable for many years before his death. But theſe were rendered uſeleſs by an improvident liberality which prevented his diſtinguiſhing properly the objects of his generoſity, and an unhappy attachment to gaming with the arts of which he was very little acquainted. He remained therefore at times as much embarraſſed in his circumſtances as when his income was in its loweſt and moſt precarious ſtate.

He had been for ſome years afflicted at different times with a violent ſtrangury, which contributed to imbitter the latter part of his life, and which united with the vexations he ſuffered upon other occaſions, brought on a kind of habitual deſpondency. In this condition he was attacked by a nervous fever, which being improperly treated, terminated in his diſſolution on the 4th day of April 1774, in the forty-fifth year of his age. His remains were depoſited in the burial ground belonging to the Temple, and a monument hath ſince been erected to his memory, in Weſtminſter-Abbey, at the expence of a literary club to which he belonged. He is the author of,

1. *The Good-natured Man.* C. 8vo. 1768.

2. *She Stoops to Conquer*; or, *The Miſtakes of the Night.* C. 8vo. 1772.

3. *The Grumbler.* F. 1772. Not printed.

Dr. Goldſmith's poetical works were collected by Mr. Evans, bookſeller, in the Strand, and printed in 2 vols. 8vo. 1780.

GOMERSAL, ROBERT. This gentleman, who was a divine, flouriſhed in the reign of Charles I. and was born at London in 1600; from whence, at fourteen years of age, he was ſent by his father to Chriſt Church College, in Oxford, where, ſoon after his being entered, he was elected a ſtudent on the royal foundation. At about ſeven years ſtanding, he here took his degrees of batchelor and maſter of arts, and before he left the univerſity, which was in 1627, he had the degree of batchelor of divinity conferred on him. Being now in orders, he was preferred to the living of Flower in Northamptonſhire, where it is probable that he reſided till his death, which was in 1646. He was accounted a good preacher, and printed ſome ſermons, which were well eſteemed. As a devotee to the Muſes, he publiſhed ſeveral poems, particularly one, called the *Levite's Revenge*, being meditations, in verſe, on the 19th and 20th chapters of *Judges*, and one play, which, whether it was ever performed or not, I cannot pretend to aſcertain. Its title is,

Lodowick Sforza, Duke of Milan. Trag. 12mo. 1632.

GOODALL, WILLIAM. From the account this writer gives of himſelf in a preface to his miſcellanies, we find that he was an apprentice to a clothier at Worceſter, with whom he lived until the time of his ſervice expired, at the end of which he came to London, and was recommended by Mr. Sandys to the ſervice of the honourable James Douglas, Eſq; where he remained when he publiſhed his only dramatic piece, entitled,

The Falſe Guardians outwitted. B. O. 8vo. 1740.

GOODENOUGH, Mr. A living author who has produced one piece, entitled,

William and Nanny. M. E. 8vo. 1780.

It was firſt called,

The

The Cottagers. And printed in 8vo. 1779.

GOODHALL, JAMES. Of this author I know no more than that he was of Lydlington, in the county of Rutland, and wrote two plays, entitled,

Florazene; or, *The Fatal Conquest.* T. 8vo. N. D. [1754.]

2. *King Richard* II. T. altered and imitated from Shakspeare, 8vo. 1772.

GOODWIN, T. Is a living author, who has published one drama, called,

The Loyal Shepherds; or, *The Rustic Heroine.* D. P. 8vo. 1779.

GORDON, WILLIAM. This gentleman is known only as the author of one play, called,

Lupone; or, *The Inquisitor.* C. 8vo. 1731.

GORDON, Mr. Is the name of a translator of *Terence*, whose work was published in 1752. Who or what he was we are unable to discover, but it seems to have been the intention of the publisher that the reader should mistake the present author for Thomas Gordon, Esq; the celebrated political writer. The present performance is very unworthy so respectable a name. As a specimen of the translator's abilities for the undertaking, the following passage may be produced, (see *Self-Tormentor*, A. II. S. 1.), where the words *ignarum artis meretriciæ* are rendered, "quite a stranger to the trade "of these BITCHES."

GORING, CHARLES, Esq; Of this gentleman I meet with nothing more than the bare mention of his name, and a record of his having been author of one dramatic piece, which was acted at Drury-Lane theatre, entitled,

Irene; or, *The Fair Greek.* T. 4to. 1708.

Coxeter, however, in his MS. Notes, tells us, that there was a Charles Goring, Esq; of Magdalen College, Oxford, who took his degree there as master of arts, April 27, 1687, and annexes a quære, with a reference to our author, the date of whose play, though twenty years later than that of the conferring this degree, is far from totally disagreeing with the probability of their being both the same person.

GOSSON, STEPHEN. A Kentish man by birth, who was admitted scholar of Christ Church College, Oxford, April 4, 1572, at the age of sixteen, or thereabouts. He left the university without compleating his degrees and came to London, where he commenced poet, and wrote, as he acknowledges, the plays hereafter mentioned. He then retired into the country to instruct a gentleman's sons, and continued there until he shewed his dislike to plays in such a churlish and offensive manner that his patron growing weary of his company, he left his service and took orders. He was at first parson of Great Wigborow, in Essex, and afterwards of St. Botolph without Bishopsgate, in London. The names of his dramatic pieces are as follows:

1. *Catalin's Conspiracies.*
2. *The Comedie of Captain Mario.*
3. *Praise at Parting.* Morality.

None of them were ever printed.

GOUGH, J. Gent. or J. G. Who this Mr. Gough was I know not; only by the date of the undermentioned piece it is evident he must have lived in the reign of Charles I. However, this name, or the initials annexed, stand indiscriminately in the title-page to different copies of the only edition of a dramatic piece, entitled,

The Strange Discovery. T. C. 4to. 1640.

GOULD, ROBERT. This author was originally a domestic of the earl of Dorset and Middleton, but afterwards, having had some education, and being possessed of some abilities, set up a school in the country. He wrote one dramatic piece, called,

1. *The Rival Sisters.* T. 4to. 1696.

And he seems to be the same Mr. Gould in whose name a postumous play was published, entitled,

2. *Innocence distressed*; or, *The Royal Penitents.* 8vo. 1737.

GRAHAM, GEORGE. This gentleman was educated at Eton, and from thence, in 1746, was sent to King's College, Cambridge. He afterwards became one of the masters of the school already named, and died February, 1767. He wrote one play, called,

Telemachus. M. 4to. 1763.

Part of it was set to musick by P. Hayes, 1765, and printed in 4to. He was likewise author of a tragedy which was refused by Mr. Garrick, and has not hitherto appeared in print.

GRANVILLE, GEORGE, LORD LANDSDOWNE. Was second son of Bernard Granville, and grandson of the famous Sir Bevil Granville, who was killed at the battle of Landsdowne in 1643. He was born in 1667, became a member of Trinity College, Cambridge, at a very early period of life; took his degree of M. A. at the age of thirteen years, and was with difficulty prevented from taking up arms both at the time of Monmouth's rebellion, and at the Revolution in defence of king James the Second. Having no public employment, being totally unconnected with the court, and possessed of but a contracted fortune, he devoted his attention, during the reign of king William, to literary pursuits and amusements; the fruits of which appeared in his plays and poems, chiefly written within that period. At the accession of queen Anne, he was chosen into parliament, and sate in the house of Commons until he was created a peer. On the change of the ministry in the year 1710, he was appointed secretary at war, and afterwards successively controller and treasurer of the household. His connections with the Tory ministers prevented his being employed in the succeeding reigns of George I. and II. in the former of which he fell under the suspicion of plotting against the government, and was committed to the Tower, where he was confined seventeen months. The latter part of his life was spent in the cultivation of letters, in an honourable retirement, universally beloved and respected by all orders of men. He died January 30, 1735, in the sixty-eighth year of his age. Mr. Walpole observes, that "he imitated Waller, but as "that poet has been much excelled since, a faint copy of a "faint master must strike less."

His dramatic pieces are,

1. *The She Gallants.* C. 4to. 1696.

2. *Heroick Love.* T. 4to. 1698.

3. *The Jew of Venice.* C. 4to. 1701.

4. *Peleus and Thetis.* M. 4to. 1701.

5. *The British Enchanters*; or, *No Magick like Love.* T. 4to. 1706.

He afterwards new wrote *The She Gallants*, and named it,

6. *Once a Lover, and always a Lover.* C.

GRAY, THOMAS. This excellent writer was the son of Philip Gray, who followed the business of a scrivener in the city of London. His mother's name was Antrobus, and he was born in Cornhill, Dec. 26,

26, 1716. He received his education at Eton school, under the care of his uncle Antrobus, then one of the assistant masters. At this seminary he became acquainted with Mr. Horace Walpole and Mr. West. From Eton he removed to St. Peter's College, Cambridge, where he was admitted a pensioner in the year 1734. He remained at the university until the latter end of the year 1738, when he took chambers in the Temple, with a design to apply himself to the study of the law; but on an invitation given him by Mr. Walpole to be his companion in his travels, he gave up this intention, and never after resumed it.

They began their travels on the 29th of April, 1739, and proceeded through France and Italy until July, 1741, when a slight disagreement arising between them, Mr. Gray returned to England alone, about the 1st of September; and two months after his father died, leaving him in circumstances rather contracted. He now abandoned the study of the law, and being left to follow his own inclination, determined to take up his residence at Cambridge, to which place he went soon after and took his degree of bachelor in civil law, but without any design of devoting himself to any profession.

He continued from this time at Cambridge with the usual uniformity of a college life, few incidents distinguishing it from that of other gentlemen, who relinquish all public scenes for the tranquillity of academical retirement. In 1757, he had the offer of being appointed poet laureat, but declined it, nor had any honours or emoluments bestowed on him till the year 1768, when, without his own solicitation, or that of his friends, he was appointed Regius Professor of Modern History at Cambridge. He lived there three years after this promotion, and died on the 31st of July, 1772.

His excellence as a poet will be confessed by all who are entitled to judge of it, except now and then by a jealous critic educated at Oxford, and assiduous in depreciating the merit of every author who flourished at a rival university. We do not, however, pretend that Mr. Gray's performances are alike exempt from defects; for in his Odes he sometimes appears to have been more attentive to the glitter of words, than the distinctness of ideas. And yet, if these truly original pieces maintain their reputation till the critics who censure them can impair it by producing better, they may at least be satisfied with their present security.—The most unfavourable remarks that truth can suggest concerning our author as a man, are, that there was a reserve in his behaviour too nearly resembling fastidiousness, and that he was apt to indulge himself in such modish niceties of dress as did not always correspond with the sobriety of an academic gown.

He began a tragedy, of which he lived to finish only one scene, and part of a second. It is entitled,

Agrippina.

Printed in Mr. Mason's Life of him. 4to. 1775.

GREEN, ALEXANDER. This gentleman is mentioned by all the writers, but with no farther account of him, than that he lived in the reign of Charles II. and soon after the Restoration presented the world with one dramatic piece, entitled,

The Politician cheated. Com. 4to. 1663.

but whether it was ever acted does not appear.

GREEN, GEORGE SMITH. This author is probably still living; he has published two plays, which were never acted, entitled.

1. *Oliver Cromwell.* Hist. Play. 8vo. 1754.

2. *The Nice Lady.* C. 8vo. 1762.

GREEN, ROBERT. This author lived in the reign of queen Elizabeth, and had a liberal education. He was first of St. John's College, Cambridge, where he took the degree of B. A. 1578, he afterwards removed to Clare Hall, and, in 1583, became M. A. it is said he was likewise incorporated at Oxford. He was a man of great humour and drollery, and by no means deficient in point of wit, had he not too often prostituted that happy but dangerous talent, to the base purposes of vice and obscenity. In short, both in theory and practice, he seems to have been a most perfect libertine; for, although he appears to have been blessed with a beautiful, virtuous, and very deserving lady to his wife, yet we find that he basely abandoned her and a child which she had borne him, to penury and distress, lavishing his fortune and substance on harlots and common prostitutes. Unable, however, to maintain the expences which the unlimited extravagance of those wretches necessarily drew him into, he was obliged to have resource to his pen for a maintenance, and indeed I think he is the first English poet we have on record as writing for bread. As he had a great fund of that licentious kind of wit, which would most strongly recommend his works among the rakes of that age, his writings sold well, and afforded him a considerable income. Till at length, after a course of years spent in dissipation, riot, and debauchery, whereby his faculties, his fortune, and constitution, had been destroyed, we find him fallen into a state of the most wretched penury, disease, and self-condemnation. Nor can there be a stronger picture of the miserable condition of a being thus pinched to repentance by the griping hand of distress, than a letter which, in the decline of life, he wrote to his much-wronged wife, and which, though too long to be here inserted, may be seen in *Theop. Cibber's Lives of the Poets*, vol. I. p. 89. by which it appears that he found himself deserted even by the very companions of his riots, destitute of the common necessaries of life, and in consequence of a course of repeated falshoods, perjuries, and prophaneness, became an object of general contempt and detestation.

His letter is truly a penitential, and it is to be hoped, a sincere one; yet, from the titles of some of his later works, such as, GREEN's *Never too late*, in two Parts; GREEN's *Farewel to Folly*; GREEN's *Groatsworth of Wit*, &c. he seems to have chose to assume the habit of a penitent, as if he was desirous of bringing himself back into the good opinion of the world, by an acknowledgment of those faults which had been too openly committed for him to deny, and by the appearance of an intended reformation. Wood, in his *Fasti*, vol. I. p. 137. tells us, that our author died in 1592, of a surfeit gotten by eating too great a quantity of pickled herrings and drinking Rhenish wine with them; a death which seems in even poetical justice, to be the proper conclusion for a life spent as his had been. At this feast, his friend Thomas Nash,

Nash, hereafter mentioned, was likewise present. His works of different kinds are very numerous, but as to his dramatic ones, there are many difficulties that stand in the way of coming, with any degree of certainty, at a knowledge of them. The following are undoubtedly by him:

1. *The History of Fryer Bacon and Fryer Bungay.* 4to. 1594.

2. *The History of Orlando Furioso, one of the twelve Peers of France.* 4to. 1594.

3. *The Comical History of Alphonsus King of Arragon.* 4to. 1599. (Oldys's MS. Notes on Langbaine.)

4. *The Scottishe Story of James the Fourthe slaine at Flodden, intermixed with a pleasant Comedie, presented by Oberon King of the Fairies.* 1599. Entered in Stationers' Hall 1594.

5. *The History of Jobe.* N. P. This had been in the possession of Mr. Warburton.

He also joined with Dr. Lodge, in his comedy, entitled,

A Looking-Glass for London and England.

But Winstanley, besides these, has attributed one entire play to him, called,

Fair Emm.

which, however, is printed anonymous; and asserts that he was concerned with Dr. Lodge in the composition of four other dramatic pieces, called,

Lady Alimony. C.

Laws of Nature. C.

Liberality and Prodigality. C.

Luminalia. M.

But for my opinion in regard to these, see farther in my account of Dr. Lodge.

Wood also tells us, that Mr. Green, having reflected on Gabriel Harvey, in several of his writings, Harvey, not being able to bear his abuses, did inhumanly trample upon him when he lay full low in his grave, even as Achilles insulted the dead body of Hector.

The following elegant lines are extracted from a pamphlet published by Gabriel Harvey after Green's death, intituled, "Foure "Letters, and certaine Son- "nets: Especially touching Ro- "bert Greene and other parties "by him abused. 4to. 1592."

Robertus Grenus, utriusque Academiæ Artium Magister, de Seipso.

"Ille ego, cui risus, rumores, festa, puellæ,
"Vana libellorum scriptio, vita fuit:
"Prodigus ut vidi Ver, Æstatemque furoris,
"Autumno, atque Hyemi, cum cane dico vale.
"Ingenii bullam; plumam Artis; fistulam amandi;
"Ecquæ non misero plangat avena tono?"

GREEN, RUPERT. Of this dramatic infant, we know no more than that he is a son of Mr. Valentine Green the mezzo-tinto scraper. He has produced a tragedy, called,

The Secret Plot. 12mo. 1777.

GREVILLE, SIR FULK, LORD BROOK. This right honourable author was son to Sir Fulk Greville, the elder, of Beauchamp Court in Warwickshire, and descended from the ancient family of the Grevilles, who, in the reign of Edward III. were seated at Cambden in Gloucestershire. He was born in 1554, the same year with his friend Sir Philip Sidney, and received his education at Trinity College, Cambridge; from whence on his removal to court, he soon grew highly in favour with queen Elizabeth, nor continued less in the esteem of her successor James I. who at his coronation created him Knight of the Bath; in 1615, made

made him chancellor of the Exchequer, and in the seventeenth year of his reign raised him to the rank of the peerage, with the title of Baron Brook of Beauchamp's Court, and one of the gentlemen of the bed-chamber. He was equally eminent for his learning and courage, in both which he greatly distinguished himself, and was one of the most particular intimates of the ingenious Sir Philip Sidney, whose life prefixed to his celebrated romance the *Arcadia*, under the name of Philophilippos, was written by this gentleman. Besides this he wrote a *Treatise of Human Learning*; a *Treatise of Wars*; and an *Inquisition upon Force and Honour*, all of which are composed in *Sestines*, or stanzas of six lines each, the four first of which are alternate, and the last two rhyming to each other. His title to a place in this work, however, is founded on two dramatic pieces (both tragedies) which he wrote, entitled,

1. *Alaham.* T.
2. *Mustapha.* T.

Neither of these I believe were ever acted, they being written strictly after the model of the ancients, with Choruses, &c. and entirely unfit for the English stage.

This amiable man of quality lost his life in a tragical manner on the 30th of September in the year 1628, being then seventy-four years of age, by the hands of one Haywood, who had spent the greatest and best part of his time in his personal service, for which not thinking himself sufficiently rewarded, he expostulated with his master on it, they two being alone in his lordship's bed-chamber in Brook-house in Holborn (the spot of ground where Brook-street now stands). His remonstrances, however, being probably made with too much peremptoriness and an air of insolence, he received a sharp rebuke from his lordship, which he immediately returned by giving him a mortal stab in the back, of which wound he died, but whether instantly or not, does not appear. The assassin, however, conceiving his own condition to be desperate, went into another room, and having locked the door, fell on his sword. Thus in order to evade the sentence of the law, he became himself the executioner of justice, receiving from his own hand that death which otherwise would have been inflicted on him by that of the common hangman.

Lord Brook lies buried among the rest of his honourable ancestors, in Warwick church, under a monument of black and white marble, on the which he is stiled,

Servant to Queen Elizabeth,
Counsellor to King James,
and
Friend to Sir Philip Sidney.

He died without issue, having never been married, and those who are desirous of reading his character more at large, may be further satisfied by perusing the account given of him by Fuller, in his *British Worthies*. (See Warwickshire, p. 127.)

Griffin, Benjamin. This gentleman was an actor as well as an author. He was the son of the reverend Mr. Benjamin Griffin, rector of Buxton and Oxnead, in the county of Norfolk, and chaplain to the earl of Yarmouth. At the last-mentioned of these two places Mr. Griffin was born in 1680, and received his education at the free-school of North Walsham in the said county, founded by the noble family of the Pastons.

He was put apprentice to a glazier at Norwich; but playing being a more agreeable pursuit to him than glazing,

glazing, he ran away from his master, and got initiated among a pack of strollers who frequented that city in the year 1712, with whom, and in other companies, he arrived at considerable excellence, till in the year 1714, he made one at the opening of the new theatre in Lincoln's-Inn-Fields. Here he gained great applause, and established a character to himself in the cast of parts which he commonly performed; which were always in low comedy, and mostly in the testy old men. In short, he in a few years became of so much consequence, that the managers of Drury-Lane, notwithstanding they had already Norris and Johnson, who were still more excellent in the same way of playing, and therefore could make but little use of Mr. Griffin at their own house, found it, nevertheless, worth their while to buy off his weight against them in the rival theatre, by engaging him at a larger salary than he had hitherto had there; and, indeed, so intrinsically great was our author's merit, that though, in consequence of the circumstance above-mentioned, he made his appearance but seldom, yet, whenever he did, it was constantly with applause, nor did the excellence of the above-mentioned actors by any means eclipse his, or seem to abate the favourable opinion the public had conceived of him, even when they at any time appeared on the stage together with him.

Mr. Chetwood, in his *British Theatre*, says, that Mr. Griffin removed to Drury-Lane theatre in 1720; but this I think must be a mistake, as we find his comedy of *Whig and Tory* brought on in Lincoln's-Inn-Fields that year, which would hardly have been the case, had the author so lately quitted that theatre, and joined in an opposition at that time of so much consequence against them.

This author died in 1739, being the 50th year of his age, and left behind him five dramatic pieces, whose titles are as follows, viz.

1. *Injur'd Virtue.* T. 12mo. 1715.
2. *Love in a Sack.* F. 12mo. 1715.
3. *Humours of Purgatory.* F. 12mo. 1716.
4. *Masquerade.* F. 1717.
5. *Whig and Tory.* C. 8vo. 1720.

GRIFFITH, ELIZABETH. This lady is a successful writer, who hath employed her attention on works of very different kinds, and generally to the increase of her reputation. She is of a Welsh descent, and bore the same name before she married as she hath done since. Her husband, Mr. Richard Griffith, who is also an author, is a gentleman of a good family in Ireland.

The first performance in which she distinguished her talents, was her share in *The Letters of Henry and Frances*, which contained the genuine correspondence between her and her husband before their marriage, and for some years after. These manuscripts were published at the particular request of Margaret, late countess of Cork, who was one of her friends and confidents in this connection, which was at first kept secret on account of certain family reasons, as may be gathered from some of the letters. This collection has received the approbation of the generality of readers.

Mrs. Griffith is the author of several Novels, and has been engaged in a variety of other performances. She has also written the following dramatic pieces:

1. *The Platonick Wife.* C. 8vo. 1765.

2. *Amana.*

2. *Amana.* D. P. 4to. 1765.

3. *The Double Mistake.* C. 8vo. 1766.

4. *The School for Rakes.* C. 8vo. 1769.

5. *A Wife in the Right.* C. 8vo. 1772.

6. *The Times.* C. 8vo. 1779.

GRIMES, Mr. This author was a school-master, and wrote one small piece, performed by his pupils at Cordwainers Hall. It is called,

An Opera alluding to the Peace. 8vo. 1712.

GRIMSTON, WILLIAM, LORD VISCOUNT. This nobleman, whose title stands in the list of the Irish peerage, was father to the present lord Grimston. He was born about 1692, and in April 1719, was created baron of Dunboyne, in the county of Meath in Ireland, and viscount Grimston. At the age of thirteen years, while at school, he wrote a play, which was never acted, but printed in the year 1705, entitled,

The Lawyer's Fortune. Com. 4to.

It is true, this piece, so far from having any dramatic merit in it, is full of the grossest absurdities; but when the infantine years of its author come to be considered, and that it might probably be owing to the partiality of parents in the gratification of a childish vanity, that it was ever published: if it is moreover known, that when, at a maturer time of life, the author himself, on a review of it, became sensible of its faults, he took the utmost pains to call in the impression, and prevent, if possible, so indifferent a performance to stand forth in evidence against even his boyish abilities, surely a first fault, so amply repented, might easily be forgiven, and the asperity with which the author has been treated on the account of it might well have been spared.

And indeed, the public is scarcely to be blamed for the ill usage he has received, as they would probably have suffered this piece to have died in obscurity, with many others of equal merit, had it not been for the malevolence of the late dutchess of Marlborough, who, in the course of an opposition which she thought proper to make to this worthy peer, in an election for members of parliament, where his lordship was a candidate, caused a large impression of this play to be printed off, at her own sole charge, and to be dispersed among the electors, with a frontispiece, conveying a most indecent and unmannerly reflection on his lordship's understanding, under the allegorical figure of an elephant dancing on the ropes.

Lord Grimston represented this contested borough, which was St. Albans, in the 3d, 4th, 5th, and 7th parliaments of Great Britain; and by his behaviour while he continued in the house, his conduct in a rational and happy retirement after his quitting public affairs, and his prudent oeconomy through life in the management of an estate, which, though a large one, was, at the time it descended to him, loaded with the incumbrance of numerous fortunes and heavy jointures saddled on it, gave ample proof of the injustice of the insinuations so artfully thrown out against him, and supported solely on this one trivial error of his childhood; and, it is but justice to a valuable character, thus attempted to be injured, to conclude our account of him with the amiable portrait drawn of him by the author of the lives annexed to *Whincop's Scanderbeg.* "This nobleman,"

"bleman," says that writer, "is "a good husband to one of the "best of wives; an indulgent fa-"ther to a hopeful and numerous "offspring; a kind master to his "servants, a generous friend, and "an affable and hospitable neigh-"bour."

He died 15th day of October 1756.

Grove, Joseph. Is hardly intitled to a place in this work, being only the publisher of one of Shakspeare's plays. He was an attorney, and resided at Richmond, where he died March 27, 1764. He wrote the life of cardinal Wolsey, in 4 vols. 8vo. and other works. The play he republished was,

Henry the Eighth. T. 8vo. 1758.

Gwinne, Matthew. Was the son of Edward Gwinne, who descended from an ancient family in Wales, but dwelt at London. In the year 1574, he was elected a scholar of St. John's College, in Oxford, where he took the degree of B. A. on the 14th of May 1578, and was afterwards perpetual fellow of the college. He had the honour of being appointed master regent in July 1582, and read the music lecture. When he had taken his degrees in arts, he entered upon the physic line, and practised as a physician in and about Oxford several years. In 1588 he was appointed junior proctor of the university, and on July 17, 1591, was created doctor of physic. He obtained leave of the college in 1595, to attend Sir Henry Unton, embassador from queen Elizabeth to the French court, and continued with him during his absence abroad.

Upon the settlement of Gresham College, he was chosen the first professor of physic about the beginning of March 1596, being one of the two nominated by the university of Oxford. On the 25th June 1604, he was admitted a candidate of the College of Physicians of London, at the beginning of 1605 was made physician of the Tower, and on 22 Dec. in the same year, was chosen a fellow of the college. He kept his professorship at Gresham College untill Sept. 1607, when he quitted it probably on his marriage.

After leaving Gresham College he continued to practise physic with success in London, and was much esteemed both in the city and at court. He died, according to Wood, at his house in Old Fish-Street in 1627, though Dr. Ward says he was living in 1639, when his name appeared in the *Pharmacopœia*, printed in that year.

"He was," says Dr. Ward, "a "man of quick parts, a lively "fancy and poetic genius, had "read much, was well versed in "all sorts of polite literature, ac-"curately skilled in the modern "languages, and much valued for "his knowledge and success in "the practice of physic. But his "Latin style was formed upon a "wrong taste, which led him from "the natural and beautiful sim-"plicity of the ancients, into "points of wit, affected jingle, "and scraps of sentences detach-"ed from old authors; a custom "which at that time began to "prevail both here and abroad. "And, he seems to have contract-"ed this humour gradually, as it "grew more in vogue; for his "*Oratio in laudem musicæ*, is not so "deeply tinged with it, as his "*Orationes duæ*, spoken many "years afterwards in Gresham "College."

Besides several other pieces he wrote two Latin plays, called,

1. *Nero*.

1. *Nero.* T. 4to. 1603.
2. *Vertumnus sive Annus recurrens.* 4to. 1607.

GWINNET, RICHARD, Esq; of Great Shuridington in Gloucestershire. The name of this gentleman became more familiar to the public, by means of his acquaintance with Mrs. Thomas the celebrated Corinna, than by any merit of his own. He was the son of a Gloucestershire gentleman, and was seven years at Christ Church College, Oxford, under the tuition of Dr. Gastrell. He afterwards resided some time in the Temple, but did not follow the profession of the law, or any other, which seems to have been owing to an infirm constitution, that was too weak to permit him to reside in London. He died April 16, 1717, having produced one play, intitled,

The Country Squire; or, *A Christmas Gambol.* C. Printed in 8vo. 1732.

H.

HABINGTON, WILLIAM. This gentleman, who flourished in the reign of king Charles I. was born on the 4th of Nov. 1605, at Handlip in Worcestershire. Being of a Roman Catholic family, he was sent to receive the early parts of his education at Paris and St. Omers, where he was very earnestly entreated to take on him the habit of a Jesuit. But an ecclesiastical life being by no means agreeable to his disposition, he resisted all their solicitations and returned to England, where, by his own application and the instruction of his father Thomas Habington, Esq; he made great proficiency in the study of history and other useful branches of literature, and became, according to the account given of him by Wood in his *Athen. Oxon.* a very accomplished gentleman.

His principal bent was to history, as is apparent from his writings, among which are some *Observations on History*, in 1 vol. 8vo. and a history of Edw. IV. written and published at the desire of king Charles I. Yet, for the amusement of some leisure hours, he wrote a considerable number of little love poems, published under the title of *Castara*, and a play, called,

The Queen of Arragon. Trag. Com. fol. 1640. D. C.

which he appears himself to have had a very diffident opinion of; but having shewed it to Philip earl of Pembroke, that nobleman was so much pleased with it, that he caused it to be acted at court, and afterwards to be published, though contrary to the author's inclination. Wood acquaints us, that, during the civil war, Mr. Habington (probably for the sake of preserving to himself that calm, which is ever most agreeable to a studious and sedentary disposition) temporized with those in power, and was not unknown to Oliver Cromwell. Yet, it is probable, this temporizing was no more than a mere non-resistance, as we have no

account of his having been raised to any kind of preferment during the protector's government. He died November 30, 1654, being just entered into his 50th year.

HAINES, JOSEPH, (commonly called COUNT HAINES). This gentleman was a very eminent low comedian and a person of great facetiousness of temper and readiness of wit. When, or where, or of what parents he was born, are particulars which the historians of his life are totally silent about. It is certain, however, that the earlier parts of his education were communicated to him at the school of St. Martin's in the Fields, where he made so rapid a progress as to become the admiration of all who knew him.

From this place he was sent by the voluntary subscription of a number of gentlemen, to whose notice his quickness of parts had strongly recommended him, to Queen's College, Oxford, where his learning and great fund of humour gained him the esteem and regard of Sir Joseph Williamson, who was afterwards secretary of state, and minister plenipotentiary at the concluding the peace of Ryswick. When Sir Joseph was appointed to the first of those high offices, he took our author as his Latin secretary. But taciturnity not being one of those qualities which Haines was eminent for, Sir Joseph found that, through his means, affairs of great importance frequently transpired even before they came to the knowledge of those who were more immediately concerned in them. He was, therefore, obliged to remove him from an employment for which he seemed so ill calculated, but recommended him, however, to one of the heads of the university of Cambridge, where he was very kindly received; but a company of comedians coming to perform at Stourbridge fair, Mr. Haines took so sudden an inclination for their employment and way of living, that he threw away his cap and band, and immediately joined their company.

It was not long, however, before the reputation of his theatrical abilities procured him an invitation to the theatre royal in Drury Lane, where his inimitable performance on the public stage, together with his vivacity and pleasantry in private conversation, introduced him not only to the acquaintance, but even the familiarity of persons of the most exalted abilities, and of the first rank in the kingdom. Insomuch, that a certain noble duke, being appointed ambassador to the French court, thought it no disgrace to take Joe Haines with him as a companion, who being, besides his knowledge of the dead languages, as perfect master of the French and Italian, as if he had been a native of the respective capitals of Paris and Rome, was greatly caressed by many of the French nobility.

On his return from France, where he had assumed the title of count, he again applied himself to the stage, on which he continued till 1701, on the 4th of April in which year he died of a fever, after a very short illness, at his lodgings in Hart-Street, Long-Acre, and was buried in the church-yard of St. Paul's, Covent-Garden.

There is one dramatic piece, said to be his, intitled,

The Fatal Mistake. T. 4to. 1692.

But the composition of it is so very miserable, and so devoid of any marks of that humour and sprightliness

ſprightlineſs which ran through his whole converſation, that ſome of the writers ſeem inclinable to acquit him of being the author of it. Yet I know not whether that is quite a ſufficient reaſon for ſo doing, as it is by no means uncommon to find, among men of profeſſed drollery, that the manner is much more than the matter; and the table, as Shakſpeare has it, is often ſet in a roar, by jokes, which, if repeated without the immediate humour of the ſpeaker, to accompany them, would ſcarcely excite a ſmile, unleſs of contempt. And it is remarkable of the very perſon we are now treating of, that ſome of his prologues and epilogues, which uſed to force thunder-claps of applauſe from the audience when ſpoken by himſelf, and according to his own conceptions in the writing of them, appear but flat and inſipid when we come to read them in the cloſet. I do not mean this, however, in any degree to depreciate Mr. Haines's merit. That he poſſeſſed a great ſhare of genuine wit, I do not in the leaſt queſtion; and although every jeſt book will furniſh numbers of droll turns of humour, which are ſaid to have come from him, I think I cannot better cloſe this account of him, than by the repetition of one undoubtedly authentic Bon Mot of his, handed down to us by his contemporary Colley Cibber, who, in his Apology, relates this ſtory. "Joe "Haines," ſays he, "being aſked "what could tranſport Collier in-"to ſo blind a zeal for the gene-"ral ſuppreſſion of the ſtage, when "only ſome particular authors had "abuſed it, whereas the ſtage, he "could not but know, was gene-"rally allowed, when rightly con-"ducted, to be a delightful me-"thod of mending our morals?" "*For that very reaſon,*" *replied Haines,* "*Collier is by profeſſion a* "*moral-mender himſelf, and two of* "*a trade, you know, can never* "*agree.*"

HAMILTON, NEWBURGH. This gentleman lived in the family of duke Hamilton, and was probably related to his grace. He wrote two dramatic pieces, entitled,

1. *Doating Lovers.* Com. 12mo. 1715.

2. *Petticoat Plotter.* Farce. 12mo. 1720.

Neither of theſe pieces met with ſucceſs. The firſt of them, however, was ſupported through three performances, for the ſake of the author's benefit, whoſe intereſt was ſo ſtrong, and his acquaintance ſo extenſive, that he was enabled to lay the pit and boxes together, at the advanced price of ſix ſhillings for each ticket.

HAMMOND, WILLIAM. This writer is mentioned no where but in the Britiſh theatre, where he is ſaid to have been a young gentleman in the army, and to have written a dramatic piece of one act, entitled,

Preceptor. Ball. Opera. 1740.

HARDHAM, JOHN. This author, when living, was well known among perſons of genius and taſte. He was born at Chicheſter, and bred a lapidary or diamond-cutter; but afterwards became more eminent in another profeſſion, being at the time of his death poſſeſſed of the greateſt ſnuff trade in or about this metropolis. His ſhop was at the Red Lion, near Fleet-market, in Fleet-ſtreet. Beſides this, he had for ſome years been principal numberer to the theatre royal in Drury-Lane. What Mr. Hardham's advantages from education were, I never could learn, but, by the dint of ſtrong natural parts, and good breeding, he rendered himſelf agreeable

able to numbers of the most considerable wits and critics of the age, and even himself made one attempt in the dramatic way, which, although, I believe, it was not even intended for the stage, is in print, and is far from being devoid of genius or poetical imagination. It is entitled,

The Fortune Tellers. Com.

Mr. Hardham, however, was at once a patron and preceptor to many of our candidates for histrionic laurels. He was therefore seldom without embryo *Richards* and *Hotspurs* strutting and bellowing in his dining-room, or the parlour behind his shop. The latter of these apartments was adorned with heads of most of the persons celebrated for dramatic excellence, and to these he frequently referred in the course of his instructions.

There is one circumstance, however, in his private character, which deserves a more honourable rescue from oblivion. His charity was extensive in an uncommon degree, and was conveyed to many of its objects in the most delicate manner. On account of his known integrity (for he once failed in business more creditably than he could have made a fortune by it), he was often intrusted with the care of paying little annual stipends to unfortunate women, and others who were equally in want of relief; and he has been known, with a generosity almost unexampled, to continue these annuities, long after the sources of them had been stopped by the deaths or caprices of the persons who at first supplied them. At the same time he persuaded the receivers that their money was remitted to him as usual through its former channel. Indeed his purse was never shut even to those who were casually recommended by his common acquaintance. He died in September, 1772, and by his will bequeathed the interest of upwards of twenty-two thousand pounds in the 3 *per Cents*, to a female, who, after the death of his wife, had gained but too strong an ascendency over him; and at her decease the principal, &c. to the poor of his native city. These particulars which reflect such honour on Mr. Hardham's memory, deserve to be as generally known as his popular sort of snuff entitled 37, a combination of figures which, in the public opinion, continues to stand at least as high as the political number 45.

HARDING, SAMUEL. Was the son of Robert Harding, of Ipswich in Suffolk. He was born in the year 1618, and, as Wood says, became a sojourner of Exeter College, Oxford, in the year 1634, where, in 1638, he took one degree in arts. He afterwards became chaplain to a nobleman, and about the beginning, or in the heat of the civil war, died; having written one play, called,

Sicily and Naples; or, *The Fatal Union.* T. 4to. 1640.

HARRIS, JOSEPH. This person was a comedian, but of no great reputation in his profession. Yet, as Jacob informs us, by the assistance of his friends, he aimed at being an author, and produced the four following dramatic pieces, all of which seem to have miscarried in the representation, viz

1. *The Mistakes.* T. C. 4to. 1691.
2. *The City Bride.* C. 4to. 1696.
3. *Love's a Lottery, and a Woman the Prize.* C. 4to. 1699.
4. *Love and Riches reconciled.* M. 4to. 1699.

HARRIS,

HARRIS, JAMES. A living writer, and author of those three valuable works, entitled, (1.) *Three Treatises*; 1st. *Concerning Art*; 2d. *Music, Painting, and Poetry*; and 3d. *Happiness*. (2.) *Hermes, A Philosophical Enquiry concerning Universal Grammar*. (3.) *Philosophical Arrangements*. He was one of the sons of a gentleman of the same names by lady Elizabeth his wife, third daughter of Anthony second earl of Shaftesbury, and sister to the celebrated author of *The Characteristics*. He was born in the Close of Sarum, and educated under the Rev. Mr. Hele, master of the public Grammar-school there. From thence he went, in 1726, to Wadham College in Oxford, but did not receive any degree. We do not find that he ever took any active part in public life; yet, on the 16th of April, 1763, he was appointed to a seat on the treasury bench, which he continued in possession of until July 12, 1765. He is the author of one small piece, called,

The Spring. P. 4to. 1762.

HARRISON, WILLIAM. This author was was a man of mean employment, being by trade no other than a patten-maker. Yet he was esteemed to be master of excellent natural parts. He wrote one play, which, though it was never acted, probably from want of interest, is far from being devoid of merit; it is entitled,

The Pilgrims. D. E. 4to. 1761.

HARRISON, THOMAS. An author known only from having published one drama, entitled,

Belteshazzar; or, *The Heroic Jew*. D. P. 12mo. 1727.

HARPER, SAMUEL. An author now unknown. He published one play, called,

The Mock Philosopher. C. 12mo. 1737.

HARROD, W. This writer was a Kentish man, born in the town which he has celebrated in a Descriptive Poem, called,

Stevenoke. 4to. 1753.

He likewise wrote one play, viz.

The Patriot. T. 8vo. 1769.

HART, Mr. A Scotch gentleman, who has produced one play acted at Edinburgh, called,

Herminius and Espasia. T. 8vo. 1754.

HARTSON, HALL. A gentleman of whom very few particulars are known, at least in this kingdom. He was a native of Ireland; and, if our information is not erroneous, was brought up at the university of Dublin in the lowest rank of students. He was patronized, however, by the celebrated Dr. Leland, who is supposed to have afforded him material assistance in the only dramatic piece he has written. He quitted his country in the character of tutor to a young person of fortune, with whom he resided in London, and its environs, for a few years. He died (I think in town) in March, 1773, not long after the publication of his Poem, entitled, *Youth*.

He wrote *The Countess of Salisbury*, which is founded on some incidents in Dr. Leland's novel of *Longsword, Earl of Salisbury*, and was first acted with success at Mr. Foote's play-house in the Hay-Market, and afterwards at the theatre royal in Drury-Lane. It was published in 8vo. 1767.

HATCHET, WILLIAM. This author was a performer on the stage, though he seems never to have arisen to much eminence in that profession. He acted a part in his first play, as did Mrs. Heywood, with whom he lived upon terms of friendship, and joined with her in converting Fielding's *Tom Thumb* into an opera. Besides

ſides this, he was the author of,

1. *The Rival Father*; or, *The Death of Achilles*. T. 8vo. 1730.

2. *The Chineſe Orphan*. T. 8vo. N. D. [1741.]

HATHWAY, ——. This author is only mentioned by Meres as one of the dramatic writers of the times. His works are entirely unknown.

HAVARD, WILLIAM. This gentleman was an actor belonging to the theatre royal in Drury-Lane. He was the ſon of a vintner in Dublin, and ſerved his time as apprentice to a ſurgeon; but, having an early inclination for the ſtage, he quitted the profeſſion he was intended for, and engaged himſelf firſt at the theatre in Goodman's-Fields, from whence he removed to the theatres royal, in both which he at different times has been received. As an actor, he ſtood in very good eſtimation with the public. His perſon was comely and genteel, his voice clear and articulate, and his critical judgment, and perfect underſtanding of the meaning of his author, ſhone forth conſpicuouſly in every part he performed. He did not want feeling, but, from a degree of monotony, which ſeemed natural to his voice, he ſometimes fell ſhort with reſpect to empaſſioned execution. He was, however, always decent, ſenſible, and perfect, and acquired an eaſe in his manner and deportment, which it is uncommon to meet with, and which rendered him, if not a capital, at leaſt a very uſeful, performer; and if, on any occaſion, neceſſity or accident threw him into parts which might appear above the rank of characters which he uſually filled, he conſtantly made way through them with leſs diſguſt than ſome performers would have done, who, with greater particular beauties, intermingled an equal number of glaring deformities.

As an author, Mr. Havard ſtood nearly in the ſame predicament that he did as an actor; for, though much inferior to our firſt-rate dramatiſts, he was at the ſame time as greatly ſuperior to many, whoſe pieces have even met with ſucceſs. Good-ſenſe, correctneſs, and ſenſibility, ran through his writings; and though he did not aſtoniſh us with the ſublime flaſhes of a Shakſpeare, or touch our hearts with the tender ſenſations of an Otway, yet he neither ſtarted out into the puerile bombaſt of a Banks, nor ſunk into the inſenſible proſaical coldneſs of a Trapp. In a word, the ſenſible leſſon of the *medio tutiſſimus ibis*, ſeemed to be the rule of Mr. Havard's conduct both on the ſtage and in the ſtudy, and, indeed, he appeared to have ſufficiently availed himſelf of an adherence to this maxim; the ſilent attention conſtantly paid to his performance in the theatre avouching the truth of it on the one hand, and the ſucceſs his dramatic pieces, eſpecially one of them, met with on their repreſentation, evincing it on the other. The names of his plays, which are four in number, are as follow,

1. *Scanderbeg*. T. 8vo. 1733.

2. *King Charles the Firſt*. H. T. 8vo. 1737.

3. *Regulus*. T. 8vo. 1744.

4. *The Elopement*. F. 1763. N. P.

Mr. Havard was moreover in his private character extremely amiable, being polite, humane, and friendly. In a word, he was generally eſteemed and beloved by all who knew him. He continued on the ſtage until the year 1769, when finding the infirmities of age increaſing, he took leave of the theatre in form, in an epilogue written

written and ſpoken by himſelf, after the play of *Zara*, in which Mr. Garrick acted for his benefit. He retired firſt to Iſlington, but being there not ſo near his friends as he wiſhed, he returned to the lodgings he had formerly occupied in Taviſtock-Street, where after a lingering illneſs he died the 20th of February 1778, at the age of 68 years.

HAUSTED, PETER. This gentleman was born at Oundle in Northamptonſhire, towards the beginning of the reign of King James the firſt. He received his education in Queen's College, Cambridge, where, after paſſing through the proper exerciſes, he took his degree as maſter of arts; and, after quitting the univerſity, entering into holy orders, he became, firſt, curate of Uppingham in Rutlandſhire, and ſome time afterwards rector of Hadham in Hertfordſhire. In 1641, he had a degree of doctor of divinity conferred on him.

On the breaking out of the civil wars, he was made chaplain to Spencer earl of Northampton, to whom he adhered in all his engagements for the royal intereſt, and was with him in the caſtle of Banbury in Oxfordſhire at the very time it made ſo vigorous a defence againſt the parliament's force. In that caſtle, as Wood, in his *Faſti*, informs us, Mr. Hauſted concluded his laſt moments in the year 1645, and was buried within the precincts of it, or elſe in the church belonging to Banbury.

Both Langbaine and Wood give this author the character of a very ingenious man and a good poet; all the teſtimonials we have extant of the latter character are a tranſlation of Thorius's *Hymnus Tabaci*, and two dramatic pieces, the firſt of which, it is pretty apparent from the very title-page, met with but indifferent ſucceſs. They are entitled,

1. *The Rival Friends.* C. 4to. 1632.

2. *Senile Odium.* C. 12mo. 1633.

HAWKER, ESSEX. This author was a performer at the theatre in Lincoln's-Inn-Fields; where he produced one piece, called,

The Wedding. T. C. P. F. O. 8vo. 1729.

HAWKINS, WILLIAM. This gentleman is ſon to the celebrated ſerjeant Hawkins, whoſe excellent treatiſe on the crown law is in great eſtimation among the profeſſors of that branch of juriſprudence. He is yet living, and received his education at the univerſity of Oxford, where he was ſome time fellow of Pembroke College, and took the degree of maſter of arts April 10, 1744. On the reſignation of the poetry profeſſorſhip by Dr. Lowth, he ſucceeded him June 6, 1751. Beſides his dramatic works, he is the author of ſeveral other performances, particularly 3 vols. of miſcellanies 8vo. 1758, a tranſlation of part of *Virgil*, and ſome ſermons. He is at preſent rector of Little Caſterton in Rutlandſhire, and hath written the three following plays,

1. *Henry and Roſamond.* T. 8vo. 1749.

2. *The Siege of Aleppo.* T. 8vo. 1758.

3. *Cymbeline.* T. 8vo. 1759.

The laſt of theſe is only an alteration of a tragedy of the immortal Shakſpeare; in which indeed it were to be wiſhed that he had either fixed on the ſtory only, and made the conduct and language of it entirely his own, or elſe that he had taken ſomewhat leſs liberty with his original, ſince, as it now ſtands, there appears too great a diſſimilarity between the different parts of it, to render it perfectly

perfectly pleasing, either as the work of Shakspeare or of Mr. Hawkins.

The other pieces, which may more properly be called his own, are far from wanting merit.

HAWKINS, WILLIAM. An author of the last century, who was master of Hadleigh school, and while in that capacity wrote for the use of his scholars one piece, called,

Apollo shroving. 12mo. 1626.

He also published, "Corolla "varia contexta per Guil. Hau-"kinum scholarcham Hadleia-"num in agro Suffolcienci. Can-"tabr. ap. Tho. Buck." 1634. 12mo.

HAWLING, FRANCIS. Of this author's dramatic works no specimen remains, nor have we been able to collect any circumstances concerning him. In the year 1751 he published the first part of "A "Miscellany of Original Poems," and in the preface mentioned an intention of producing another collection, in which were to be contained,

1. *Seventeen Hundred and Twenty*; or, *The Historic, Satiric, Tragi-Comic Humours of Exchange-Alley*. 1723.

2. *The Indian Emperor*; or, *The Conquest of Peru by the Spaniards*. T. 1728.

This proposed publication we believe never appeared.

In Meres's Catalogue, 1726, two other pieces by him are mentioned, viz.

3. *The Impertinent Lovers*. C.

4. *It should have come sooner*. F.

HAYES, SAMUEL. In conjunction with Robert Carr, wrote one piece, called,

Eugenia. T. 8vo. 1766.

HAWKESWORTH, JOHN, LL.D. This gentleman was born about the year 1719. He originally was brought up to a mechanical profession, and, if we are not misinformed, that of a watch-maker. He was likewise of the sect of presbyterians, and a member of the celebrated Tom Bradbury's meeting, from which he was expelled for some irregularities. He afterwards devoted his attention to literature, and became an author of considerable eminence. In the early part of his life, his circumstances were rather confined. He resided some time at Bromley, in Kent, where his wife kept a boarding-school, which they relinquished in order to accommodate two women of fortune who came to reside with them. He afterwards became known to a lady who had great property and interest in the East-India company, and through her means was chosen a director of that body. When the design of compiling a narrative of the discoveries in the South-Seas was suggested, he was recommended as a proper person to be employed on the occasion. This task he executed, and is said to have received for it the enormous sum of 6000 *l.* His work, though written with elegance, whether through want of accuracy in the narrative, or from some notions which were propagated in it of an heterodox cast, or on account of particular occurrences too luxuriantly described, did not afford that complete satisfaction that was expected from it. In consequence of his situation as an East-India director, and of his connection with the admiralty while writing the above work, it has been suggested that he injured his health by too freely indulging in the pleasures of the table, which brought on a fever, of which he died at a friend's house in Lime-street, Nov. 17, 1773. He is the author of,

1. *Amphytryon*. C. altered, 8vo. 1756.

2. *Oroonoko.* T. altered, 8vo. 1760.

3. *Edgar and Emmeline.* F. T. 8vo. 1761.

He also wrote,

Zimri. O. 4to. 1766.

HAZARD, JOSEPH. This gentleman is son of a person whose name is known, over the greatest part of the kingdom, as one of the favourite retailers of chances in our state-lotteries. He was lately of Lincoln College, in Oxford, and, when a mere boy, produced one drama, intituled,

Rudowald. M. Printed by subscription at Chelmsford, 12mo. 1767.

HEAD, RICHARD. This author was the son of a minister in Ireland, who, being murdered, among many thousands more, in the dreadful massacre in that kingdom in 1641, Mrs. Head, with this son, then but young, came over to England, where, having been trained up in learning, he was sent, through the friendship of some persons who had had a regard for his father, to Oxford, and compleated his studies in the very same college that his father had formerly belonged to. His circumstances, however, being mean, he was taken away from the university before he had got any degree, and was bound apprentice to a bookseller, and when out of his time married, and set up for himself; but, having a strong propensity to two pernicious passions, viz. poetry and gaming, the one of which is for the most part unprofitable, and the other almost always destructive, he quickly ruined his circumstances, and was obliged to retire for a time to Ireland. Here he wrote his only dramatic piece, which was entitled,

Hic & ubique. C. 4to. 1663.

By this piece he acquired very great reputation and some money; on which he returned to England, reprinted his comedy, and dedicated it to the duke of Monmouth; but, meeting with no encouragement, he once more had recourse to his trade of bookselling. But, no sooner had he a little recovered himself, than he again lent an ear to the syren allurements of pleasure and poetry, in the latter of which he seems never to have made any great proficiency. He failed a second time in the world; on which he had again recourse to his pen for support, and wrote several different pieces, particularly the first part of the *English Rogue*, in which, however, he had given scope to so much licentiousness, that he could not get an *imprimatur* granted to it, till he had expunged some of the most luscious descriptions out of it. To this first part three more were afterwards added by Mr. Head, in conjunction with Mr. Francis Kirkman, who had also been his partner in trade.

The business of an author, however, and its emoluments, being very precarious, it appears from Winstanley, who was personally acquainted with him, that he afterwards met with a great many crosses and afflictions, and was at last cast away at sea as he was going to the Isle of Wight, in the year 1678.

HEARD, WILLIAM. Is the son of a bookseller who lived in Piccadilly, and has written one piece, called,

The Snuff-Box; or, *A Trip to Bath.* C. 8vo. 1775.

HEMINGS, WILLIAM. This gentleman was son of John Hemings, the famous player, who was contemporary with Shakspeare, and whose name we find, together with those of Burbage, Condel, Taylor, &c. before the folio edition of that author's works. He was

was born at London, about the beginning of the reign of James I. and received his education at Christ Church College in Oxford, where he was entered as a student in the year 1621, and in 1628 took his degree of Master of Arts. During the time of the troubles he wrote some dramatic pieces, which were at that time very well esteemed, and after the Restoration were revived with great success. Their titles are as follow:

1. *The Fatal Contract.* T. 4to. 1653.

2. *The Jew's Tragedy.* 4to. 1662.

3. *The Eunuch.* T. 4to. 1687. (N. B. This is only the title by which the first-mentioned play was revived in the year 1687.)

HENDERSON, ANDREW. A Scotchman, who formerly kept a bookseller's shop in Westminster-Hall. In the title-pages of his performances, which are very numerous, he styles himself A. M. He hath published one dramatic piece, called,

Arsinoe, T. 8vo. 1752.

HERBERT, MARY, COUNTESS OF PEMBROKE. This noble female author was wife of Henry earl of Pembroke, and lived in the reigns of queen Elizabeth and king James I. She was also the sister of the famous Sir Philip Sidney, to whom that great genius dedicated his well-known romance called the *Arcadia*, and from whom it has been almost constantly named the Countess of Pembroke's *Arcadia.* This circumstance was of itself sufficient to have entailed immortality on her memory; but her merits stood in need of no derived honour, being in themselves entitled to the highest praise and commendation. She was not only a lover of the Muses, but also a great encourager of polite literature; a quality not very frequently met with among the fair. And, not contented with affording her sanction to those talents in others, she was careful to cultivate them, and set an example of the use of them in her own person. In the dramatic way, on which account she is entitled to a place here, she translated one piece from the French, called,

Antonius. T. 12mo. 1595.

Coxeter says, that, with the assistance of her lord's chaplain, Dr. Gervase Babington, afterwards bishop of Exeter, she made an exact translation of the *Psalms of David* into English metre. He, however, makes a query as to their being ever printed; but Wood (*Athen. Oxon.* vol. I. p. 184.) ascribes such a translation to her brother Sir Philip Sidney, and informs us that it is in MS. in the library of the earl of Pembroke at Wilton, curiously bound in a crimson velvet cover, left thereto by this lady.

Some Psalms by her are, however, printed in Mr. Harrington's *Nugæ Antiquæ*, 3 vols. 12mo. 1779.

In what year she was born, I have not been able to trace; but she was married in 1576. She died at her house in Aldersgate-street, London, Sept. 25, 1621, and lies buried in the cathedral church of Salisbury, among the graves of the Pembroke family.

I cannot close my account of this most excellent lady, better than by transcribing the character given of her by Francis Osborn, in his *Memoirs of the Reign of King James*, Paragraph 24.

"She was (says he) that sister of "Sir Philip Sidney, to whom he "addressed his *Arcadia*, and of "whom he had no other advan-"tage than what he received from "the partial benevolence of for-"tune in making him a man; "which yet she did, in some judg-

"ments, recompense in beauty, her pen being nothing short of his, as I am ready to attest, so far as so inferior a reason may be taken, having seen incomparable letters of hers. But, lest I should seem to trespass upon truth, which few do unsuborned (as I protest I am, unless by her rhetoric), I shall leave the world her epitaph, in which the author doth manifest himself a poet in all things but untruth."

Underneath this sable hearse
Lies the subject of all verse;
Sydney's sister, Pembroke's mother:
Death! ere thou kill'st such another,
Fair and good, and learn'd as she,
Time shall throw a dart at thee.
Marble piles let no man raise
To her fame,—for after-days
Some kind woman, born as she,
Reading this, like Niobe,
Shall turn statue, and become
Both her mourner, and her tomb.

HEWITT, J. Was the author of two Plays, entitled,

1. *A Tutor for the Beaus*; or, *Love in a Labyrinth*. C. 8vo. 1737.

2. *Fatal Falsehood*; or, *Distress'd Innocence*. T. 8vo. N. D.

Of this author we do not know any particulars with certainty, but imagine him to be the same person who, in 1727, published a Collection of Miscellanies in prose and verse, at Bristol, under the name of John Hewitt. In the Dedication of this volume to James Hewitt, Esq; second commissioner for trade to his imperial majesty of Russia, the author asserts himself to be the legitimate son of that gentleman, and complains of having been neglected by him. He, however, confesses that he had misbehaved himself, and had ventured some money belonging to his father at the groom-porter's, which had finished his ruin. He professes himself also on the point of leaving the kingdom with a resolution of never returning, unless fortune put it in his power to purchase and live retired.

HEYLIN, PETER. This author is better known for his polemical than poetical works. He was born at Burford, in Oxfordshire, on the 29th of November, 1599, and received his education at the free-school of the same town. At the age of fourteen, he was placed at Harthall, and two years after became demy of Magdalen College. In October, 1617, he took the degree of B. A. and in the year following was chosen perpetual fellow of the said house. He was made deacon and priest by Dr. Howson, bishop of Oxford, in 1623; and soon after taking part with great violence in behalf of the claims of the hierarchy, he became known to archbishop Laud, with whom he remained in high estimation during that prelate's life. In 1631, he was appointed rector of Hemingford, in Huntingdonshire, and prebendary of Westminster. The next year, the king bestowed upon him the rich living of Houghton in the Spring, in Durham, which he was soon permitted to exchange for the rectory of Alresford, in Hampshire. In 1633, he proceeded D. D. and, in 1638, was presented to the rectory of South Warnborough, in Hampshire. On the 10th of April, 1640, he was chosen clerk of the convocation for Westminster; and, on the commencement of the troubles, soon began to experience all the hardships which those who adhered to the royal cause suffered. From this time to the Restoration, he lived in a continued state of want, maintaining himself chiefly by writing books. Though so zealous an advocate

advocate for the church and crown, he never rose higher than to be subdean of Westminster, in which post he died May 8, 1662. In his youth he wrote two Latin plays, which were never printed, called,

1. *Spurius*. T. 1616.
2. *Theomachia*. C. 1618.

Heywood, Mrs. Eliza. This lady was perhaps the most voluminous female writer this kingdom ever produced. Her genius lay for the most part in the novel kind of writing. In the early part of her life, her natural vivacity, her sex's constitutional fondness for gallantry, and the passion which then prevailed in the public taste for personal scandal, and diving into the intrigues of the great, guided her pen to works, in which a scope was given for great licentiousness. The celebrated *Atalantis* of Mrs. Manley served her for a model, and the court of *Carimania*, the *New Utopia*, and some other pieces of a like nature, were the copies her genius produced. Whether the looseness of the pieces themselves, or some more private reasons, provoked the resentment of Mr. Pope against her, I cannot pretend to determine; but, certain it is, that that great poet has taken some pains to perpetuate her name to immortal infamy; having, in his *Dunciad*, proposed her as one of the prizes to be run for, in the games instituted in honour of the inauguration of the monarch of *Dulness*. This, however, I own I cannot readily subscribe to; for, although I should be far from vindicating the libertinism of her subjects, or the exposing with aggravation to the public the private errors of individuals, yet, I think, it cannot be denied, that there is great spirit and ingenuity in Mrs. Heywood's manner of treating subjects, which the friends of virtue may perhaps wish she had never entered on at all; and that in those of her novels, where personal character has not been admitted to take place, and where the stories have been of her own creation, such as her *Love in Excess*, *Fruitless Enquiry*, &c. she has given proofs of great inventive powers, and a perfect knowledge of the affections of the human heart. And thus much must be granted in her favour, that whatever liberty she might at first give to her pen, to the offence either of morality or delicacy, she seemed to be soon convinced of her error, and determined not only to reform, but even atone for it; since, in the numerous volumes which she gave to the world towards the latter part of her life, no author has appeared more the votary of virtue, nor are there any novels in which a stricter purity, or a greater delicacy of sentiment, has been preserved. It may not, perhaps, be disagreeable in this place to point out what these latter works were, as they are very voluminous, and are not perfectly known to every one. They may therefore, though somewhat foreign to the purport of this work, be found in the following list, viz.

The Female Spectator, 4 vols.
Epistles for the Ladies, 2 vols.
Fortunate Foundling, 1 vol.
Adventures of Nature, 1 vol.
Hist. of Betsy Thoughtless, 4 vols.
Jenny and Jemmy Jessamy, 3 vols.
Invisible Spy, 2 vols.
Husband and Wife, 2 vols.

and a pamphlet, entitled,

A Present for a Servant Maid.

When young, she dabbled in dramatic poetry, but with no great success; none of her plays either meeting with much approbation at the first, nor having been admitted to repetition since. Their titles were as follow:

1. *Fair Captive.* T. 8vo. 1721.
2. *Wife to be let.* C. 8vo. 1724.
3. *Frederick Duke of Brunswick.* T. 8vo. 1729.
4. *Opera of Operas.* (joined with Mr. Hatchet.) 8vo. 1733.

She had also an inclination for the theatre as a performer, and was on the stage at Dublin in the year 1715. She also acted a principal part in her own comedy of the *Wife to be let*; and her name stands in the drama of a tragedy, entitled, *The Rival Father*, written by Mr. Hatchet, a gentleman with whom she appears to have had a close literary intimacy.

As to the circumstances of Mrs. Heywood's life, very little light seems to appear; for, though the world was inclinable, probably induced by the general tenor of her earlier writings, to affix on her the character of a lady of gallantry, yet I have never heard of any particular intrigues or connections directly laid to her charge; and have been credibly informed that, from a supposition of some improper liberties being taken with her character after death, by the intermixture of truth and falshood with her history, she laid a solemn injunction on a person, who was well acquainted with all the particulars of it, not to communicate to any one the least circumstance relating to her; so that probably, unless some very ample account should appear from that quarter itself, whereby her story may be placed in a true and favourable light, the world will still be left in the dark with regard to it. All I have been able to learn is, that her father was in the mercantile way, that she was born at London, and that, at the time of her death, which was on the 25th of February, 1756, she was about sixty-three years of age.

With respect to her genius and abilities, her works, which are very numerous, must stand in evidence; but I cannot help observing, as to her personal character, that I was told by one, who was well acquainted with her for many years before her close of life, that she was good-natured, affable, lively, and entertaining; and that, whatever errors she might in any respect have run into in her youthful days, she was, during the whole course of his knowledge of her, remarkable for the most rigid and scrupulous decorum, delicacy, and prudence, both with respect to her conduct and conversation.

HEYWOOD, JASPER, D. D. This writer, who flourished in the reign of queen Elizabeth, was son of the famous poet and epigrammatist of that name, whom we shall immediately have occasion to mention. He was born in London in 1535, and in the twelfth year of his age was sent to the university of Oxford, and entered a student in Merton College. Here he received those useful parts of education, grammar and logic; and, in 1553, took his degree as Master of Arts, and was admitted to a probationary fellowship in that college, where he gained a superiority over all his fellow-students in disputations at the public school, and was (as appears from an oration written in his praise by David De la Hyde, entitled *De Ligno et Fano*) nominated there *Rex Regni Fabarum*, or a kind of *Christmas* Lord. Langbaine and Jacob both say that he quitted this college, at which he only passed his younger days, for a fellowship in All-Souls College in the same university. But Wood informs us, that, having been guilty of several misdemeanours, such as are peculiar to youth, wildness and rakishness, which

which in those days were punished with great severity, and which probably he ran into the more readily from being, in consequence of his father's quitting England, left very early to himself, he was obliged, in order to prevent expulsion, to resign his fellowship, upon a third admonition from the warden and society of Merton College, on the 4th of April, 1558.

Soon after this he quitted England, and, going over to St. Omer's, entered himself into the society of Jesus at that place, from whence, after having spent two years in the study of divinity among the priests, he was sent to Diling, in Switzerland, where he spent upwards of seventeen years in discussing certain points of controversy among those whom he called Heretics; in which time, on account of his distinguished learning, and his ardent zeal for the holy Mother, he was promoted to the degree of Doctor of Divinity and of the four Vows.

In the year 1581, pope Gregory XIII. called him away from Diling, in order to plant him at the head of the first mission of Jesuits to England; in which office, being settled in the metropolis of his native country, and esteemed as provincial of the order in that great kingdom, he ran into great luxury and magnificence, affecting more the exterior shew of a grandee than the humility of a priest, and supporting as splendid an equipage as money could then furnish him with.

Dr. Fuller, in his *British Worthies* (London, p. 222.), has run into an error with respect to our author, telling us that he was executed in the reign of queen Elizabeth. But Anth. à Wood (*Athen. Oxon.* vol. I. col. 252.) informs us, that he paid the great debt to nature at Naples, on the 9th of January, 1598; and Sir Richard Baker relates, that he was one of the chief of the seventy priests that were taken in 1585; and that, when some of them were condemned, and the rest in danger of the law, her majesty caused them all to be shipped away, and sent out of England: from whence it seems probable, that he went immediately to Rome, and at length settled in the city of Naples, where he contracted an intimacy with that zealous catholic John Pitseus, by whom he is spoken of with great respect and honour.

This account seems also confirmed by a copy of verses, preserved by Sir John Harrington, which were written by this author on his being taken and carried to prison, and the readiness shewn by the earl of Warwick to afford him relief. Which last circumstance he hints at in the following words:

—Thanks to that Lord that wills me good,
For I want all things, saving hay and wood.

During the course of his studies at the university, he translated three of those tragedies which are attributed to Seneca, viz.

1. *Thyestes.* T. 12mo. 1561.
2. *Hercules Furens.* T. 12mo. 1561.
3. *Troas.* T.

He has chosen an uncouth sort of verse for these translations, viz. that of fourteen syllables. Yet he has been very correct in the meaning of his author, where he has stuck to the original, and in some alterations, which he has professedly made in the conduct of the pieces, has shewn great judgment and ingenuity.

Heywood, John. This poet is one of the very first dramatic writers

writers that our island produced; he was born at North Mims, near St. Albans in Hertfordshire, and received the first rudiments of his education at Oxford; but the sprightliness of his disposition not being well adapted to the sedentary life of an academician, he went back to his native place, which being in the neighbourhood of the great Sir Tho. More, he presently contracted an intimacy with that Mæcenas of wit and genius, who introduced him to the knowledge and patronage of the princess Mary. Heywood's ready wit and aptness for jest and repartee, together with the possession of great skill both in vocal and instrumental music, rendered him a favourite with Henry VIII. who frequently rewarded him very highly. On the accession of Edward VI. he still continued in favour, though the author of the *Art of English Poetry* says, it was "for the mirth "and quickness of conceit, more "than any good learning that was "in him." When his old patroness queen Mary came to the throne, he stood in higher estimation than ever, being admitted into the most intimate conversation with her, on account of his happy talent of telling diverting stories, which he did to amuse her painful hours, even when she was languishing on her death-bed.

At the decease of that princess, however, being a bigoted Roman Catholic, perceiving that the Protestant interest was likely to prevail under the patronage of her successor queen Elizabeth, and perhaps apprehensive that some of the severities, which had been practised on the Protestants in the preceding reign, might be retaliated on those of a contrary persuasion in the ensuing one, and more especially on the peculiar favourites of queen Mary, he thought it best, for the security of his person, and the preservation of his religion, to quit the kingdom. Thus throwing himself into a voluntary exile, he settled at Mechlin in Brabant, where he died in 1565, leaving several children behind him, to all of whom he had given liberal educations. Among the rest was Jasper, some account of whom we gave in the last article.

From what has been said above, his character in private life may be gathered to have been that of a sprightly, humourous, and entertaining companion. As a poet, he was held in no inconsiderable esteem by his contemporaries, though none of his writings extended to any great length, but seem, like his conversation, to have been the result of little sudden sallies of mirth and humour. His longest work is entitled, *A Parable of the Spider and the Fly*, and forms a pretty thick quarto in old English verse, and printed in the black letter. Our honest chronicler Holinshed describes this poem in the following words: "One also hath made a booke of the *Spider and the Flie*, wherein he dealeth so profoundlie, and beyond all measure of skill, that neither he himselfe that made it, neither anie one that readeth it, can reach unto the meaning thereof." *Description of England*, p. 229. By way of frontispiece to this book, is a wooden print of the author at full length, and most probably in the habit he usually wore; for he is dress in a fur gown, somewhat resembling that of a master of arts, excepting that the bottom of the sleeves reach no lower than his knees. He has a round cap on his head, and a dagger hanging to his girdle; and his chin and lips are close shaven.

His

His other works are, a dialogue composed of all the proverbs in the English language; and three quarto pamphlets, containing six hundred epigrams. None of his dramatic works, which are six in number, have extended beyond the limits of an interlude. The titles of them are as follow:

1. *A Play between Johan the Husband, Tyb the Wife, and Sir Johan the Priest.* 4to. 1533.

2. *A mery Play between the Pardoner and the Friar, the Curate and Neighbour Prat.* 4to. 1533.

3. *The Play called the Four PP. A newe and a very mery Interlude of a Palmer, a Pardoner, a Potycary, a Pedlar.* 4to. N. D. D. C.

4. *A Play of Gentelness and Nobility.* Int. 4to. N. D.

5. *A Play of Love.* Int. 4to. 1533.

6. *A Play of the Weather*, called, *A new and a very merry Interlude of Weathers.* 4to. 1553.

Phillips and Winstanley have attributed two other pieces to him, viz.

The Pindar of Wakefield.

Philotas, Scotch.

But Langbaine rejects their authority; and I think with very good reason, as both those pieces are printed anonymous, and both of them not published till upwards of thirty years after this author's death.

I do not find any writer who ascertains the exact time of John Heywood's birth, or his age at the time of his death; but he could not have died a young man, as we find him to have survived the birth of his son Jasper by full thirty years.

Heywood, Matthew. I do not find any such person mentioned by any of the writers but Winstanley, who (*Lives of the Poets*, p. 97.), after mentioning John, Thomas, and Jasper Heywood, adds, "and, as if the names of "Heywood were destinated to the "stage, in my time I knew one "Matthew Heywood, who wrote "a comedy, called,

"*The Changling.*

"that should have been acted at "Audley-End house, but, by I "know not what accident, was "prevented."

It is difficult to controvert what our author thus asserts on his knowledge; but Winstanley was very liable to mistakes, and it is well known that there is a comedy of that name extant, which was written by Middleton and Rowley in conjunction, and that no other stands in any of the catalogues.

Heywood, Thomas. This author was an actor as well as a writer, and flourished in the reigns of queen Elizabeth, king James I. and king Charles I. though what particular year gave him to the world, or robbed it of him, seems not easy to ascertain. He appears to have been a native of Lincolnshire, from a copy of verses to his friend James Yorke, on his book of Heraldry, prefixed to that work. He was certainly the most voluminous dramatic writer that this nation, or indeed any other, ever produced, excepting the celebrated Spanish play-wright, Lopez de Vega; for, in the preface to one of his plays, called, *The English Traveller*, he tells us, that it was one preserved amongst two hundred and twenty, in which, says he, "I had either an entire hand, or "at least a main finger. Of this prodigious number, however, all the writers agree in the opinion, that there are only twenty-four remaining. For this, different reasons might perhaps be assigned. Those that Kirkman has given us are romantic and extravagant to the

the greatest degree. "It is said "(relates Kirkman) that he not "only acted himself every day, "but also wrote every day a sheet; "and, that he might lose no time, "many of his plays were com-"posed in the tavern, on the back-"side of tavern-bills, which may "be the occasion that so many of "them are lost." But this account is inconsistent with all belief, for, besides, that it is not apparent that Heywood's circumstances were ever such as should compel him to make these shifts, or that a man, who was a constant frequenter of taverns, should at the same time be so penurious as to make use of bills to spare himself the expence of a few sheets of paper; yet, had even this been the case, it would not occasion the loss of his pieces, since, before they could possibly be performed, these scraps must have been all collected together, and transcribed in a body, for the use of the performers and prompter. But the reasons he himself has given us, in the above-mentioned preface, seem to be the most rational ones; for, though it is probable that so active a genius as it is evident from the bulk of his works Mr. Heywood's must have been, could never be idle, nor afford to lose any time, or even let a single thought pass by him unemployed at the very moment it occurred; and that, consequently, he might have planned some of his plays in taverns, and even have secured some occasional hints, by penning them down on the back of tavern-bills, or any occasional scraps of paper he might have about him; yet it is very unlikely that he should suffer those thoughts, he had been so careful to preserve, to be afterwards lost by an unaccountable negligence. But he gives us three very good reasons for no more of his pieces having appeared in print; the first, "that many of "them, by the shifting and change "of companies," (at a time when there were so meny theatres in the metropolis, and that the performers, moreover, frequently travelled the country) "had been neg-"ligently lost." The second, "that others of them were still "retained in the hands of some "actors, who thought it against "their profit to have them come "in print." And here it will be proper to observe, that at that time the profits of an author were not determined by the success of his works, no such thing as third nights being known or thought of till after the Restoration, but that the actors purchased to themselves the sole property of the copy, by which means, as it could not be their interest to publish any piece till the public curiosity in regard to it was entirely sated, it is probable many very good plays may have been entirely lost. The third reason he gives us is, "that it was "never any great ambition in him "to be voluminously read."

Those of his works, which are to be met with in print, are as follows:

1. *Robert Earl of Huntingdon's Downfall.* 4to. 1601.

2. *Robert Earl of Huntingdon's Death.* Hist. Play. 4to. 1601.

3 & 4. *Edward* IV. Hist. Play. two parts. B. L. 4to. N. D.

5 & 6. *If you know not me, you know Nobody.* Hist. Play. two parts. 4to. 1606.

7. *Fair Maid of the Exchange.* Com. 4to. 1607.

8. *Golden Age.* Hist. Play. 4to. 1611.

9. *Silver Age.* Hist. Play. 4to. 1613.

10. *Brazen*

10. *Brazen Age.* Hist. Play. 4to. 1613.

11. *Four 'Prentices of London.* Hist. Play. 4to. 1615.

12. *Woman killed with Kindness.* Trag. 4to. 1617.

13. *Rape of Lucrece.* Trag. 4to. 1630.

14 & 15. *Fair Maid of the West.* C. two parts. 4to. 1631.

16. *Iron Age.* Hist. Play. 4to. 1632.

17. *English Traveller.* Tragi-Com. 4to. 1633.

18. *Maidenhead well lost.* Com. 4to. 16 4.

19. *Lancashire Witches.* Com. (Assisted by Rich. Brome.) 4to. 1634.

20. *Love's Mistress.* Masque. 4to. 1636.

21. *Challenge for Beauty.* Tr. Com. 4to. 1636.

22. *Royal King and Loyal Subject.* Tragi-Com. 4to. 1637.

23. *Wise Woman of Hogsdon.* Com. 4to. 1638.

24. *Fortune by Land and Sea.* Tragi-Com. (Assisted by William Rowley.) 4to. 1655.

Mr. Heywood appears to have been a very favourite author with Langbaine, who ranks him in the second class of dramatic writers, though his contemporaries would not allow his performances to stand so high in desert, as may be gathered from the following lines, which Langbaine has quoted from one of the poets of that time, who, after mentioning some other authors, thus proceeds,

——— *And Heywood sage,*
Th' apologetic Atlas of the stage;
Well of the Golden Age *he could entreat,*
But little of the metal he could get;
Threescore sweet babes he christen'd at a lump,
For he was christen'd in Parnassus' pump;
The Muses gossip to Aurora's bed,
And ever since that time his face was red.

It must be allowed, however, that he was a good general scholar, and a very tolerable master of the classical languages, as appears from the great use he made of the ancients, and his various quotations from them in his works, especially his *Actor's Vindication*, in which he has displayed great erudition. What rank he held as an actor, I know not, but it is probable no very considerable one, as all his biographers are silent on that head; and, indeed, if we consider how much he wrote, it is scarcely possible to conceive he could have so much time to spare for an application to that art, as was necessary for the attaining any perfection in it.

Hiffernan, Paul. This author was a native of Ireland: he received part of his education in the university of Dublin, and I believe took the degree of doctor of physic in some of the foreign universities; but, not having met with any great success in the profession he was bred to, was obliged to rely on his pen for his subsistance. While in Dublin he was for some time concerned in a public political paper, written in opposition to the famous Dr. Lucas, and, after his coming over to this kingdom, was employed by the booksellers in various works of translation, compilement, &c. In short, with no principles, and slender abilities, he was perpetually disgracing literature, which he was doomed to follow for bread, by such a conduct as was even unworthy of the lowest and most contemptible of the vulgar. His conversation was highly offensive

offensive to decency and good manners, and his whole behaviour discovered a mind over which the opinions of mankind had no influence. After an irregular and shameful life, oppressed by poverty, and in the latter part of it by disease, he ended a miserable existence about the spring of the year 1778.

His dramatick works are,

1. *The Lady's Choice.* P. P. 8vo. 1759.

2. *The Wishes of a Free People.* D. P. 8vo. 1761.

3. *The New Hippocrates.* F. 1761. N. P.

4. *The Earl of Warwick.* T. 8vo. 1764.

5. *The Philosophic Wife*; or, *Astronomy.* F. 4to. 1774.

He also compiled *The Heroine of the Cave.* See JONES HENRY.

HIGDEN, HENRY. This gentleman was a member of the honourable society of the Middle Temple during the reigns of James II. and king William III. He was a person of great wit, an agreeable and facetious companion, and well known to all the sprightly and conversible part of the town. He was author of one dramatic piece, entitled,

The Wary Widow. C. 4to. 1693. and, indeed, his fondness for the convivial and social delights seemed to shew itself very apparent even in the conduct of his play, for he had introduced so many drinking scenes into it, that the performers got drunk before the end of the third act, and, being unable to proceed with the representation, were obliged to dismiss the audience. The behaviour of the Bear-garden criticks (as the author calls them) on this occasion, he strongly complains of in his preface.

HIGGONS, BEVIL. Was the younger son of Sir Thomas Higgons, of whom an account may be seen in *Nichols's Select Collection of Poems*, vol. I. p. 42. by Bridget his second wife. At the age of sixteen, he became a commoner of St. John's College, Oxford, in Lent Term, 1686, but went afterwards to Cambridge. He was a steady adherent to the cause of the exiled family, and accompanied king James into France, where he maintained his wit and good humour undepressed by misfortunes. He published a book against bishop Burnet's History, and died 1st March 1735, having written one play, called,

The Generous Conqueror; or, *The Timely Discovery.* T. 4to. 1702.

HILL, AARON. This gentleman, who was born in Beaufort-Buildings in the Strand, February 10, 1684-5, was the eldest son of George Hill, Esq; of Malmsbury-Abbey in Wiltshire; and, in consequence of this descent, the legal heir to an entailed estate of about 2000 *l. per annum*; but the indiscretions and misconducts of his father having, by a sale of the property, which he had no right to execute, rendered it of no advantage to the family it justly belonged to, our author was left, together with Mr. Hill's other children, to the care of, and a dependance on, his mother and grandmother; the latter of whom (Mrs. Anne Gregory) was more particularly anxious for his education and improvement. The first rudiments of learning he received from Mr. Reyner, of Barnstaple in Devonshire, to whom he was sent at nine years old, and, on his removal from thence, was placed at Westminster-school, under the care of the celebrated Dr. Knipe. Here his

his genius ſoon rendered itſelf conſpicuous, and, by enabling him at times to perform the taſks of others as well as his own, frequently procured for him, from ſome of his ſchool-fellows of more limited abilities, an ample amends for the very ſcanty allowance of pocket-money which the circumſtances of his family laid him under the neceſſity of being contented with.

Our author left Weſtminſter-ſchool in the year 1699, being then only fourteen years of age; and, having heard his mother frequently make warm mention of the lord Paget, who was a pretty near relation of her's, and was at that time at Conſtantinople, in the rank of ambaſſador from the Engliſh to the Ottoman court, he conceived a very ſtrong inclination of paying a viſit, and making himſelf known to that nobleman. This deſign he communicated to Mrs. Gregory, and, meeting with no oppoſition from her in it, he embarked on the 2d of March 1700, being then but juſt fifteen, on board a veſſel that was going to Conſtantinople, in which city he arrived after a ſafe and proſperous voyage.

On his arrival he was received with the utmoſt kindneſs and cordiality by the ambaſſador, who was no leſs pleaſed than ſurprized at that ardour for improvement, which could induce a youth of his tender years to adventure ſuch a voyage, on a viſit to a relation whom he knew by character only. He immediately provided him a tutor in the houſe with himſelf, under whoſe tuition he very ſoon ſent him to travel, being deſirous of indulging to the utmoſt that laudable curioſity and thirſt of knowledge, which ſeemed ſo ſtrongly impreſſed on the amiable mind of our young adventurer. With this gentleman, who was a learned eccleſiaſtic, he travelled through Egypt, Paleſtine, and the greateſt part of the Eaſt; and, on lord Paget's returning home, as that nobleman choſe to take his journey by land, Mr. Hill had an opportunity of ſeeing great part of Europe, at moſt of the courts of which the ambaſſador made ſome little ſtay.

With lord Paget our author continued in great eſtimation; and it is not improbable that his lordſhip might have provided genteely for him at his death, had not the envy and malevolence of a certain female, who had great influence with him, by falſhoods and miſrepreſentations, in great meaſure, prevented his good intentions towards him. Fortune, however, and his own merits, made him amends for the loſs of this patronage; for his known ſobriety and good underſtanding recommended him ſoon after to Sir William Wentworth, a worthy Baronet of Yorkſhire, who being inclinable to make the tour of Europe, his relations engaged Mr. Hill to accompany him as a ſort of governor or travelling tutor, which office, though himſelf of an age which might rather be expected to require the being put under tuition itſelf, than to become the guide and director of others, he executed ſo well, as to bring home the young gentleman, after a courſe of two or three years, very greatly improved, to the entire ſatisfaction, not only of himſelf, but of all his friends.

In the year 1709 he commenced author, by the publication of an Hiſtory of the Ottoman Empire, compiled from the materials which he had collected in the courſe of his different travels, and during his reſidence at the Turkiſh

court. This work, though it met with success, Mr. Hill frequently afterwards repented the having printed, and would himself, at times, very severely criticize on it; and indeed, to say the truth of it, there are in it a great number of puerilities, which render it far inferior to the merit of his subsequent writings; in which correctness has ever been so strong a characteristic, that his critics have even attributed it to him as a fault; whereas, in this work, there at best appears the labour of a juvenile genius, rather chusing to give the full reign to fiery fancy, and indulge the imagination of the poet, than make use of the curb of cooler judgment, or aim at the plainness and perspicuity of the historian. About the same year he published his first poetical piece, entitled *Camillus*, in vindication and honour of the earl of Peterborough, who had been general in Spain. This Poem was printed without any author's name; but lord Peterborough, having made it his business to find out to whom he was indebted for this compliment, appointed Mr. Hill his secretary; which post, however, he quitted the year following, on occasion of his marriage.

In 1709 he, at the desire of Mr. Booth, wrote his first Tragedy of *Elfrid*; or, *The Fair Inconstant*. This Play was composed in little more than a week, on which account it is no wonder that it should be, as he himself has described it, "an unpruned wilderness of fancy, with here and there a flower "among the leaves; but without "any fruit of judgment." This, however, he altered, and brought on the stage again about twenty years afterwards, under the title of *Athelwold*. Yet, even in its first form, it met with sufficient encouragement to induce him to a second attempt in the dramatic way, though of another kind, viz. the Opera of *Rinaldo*, the musick of which was the first piece of composition of that admirable master Mr. Handel, after his arrival in England. This piece, in the year 1710, Mr. Hill brought on the stage at the king's theatre in the Hay-market, of which he was at that time director, and where it met with very great and deserved success.

It appears, from the above account, that Mr. Hill was, at this period, manager of the theatre, which he conducted entirely to the satisfaction of the public; and, indeed, no man seemed better qualified for such a station, if we may be allowed to form our opinion from that admirable judgment in theatrical affairs, and perfect acquaintance both with the laws of the drama and the rules of acting, which he gives proofs of, not only in a Poem entitled, the *Art of Acting*, and in the course of his periodical Essays intitu'ed the *Prompter*, which appeared in his life-time, but also in many parts of an epistolary correspondence which he maintained with various persons of taste and genius, and which have since been published among his posthumous works, in four volumes in octavo. This post, however, he relinquished in a few months, from some misunderstanding; and though he was not long after very earnestly solicited, and that too by a person of the first distinction and consequence, to take the charge on him again, yet he could not be prevailed on, by any means, to re-accept it.

It is probable, however, that neither pride, nor any harboured resentment, were the motives of this refusal, but one much more amiable,

amiable, viz. an ardent zeal for general improvement, and an earneſtneſs for the public good, which ever attended him through life, in which he was at all times indefatigable, and to which he, on different occaſions, frequently ſacrificed, not only his eaſe and ſatisfaction, but even large ſums of money alſo; and, indeed, this valuable property of public ſpirit ſeems to have been his ſoul's darling paſſion; for he himſelf, in one of his Prefaces, ſpeaking of poetry, tells us, "that he has no "better reaſon for wiſhing it well "than his love for a miſtreſs, "whom he ſhould never be mar-"ried to; for that, whenever he "grew ambitious, he would wiſh "to build higher, and owe his "memory to ſome occaſion of "more importance than his writ-"tings." To this motive, therefore, I ſay, it is probable that we ought to attribute his declining the theatrical direction; for in the ſame year he married the only daughter of Edward Norris, Eſq; of Stratford in Eſſex, and, as the fortune that lady brought him was very conſiderable, he was now better able to purſue ſome of his more public deſigns than he had before been.

The firſt project which Mr. Hill ſet on foot, for which he obtained a patent, and of which he was himſelf the ſole diſcoverer, was the making an oil, as ſweet as that from olives, from the beech nuts, which are a very plentiful produce of ſome parts of theſe kingdoms. This was an improvement apparently and acknowledgedly of great utility, and muſt have turned out to great advantage, had the conduct of it continued in the hands of the original inventor. But, being an undertaking of too great extent for his own fortune ſingly to purſue, he was obliged to call in the aſſiſtance of others; and took a ſubſcription of twenty-five thouſand pounds on ſhares and annuities; in ſecurity of which he aſſigned over his patent in truſt for the proprietors, forming from amongſt themſelves a body, who were to act in concert with the patentee, under the denomination of the Beech Oil Company. However, as mankind are apt to be over ſanguine in their expectations, and too impatient, under any the leaſt diſappointment of thoſe expectations, there ſoon aroſe diſputes among them, which obliged Mr. Hill, in vindication of ſome miſrepreſentations concerning himſelf, to publiſh a fair ſtate of the caſe, by which it appeared plainly that all the money, that had hitherto been employed, had been fairly and candidly expended for the public benefit, and that the Patentee had even waived all the advantages, to which, by agreement, he had been entitled. Theſe diſputes, however, terminated in the overthrowing the whole deſign, without any emolument either to the Patentee or the adventurers, at a time when profits were already ariſing from it, and, if purſued with vigour, would, in all probability, have continued increaſing and permanent. Mr. Hill procured his patent for this invention in October 1713, and the date of his public appeal, in regard to the affair, is the 30th of November, 1716. Thus, excluſive of the time employed in bringing the invention itſelf to maturity, we ſee a full three years labour of a gentleman of abilities and ingenuity entirely fruſtrated, through the inequality of his own fortune to carry his plan into execution ſingly, and the erroneous warmth and impatience of thoſe various tempers with which

which he was, in consequence of that insufficiency, obliged to unite himself for the perfection of it.

He was also concerned with Sir Robert Montgomery in a design for establishing a plantation of a vast tract of land in the South of Carolina, for which purpose a grant had been purchased from the lords proprietors of that Province; but here again the want of a larger fortune than he was master of, stood as a bar in his way; for, though it has many years since been extensively cultivated under the name of Georgia, yet it never proved of any advantage to him.

Another very valuable project he set on foot about the year 1727, which was the turning to a great account many woods of very large extent in the North of Scotland, by applying the timber, produced by them, to the uses of the navy, for which it had been long erroneously imagined they were totally unfit. The falsity of this supposition, however, he clearly evinced; for one entire vessel was built of it, and, on trial, was found to be of as good timber as that brought from any part of the world; and although, indeed, there were not many trees in these woods large enough for masts to ships of the largest burthen, yet there were millions fit for those of all smaller vessels, and for every other branch of ship-building. In this undertaking, however, he met with various obstacles, not only from the ignorance of the natives of that country, but even from Nature herself; yet Mr. Hill's assiduity and perseverance surmounted them all. For when the trees were by his order chained together into floats, the unexperienced Highlanders refused to venture themselves on them down the river Spey; nor would have been prevailed on, had not he first gone himself to convince them that there was no danger. And now the great number of rocks, which choaked up different parts of this river, and seemed to render it impassable, were another impediment to his expedition. But, by ordering great fires to be made upon them at the time of low tide, when they were most exposed, and throwing quantities of water upon them, they were, by the help of proper tools, broken to pieces and thrown down, and a free passage opened for the floats.

This design was, for some time, carried on with great vigour, and turned out to very good account; till some of the persons concerned in it thought proper to call off the men and horses from the woods of Abernethy, in order to employ them in their lead mines in the same country, from whence they promised themselves to reap a still more considerable advantage. What private emolument Mr. Hill received from this affair, or whether any at all, I am uninformed of. However, the magistrates of Inverness, Aberdeen, &c. paid him the compliment of the freedom of their respective towns, and entertained him with all imaginary honours. Yet, notwithstanding these honours, which were publicly paid to our author, and the distinguished civilities which he met with from the duke and dutchess of Gordon, and other persons of rank to whom he became known during his residence in the Highlands, this Northern expedition was near proving of very unhappy consequences to his fortune; for, in his return, his lady being at that time in Yorkshire for the recovery of her health, he made so long a continuance with her in that county, as afforded an opportunity to some persons,

persons, to whose hands he had confided the management of certain important affairs, to be guilty of a breach of trust, that aimed at the destruction of the greatest part of what he was worth. However, he happily returned time enough to frustrate their villainous intentions.

In the year 1731 he met with a severe shock by the loss of his lady, with whom he had passed upwards of twenty happy years, and to whom he had ever had the fincerest and tenderest attachment. The thought of the following epitaph, which he wrote on her, though not original, is entirely poetical:

Enough, cold stone!—suffice her long-lov'd name:
Words are too weak to pay her virtue's claim.—
Temples, and tombs, and tongues, shall waste away;
And power's vain pomp in mould'ring dust decay;
But ere mankind a wife more perfect see,
Eternity, O Time! shall bury thee.

Mr. Hill, after this, continued in London and an intercourse with the public, till about the year 1738, when he, in a manner, withdrew himself from the world, by retiring to Plaistow, in Essex, where he devoted himself entirely to study, and the cultivation of his family and garden. Yet the concerns of the public became by no means a matter of indifference to him; for, even in this retirement, he closely applied to the bringing to perfection many profitable improvements. One more particularly he lived to compleat, though not to reap any benefit from it himself, viz. the art of making pot ash equal to that brought from Russia, to which place an immense sum of money used annually to be sent from these kingdoms for that article alone. In his solitude he wrote and published several poetical pieces, particularly an heroic poem, entitled the *Fanciad*, another of the same kind, called the *Impartial*, a *Poem upon Faith*, and three books of an epic poem which he had many years before begun, on the story of *Gideon*. He also adapted to the English stage Mons. de Voltaire's tragedy of *Merope*, which was the last work he lived to compleat; for, from about the time he was solliciting the bringing it on the stage, an illness seized him, from the tormenting pains of which he had scarce an hour's intermission; and, after trying in vain all the aids that medicine could afford him, he at last returned to London, in hopes that his native air might have proved beneficial to him; but, alas! he was past recovery, being wasted almost to a skeleton, from some internal cause, which had occasioned a general decay, and was believed to be an inflammation in the kidneys, the foundation of which most probably had been laid by his intense and indefatigable application to his studies. He just lived to see his tragedy introduced to the public, but the day before it was, by command of Frederic prince of Wales, to have been represented for his benefit, he died, in the very minute of the earthquake, Feb. 8, 1749-50, of the shock of which, though speechless, he appeared sensible. This event happened within two days of the full completion of his sixty-fifth year, the last twelvemonth of which he had passed in the utmost torment of body, but with a calmness and resignation that gave testimony of the most unshaken fortitude of

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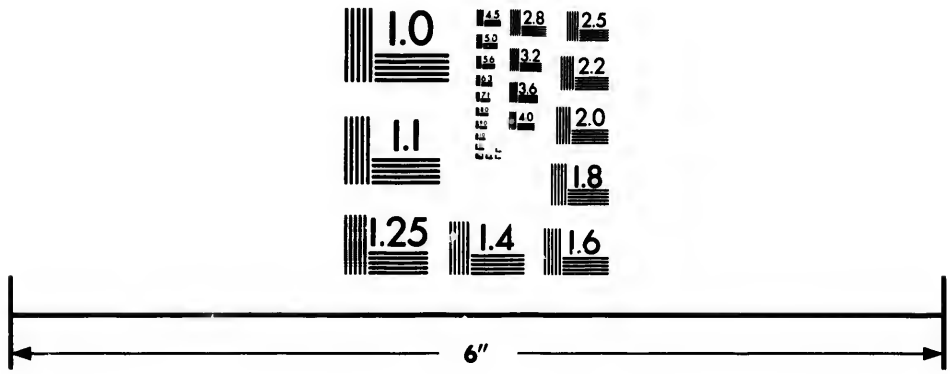

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ſoul. He was interred near lord Godolphin's monument, in the great cloiſter of Weſtminſter-Abbey, in the ſame grave with her, who had, while living, been the deareſt to him.

With regard to Mr. Hill's private character, he was in every reſpect perfectly amiable. His perſon was, in his youth, extremely fair and handſome. He was tall, not too thin, yet genteelly made. His eyes were a dark blue, bright and penetrating; his hair brown, and his face oval. His countenance was moſt generally animated by a ſmile, which was more particularly diſtinguiſhable whenever he entered into converſation; in the doing which his addreſs was moſt engagingly affable, yet mingled with a native unaſſumed dignity, which rendered him equally the object of admiration and reſpect with thoſe who had the pleaſure of his acquaintance. His voice was ſweet, and his converſation elegant; and ſo extenſive was his knowledge in all ſubjects, that ſcarcely any could occur on which he did not acquit himſelf in a moſt maſterly and entertaining manner. His temper, though naturally warm when rouzed by injuries, was equally noble in a readineſs to forgive them; and ſo much inclinable was he to repay evil with good, that he frequently exerciſed that chriſtian leſſon, even to the prejudice of his own circumſtances. He was a generous maſter, a ſincere friend, an affectionate huſband, and an indulgent and tender parent; and indeed ſo benevolent was his diſpoſition in general, even beyond the power of the fortune he was bleſſed with, that the calamities of thoſe he knew, and valued as deſerving, affected him more deeply than his own. In conſequence of this we find him beſtowing the profits of many of his works for the relief of his friends, and particularly his dramatic ones, none of which he could ever be prevailed on to accept of a benefit for, till at the very cloſe of his life, when his narrow circumſtances compelled him to ſollicit the acting of his *Merope*, for the relief of its author from thoſe difficulties out of which he had frequently been the generous inſtrument of extricating others. His manner of living was temperate to the greateſt degree in every reſpect but that of late hours, which, as the night is leſs liable to interruptions than the day, his indefatigable love of ſtudy frequently drew him into. No labour deterred him from the proſecution of any deſign which appeared to him to be praiſe-worthy and feaſible; nor was it in the power of the greateſt misfortunes (and, indeed, from his birth, he ſeemed deſtined to encounter many) to overcome, or even ſhake, his fortitude of mind.

As a writer, he muſt be allowed to ſtand in a very exalted rank of merit. And although it may be confeſſed that the rigid correctneſs, with which he conſtantly peruſed his works for alteration, the frequent uſe of compound epithets, and an *ordo verborum* in great meaſure peculiar to himſelf, have juſtly laid him open to the charge of being, in ſome places, rather too turgid, and in others ſomewhat obſcure; yet the nervous power we find in them will ſurely atone for the former fault, and, as to the latter, the intrinſic ſterling ſenſe we conſtantly find on a cloſe examination of every paſſage of his writings, ought to make us overlook our having been obliged to take ſome little pains in digging through the rock in which

which it was contained. As I have, however, in this place, nothing to do with any but his dramatic writings, the reader may see a compleat catalogue of them in the following list, viz.

1. *Elfrid*; or, *The Fair Inconstant*. T. 4to. N. D. [1710.]
2. *The Walking Statue*; or, *The Devil in the Wine Cellar*. T. 4to. N. D. [1710.]
3. *Trick upon Trick*; or, *Squire Brainless*. C. N. P.
4. *Rinaldo*. O. 8vo. 1711.
5. *The Fatal Vision*; or, *The Fall of Siam*. T. 4to. 1716.
6. *King Henry V*; or, *The Conquest of France by the English*. T. 8vo. 1723.
7. *Athelwold*. T. 8vo. 1732.
8. *Zara*. T. 8vo. 1735.
9. *Alzira*. T. 8vo. 1736.
10. *Merope*. T. 8vo. 1749.
11. *Roman Revenge*. T. 8vo. 1753.
12. *The Insolvent*; or, *Filial Piety*. T. 8vo. 1758.
13. *Merlin in Love*. P. O. 1759.
14. *The Muses in Mourning*. C. O. 1759.
15. *The Snake in the Grass*. D. S. 1759.
16. *Saul*. T. 1759.
17. *Daraxes*. T. 1759.

Mr. Hill's dramatic works, including *The Fatal Extravagance*, were printed in 2 vols. 8vo. 1759.

Our author seems to have lived in perfect harmony with all the writers of his time excepting Mr. Pope, with whom he had a short paper war, occasioned by that gentleman's introducing him in the *Dunciad*, as one of the competitors for the prize offered by the Goddess of Dulness, in the following lines:

Then Hill *essay'd; scarce vanish'd out of sight,*
He buoys up instant, and returns to light;
He bears no token of the sable streams,
And mounts, far off, among the swans of Thames.

This, though far the gentlest piece of satire in the whole poem, and conveying at the same time an oblique compliment, roused Mr. Hill to the taking some notice of it, which he did by a poem, written during his peregrination in the North, entitled, *The Progress of Wit, a Caveat for the Use of an eminent Writer*, which he begins with the following eight lines, in which Mr. Pope's too well-known disposition is elegantly, yet very severely characterized.

Tuneful ALEXIS, *on the* Thames' *fair side,*
The ladies' play-thing, and the Muse's pride;
With merit popular, with wit polite,
Easy, tho' vain, and elegant, tho' light;
Desiring, and deserving *others praise,*
Poorly accepts *a fame he ne'er* repays:
Unborn to cherish, SNEAKINGLY APPROVES,
And wants the soul to spread *the worth he* loves.

The "*sneakingly approves*," in the last couplet, Mr. Pope was much affected by; and, indeed, through their whole controversy afterwards, in which it was generally thought Mr. Hill had considerably the advantage, Mr. Pope seems rather to express his repentance by denying the offence, than to vindicate himself, supposing it to have been given.

HILL, Sir JOHN. This gentleman, who may very justly be esteemed as a phænomenon in literary history, was perhaps one of the most voluminous writers that

this or any other age has produced; yet, on an examination of his works, it will, I am afraid, appear, that he has just inverted that sentiment of Horace, which his name-sake last-mentioned chose for the motto of his *Fatal Vision*, and that the doctor's maxim will appear the direct contrary to the

I not for vulgar admiration write;
To be well *read, not* much, *is my delight.*

But of this more hereafter. He is the second son of one Mr. Theophilus Hill, a clergyman, if I mistake not, of either Peterborough or Spalding. The year of our author's birth I am not absolutely ascertained of, but should, from a collection of circumstances, be apt to conclude it about 1716 or 1717, as in the year 1740 we find him engaged in a controversy with Mr. Rich, in regard to a little opera called *Orpheus*, in which much personal abuse appeared on both sides. He was originally bound apprentice to an apothecary, after serving his time to whom, he set up in that profession in a little shop in St. Martin's Lane; but, having very early incumbered himself with the cares of a family, by an hasty marriage with a young woman of no fortune, the daughter of one Mr. Travers, who was houshold steward to the late earl of Burlington, and whom he fell in love with at a dancing, he found the little business he had in his profession insufficient for the support of it, and therefore was obliged to apply to other resources to help out the poor pittance he could obtain by his regular occupation. Having, during his apprenticeship, attended the botanical lectures which are periodically given under the patronage of the company of apothecaries, and being possessed of quick natural parts and ready abilities, he had made himself a very compleat master of the practical, and indeed the theoretical part also, of botany; and, having procured a recommendation to the late duke of Richmond, and the lord Petre, two noblemen, whose love of science and constant encouragement of genius ever did honour to their country, he was by them employed in the regulation of their respective botanic gardens, and the arrangement of certain curious dried plants, which they were in possession of. Assisted by the gratuities he received from these noblemen, he was enabled to put a scheme in execution of travelling over several parts of this kingdom, to gather certain of the more rare and uncommon plants; a select number of which, prepared in a peculiar manner, he proposed to publish, as it were, by subscription, at a certain price. The labour and expences attendant on an undertaking of this kind, however, being very great, and the number of even probable purchasers very few, the emoluments accruing to him from all his industry, which was indeed indefatigable, were by no means adequate either to his expectations or his merits. The stage now presented itself to [illegible] as a soil in which genius mig[illegible] and a chance of flourishing. But this plan proved likewise abortive, and, after two or three unsuccessful attempts at the little theatre in the Hay-Market, and the theatre royal in Covent Garden, he was obliged to relinquish his pretensions to the sock and buskin, and apply again to his botanical advantages, and his business as an apothecary.

During the course of these occurrences, he was introduced to the acquaintance of Martin Folkes, Esq;

Esq; the late president of the Royal Society, to Dr. Alexander Stuart, Mr. Henry Baker, F. R. S. and many other gentlemen eminent in the literary and philosophical world, by all of whom he was received and entertained, on every occasion, with the utmost candour and warmth of friendship; being esteemed as a young man of very considerable abilities, struggling with the most laudable assiduity against the stream of misfortune, yet, with a degree of bashful diffidence, which seemed an unsurmountable bar to his ever being able to stem the torrent, or make that figure in life which his merit justly entitled him to. In this point of view Mr. Hill appeared for a considerable time, admitted to every literary assembly, esteemed and caressed by all the individuals which composed them, yet indigent and distressed, and sometimes put to difficulties for the obtaining even the common necessaries of life. At length, about the year 1745 or 1746, at which time he had a trifling appointment of apothecary to a regiment or two in the Savoy, he translated from the Greek a small tract, written by Theophrastus, on stones and gems, which, by the addition of a great number of very judicious and curious notes, he enlarged into an octavo volume of three shillings and six-pence price, which formed almost a compleat system of that branch of Natural History. This work he published by subscription, and, being extremely well executed, and as strongly recommended by all his literary friends, it not only answered his expectations from it with respect to pecuniary advantages, but also established a reputation for him as writer, in consequence of which he was immediately engaged in works of more extent, and of greater importance. The first work he undertook was a general Natural History, in three volumes, folio, the first of which, exclusive of other writings, he compleated in less than a twelvemonth. He was also engaged, in conjunction with George Lewis Scott, Esq; in a supplement to *Chambers's Dictionary*. He took on him the management of a monthly publication, entitled the *British Magazine*, in which he wrote a great variety of essays on different subjects; and was at the same time concerned in many other works. In short, the rapidity of his pen was astonishing, nor will it perhaps readily gain credit with posterity, that while he was thus employed in several very voluminous concerns at one time, some of which were on subjects which seemed to claim singly the whole of his attention, and which he brought to perfection with an expedition that is scarcely to be conceived, he solely, and without any assistance, carried on a *daily* periodical Essay, under the title of the *Inspector*. Nor was this the only extraordinary circumstance attending on it; for, notwithstanding all this employment, so much leisure did he find means ever to reserve to himself, that he was, at the same time, a constant frequenter of every place of public amusement. No play, opera, ball or assembly, but Mr. Hill was sure to be seen at, where he collected, by wholesale, a great variety of private intrigue and personal scandal, which he as freely retailed again to the public in his *Inspectors* and *Magazines*.

But now a disposition began to shew itself in this gentleman, which those, who had been the most intimate with him in his earlier parts of life, could never have suspected

in him, viz. an unbounded ſhare of vanity and ſelf-ſufficiency, which had for years lain dormant behind the maſk of their direct oppoſite qualities of humility and diffidence; a pride, which was perpetually laying claim to homage by no means h, due, and a vindictiveneſs which ever could forgive the refuſal of it to him. Hence it was that perſonal abuſe and the moſt licentious and uncandid ſcurrility continually flowed from his pen; every affront, though ever ſo trivial, which his pride met with, being aſſuredly revenged by a public attack on the morals, underſtandings, or peculiarities of the perſon from whom it had been received. In conſequence of this diſpoſition we find him very frequently engaged in perſonal diſputes and quarrels; particularly in one with an Iriſh gentleman, of the name of Browne, who, on finding himſelf univerſally conſidered as the perſon intended by a very ridiculous character drawn in one of the Inſpectors, thought proper to beſtow ſome correction on him, not of the gentleſt kind, in the public gardens of Ranelagh, which however Mr. Hill does not appear to have replied to with any other weapon but his pen. He alſo engaged himſelf in a little paper war with Mr. Woodward, the comedian, in conſequence of an inſult that gentleman received, in the exerciſe of his profeſſion, from a gentleman in one of the boxes. Mr. Hill was alſo extremely buſy in the oppoſition againſt the late Mr. Henry Fielding, in that intricate and inexplicable affair of Elizabeth Canning. But the moſt important conteſt he was ever concerned in was his attack on the Royal Society of London, which, as his writings on the ſubject are of ſome extent, and may be handed down to poſterity when the cauſe of them is forgotten, it will not, perhaps, be diſagreeable to my readers, if I take up a ſmall portion of their time in a detail of the origin and progreſs of it.

When Mr. Hill had ſtarted all at once, as I have before related, from a ſtate of indigence and diſtreſs, to taſte the comforts of very conſiderable emoluments from his labour, giddy with ſucceſs, and elated, beyond bounds, with the warm ſunſhine of proſperity, he ſeemed to be ſeized with a kind of infatuation. Vanity took entire poſſeſſion of his boſom, and baniſhed from thence every conſideration but of ſelf. His converſation turned on little elſe, and even his very writings were tainted with perpetual details of every little occurrence that happened to him. A paſſion for dreſs, ſhew and parade, the natural attendants on ſelf-love, now broke forth; he ſet up his chariot, and, profeſſing to aſſume the character of a meer man of pleaſure, gallantry and Bon Ton, affected to expreſs, on every occaſion, the higheſt contempt for buſineſs and the drier kinds of ſtudy. His raillery both in company and in his writings frequently turned on thoſe who cloſely attached themſelves to philoſophical inveſtigations, more eſpecially in the branches of natural philoſophy. The common-place wit of abuſing the Medal-Scraper, the Butterfly-Hunter, the Cockle-Shell-Merchant, &c. now appeared in ſome of his Magazines and Inſpectors, and in two or three places he even indulged ſome diſtant glances of ſatire at the Royal Society. Notwithſtanding which, however, when the ſupplement to *Chambers's Dictionary* was nearly finiſhed, the proprietors of that work, very

very sensible of the weight which an F. R. S. annexed to the author's name, ever has in the recommendation of a work of that nature, were very desirous that Mr. Hill (who had just before this purchased a diploma for the degree of doctor of physic from the Scotch university of St. Andrews) should also have this addition as well as Mr. Scott, his colleague in the work. In consequence of this their design, the new Dr. Hill procured Mr. Scott to propose him for election into that honourable body; but the doctor's conduct for some time past having been such as had rendered him the object of contempt to some, of disgust to others, and of ridicule to almost all the rest of his former grave and philosophical acquaintances, he now stood but a very indifferent chance for carrying an election, where an opposition of one third was sufficient to reject the candidate; and as the failing in that attempt might have done our author more essential prejudice than the succeeding in it could even have brought him advantage, the late ingenious and worthy president Martin Folkes, Esq; whose remembrance must ever live in the highest estimation with all who ever had the honour of knowing him, notwithstanding that Dr. Hill had given him personal occasion of offence against him, yet with the utmost generosity and candour, advised Mr. Scott to dissuade his friend, for his own sake, against a design which there appeared so little probability of his succeeding in. This advice, however, Dr. Hill, instead of considering it in the generous light it was meant, misinterpreted into a prejudiced opposition against his interest; and would have persisted in his intention even in despight of it, had not his being unable to obtain the subscription of the requisite number of members to his recommendation, obliged him to lay it aside, from a conviction that he could not expect to carry an election in a body composed of three hundred members, of which he could not prevail on three to set their names to the barely recommending him as a candidate. Thus disappointed, his vanity piqued, and his pride lowered, no relief was left him but railing and scurrility, for which purpose, declaring open war with the society in general, he first published a pamphlet, entitled, *A Dissertation on Royal Societies*, in a letter from a Sclavonian nobleman in London to his friend in Sclavonia, which, besides the most ill-mannered and unjust abuse on the whole learned body, he had been just aiming, in vain, to become a member of, is interlarded with the grossest personal scurrility on the characters of Mr. Folkes and Mr. Henry Baker, two gentlemen to whom Dr. Hill had formerly been under the greatest obligations, and whose respective reputations in both the moral and literary world had long been too firmly established for the weak efforts of a disappointed scribbler to shake or undermine. Not contented with this, he proceeded to compile together a large quarto volume, entitled, *A Review of the Works of the Royal Society*, in which, by the most unfair quotations, mutilations, and misrepresentations, numbers of the papers, read in that illustrious assembly, and published under the title of the *Philosophical Transactions*, are endeavoured to be rendered ridiculous. This work is ushered into the world with a most abusive and infamous dedication to Martin Folkes, Esq; against whom and the afore-mentioned

Mr.

Mr. Henry Baker, the weight of this furious attack was chiefly aimed, since of the few other authors, who have been dragged in to suffer the lash of the doctor's abuse, much the greatest part of them seem to have had no claim to his resentment, but that of being correspondents of, or their pieces being communicated by, one or the other of these gentlemen. But here again Dr. Hill met with a disappointment; for the persons, whom he had thus unjustly and ungratefully attacked, being greatly above the reach of his malice, he found the ill effects of it, like a recoiling piece, revert on himself; the world, instead of laughing with him, despised him; those, who would have otherwise been the principal purchasers of his philosophical writings, were now too much exasperated to afford him the least encouragement or assistance. By giving so ample a scope to personal slander and scurrilous abuse in some of his works, and by his too great hurry, and the impossibility of giving a proper digestion to others, he made himself so many personal enemies on the one hand, and wrote himself so out of repute, both with the town and the booksellers, on the other, that at length, even when employed by the latter, he was obliged, by contract, to conceal from the former his being the author, from the consideration that his very name was sufficient to damp the sale of any piece to which it might be affixed. This, however, did not prevent his engaging in many works, though not so voluminously as before, till at length he hit upon another method for getting money, which, as I am informed, brought him a very considerable income. This was no other than the preparation of certain simple medicines, whose effects are very serviceable in many cases, and, being mostly of the vegetable kind, are, I believe, very inoffensive in all. These medicines, in consequence of constant advertisements and puffing, have had a very extensive sale and consumption, and are, I think, chiefly of four sorts, viz. The *Essence of Water-Dock*, *Tincture of Valerian*, *Pectoral Balsam of Honey*, and *Tincture of Bardana*. Dr. Hill was, for some time, warmly patronized by the earl of Bute, through whose interest, I have been informed, he was appointed, to the management of the royal gardens, but, by what means I know not, the grant was never confirmed. Under that nobleman's patronage, and, I believe, at his expence, the doctor published a very pompous and voluminous botanical work, entitled, *A System of Botany*, with a great number of elegant and magnificent copper-plates.

About the same time he frequently appeared at the magnificent routs of the late dutchess of Northumberland, where, had he not been generally known, the splendor of his dress might have denoted him to be some person of real consequence and fortune. But as the frequenters of this elegant assembly took not the slightest notice of him, his situation among the great and the polite was rather an object of commiseration than envy.

In the latter part of his life he was honoured by the king of Sweden with the order of Vasa, and died in November 1775, of the gout, a disorder which though he professed to cure in others, he was unable to root out of his own constitution. He was buried at Denham.

And

And now, having related what peculiar circumſtances I have been able to collect in regard to his life, it may be expected that I ſhould give ſome obſervations with reſpect to his character; yet theſe I ſhall here confine only to his literary one, and the rank of merit which his writings ought to ſtand in. Dr. Hill's greateſt enemies could not deny that he was maſter of conſiderable abilities, and an amazing quickneſs of parts. The rapidity of his pen was ever aſtoniſhing, and I have even been credibly informed, that he has been known to receive, within one year, no leſs than fifteen hundred pounds for the works of his own ſingle hand, which, as he was never in ſuch eſtimation as to be entitled to any extraordinary price for his copies, is, I believe, at leaſt three times as much as ever was made by any one writer in the ſame period of time. But, had he wrote much leſs, he would probably have been much more read. The vaſt variety of ſubjects he handled, certainly required ſuch a fund of univerſal knowledge, and ſuch a boundleſs genius, as were never, perhaps, known to center in any one man; and therefore it is not to be wondered at, if, in regard to ſome, he appears very inaccurate, in ſome very ſuperficial, and, in others, very inadequate to the taſk he had undertaken. His works, in the philoſophical way, are what he ſeemed moſt likely to have purchaſed future fame by, had he allowed himſelf time to have digeſted the knowledge he was poſſeſſed of, or adhered to that preciſion with regard to veracity which the relation of literary facts ſo rigidly demands. His novels, of which he has written many, ſuch as the Hiſtory of Mr. Lovell (in which he had endeavoured to perſuade the world he had given the detail of his own life), the adventures of a Creole, the life of lady Frail, &c. have, in ſome parts of them, incidents not diſagreeably related, but the moſt of them are no more than narratives of private intrigues, containing, throughout, the groſſeſt calumnies, and aiming at the blackening and undermining the private characters of many reſpectable and amiable perſonages. In his Eſſays, which are by much the beſt of his writings, there is, in general, a livelineſs of imagination, and a prettineſs in the manner of extending perhaps ſome very trivial thought, which, at the firſt Coup d'Oeil, is pleaſing enough, and may, with many, be miſtaken for wit; but, on a nearer examination, the imagined ſterling will be found to dwindle down into meer French plate. A continued uſe of ſmart ſhort periods, bold aſſertions, and a rotain of egotiſms, for the moſt part give a glitter to them, which, however, preſently ſullies to the eye, and ſeldom tempts the ſpectator to a ſecond glance. In a word, the utmoſt that can be ſaid of Dr. Hill is, that he had talents, but that he, in general, either greatly miſapplied them, or moſt miſerably hackneyed them out.

As a dramatic writer he ſtands in no eſtimation, nor has been known in that view by any thing but three very inſignificant little pieces, one of which I have mentioned above. Their titles are,

1. *Orpheus.* O. fol. 1740.
2. *The Critical Minute.* F. about 1754. N. P.
3. *The Rout.* F. 8vo. 1758.

Hill, Richard, Eſq. We ſuſpect this name to be a fictitious one, and intended to be impoſed on the public for the author of ſeveral pieces againſt the celebrated

ed John Wesley. It stands, however, before one drama, entitled,

The Gospel Shop. C. 8vo. 1778.

HIPPESLEY, JOHN. A comic actor of considerable merit, whose performance on the stage was much heightened by a distortion of his face, occasioned by an accidental burn in his youth. His situation in the theatre was at first very low, being no more than a candle-snuffer; but on the death of Pinkethman he succeeded to all his characters, and was received in them by the public with great applause. He built a theatre at Bristol, and had another in some forwardness at Bath when he died. At one period of his life, he kept a coffee-house some where near Covent-Garden, and died at Bristol the 12th of February, 1748. He wrote one piece, called,

A Journey to Bristol; or, *The Honest Welshman.* F. 8vo. 1731.

Mr. Hippesley had two daughters both actresses, and one of them, Mrs. Green, was excellent in the characters of ancient ladies and abigails. He had also a son who died some years since governor of a fort in Africa. He was a man of letters, and wrote several very sensible pamphlets. Old Mr. Hippesley at one time intended him for the stage, and was speaking to Quin on the subject, when he was told by the cynic, that if the young gentleman was designed for the theatre, it was high time to burn him (i. e. in order to give him some resemblance to his father.)

HITCHCOCK, ——. Was formerly a performer on the York stage, and is at this time prompter of the theatre royal at the Hay-Market. He is the author of two Plays, called,

1. *The Mucaroni.* C. 8vo. 1773.

2. *The Coquet*; or, *The Mistakes of the Heart.* C. 8vo. 1777.

HOADLY, Dr. BENJAMIN. Eldest son of the bishop of Winchester, was born Feb. 10, 1705-6, in Broad-street, educated, as was his younger brother, at Dr. Newcome's at Hackney, and Benet College, Cambridge; being admitted pensioner April 8, 1722, under the worthy archbishop Herring, then tutor there. Here he took a degree in physic in 1727; and, particularly applying to mathematical and philosophical studies, was well known (along with the learned and ingenious Drs. David Hartley and Davies, both late of Bath, who with him composed the whole class) to make a greater progress under the blind professor Saunderson than any young gentleman then in the university. When his late majesty was at Cambridge in April, 1728, he was upon the list of gentlemen to be created doctors of physic; but, either by chance or management, his name was not found in the last list; and he had not his degree of M. D. till about a month after by a particular mandamus. Through this transaction it appeared that Dr. Snape had not forgotten or forgiven the name of Hoadly; for he not only behaved to him with great ill-manners, but obstructed him in it as much as lay in his power. He was F. R. S. very young, and had the honour of being made known to the learned world as a philosopher, by *a Letter from the Reverend Dr. Samuel Clarke to Mr. Benjamin Hoadly, F. R. S. occasioned by the present Controversy among Mathematicians concerning the Proportion of Velocity and Force in Bodies in Motion.* He was made registrar of Hereford while his father filled that see; and was appointed physician to his majesty's household so early as June 9, 1742. It is remarkable, that he was for some years physician to both the

households

households together; having been appointed to that of the prince of Wales, Jan. 4, 1745-6, in the place of Dr. Lamotte, a Scotchman with a French name (whom the prince had himself ordered to be struck out of the list, on his imprudent behaviour at the Smyrna Coffee-house at the time of the rebellion, 1745;) and with particular circumstances much to his honour: the prince himself, before the warrant could be finished, ordering the style to be altered; and that he should be called physician to the *household*, and not in *extraordinary*, as the other had been: observing, that this would secure that place to him in case of a demise, and be a bar against any one getting over him. Nay, not content with this, his royal highness voluntarily wrote a letter to the bishop with his own hand—"that "he was glad of this opportunity "of giving him a token of his "*gratitude* for his services formerly "to his family; and that he was "his *affectionate* FREDERICK, P."—This, being at a time when the families were not upon the best terms, is a proof that Dr. Hoadly was a most unexceptionable man. He was said to have filled the posts with *singular honour*. He married, 1. Elizabeth daughter of Henry Betts, Esq; of Suffolk, counsellor at law, by whom he had one son, Benjamin, that died an infant. 2. Ann daughter and coheiress of the honourable general Armstrong, by whom he left no issue. He died in the life-time of his father, August 10, 1757, at his house at Chelsea, since Sir Richard Glyn's, which he had built ten years before. He published, 1. *Three Letters on the Organs of Respiration, read at the Royal College of Physicians, London, A. D. 1737, being the Gulstonian Lectures for that Year. To which is added an Appendix, containing Remarks on some Experiments of Dr. Houston, published in the Transactions of the Royal Society for the Year 1736, by Benjamin Hoadly, M. D. Fellow of the College of Physicians, and of the Royal Society London*, 1740, 4to. 2. *Oratio Anniversaria in Theatro Coll. Medicor. Londinensium, ex Harveii instituto habita, die* 18° *Oct. A. D.* 1742, *a Benj. Hoadly M. D. Coll. Med. et S. R. S.* 1742, esteemed a very elegant piece of Latin. 3. *The Suspicious Husband*, a Comedy. 4. *Observations on a Series of Electrical Experiments*. By Dr. Hoadly and Mr. Wilson, F. R. S. 4to, 1756.

The doctor was, in his private character, an amiable humane man, and an agreeable sprightly companion. In his profession he was learned and judicious, and, as a writer, there needs no farther testimony to be borne to his merit, than the very pleasing comedy he has left behind him, which, whenever represented, continually affords fresh pleasure to the audience. We scarce have need to mention to any one, the least conversant with theatrical affairs, that we mean

The Suspicious Husband. Com. 8vo, 1747.

HOADLY, Dr. JOHN. This gentleman was the youngest son of Dr. Benjamin Hoadly, bishop of Winchester. He was born in Broad-street, October 8, 1711, and educated at Mr. Newcome's school in Hackney, where he got great applause by performing the part of Phocyas in *The Siege of Damascus*. In June 1730, he was admitted at Corpus Christi College, in Cambridge, and about the same time at the Temple, intending to study the law. This design, however, he soon abandoned; for in the next

next year we find he had relinquished all thoughts of the law as a profession. He took the degree of LL.B. in 1735, and, on the 29th of November following, was appointed chancellor of Winchester, ordained deacon by his father Dec. 7, and priest the 21st of the same month. He was immediately received into the prince of Wales's household as his chaplain, as he afterwards was in that of the princess Dowager, May 6, 1751.

His several preferments he received in the following order of time: The rectory of Michelmersh, March 8, 1737; that of Wroughton, in Wiltshire, Sept. 8, 1737; and that of Alresford, and a prebend of Winchester, 29th of November in the same year. On June 9, 1743, he was instituted to the rectory of St. Mary near Southampton, and on Dec. 16, 1746, collated to that of Overton. He had the honour to be the first person on whom archbishop Herring conferred the degree of a doctor. In May 1760, he was appointed to the mastership of St. Cross; and all these preferments he enjoyed until his death, except the living of Wroughton and the prebend of Winchester. He wrote some Poems in Dodsley's Collection, and is supposed to have very materially assisted his brother in *The Suspicious Husband*. He likewise published an edition of his father's works in 3 vols. folio. After living to the age of sixty-four, the delight of his friends, he died March 16, 1776, and with him the name of Hoadly became extinct.

He was the author of,

1. *The Contrast*. 1731. C, N. P.
2. *Jephtha*. O. 1737. 8vo.
3. *Love's Revenge*. P. 1745. 8vo.
4. *Phœbe*, 1748. P. 8vo.
5. *The Force of Truth*. O. 1764. 8vo.

He also revised Lillo's *Arden of Feversham*; and wrote the fifth Act of Miller's *Mahomet*.

He left several dramatic works in manuscript behind him; and, among the rest, *The House-keeper*, a farce, on the plan of *High Life below Stairs*, in favour of which piece it was rejected by Mr. Garrick, together with a tragedy on a religious subject. So great, however, was the Doctor's fondness for theatrical exhibitions, that no visitors were ever long in his house before they were solicited to accept a part in some interlude or other. He himself, with Garrick and Hogarth, once performed a laughable parody on the scene in *Julius Cæsar*, where the *Ghost* appears to *Brutus*. Hogarth personated the spectre; but so unretentive was his memory, that, although his speech consisted only of a few lines, he was unable to get them by heart. At last they hit on the following expedient in his favour. The verses he was to deliver were written in such large letters on the outside of an illuminated paper lanthorn, that he could read them when he entered with it in his hand on the stage. Hogarth prepared the play-bill on this occasion, with characteristic ornaments. The original drawing is still preserved, and we could wish it were engraved, as the slightest sketch from the design of so grotesque a painter, would be welcome to the collectors of his works.

The tragedy was on the story of lord Cromwell, and he once intended to give it to the stage. In a letter dated August 1, 1765, he thus apologizes to a friend to whom he intended to present the copy: "Your kind concern, &c. demanded an earlier acknowledgment, had I not delayed till an "absolute

"absolute answer came from my "friend David Garrick with his "fixed resolution never more *to "strut and fret his hour upon the "stage again*. This decree has "unhinged my schemes with re-"gard to lord Cromwell, for no-"thing but the concurrence of so "many circumstances in my favour "(his entire disinterested friend-"ship for me and the good Doctor's "memory; Mrs. Hoadly's bring-"ing on a piece of the Doctor's "at the same time; the story of "mine being on a religious sub-"ject, &c. and the peculiar ad-"vantage of David's unparalleled "performance in it), could have "persuaded me to break through "the prudery of my profession, "and (in my station in the church) "produce a play upon the stage."

HODSON, WILLIAM. This gentleman is a fellow of Trinity College, Cambridge. In the year 1770, he obtained Mr. Seaton's prize; and is likewise author of two Plays, called,

1. *Arsaces*. T. 8vo. 1775.
2. *Zoraida*. T. 8vo. 1780.

HOKER, JOHN. Was first demy or semi-commoner, afterwards fellow of St. Mary Magdalen, College, and, in 1535, master of arts, being then accounted excellently well read in Greek and Latin authors, a good rhetorician and poet, and much commended for his fancy. He was living in Magdalen College in 1543, being then batchelor of divinity of three years standing, and died, we may conjecture, very shortly after. Among other things he wrote,

Piscator; or, *The Fisher caught*. Com.

HOLCRAFT, THOMAS. Is a native of the county of Lancaster, and was brought up to a mechanical trade, which he relinquished for the stage. He is at present an actor at Drury-Lane theatre, and is the author of several performances, particularly a novel, called,

ALWYN, in 2 vols. 1780.

and one dramatic piece, entitled,

The Crisis; or, *Love and Fear*. C. O. 1778.

HOLDEN, Mr. In Downes's *Roscius Anglicanus*, p. 26. we find there was an author in the reign of Charles II. of this name. He is mentioned as the writer of one piece, which probably was never printed, entitled,

The Ghosts. Acted between 1662 and 1665, by the Duke's company.

HOLLAND, SAMUEL, Gent. Of this author I know no more than he wrote one dramatic piece (printed in a book, entitled, "Wit and "Fancy in a Maze; or, The In-"comparable Champion of Love "and Beautie." A mock Romance, 12mo. 1656.) called,

Venus and Adonis. M.

HOOLE, CHARLES. Was born at Wakefield, in Yorkshire, in the year 1610, and educated at the free-school there. At the age of eighteen years, by the advice of his kinsman Dr. Robert Sanderson, afterwards bishop of Lincoln, he was sent to Lincoln College, Oxford, where he became a proficient in the Greek and Hebrew tongues, and in philosophy. After he had taken one degree in arts, he entered into orders, retired to Lincolnshire for a time, and was appointed master of the free-school at Rotheram, in Yorkshire. In the beginning of the civil war he went to London, and, by the invitation of some of the citizens, he taught a private school first near Red-Cross-Street, and afterwards in Token-House-Garden in Lothbury. About the Restoration he was invited into Monmouthshire; but

but the promises made to induce him to go there not being answered, he returned to London, and was taken under the protection of his relation Dr. Saunderson, who died soon after. About that time he became rector of Stock, near Billericay in Essex, where he died on the 7th of March, 1666, having amongst other works published,

A Translation of Terence, 8vo. 1663.

HOOLE, JOHN. This gentleman is a living author, and is auditor to the East-India Company. He hath produced three Plays to the stage, viz.

1. *Cyrus*. T. 8vo. 1768.
2. *Timanthes*. T. 8vo. 1770.
3. *Cleonice Princess of Bithynia*. T. 8vo. 1775.

And translated from *Metastasio*,

1. *Artaxerxes*.
2. *The Olympiad*.
3. *Hypsipile*.
4. *Titus*.
5. *Demetrius*.
6. *Demophoon*.

Printed in 2 vols. 12mo. 1767.

The public are also indebted to him for a translation of *Tasso*, and part of *Ariosto*.

HOLYDAY, Dr. BARTON. This gentleman was son of one Thomas Holyday, a taylor, and was born in the parish of All-Saints, in the city of Oxford, about the latter end of queen Elizabeth's reign. He was very early entered of Christ Church in the university of Oxford during the time of Dr. Ravis, who was not only his patron, but a relation also. In this college he took his degrees of batchelor and master of arts, and, in 1615 entered into holy orders, in which his abilities very soon made him taken notice of, and rendered him a very popular preacher. He soon after obtained two good livings, both of them in Oxfordshire, and, in the year 1618, he went as chaplain to Sir Francis Stewart, when he accompanied, to his own country, the famous count Gundamore, who had been many years ambassador from the court of Spain to that of England. In this journey the doctor's facetious and agreeable manner greatly ingratiated him in the favour of count Gundamore.

Soon after his return he was appointed, by king Charles I. as one of his chaplains, and, before 1626, succeeded Dr. Bridges, as archdeacon of Oxford. In 1642 he was, by virtue of the king's letters, created, with several others, doctor of divinity. And now, the rebellion being broke out, he sheltered himself near Oxford; but very soon began to give proofs of a want of stedfastness, which occasioned him the blame and censure of many of his ancient friends among the clergy; the most of whom chose rather to live in poverty during the usurpation, than by a mean compliance with the times to betray the interests of the church, and the cause of their unhappy exiled sovereign. For, when he saw the royal party so far declining, that their cause began to appear desperate, he thought it the most for his own interest to temporize, and appear to join in with the prevailing power. Nay, on Oliver Cromwell's being raised to the protectorship, he even so far coincided with the measures then pursued, as to submit to an examination by the triers, in order to his being inducted into the rectory of Shilton in Berkshire, which had been vacated by the ejectment of one Thomas Lawrence, on account of his being *non compos mentis*. He lived, however, to see the restoration of king Charles II. in consequence of which event the doctor threw

threw up the living he had held under the protector, and returned to Eisley near Oxford, to live on his archdeaconry, and it is thought that, had he survived, his poetry, and the fame of his learning and abilities, gave him so fair a chance for preferment, that, notwithstanding his having acted a temporizing part, which had greatly injured him with the royalists, it was probable he would soon have been raised to a bishoprick, or at the least to a very rich deanery. But the irresistible monarch summoned him away from the village of Eisley on the 2d day of October 1661. Three days after which he was interred at the foot of bishop King's monument, under the south wall of the isle, joining on the South side to the choir of Christ Church cathedral, near the remains of William Cartwright and John Gregory.

His writings are very numerous both in the classical and theological way; but he has only left one dramatic piece behind him, which is entitled,

TEXNOΓAMIA. 4to. 1618.

Wood relates an anecdote in relation to this play, which has some humour in it, and therefore may not prove unentertaining to our readers. He tells us that this piece had been publickly acted in Christ Church hall, in the year 1617, but with no very great applause; but that the wits of those times, being willing to distinguish themselves before the king, were resolved, with leave, to act the same comedy at Woodstock. Permission being obtained, it was accordingly acted on Sunday evening, Aug. 26, 1621. But, whether it was too grave for his majesty and too scholastic for the audience, or whether, as some said, the actors had taken too much wine before they began, in order to remove their timidity, his majesty grew so tired with the performance, that, after the first two acts were over, he several times made efforts to be gone. At length, however, being persuaded by those who were about him to have patience till it was over, lest the young men should be discouraged by so apparent a slight shewn to them, he did sit it out, though much against his will. On which the following smart and ingenious epigram was made by a certain scholar:

At Christ Church *marriage, done before the king,*
Lest that their mates should want an offering,
The king himself did offer. What, I pray?
He offer'd *twice or thrice*—to go away.

HOME, JOHN. This gentleman is a native of Scotland, and, I believe, related to David Hume the historian. Our author was bred to the ministry in the Kirk of Scotland. But, notwithstanding the rigour of that church, finding in his natural genius a bent to poetry, and not conceiving that tragedy, in which the principles of virtue, of morality, of filial duty, of patriotic zeal, and of reverence for an over-ruling power, could be inconsistent with the profession of a religion, in which all these are in the strongest manner inculcated and enjoined, he formed a dramatic piece, and presenting it to the managers of the theatre at Edinburgh, at that time in a more flourishing condition than it had been for many years before, and vying, in every respect, as far as circumstances would permit, with those of this metropolis, they saw its merit, readily accepted it, put it

it into rehearsal and prepared for the performance of it in such a manner as might do honour to the author, and bring both credit and emolument to themselves. These transactions, however, coming to the knowledge of the elders of the Kirk, they, in their great zeal, first remonstrated with the author on the *heinous crime* he was committing; but he, not quite so perfectly convinced as they would have had him, of the iniquity of the act itself, unconscious of any ill intention, and pretty thoroughly persuaded that his play would meet with a success from which he should reap both fame and profit, was not willing at once to desist, nor with his own hands to pull down a fabrick he had, at the expence of much time and labour, been rearing. They now endeavoured to terrify the performers from representing it, but with no better success. Author and actors were both equally incorrigible; the piece was brought on, and met with that encouragement which its merit very justly entitled it to. What remained then for these incensed elders to do, but in a public convocation to expel and for ever disqualify for the ministry, not only this disobedient son, but even others, his friends, who were wicked enough either to keep him company, or go to see his piece performed, and by various pamphlets, advertisements, &c. to thunder their *Anathemas* against those implements of Satan the actors, who had thus led aside, or at least abetted in his wandering, this lost sheep of the flock. However, as persecution most commonly defeats its own purposes, so did it happen in this case, for the ill treatment which Mr. Home had met with in his own country procured him a most valuable protection in an adjacent one. Being known to the earl of Bute, and that nobleman representing the circumstances of this unreasonable oppression, exercised on a man of genius, to our present sovereign, then prince of Wales, his royal highness stretched out his protecting hand to the author of *Douglas*, and, by settling a very handsome pension on him, and sheltering him under his own patronage, put it out of the power of either bigotry, envy, or malevolence, to blast his laurels. Mr. Home has since pursued his poetical talents, and produced more dramatic pieces, which have been brought on the stage in this city; but, whether through an eagerness to prove still farther his inclination to deserve the favour he has met with, he has not allowed himself a sufficient time for the planning, digesting, reconsidering, and correcting his works, or that in his first play the diffidence of a young author might make him more ready to ask and to pursue the judgment of others, or from any other cause I know not, but *Douglas* seems still to stand as Mr. Home's masterpiece in dramatic writing. He has never since resumed his clerical profession, but enjoys a place under the government, which he obtained many years ago. It was reported not long since that he had some pretensions to the title of earl of Dunbar, but on what ground we have not learned. His plays, which are all tragedies, are entitled as follows:

1. *Douglas*. T. 8vo. 1757.
2. *Agis*. T. 8vo. 1758.
3. *The Siege of Aquileia*, T. 8vo. 1760.
4. *The Fatal Discovery*. T. 8vo. 1769.
5. *Alonzo*. T. 8vo. 1773.
6. *Alfred*. T. 8vo. 1778.

HOPER,

Hoper, Mrs. This lady was the daughter of one Mr. Harford, a very eminent upholsterer and cabinet-maker in the city, and married to a person of the same occupation in Cornhill, to whom she brought no inconsiderable fortune. But, though Mr. Hoper's circumstances were, at the first setting out in life, fully adequate to that fortune, and that, for some time, he continued successful in business, yet a vain desire, which is no uncommon frailty among persons in trade in this metropolis, of supporting a figure somewhat greater than his rank in life required, together with a real decline in the business itself, in a few years considerably impaired his circumstances. Yet, even at his death, they were found not so much shattered, but that a little care and a continuance of good fortune might have fully retrieved them. But, having left behind him only a wife and one son, neither of them experienced in trade, and the latter even too young to conduct it, the business was now obliged to be carried on by journeymen only, who, probably taking advantage of the ignorance of their mistress, or at least not acting with the same assiduity for another as they might have done for their own immediate emolument, she soon found herself involved in too large a concern for her to manage, and therefore prudently threw up business before it had plunged her into difficulties beyond her power of extricating herself from. Having sold off her stock in trade, and settled her affairs, she now considered of some method, whereby she might find means to increase, rather than diminish, the little pittance she was at present possessed of. Being a woman of a sprightly imagination and active mind, the pen appeared to her no improbable resource; and dramatic writing was that to which her genius found its strongest bent. Here, however, she had, *Phaeton*-like, undertaken too arduous a task for her to perform. For, though she wrote three or four pieces, none of them were accepted by the managers; and when, at her own expence, she found means to have two of them represented, one at the little play-house in Goodman's-Fields, and the other at the little theatre in the Hay-Market, the success they met with was a sufficient vindication of the manager's refusal of them. Their titles were,

1. *Edward the Black Prince.* T. N. P.

2. *Queen Tragedy restored.* Bur. 8vo. 1749.

Mrs. Hoper's good understanding, however, at length, opening her eyes to the difficulties that attended on the performance of this plan, she retired with her son, now grown up, to Enfield in Middlesex, where the latter, who had a liberal education, set up a school, in which he met with good success; and which, since his death, which happened many years ago, was continued under the care of our authoress.

Hopkins, Charles. This gentleman was son of Dr. Ezekiel Hopkins, bishop of Londonderry in Ireland, to which kingdom our author, who was born in Devonshire, was carried over very young, and received the early parts of his education in Trinity College, Dublin. From thence he was sent to England, and compleated his studies in the university of Cambridge, where he became a member of Queen's College, and took the degree of A. B. 1688. On the breaking out of the wars in

Ireland, he went thither, and, entering into the service of king William, exerted his early valour in the cause of his country, its religion and liberties. These wars being at an end, he returned again to his native land, where he fell into the acquaintance and esteem of gentlemen, whose age and genius were most agreeable to his own.

In 1694, he published some "Epistolary Poems and Translations;" and in 1695 "The History of Love," which, by the sweetness of his numbers and easiness of his thoughts procured him considerable reputation. With Mr Dryden in particular he became a great favourite. He afterwards published "The Art of Love," "which, Jacob says, added to his fame, and happily brought him acquainted with the earl of Dorset and other persons of distinction, who were fond of his company, through the agreeableness of his temper and the pleasantry of his conversation. It was in his power to have made his fortune in any scene of life; but he was always more ready to serve others than mindful of his own affairs; and by the excesses of hard drinking, and a too passionate fondness for the fair sex, he died a martyr to the cause in the thirty-sixth year of his age." His death happened about the beginning of the year 1700.

In his dramatic writings his genius led him to tragedy; the pieces he has left behind him being the three following:

1. *Pyrrhus, king of Epirus.* T. 4to. 1695.

2. *Boadicea, Queen of Britain.* T. 4to. 1697.

3. *Friendship improved.* T. 4to. 1699.

HORDE, THOMAS, jun. This author has published one drama, which was sold by himself at the grammar school at Stow on the Wold, Gloucestershire, called,

Damon and Phebe. M. E. 8vo. 1774.

HORDEN, HILDEBRAND. Was the son of Dr. Horden, minister of Twickenham, in Middlesex. He was an actor as well as an author. He flourished in the reign of William III. and, being possessed of almost every requisite for eminence in the dramatic profession, was daily growing into favour with the public, when unfortunately, after having been about seven years upon the stage, he lost his life in a frivolous, rash, accidental quarrel, which he fell into at the bar of the Rose tavern, as he was passing through that house, in order to go to rehearsal. On occasion of his death, one colonel Burgess, a gentleman, who was resident at Venice, and some other persons of distinction, were obliged to take their trial; but were honourably acquitted, it appearing to have been a mere accidental *rencontre.*

Among other perfections, necessary to his profession, he possessed a person so remarkably handsome, that, after he was killed, several ladies, very well dressed, came in masks, which were then greatly worn, and some even openly and in their own coaches, to visit him in his shrowd.

The author of the dramatic catalogues have ascribed to him one play, entitled,

Neglected Virtue. T. 4to. 1696. But it appears, from the Preface, &c. that it was only put into his hands by a friend.

Mr. Horden was buried in a vault in the parish-church of St. Clement's-Danes.

HOUGH,

HOUGH, J. This gentleman is of the Inner-Temple, and author of an opera acted at Drury-Lane, for the benefit of Miss Younge, in the year 1778, entitled,

Second Thought is best. 8vo. 1778.

HOWARD, The Hon. EDWARD, Esq; This gentleman was much more illustrious from his birth and family, than from the brilliancy of his genius, being brother to the earl of Berkshire and to Sir Robert Howard, whom we shall have occasion hereafter to mention. Poetry was his passion rather than his talent, and, though he wrote many plays and an epic poem, he gained no reputation by any of them; but, on the contrary, only furnished food for the wits of that time, who have treated him very severely; particularly the earl of Rochester, in an invective against his comedy of the *Six Day's Adventure*, and the earl of Dorset, that *best good man with the worst-natured Muse*, in a copy of verses addressed to him on his poem of the *British Princes*.

Mr. Howard lived in king Charles II's reign; but the particular dates either of his birth or death do not stand on record. The dramatic pieces he has left behind him are the following:

1. *Usurper.* T. 4to. 1668.
2. *Six Day's Adventure.* C. 4to. 1671.
3. *Woman's Conquest.* T. C. 4to. 1671.
4. *Man of New-Market.* C. 4to. 1678.
5. *The Change of Crownes. A Play.* N. P.
6. *The London Gentleman.* C. N. P.
7. *The United Kingdoms.* N. P. (*See The Rehearsal.*)

HOWARD, The Hon. JAMES, Esq; This gentleman was also of the Berkshire family, and was contemporary with the last-mentioned author. He wrote two plays, which were represented with success, and held in esteem in their time; and likewise altered another, which was frequently acted. Their titles are,

1. *All Mistaken.* C. 4to. 1672.
2. *The English Monsieur.* C. 4to. 1674.
3. *Romeo and Juliet.* T. Com. (not printed.)

In regard to the last-mentioned piece, a more particular account of it may be seen in the second volume of this work, under its own title.

HOWARD, Sir ROBERT, Knt. This gentleman was brother to the earl of Berkshire, and to Mr. Edward Howard before-mentioned. His mother was one of the daughters and coheiresses of William lord Burghley. Wood acquaints us, that he received his education under Dr. Edward Drope, at Magdalen College, Oxford. He was not less steadily attached, than the rest of his family, to the interests of that unhappy monarch king Charles I. and, with the rest of them, suffered considerably in the maintaining his loyalty to that cause. He had, however, the honour of knighthood bestowed on him for his gallant behaviour in rescuing the lord Wilmot, lieutenant-general of the king's forces, who was wounded and taken prisoner at Cropley-Bridge fight on the 29th of June 1644. At the Restoration he was chosen one of the burgesses for Stockbridge in Hampshire, to serve in the parliament which began at Westminster on the 8th of May 1661, and, on the 19th of June 1678, was promoted to the place of auditor of the Exchequer, at that time worth several thousand

pounds per ann. But this preferment was generally considered as a reward for the services he had done the crown in assisting to cajole the parliament out of money. In 1679 he was elected member for Castle-Rising, in Norfolk, for which place, after the Revolution was effected, we find him sitting as representative in the first parliament under king William III. and, about the 16th of Feb. 1688, he was admitted to the privy-council, took the oaths, and became a very rigid prosecutor of the Nonjurors, disclaiming all kind of conversation or intercourse with any of that character. The incidents of his life are not very numerous, or at least not recorded; but in 1692, when he can scarcely be supposed much less than seventy years of age, he married Mrs. Dives, who was one of the maids of honour to queen Mary. He lived however several years afterwards, and died on the 3d Sept. 1698.

With respect to Sir Robert Howard's abilities, they appear to have occasioned debates among the writers; Langbaine, Jacob, and Gildon, speaking in very warm terms in his commendation; while Cibber, on the contrary, will allow him no higher claim to notice in the republic of letters, than that of being brother-in-law to Dryden. It is true, indeed, that some of his contemporary writers, and those of eminence too, among whom were Mr. Dryden himself, Mr. Shadwell, and the duke of Buckingham, have pretty rigidly handled him and his works: but, as it is generally acknowledged that Sir Robert was a man of a very obstinate and positive temper, supercilious, haughty, and overbearing to the greatest degree in his behaviour to others, and possessed of an insufferable share of vanity and self-sufficiency in regard to his own abilities, it is not improbable that these qualities might create him an enmity among his contemporary wits, who would perhaps have readily subscribed to the merits he really possessed, had he not seemed to aim at a superiority which he had no claim to; in consequence of which Dryden wrote a severe criticism on his Duke of Lerma; Shadwell pointed him out under the character of Sir Positive Atall, in his comedy called, *The Impertinents*; and the duke of Buckingham intended, and had even made him, the hero of his Rehearsal, under the name of Bilboa, although, after the play had been stopped from representation by the plague in 1665, that nobleman altered his plan, and pointed the artillery of his satire against a much greater name, in the character of Bayes, retaining only some few strokes against Sir Robert, in parodies on certain passages in his plays. Yet, notwithstanding all this virulence against him, I cannot look on him as an author devoid of genius, since two of his pieces, viz. *The Indian Queen* and *The Committee*, continued for a long time favourites with the public, and the latter, even to this day, when even the species of character against which the satire of it is principally aimed, viz. the Roundheads and puritanical Zealots, is totally abolished and forgotten among us, is still frequently performed, and never makes its appearance without giving satisfaction to the audience, and producing all the effects which the true *vis comica* ever has on the mind. A certain sign that the piece must possess some, if not a

capital

capital share of merit. His list of dramatic pieces is confined to seven in number, viz.

1. *Blind Lady.* C. 8vo. 1660.
2. *Surprizal.* T. C. fol. 1665.
3. *Committee.* C. fol. 1665.
4. *Vestal Virgin.* T. fol. 1665.
5. *Indian Queen.* T. fol. 1665.
6. *Great Favourite.* T. C. 4to. 1668.
7. *The Conquest of China by the Tartars.* T. N. P.

Howard, Gorges Edmond. This author is still living, and practises as an attorney in Dublin. He is the writer of several law books published in Ireland, chiefly relating to the proceedings of the courts in that kingdom. In one of the ludicrous notes to the epistle from George Faulkner to him (printed in the *Batchelor*), he is said to be descended from the before-mentioned Edward Howard, but I know not what degree of credit this assertion is intitled to. His Muse began to exert herself very late in life; for he tells us, in the preface to *The Siege of Tamor*, that he was fifty years of age before he commenced a dramatic author. He says also, that he could challenge the world to find in any of his publications, poetical, political, or otherwise, a single syllable to the prejudice of his neighbour, or to the peace of society in any respect; against truth, or the strictest principles of religion and virtue. He might boast, with equal veracity, that his dramatic performances have confined their attacks to our patience, without the least invasion of our feelings; that he has neither compelled tears, nor excited terror; but that all his readers have found themselves in a state of as perfect tranquillity at the close of his tragic scenes, as at the opening of them.

He is the author of,

1. *Almeyda*; or, *The Rival Kings.* T. 8vo. 1770.
2. *The Siege of Tamor.* T. 8vo. 1773.

In the notes to the before-mentioned epistle, he is said to be the author of,

The Female Gamester. C. in MS.

Howell, James, Esq. This gentleman was born about the latter end of June or beginning of July 1594, at Abermarlis in Caermarthenshire, South-Wales; of which place his father, at that time, was minister. He received the first part of his education and grammar-learning at the free-school of Hereford, from whence, before he was quite sixteen years of age, he was sent to Jesus College in Oxford. Here he finished his academical studies, and took the degree of master of arts. On his quitting the university, he acquired the esteem and friendship of Sir Robert Mansel, by whose means, together with some small assistances from his father, he was enabled, in the year 1618, to go abroad, where he continued three years on his travels through France, Italy, and the Low-Countries, by which he made himself perfectly master of the living languages, and every other branch of useful knowledge; and, so great was the reputation of his abilities, that, soon after his return, he was made choice of by king James I. to be sent on a negotiation to the court of Madrid, for the recovery of the Spanish Monarch, a very rich English ship, which had been seized by the vice-roy of Sardinia, for his master's use, under pretence of prohibited goods having been found in it.

During his absence he was elected, in 1623, fellow of Jesus College, and, being in favour with

Emanuel lord Scroop, lord president of the North, was by him appointed his secretary, on his return. This post calling him to reside at York, he formed such an interest in that county, as to procure his being elected burgess for the corporation of Richmond, by the suffrages of the mayor and aldermen of that corporation, to sit in the parliament, which began at Westminster in 1627; and, in the year 1631, was made secretary to Robert earl of Leicester, who was appointed ambassador extraordinary at the court of Copenhagen, on a commission of condolement on the death of king Charles I's grandmother, Sophia, queen-dowager of Denmark; on which occasion Mr. Howell very eminently distinguished himself by several speeches delivered in Latin before the king of Denmark, setting forth the occasion of the embassy.

On his return to England, he was put into many beneficial employments, and, about the beginning of the civil war, was appointed, by king Charles I. one of the clerks of the privy council. But, although these posts were equally lucrative and honourable, he does not seem to have been master of much oeconomy, for when, in the year 1643, he was seized by the committee of parliament, and sent to the Fleet Prison, where, by the course of his letters, it is evident he continued till after the death of the king, we find he was obliged to have recourse to his pen for a subsistence, which at that time, before the trade of authorship had been so hackneyed as of late years it has been, was no despicable employment; and Wood tells us that it brought him in a very comfortable subsistence.

This long and disagreeable confinement, together with the narrowness of his circumstances, and the laborious manner in which he was compelled to provide for himself, seemed to have shaken the firmness of Mr. Howell's political attachments; for, during the rebellion, we find him temporizing with the prevailing party, and inclinable to enter into their measures; for which reason, though they seem not to have accepted of his services, yet, at the Restoration, he was not reinstated in his place of clerk of the council, but only appointed the king's historiographer, being the first in England who ever bore that title. But this being a place of no great emolument, he was obliged to continue his trade of writing to the last. He lived to an advanced age, and died in the beginning of November 1666, being then in his 73d year.

As he was almost one of the first among our English authors who introduced writing for a livelihood, so is he likewise one among the most voluminous of those who have applied the advantages of literature to that purpose, having written and translated no less than forty-nine several books; exclusive of one dramatic piece, which he wrote while he was at Paris, and which was presented there at court no less than six times by the king and grandees in person, entitled,

Nuptials of Peleus and Thetis. Com. and Masque, 4to. 1654.

Mr. Howell was, undoubtedly, a man of most extensive knowledge, a most perfect linguist, and very well versed in modern history, more especially those of the countries through which he had travelled. His letters are extremely entertaining, and convey anecdotes and observations that might by no other means have been handed down to us, and speak

ſpeak their author to have been no bad politician. And as to poetry, though he has been little more than a dabbler in it, yet he has a conſiderable ſhare of fancy, and his numbers are ſmoother and more harmonious than thoſe of moſt of the writers of that time. He lies buried on the north-ſide of the Temple church, with the following inſcription over him, probably written by himſelf in his life-time.

Jacobus Howell. *Cambro-Britannus, Regis Hiſtoriographus (in Anglia primus); qui, poſt varias perigrinationes, tandem Naturæ Curſum peregit; ſatur Annorum & Famæ, Domi, foriſque huc uſque erraticus; hic fixus.* 1666.

HUGHES, JOHN. This amiable man, and elegant author, was the ſon of a citizen of London, and was born at Marlborough in Wiltſhire, on the 29th of Jan. 1677, but received the rudiments of his education in private ſchools at London. Even in the very earlieſt parts of life his genius ſeemed to ſhew itſelf equally inclined to each of the three ſiſter arts, muſic, poetry, and deſign, in all which he made a very conſiderable progreſs. To his excellence in theſe qualifications, his contemporary and friend, Sir Richard Steele, bears the following extraordinary teſtimonial. "He may" (ſays that author) "be the emulation of "more perſons of different talents "than any one I have ever known. "His head, hands, or heart, were "always employed in ſomething "worthy imitation. His pencil, "his bow, or his pen, each of "which he uſed in a maſterly "manner, were always directed to "raiſe and entertain his own mind, "or that of others, to a more "chearful proſecution of what is "noble and virtuous." Such is the evidence borne to his talents by a writer of the firſt rank; yet he ſeems, for the moſt part, to have purſued theſe and other polite ſtudies little farther than by the way of agreeable amuſements, under frequent confinement, occaſioned by indiſpoſition on a valetudinarian ſtate of health.

Mr. Hughes had, for ſome time, an employment in the office of ordnance, and was ſecretary to two or three commiſſioners under the great-ſeal for the purchaſe of lands, in order to the better ſerving the docks and harbours at Portſmouth, Chatham, and Harwich.

In the year 1717 the lord chancellor Cowper, to whom our author had not long been known, thought proper, without any previous ſolicitation, to nominate him his ſecretary for the commiſſions of the peace, and to diſtinguiſh him with ſingular marks of his favour and affection; and, upon his lordſhip's laying down the great ſeal, he was, at the particular recommendation of this his patron, and with the ready concurrence of his ſucceſſor the earl of Macclesfield, continued in the ſame employment, which he held till the time of his deceaſe, the 17th of Feb. 1719, being the very night on which his celebrated tragedy of *The Siege of Damaſcus* made its firſt appearance on the ſtage; when, after a life moſtly ſpent in pain and ſickneſs, he was carried off by a conſumption, having but barely compleated his 42d year, and at a period in which he had juſt arrived at an agreeable competence, and was advancing, with rapid ſteps, towards the pinnacle of fame and fortune. He was privately buried in the vault under the chancel of St. Andrew's church in Holbourn.

As

As a man, the worthy mention made of him by numbers of his contemporary writers is sufficient to give us the most exalted idea of his virtues; and, as a writer, no stronger proof can be offered of the esteem he was held in by the truest judges of poetry, than to mention that the great Mr. Addison, after having suffered the four first Acts of his tragedy to lie by him for several years, without putting the finishing hand to the piece, at length fixed on Mr. Hughes, whom he earnestly persuaded to undertake the task, as the only person capable of adding a fifth Act to it. And though that author afterwards thought proper to undertake it himself, yet it was by no means from any diffidence of this gentleman's abilities, but from the just reflection that no one could have so perfect a notion of his design as himself, who had been so long and so carefully thinking of it.

Our author's poetical works are numerous, but it is not our business in this place to take notice of any but his dramatic writings, which are as follows:

1. *The Misanthrope.* C. 1709.
2. *Calypso and Telemachus.* O. 8vo. 1712.
3. *Apollo and Daphne.* M. 1716.
4. *The Siege of Damascus.* T. 8vo. 1720.
5. *Orestes.* T. from Euripides. One scene only.
6. *The Miser.* C. from Moliere. The first Act only.
7. *Cupid and Hymen.* M.

The three last were originally printed in his works, 2 vols. 12mo. 1735.

8. *Amalasont Queen of the Goths.* T. Written in 1696, at the age of nineteen, still in MS.
9. *Sophy Mirza.* T. Still in MS. Mr. Hughes wrote two Acts of this play, which was finished by Mr. Duncombe.

Hughes, Thomas. Was the author of one very ancient play, entitled,

Arthur. 12mo. 1587.

Hull, Thomas. A performer on Covent-Garden theatre, and deputy-manager there. He has deported himself with great propriety in private life, and at least with good sense on the stage. He is the author and reformer of the following pieces:

1. *The Absent Man.* F. 1764. N. P.
2. *Pharnaces.* O. 1765. 8vo.
3. *The Spanish Lady.* M. E. 1765. 8vo.
4. *All in the Right.* F. 1766. N. P.
5. *The Perplexities.* from Tuke. C. 1767. 8vo.
6. *The Fairy Favour.* M. 1767. 8vo.
7. *The Royal Merchant.* from Beaumont and Fletcher, O. 1768. 8vo.
8. *The Prodigal Son.* Orat. 1773. 4to.
9. *Henry the Second*; or, *The Fall of Rosamond.* T. 1774. 8vo.
10. *Edward and Eleonora.* from Thomson. T. 1775. 8vo.
11. *The Comedy of Errors.* from Shakspeare. 1779. N. P.

Humphrys, Mr. This gentleman is known only as the author of one piece, called,

Ulysses. O. 4to. 1733.

Hunt, William. This gentleman, Whincop tells us, was a collector of excise, and wrote one play, which was never acted, but was printed at York, entitled,

The Fall of Tarquin. T. 12mo. 1713.

The same author informs us, that it is a most wretched piece, and, as a specimen of its merit, quotes us the

the following very extraordinary line:

And the tall trees stood circling *in a* row.

HUNTER, GOVERNOR. In the title-page of the only copy of the play after mentioned, which is now in the collection of Thomas Pearson, Esq. Coxeter has put the name of Governor Hunter as the author. This gentleman we imagine was colonel Robert Hunter, who, in the year 1710, was sent to the government of New York with 2700 Palatines to settle there. He had been appointed lieutenant governor of Virginia, but was taken by the French in his voyage thither. From New York he went to England in 1719, and, upon the accession of George the Second, was continued governor of New York and the Jerseys. Upon account of his health he obtained the government of Jamaica, where he arrived February 1727-8, and died March 31, 1734. The piece he is declared by Coxeter to be the author of is called,

Androboros. F. 4to.

HURST, ROBERT. This gentleman I know nothing of, only that he was an officer, and the author of one play, which was acted with no very great success, entitled,

The Roman Maid. T. 8vo. 1725.

HYDE, HENRY, LORD HYDE AND CORNBURY. This nobleman was eldest son of the last earl of Clarendon. He was not more distinguished by his birth and fortune than by his virtues and abilities. "He was, says Mr. Walpole, upright, calm, steady; his virtues were of the gentlest complexion, yet of the firmest texture: vice could not bend him, nor party warp him; even his own talents could not mislead him. Though a master of eloquence, he preferred justice and the love of his country to all the applause which the violence of the times in which he lived was so prodigal of bestowing on orators who distinguish themselves in any faction; but the tinsel of popularity and the intrinsic of corruption were equally his contempt. He spoke, nor wrote, nor acted, for fame. As goodness was the object and end of all his actions, can that life be obscure? can those writings which breathe his soul not be valuable, when we are assured by the greatest authority, and that too of one who knew him well, that it is a test of virtue to disdain whatever *He disdained?*" He was created D. C. L. by the university of Oxford, Dec. 6, 1728, and was killed by a fall from his horse in France on the 2d of May, 1758. He was author of a few pamphlets, published without his name; of some tragedies still in manuscript; and of a comedy, called,

The Mistakes; or, *The Happy Resentment.* 8vo. 1758.

HYLAND, WILLIAM. Is said, in the title-page of the only work which we ever saw by him, to have been a farmer in Sussex. His play is called,

The Shipwreck. D. P. 1746. 8vo. Dedicated to Edward Medley, Esq.

J.

J.

J. B. By these initials we find a piece distinguished, which bears the title of,

The Bashful Lovers. T. C.

J. G. or JACOB, GILES. By these initials Mr. Jacob has thought proper to distinguish himself in his *Poetical Register*, or *Lives and Characters of the English Dramatic Poets*, 8vo. 1719, p. 318. And, as no writer has given us any account of him but himself, I cannot pretend to offer to my readers any thing so satisfactory concerning him as the repetition of his own words.

He is (says he, speaking in the third person) the son of a considerable malster of Romsey, in the county of Southampton, at which place he was born anno 1686. His mother is of the family of the Thornburgh's in Wilts, one of whom was bishop of Worcester, in the reign of king Charles I. and two of them attended the royal exile. He was bred to the law under a very eminent attorney; and has since been steward and secretary to the honourable William Blathwayt, Esq; a celebrated courtier in the reign of king William, and who enjoyed great preferments in the state in the late and present reign.

He was author of two dramatic pieces, viz.

1. *Love in a Wood.* F. 12mo. 1714.
2. *Soldier's last Stake.* C.

For the first of these, which, however, was never acted, he apologized that it was written in three or four days, and before the author was any ways acquainted with the stage, or poetical writings; and as to the latter, he only informs us that he had such a piece prepared for the stage.

Mr. Jacob followed the profession of the law, and wrote several books in that science, some of which are still held in esteem, particularly his *Law Dictionary*: and indeed works of compilement seem to have suited his talent rather than those of genius; for it must be confessed that his *Poetical Register*, notwithstanding some few errors in it, is by much the best book of the kind hitherto extant; and yet so little merit had his own dramatic pieces, that, according to Whincop, Dr. Sewel, who was by no means remarkable for ill-nature, on reading his farce called *Love in a Wood*, wrote the following very severe lines in the title-page:

Parent of Darkness! genuine son of night;
Total eclipse, without one ray of light:
Born when dull midnight bells for funerals chime,
Just at the closing of the Bellman's rhime.

Mr. Jacob died the 8th of May, 1744.

JACOB, SIR HILDEBRAND. This gentleman we believe to be yet living at a very advanced age. He is descended from Sir John Jacob of Bromley, one of the farmers of the customs, who was created a baronet, Jan. 11, 1664. He is the author of a volume of Poems, and several separate publications, besides the following Plays:

1. *The Fatal Constancy.* T. 8vo. 1723.

2. *The*

2. *The Nest of Plays*; consisting of three Comedies, viz.

1. *The Prodigal* [illegible] *form'd*,
2. *The Happy Constancy*.
3. *The Tryal of Conjugal Love*.

8vo. 1738.

JACKMAN, ——. A gentleman of Ireland who was brought up to the law. He is still living, and author of,

1. *The Milesian*. B. O. 8vo. 1776.
2. *All the World's a Stage*. F. 8vo. 1777.

JACKSON, ——. A native of the county of Westmorland, who we are told was brought up to trade, but relinquished it in order to try his fortune on the stage. Though possessed of a good person and some judgment, he was but an indifferent performer, owing to the disadvantages of a harsh voice and provincial accent. He is the husband of Mrs. Jackson late of Covent-Garden theatre, and has produced the following Plays:

1. *Elfrid*. T. 1775. N. P.
2. *The British Heroine*. T. 1778. N. P.
3. *Sir William Wallace*. T. 1780. N. P.

JACKSON, ——. A gentleman of this name is in the second volume of Hughes's Letters, p. 190. said to be the translator of,

Ajax. T. from Sophocles, 12mo. 1716.

JAQUES, T. An author of the reign of king Charles I. of whom nothing is known but that he produced one piece now in MS. in the library of lord Shelburne, called,

The Queen of Corsica. T.

JEFFREYS, GEORGE. Was the son of Christopher Jeffreys of Weldron, in Northamptonshire, and nephew to James lord Chandois. He was born in the year 1678, was educated at Westminster-school under Dr. Busby, and admitted of Trinity College, Cambridge, 1694, where he took the degrees in arts. In 1701, he was elected fellow of his college, and presided in the philosophy schools as moderator in 1706. He was also sub-orator for Dr. Ayloffe; but not going into orders within eight years as the statutes of Trinity College require, he quitted his fellowship in 1709. In the words of one of his contemporaries (the vice chancellor Dr. Walker), "he performed his "exercises in the college and uni-"versity with applause, which, "with a genteel modest deport-"ment, gained him much esteem." Though Mr. Jeffreys was called to the bar, he never practised the law; but after acting as secretary to Dr. Hartstonge, bishop of Derry, at the latter end of queen Anne's and the beginning of king George the First's reign, spent most of the remainder of his life in the families of the two last dukes of Chandos his relations. He died on the 17th day of August, 1755, aged seventy-seven years. He was the author of,

Edwin, T. 8vo. 1724.
Merope. T. 8vo. 1731.
The Triumph of Truth. An Oratorio.

These three dramatic performances are printed in a quarto volume of Miscellanies, published by Mr. Jeffreys in the year 1754.

JENNENS, CHARLES. A nonconformist gentleman of considerable fortune in Leicestershire. In his youth he was so remarkable for the number of his servants, the splendor of his equipages, and the profusion of his table, that from this excess of pomp he acquired the title of *Solyman the Magnificent*. Not long before his death, he imprudently thrust his head into that hornet's nest an edition of Shakspeare; but his attempt, which was lame and impotent indeed, being

being treated with ridicule by the reigning editors, he purſued it with abated ſpirit, and after he had publiſhed *Lear*, *Julius Cæſar*, *Hamlet*, *Macbeth*, and *Othello*, in a manner which has ſince conſigned them to ſtalls and chandlers' ſhops, he died Dec. 20, 1773, at a ſtately manſion erected by himſelf at Gopſal in his native county. His name is recorded in this work on account of ſome of Handel's oratorios, for which he is ſaid to have compiled the words, and particularly those for

The Meſſiah.

JENNER, CHARLES. Was a member of the univerſity of Cambridge, and, at the time of his death which happened the 11th of May, 1774, rector of Claybrooke, in the county of Leiceſter. He is the author of ſeveral poems and novels, and of the following dramatic pieces:

1. *Lucinda.* D. E. 12mo. 1770.
2. *The Man of Family.* Sent. Com. 8vo. 1771.

JEPHSON, ROBERT. An Iriſh gentleman ſtill living. He was patronized by the lord Townſend during the time of that nobleman's reſidence in that kingdom. He is in poſſeſſion of ſome poſt under the government, and we believe a member of the Hibernian houſe of commons. He has wrote two Plays, called,

1. *Braganza.* T. 8vo. 177 .
2. *The Law of Lombardy.* T. 8vo. 1778.

JERNINGHAM, EDWARD. A gentleman of the county of Norfolk, author of many Poems of very unequal merit, though ſome of them are intitled to conſiderable praiſe. He is alſo the writer of one piece, which certainly was little calculated to add to his reputation. It was called

Margaret of Anjou. Hiſt. Int. 1777. N. P.

JEVON, THOMAS. This author flouriſhed in the reigns of king Charles II. and king James II. He was an actor and a dancing-maſter, and attained great eminence in both those profeſſions, eſpecially the former, in which his general caſt was that of low comedy. He did not, however, long enjoy the ſun-ſhine of popular applauſe, for he was taken off in the very prime of life, viz. at the age of thirty-ſix years, on the 20th of December, 1688, and was interred in Hampſtead churchyard.

He wrote one dramatic piece, which even in its original form met with ſucceſs, but has ſince undergone almoſt as many tranſformations as the Banjans of the Eaſt-Indies fable their Deity Wiſhnon to have paſſed through. It is entitled,

The Devil of a Wife. C. F. 4to. 1686.

INGELAND, THOMAS. This gentleman is one of our oldeſt dramatic writers, having been a ſtudent at Chriſt Church in the univerſity of Cambridge in the reign of queen Elizabeth. He wrote one dramatic piece, which he himſelf ſtiles a *prettie and merrie Interlude.* It is entitled,

The Diſobedient Child. Interl. 4to. B. L. N. D.

JODDREL, PAUL. A gentleman of fortune, who, from the title-page of his play, appears to have been a member of one of the univerſities, having taken the degree of maſter of arts. He deſigns to give a complete tranſlation of *Ariſtophanes*; and has produced at the Hay-Market,

A Widow and no Widow. C. 1779. Printed in 8vo. 1780.

JOHNS,

3. *The Blazing Comet, The Mad Lovers*; or, *The Beauties of the Poets*. Play. 8vo. 1732.

4. *All Alive and Merry*. C. 1738. N. P.

Three of these pieces were represented at the theatre in the Hay-Market; but the first, in particular, took an amazing run, owing to the whimsical madness and extravagance which ran through the whole piece and its author, who himself presented a principal character in it called lord Flame, into which he had thrown such a mixture of fine thoughts and unintelligible fustian that no one could possibly understand what he was aiming at; and if at any time this unintelligibiness was objected to him as a fault in his piece, his constant reply was, that the fault did not lie in that, but in the audience, who did not take the proper method for attaining a knowledge of his meaning; that no one could possibly understand an author perfectly, unless they examined his works in the same situation and state of mind as they were written; and therefore, as he himself never sate down to write without a fiddle in his hand, it was impossible for any one to comprehend the sense of what he wrote without an instrument of the very same kind to quicken their understandings. But, in order in some measure to remedy this deficiency in the audience, he used to act his part of lord Flame in a manner equally extravagant with the rest of the affair, viz. with a violin in his hand, which he occasionally played upon, and sometimes walking in high stilts. His dress on this occasion was such as he commonly wore, viz. a suit of black velvet, with a long white flowing periwig. It is said that Sir Robert Walpole promoted the success of his piece as far as lay in his power, making it serve to engage the attention of the public from some state designs of his own, which were at that time ready to be put in execution. Soon after the exhibition of this whimsical drama, was formed a meeting, called the Hurlothrumbo Society. A list of its members was printed, with a frontispiece representing the monster described in the first lines of Horace's *Art of Poetry*.

Mr. Johnson is a native of Cheshire, and was bred to and followed the profession of a dancing master, yet, from what has been above related, it is apparent he must have been infected with a strong tincture of insanity, in consequence of which, it is probable, that not many persons would be willing to entrust their children in his hands; yet, as his madness did not take any dangerous or mischievous turn, and as it was accompanied with flights of wit and humour that rendered him, though an extraordinary, yet far from a disagreeable companion, his acquaintance was sought by most of the gentlemen of fortune in that country, at whose houses he used to reside alternately for a considerable time, in such manner as to render the pursuit of business unnecessary to him. He lived long after he quitted writing for the stage, as that original oddity which the world ran mad in admiration of, only because they did not understand it, at length grew tiresome, and became as universally decried as at first it had been universally followed. The following humourous anecdote, which was related to me by a gentleman who left Cheshire not long since, may serve to give the reader some idea of Mr. Johnson's general turn, and unconcerned manner. Some little

time ago our author having been invited to pass some months at the country house of a gentleman who had a great regard for him, but whom he had never visited before, he accepted the invitation, and was for some time treated with the utmost hospitality and kindness. But at length, having shewn in some of his expressions and actions that wild and unaccountable extravagance and oddity which runs through his compositions, the lady of the house, who happened to enjoy but a very indifferent state of health, which rendered her hippish and low-spirited, and being moreover naturally of a timorous disposition, began to be extremely alarmed at his behaviour, and apprehensive that at some time or other he might do mischief either to himself or others. On this she repeatedly remonstrated to her husband, intreating him to find some means of getting rid of Mr. Johnson. The gentleman, however, who was better acquainted with Johnson's manner, and therefore under no such apprehensions, was unwilling to proceed to an act of so much seeming inhospitality, as the forbidding his house to a person whom he had himself invited to it, and therefore declined so doing for some time; till at length, on the continued solicitations of his lady, whom he found he could not make easy on any other terms, he commissioned a mutual friend to both to break the affair to Mr. Johnson. This being done with all the tenderness imaginable, and the true reason assigned by way of vindication of the gentleman himself, Mr. Johnson, with great coolness, and a gaiety of temper peculiar to himself, replied, *That he was most perfectly persuaded of Mr. ———'s regard for him, and should ever retain the most grateful sense of the civilities he had received from him; that he also maintained the highest respect for his lady; and thought it his duty, by every means in his power, to contribute to the restoration of her peace of mind, which it appears that he had been the innocent cause of disturbing; that he, therefore, might give her the strongest assurances from him, together with his compliments, that he never would again trouble her house* whilst living, *but*, as a testimonial of his sincere esteem, *she might depend on it that*, after his death, *he should consider her as the* very first *person to whom, on a visit back to this world, he should think himself under an obligation to pay his respects.* This message being delivered to the lady, who we have before observed was of an Hypochondriac complexion, threw her into still greater apprehensions than before; and, fearing that he would be as good as his word, intreated the gentleman to go back to Mr. Johnson, and beg from her that he would continue where he was, or at least favour them with his company as often as possible, for that, with all his wildness, she had much rather see him alive than dead.

Johnson died a few years ago, leaving behind him a tragedy, entitled, *Pompey the Great*, of which only the two following lines occur to memory. Some character in the piece speaking of a sieve made use of in the infernal regions, says,

"And all the little souls
"Drop through the riddle-
"holes."

As a writer he stands in the same predicament as in his personal character; his writings have madness in them, but at the same time it is evidently the madness of a man of great abilities. In his *Hurlothrumbo*, more particularly, there are some beauties, in the midst

midst of numberless absurdities, that would do honour even to our first-rate geniuses. In proof of which I shall present my readers with a few quotations from that drama, which may prove by no means unentertaining, not only as specimens of his manner of writing, but as they are in themselves truly worth preserving; and that the book itself being extremely scarce, and moreover, from the general idea formed of it, hardly considered as worth looking into, the greatest part of them may possibly be unacquainted with that piece. Without regard to order, therefore, the following sentiments are selected from it.

"Pride is the serpent's egg, "laid in the hearts of all, but "hatched by none but fools."

"Conscience is an intellectual "caul that covers the heart, up-"on which all the faculties sport "in terror, like boys that dance "upon the ice."

"You are the most covetous "man in the universe; you give "what you have away to the poor, "that you may enjoy it all your-"self; and when your time is to "die, you'll not leave a farthing "behind you to fling away."

"He that lives in pleasure runs "up a score, and he that is af-"flicted is paying debts."

"A coquet is a whore in the "soul, a harlot for the devil."

"Oh! who shall deliver me "from the contagion of mortals! "Of my lambs, that innocently "sport all round me, of them will "I learn humility, and despise "your arrogance: my dog, that "scouts upon the plain, I will "compare him with you, and blush "for you. He loves me and is "constant, a servent friend, will "fight till death for his master, "rises not up against him when he "smites him; he is grateful, he "flatters not, and to your shame "has more compassion; for with "his tongue he will heal the wound "of the oppressed. Ye rationals, "learn of brutes, they teach me to "abhor mankind."

Sementory's sentiments of happiness in love are ingenious. "Of "all happiness (says she) that is "the most sweet, that is nearest to "us; riches lie in the purse, love "in the heart; never marry for "honour or title; fame is always "at a distance; the man I love is "near. What is fame? A word; "that word is wind, the humming "of a bee; but when I sleep by "the man I love, no wind can "come to me."

The scene between Urbandenny and Puny the miser contains the following very just remarks on avarice and upstart gentility. The miser is in alarm on a rebellion being raised in the city, and exclaims to himself thus, "Oh! "these rogues are coming, they'll "rob me, take my plate, and break "my windows; O! sweet hea-"ven, forgive me all my ill-dreamt "visionary lewdness. If they "come, I shall never purchase "Kemp's estate, and buy a coat "of arms and a patent for my son.

Enter Urbandenny.

"*Urban.* So, old Gaddecar, "you're at prayers; cry aloud, "thy deity is deaf, with your "squinting soul that kens both "earth and heaven; fling your "bags into the elements, then "will you look straight up right. "Begone, what hast thou to do in "this world? what dost thou "mean?

"*Puny.* I mean to be the root "of a family.

"*Urban.* If the root be avarice, "what will the body, branches,

"leaves, and fruit be? twenty "generations must pass away before thy seed can be refined so "far as to produce a gentleman.

"*Puny.* Is not gold a gentleman; a person of quality?— "What makes a gentleman?

"*Urban.* Education, honour, and "generosity; add to a fine gentleman, love, resolution, taste: a "person of quality has all these "perfections, and is discerning; "with a sublime thirst in the soul; "a longing to reward merit; "servent to serve the meanest, and "punctual to his word; his blood "is double and treble refined; he's "full of heaven; a sun-fire; a "light that quenches all the flame "of nature.

"*Puny.* Cannot a new-born "gentleman have all these perfections?

"*Urban.* No, your upstarts are "huge and tall, converse with a "prince of the air, and their "nostrils are full of the devil."

Dologodelmo's curse on Hurlothrumbo is perhaps equal to any thing of the kind in our own or any other language. It is as follows:

"May heaven pour down upon "him the bitter blessing, the honey "curse, the gilded pill that satisfies desire and infects the mind; "give him rich s, and make him "love them; then will he be abhorred of men, the spirits, the "angels, and the gods; may a "proud sign appear in his face, "that he may be a tavern for "devils to riot and banquet in; let "him pamper nature, feed high to "destroy his taste, so blind all the "beauties of his mind; then will "his hungry pleasure devour up "all the eternal treasure of his soul."

I shall close this set of quotations with part of a speech of lord Flame's, which being the most extravagant character in the whole piece, will shew how much originality and inventive imagination this writer possesses even in his wildest flights. It is part of a description of the next world, where, after he has given some general account of the state of spirits there, he then proceeds,

"Queen Elizabeth is in her hut "selling of fry'd fritters; Pompey "and Alexander carry charcoal to "feed her fires; the Great Mogul, "the Czar, the grim Bashaw, the "Emperor, the Grand Turk, and "Cæsar, are scrambling for the "drops of the pan; and, as they "were wont, are scuffling for trifles, till it raises their inextinguishable rage to loggerheads."

On the present occasion, however, the original compiler of this work was mistaken. The last speech he has quoted can boast of little originality or invention, being only a copy from Epistemon's *Vision of Hell and the Elysian Fields, with the various occupations of many great personages there*, in the second book and thirtieth chapter of Rabelais' *History of Pantagruel.*

JONES, HENRY. This author was a native of Ireland, being born at Drogheda, in the county of Meath in that kingdom. He was bred a bricklayer, but, having a natural inclination for the Muses, he pursued his devotions to them even during the labours of his mere mechanical avocations, and composing a line of brick and a line of verse alternately, his walls and poems rose in growth together; but which of his labours will be most durable, time alone must determine. His turn, as is most generally the case with mean poets, or bards of humble origin, was panegyrick. This procured him some friends, and, in the year 1745, when the earl of Chesterfield went over

over to Ireland as lord lieutenant, Mr. Jones was recommended to the notice of that nobleman, who was not more remarkable for his own shining talents and brilliancy of parts, than for his zealous and generous patronage of genius in whatever person or of whatever rank he might chance to meet with it. His Excellency, delighted with the discovery of this mechanic Muse, not only favoured him with his own notice and generous munificence, but also thought proper to transplant this opening flower into a warmer and more thriving climate. He brought him with him to England, recommended him to many of the nobility there, and not only by his influence and interest procured him a large subscription for the publishing a collection of his Poems, but it is said even took on himself the alteration and correction of his tragedy, and also the care of prevailing on the managers of Covent-Garden theatre to bring it on the stage. This nobleman also recommended him in the warmest manner to the late Mr. Colley Cibber, whose friendly and humane disposition induced him to shew him a thousand acts of friendship, and even made strong efforts by his interest at court to have secured to him the succession of the laurel after his death.

With these favourable prospects it might have been expected that Mr. Jones would have passed through life with so much decency as to have ensured his own happiness, and done credit to the partiality of his friends; but this was not the case. "His temper," says one who seems to have known him, "was, in consequence of the do-"minion of his passions, uncertain, "and capricious; easily engaged, "and easily disgusted; and as œco-"nomy was a virtue which could "never be taken into his catalogue, "he appeared to think himself born "rather to be supported by others, "than under a duty to secure to "himself the profits which his "writings and the munificence of "his patrons from time to time "afforded."

After experiencing many reverses of fortune, which an over-bearing spirit and an imprudence in regard to pecuniary concerns consequently drew on him, he died in great want, in April 1770, in a garret belonging to the master of the Bedford Coffee-house, by whose charity he had been some time supported, leaving an example to those of superior capacities and attainments, who, despising the common maxims of life, often feel the want of not pursuing them when it is too late.

The appearance of Mr. Jones's Play is so recent, that, excepting for the sake of more distant readers, it would scarcely be necessary to mention that the title of it is,

The Earl of Essex. T. 8vo. 1753.

My opinion of Mr. Jones's merit as a dramatic writer may be seen in my account of this play in the other part of the present work. His poetical worth in his other writings was certainly not in itself contemptible, yet was far from being of the first-rate kind. In short, it was pretty nearly on a par with that of another rustic-bred bard of this century, whom the royal favour having given a sanction to, it became a fashion to admire his writings, though the greatest value that either that gentleman's Poems or those of our author possessed to call them into notice above hundreds of the humbler inhabitants of Parnassus, was their being produced by geniuses entirely uncultivated; so that the wonder was not how men of a poe-

tical turn ſhould produce ſuch verſes as theirs, but how any verſes at all ſhould be the produce of a thatcher or a bricklayer.

He alſo left a tragedy unfiniſhed, called,

The Cave of Idra,

which falling into the hands of Dr. Hiffernan, he enlarged it to five Acts, and brought it out under the title of,

The Heroine of the Cave.

Jones, John. Of this author I find no farther mention than that he lived in the reign of Charles I. and wrote one very indifferent play, entitled.

Adraſta. T. C. 4to. 1635.

Jonson, Ben. One of the moſt conſiderable dramatic poets of the laſt age, whether we conſider the number or the merit of his productions. He was born at Weſtminſter in June 1574, and was educated at the public ſchool there, under the great Camden. He was deſcended from a Scots family; and his father, who loſt his eſtate under queen Mary, dying before our poet was born, and his mother marrying a bricklayer for her ſecond huſband, Ben was taken from ſchool to work at his father-in-law's trade. Not being captivated with this employment, he went into the Low Countries, and diſtinguiſhed himſelf in a military capacity.

On his return to England he entered himſelf at St. John's college Cambridge, but how long he continued there we are not informed. On his quitting the univerſity he applyed to the ſtage for a maintenance, and became a member of an obſcure company, which performed at the Curtain in Shoreditch. At the ſame time he turned his thoughts to compoſition, but is generally ſuppoſed to have been unſucceſsful in his firſt attempts. His performances as an actor met with little more applauſe, and to compleat his miſery he had the misfortune in a duel to kill his opponent, for which he was committed to priſon; but how long he remained there, or by what methods he obtained his liberty, we have no account. It was, however, while in cuſtody for this offence that he was made a convert to the church of Rome, in whoſe communion he ſteadily perſiſted for twelve years.

It is ſuppoſed, that about this time he became acquainted with Shakſpeare, who according to tradition aſſiſted him in ſome of his dramatic attempts, and conſiderably promoted his intereſt, though he could not by means of it ſecure himſelf from the virulence of our author's pen. For many years from this period, Ben produced ſome piece annually, for the moſt part with applauſe, and eſtabliſhed his reputation with the publick as one of the ſupports of the Engliſh ſtage.

In 1613, he was in France; but the occaſion of his going, and the ſtay he made, e alike uncertain. In 1619, he went to Oxford, reſided ſome time at Chriſt-Church College, and in July 1619 was created M. A. in a full houſe of convocation. On the death of Samuel Daniel in October, the ſame year, he ſucceeded to the vacant laurel, the ſalary of which was then one hundred marks *per annum*, but on our author's application in 1630, it was augmented to the annual ſum of one hundred pounds and a tierce of Spaniſh wine.

As we do not find Jonſon's œconomical virtues any where recorded, it is the leſs to be wondered at, that quickly after we learn that he was very poor and ſick, lodging

ing in an obscure alley: on which occasion it was, that Charles, being prevailed on in his favour, sent him ten guineas; which Ben receiving, said, "his majesty has "sent me ten guineas because I "am poor, and live in an alley, "go and tell him that his soul lives "in an alley."

In justice, however, to the memory of Charles, it should be observed, that this story was probably formed from the cynicalness of Ben Jonson's temper, rather than from any real fact, as it is certain that the king once bestowed a bounty of one hundred pounds on him, which is acknowledged in an epigram written on the occasion.

He died in August 1637, aged 63 years, and was buried in Westminster-Abbey.

His dramatick compositions are very numerous, and are here set down according to the times in which they were originally performed:

1. *Every man in his humour.* C. 1598. 4to.

2. *Every man out of his humour.* C. S. 1599. 4to.

3. *Cynthia's Revels*; or, *The Fountain of Love.* C. S. 1600. 4to.

4. *Poetaster*; or, *His Arraignment.* C. S. 1601. 4to.

5. *Sejanus, his Fall.* T. 1603. 4to.

6. *Part of King James's Entertainment in passing to his Coronation.* 1603. 4to.

7. *A Particular Entertainment of the Queen and Prince at Althorpe, 25 of June,* 1603. 4to.

8. *A private Entertainment of the King and Queen on May-Day in the Morning, at Sir William Cornwallis's House at Highgate.* 1604.

9. *Volpone*; or, *The Fox.* C. 1605.

10. *The Queen's Masque of Blackness.* 1605.

11. *The Entertainment of the two Kings of Great Britain and Denmark, at Theobald's, July* 24, 1606.

12. *Hymenæi*; or, *The Solemnities of Masque and Barriers at Court, on the Marriage of the Earl of Essex and Lady Frances, second daughter to the Earl of Suffolk.* 1606. 4to.

13. *An Entertainment of King James and Queen Anne at Theobald's, 22d of May* 1607.

14. *The Masque of Beauty presented at Whitehall Twelfth-night.* 1608.

15. *A Masque with Nuptial Songs at Lord Viscount Haddington's Marriage at Court, on Shrove Tuesday at night.* 1608.

16. *The Masque of Queens celebrated at Whitehall, Feb.* 2, 1609.

17. *Epicœne*; or, *The Silent Woman.* C. 1609. 4to.

18. *The Case is altered.* C. 1609. 4to.

This had been acted before 1599.

19. *The Speeches at Prince Henry's Barriers.* N. D.

20. *Oberon the Fairy Prince.* M. N. D.

21. *The Alchymist.* C. 1610. 4to.

22. *Love freed from Ignorance and Folly.* M. N. D.

23. *Love restored.* M. N. D.

24. *A Challenge at Tilt at a Marriage.* M. N. D.

25. *Cataline, his Conspiracy.* T. 1611. 4to.

26. *The Irish Masque at Court.* N. D.

27. *Mercury vindicated from the Alchemists at Court.* M. N. D.

28. *Bartholomew Fair.* C. 1614.

29. *The Golden Age restored.* M. 1615.

30. *Christmas, his Masque.* 1616.

31. *The Devil is an Ass.* C. 1616.

32. *A Masque at Lord Hay's, for the Entertainment of Monsieur Le Baron*

Baron de Tour, Ambassador Extraordinary from the French King, Feb. 22, 1617.

33. *The Vision of Delight.* M. 1617.

34. *Pleasure reconciled to Virtue.* M. 1619.

35. *For the Honour of Wales.* M. N. D.

36. *News from the new World discovered in the Moon.* M. 1620.

37. *The Metamorphosed Gipsies.* M. 1621.

38. *The Masque of Augurs, with the several Anti-masques presented on Twelfth-Night.* 1622.

39. *Time vindicated to himself and to his Honours; M. presented Twelfth-Night.* 1623.

40. *Neptune's Triumph for the Return of Albion.* M. *presented Twelfth-Night.* 1624.

41. *Pan's Anniversary*; or, *The Shepherd's Holyday.* M. 1625.

42. *The Staple of News.* C. 1625.

43. *The Masque of Owls at Kenelworth.* 1626.

44. *The Fortunate Isles and their Union.* M. 1626.

45. *New Inn*; or, *The Light Heart.* C. 1629. Printed 8vo. 1631.

46. *Love's Triumph through Callipolis.* M. 1630.

47. *Chloridia. Rites to Chloris and her Nymphs.* M. 1630.

48. *The King's Entertainment at Welbeck, in Nottinghamshire, at his going to Scotland.* 1633.

49. *Love's Welcome. The King and Queen's Entertainment at Bolsover, at the Earl of Newcastle's, the 30th of July* 1634.

50. *Magnetick Lady*; or, *Humours reconciled.* C.

51. *A Tale of a Tub.* C.

52. *The Sad Shepherd*; or, *A Tale of Robin Hood.* Unfinished.

53. *Mortimer's Fall.* T. Unfinished.

The last four were originally in the folio edition of Ben Jonson's Works, 1640.

Ben Jonson published part of his Works in folio 1616.

Another edition of the whole in folio 1692.

An edition in 6 volumes. 8vo. 1716.

An edition by Mr. Whalley in 7 volumes, 8vo. 1756.

The same gentleman is now preparing a new edition for the press.

Besides the pieces abovementioned, Ben Jonson joined with Chapman and Marston in

Eastward Hoe. C. 1605.

and with Fletcher and Middleton in

The Widow. C. 1652.

JORDAN THOMAS. Was a performer belonging to the company at the Red Bull, and acted the part of Lepida in the tragedy of *Messalina.* He flourished in the reign of Charles the First, and was one of the few players and poets who lived to see the restoration of Charles the Second. On the death of John Tatham, he succeeded him as city poet, and regularly composed the pageants from the year 1671 to 1684, when it may be presumed he died. He was succeeded by Taubman, and left four plays, viz.

1. *The Walks of Islington and Hogsdon, with the Humours of Wood-street Compter.* C. 4to. 1657.

2. *Fancy's Festivals.* M. 4to. 1657.

3. *Money is an Ass.* C. 4to. 1668.

4. *Love hath found out his Eyes.* N. P.

This last was amongst the M S S. destroyed by Mr. Warburton's servant.

JOYNER, WILLIAM. Was born in Oxfordshire, in the latter end of

of king Charles I's reign, and was educated at Magdalen college, where he obtained a fellowship, which he kept till he changed his religion, on which he made a voluntary resignation of it, and, being fond of retirement, took great delight in the favour and good will of his private friends, which a natural sweetness of disposition that he possessed, and an inoffensive prudence in his behaviour, obtained for him in a very perfect degree; nor did he think proper to interfere either in the public controversies of religion or the affairs of state, till, on the new modelling of the university under the *Ecclesiastical Commissioners* in king James II's reign, he was reinstated in his former rank in the college, which however he did not very long enjoy, for shortly after, viz. at the Revolution, the college was restored to its former settlement, and he and the rest of the fellows removed. On which occasion he again betook himself to solitude, in an obscure village in Buckinghamshire, where he lived for many years in the most retired manner, not dying till the 14th of September 1706. When he first withdrew from Oxford, he wrote one dramatic piece, entitled,

The Roman Empress. T. 4to. 1671.

Langbaine informs us that the ancient name belonging to Mr. Joyner's family had been Lyde, and takes notice of a little book written by this gentleman, intituled, *Observations on the Life of Cardinal Reginaldus Polus*, in the title page of which the author disguises himself under the initials G. L. which he interprets to stand for Gulielmus Lyde.

K.

K F

K. F. These two letters Langbaine interprets to mean Francis Kirkman, and stand affixed to the dedication of a piece of dramatic satire, entitled,

The Presbyterian Lash. T. C.

Kirkman was a very great publisher of dramatic works soon after the Restoration. Whether therefore he was the author or only the editor of this piece, is not extremely apparent, even allowing Mr. Langbaine's explication of the initials, which moreover Coxeter's MS. has given us to be K. E.

This Kirkman, in whose name by the way Langbaine makes some degree of confusion, calling him at one time Francis, and at others John Kirkman, was the publisher of a collection of dramatic pieces, under the title of

The Wits; or, *Sport upon Sport*, consisting of the following Farces or Drolls, intended for fairs.

1. *Bouncing Knight.*
2. *Bubble.*
3. *Clubmen.*

3. *Clubmen.*
4. *Empirick.*
5. *Equal Match.*
6. *False Heir.*
7. *Force & Valour.*
8. *French Dancing-Master.*
9. *Grave-makers.*
10. *Jenkins's Love Course.*
11. *Invisible Smirk.*
12. *Lame Commonwealth.*
13. *Landlady.*
14. *Mock Testator.*
15. *Prince in Conceit.*
16. *Simpleton.*
17. *Stallion.*
18. *Surprize.*
19. *Testy Lover.*
20. *Three merry Boys.*

As also a second part of this collection, for which see Cox, Robert.

Keate, George, Esq; A gentleman of fortune, who has obliged the world with several poems of distinguished elegance and reputation. His claim to a place in this work is derived from a dramatick piece, entitled,

The Monument in Arcadia. D. P. 4to. 1773.

Keefe, John. This author is an actor on the Irish stage, but in that profession has not exhibited any marks of genius or abilities. As a writer, however, he has been more successful, having produced two pieces, which possess considerable comic merit. They are called,

1. *Tony Lumpkin in Town*; or, *The Dilettanti.* F. 1778. Printed 8vo. 1780.

2. *The Son-in-Law.* F. 1779. N. P.

Kelly, John. This gentleman was a member of the honourable society of the Middle Temple. He was concerned with others in writing a daily periodical paper, called the *Universal Spectator*, and in some other literary undertakings; and is author of five dramatic pieces, the titles of which are as follow:

1. *The Married Philosopher.* C. 8vo. 1732.

2. *Timon in Love*; or, *The Innocent Theft.* C. 8vo. 1733.

3. *The Fall of Bob*; or, *The Oracle of Gin.* T. 12mo. 1736.

4. *The Levee.* F. 8vo. 1741.

Chetwood mentions him as the author of a piece, called,

5. *Pill and Drop.* An Entertainment which seems not to have been printed.

Kelly, Hugh. Was a native of Ireland, born on the banks of Killarney Lake, in the year 1739. His father, a gentleman of good family, having reduced his fortune by a series of unforeseen misfortunes, was obliged to repair to Dublin, that he might endeavour to support himself by his personal industry. A tolerable school-education was all he could afford to his son, who was bound an apprentice to a stay-maker, and served the whole of his time with diligence and fidelity. At the expiration of his indentures, he set out for London in order to procure a livelihood by his business. This happened in the year 1760; and he encountered all the difficulties a person poor and without friends could be subject to on his first arrival in town. It was, however, his good fortune to introduce himself into the society of a set of reputable tradesmen, who used to meet at a public house in Russel-street, Covent-Garden, where he in a short time became acquainted with an attorney, who, being pleased with his company and conversation, invited him to his house, and employed him in copying and transcribing, an occupation which he prosecuted with so much assiduity, that he is said to have

have earned about three guineas a week, an income which compared to his former gains might be deemed affluent. Tired, however, of this drudgery, he soon after, about 1762, commenced author, and was intrusted with the management of several periodical publications, in which he wrote many original essays and pieces of poetry, which extended his reputation, and procured the means of subsistence for himself, his wife to whom he was then lately married, and a growing family, for which he ever shewed a laudable and anxious attention. For several years after this period, he continued writing upon a variety of subjects, as the accidents of the times chanced to call for the assistance of his pen; and as during this period politicks were the chief objects of public attention, he employed himself in composing many pamphlets on the important questions then agitated, the greater part of which are now buried in oblivion. About the year 1767, he was tempted, by the success of Mr. Churchill's *Rosciad*, to write some strictures on the performers of either theatre in two pamphlets, intituled *Thespis*, both which gave great offence to some of the principal persons at each house. The talents for satire, which he displayed in this work, recommended him to the notice of Mr. Garrick, who, in the next year, caused his first play of *False Delicacy* to be acted at Drury-Lane. It was received with great applause, and from this time he continued to write for the stage with profit and success, until the last period of his life. As his reputation increased, he began to turn his thoughts to some mode of supporting his family less precarious than by writing, and for that purpose entered himself a member of the Middle Temple. After the regular steps had been taken, he was called to the bar in the year 1774, and his proficiency in the study of the law afforded very promising hopes that he might make a distinguished figure in that profession.

His sedentary course of life had, however, by this time, injured his health, and subjected him to much affliction. Early in the year 1777, an abscess formed in his side, which, after a few days illness, put a period to his life on the third day of February, at his house in Gough Square, in the thirty-eighth year of his age.

Very soon after his death, one of his own comedies, *A Word to the Wise*, (which had been acted but once, being driven from the stage by a mob, because our author sometimes wrote in defence of government) was performed for the benefit of his distressed wife and his infant family. On this occasion, Dr. Samuel Johnson, whose charity is wont to assume a variety of shapes, produced a new prologue. It is almost needless to add, that his lines were heard with the most respectful attention, and dismissed with the loudest applause.

The writer of Mr. Kelley's life, prefixed to the quarto edition of his works 1778, has given the following description and character of him: "His stature was below "the middle size. His complex-"ion was fair, and his constitution "rather inclined to corpulency; "but he was remarkably cheerful, "and a most pleasing and face-"tious companion. Though very "fond of talking where he found "his conversation agreeable, he "was so well bred, as to listen to "others with the most becoming "attention. As a husband and a "father

"father his conduct was singu-
"larly exemplary; nor can we
"give a more lively proof of his
"domestic happiness than in a
"copy of verses written in the
"year 1762, in which as well as
"in other little poems he cele-
"brates his wife under the name
"of MIRA.

"Nor were his attention and
"benevolence confined to his own
"family, for his hand was ever
"ready to relieve the distresses of
"the unfortunate; and such was
"the well-known humanity of his
"nature, that even whilst he was
"himself struggling under difficul-
"ties, it is almost incredible how
"many applications were success-
"fully made to him from the
"poor and needy. He had so
"large a portion of genuine good-
"nature that he was never known
"to give the least offence, nor
"could he be but with extreme
"difficulty provoked with the im-
"pertinence of others; being al-
"ways disposed to treat every
"body with the utmost candour
"and affability.

"As a writer, his genius must
"be allowed to have been un-
"common, when it is considered
"under what pressures of fortune
"most of his performances were
"written, and with what rapi-
"dity they were ushered into the
"world; some of which, could he
"have afforded leisure to polish
"them, would have justly ranked
"among the best productions of
"this age, so fertile in works of
"taste and erudition."

He was the author of the following plays:

1. *False Delicacy*. C. 1768. 8vo.
2. *A Word to the Wife*. C. 1770. 8vo.
3. *Clementina*. T. 1771. 8vo.
4. *The School for Wives*. C. 1774. 8vo.
5. *The Prince of Agra*. T. altered from Dryden. 1774. N. P.
6. *A Romance of an Hour*. F. 1774. 8vo.
7. *The Man of Reason*. C. 1776. N. P.

He is said to have been the translator of the following piece,

L'Amour à la Mode; or, *Love à la Mode*. F. 1760. 8vo.

KENRICK, WILLIAM. This author, with considerable abilities, was neither happy nor successful. Few persons were ever less respected by the world. Still fewer have created so many enemies, or dropped into the grave so little regretted by their contemporaries. He was the son of a citizen of London, and was brought up to a mechanical business as it is said, having been often very illiberally reproached by his adversaries with having served an apprenticeship to a brass-rule-maker. Whatever was his original destination, he seems early to have abandoned it, and to have devoted his talents to the cultivation of letters, by which he supported himself during the rest of a life which might be said to have passed in a state of warfare, as he was seldom without an enemy to attack or to defend himself from. He died the 9th of June, 1777, having written the following dramatic pieces, viz.

1. *Fun*. Parodi-tragi-comical Satire, 8vo. 1752.
2. *Falstaff's Wedding*. C. 8vo. 1766.
3. *Falstaff's Wedding*. C. altered 8vo. 1766.
4. *The Widow'd Wife*. C. 8vo. 1768.
5. *The Duellist*. C. 8vo. 1773.
6. *The Lady of the Manor*. C. O. 8vo. 1778.
7. *The Spendthrift*; or, *A Christmas Gambol*. F. 1778. N. P.

KILLIGREW,

KILLIGREW, Dr. HENRY. Was the fifth and youngest son of Sir Robert Killigrew, and was born at Hanworth, in Middlesex, on the 11th of Feb. 1612. He was educated under Mr. Thomas Farnaby, became a commoner of Christ Church in 1628, and soon after student, and when batchelor of arts one of the quadragesimal collectors. In July 1638, he was created M. A. being then about to travel, and entering afterwards into the sacred function became chaplain to the king's army. On the 1st of Nov. 1642, he took the degree of D. D. and immediately was appointed chaplain to the duke of York, and promoted to the twelfth stall in the church of Westminster. He suffered in common with those who adhered to the royal cause during the interregnum, but on the Restoration was made almoner to the duke of York, superintendant to the affairs of his chapel, rector of Wheathamsted in Hertfordshire, and the next year master of the Savoy, in which he remained in the year 1693. The year of his death I have not been able to ascertain. The play, on which account we have admitted him to a place, seems not to have been acted till some time after the occasion was past for which it was originally designed, viz. the celebration of the nuptials of lord Charles Herbert with the lady Mary Villiers, at which time the author was no more than seventeen years of age. This circumstance we gather from an anecdote concerning it, related by Langbaine, that reflects honour on the author. For he tells us, that on its first representation at Black-Friars, certain critics cavilled at the character of *Cleanthes* in it, objecting that it was *monstrous* and *impossible*, for a person of only seventeen years old, as that character is supposed to be, to conceive and utter such sentiments as he is made to speak, and which would better suit the lips of one of thirty years of age; to which objection the learned and ingenious lord Falkland made this very judicious reply, in vindication of the author, viz. *that it was neither* monstrous *nor* impossible *for one of seventeen years to speak at such a rate; when* he *that made him speak in that manner, and wrote the whole play, was himself no older.* The title of the piece, which has also been highly commended by Ben Jonson, is

The Conspiracy. T. 4to. 1639.

Mr. Killigrew was in Italy, most probably upon his travels, at the time that this play was first published, by which means it came out very imperfect and incorrect. But after his return, it is probable he might himself make some alterations in it, and it was republished, with the altered title of,

Pallantus and Eudora. fo. 1653.

Dr. Killigrew was father of Mrs. Anne Killigrew, celebrated for her poetry and painting, on whom Dryden wrote an elegy.

KILLIGREW, THOMAS. Was brother of the former, and was born at Hanworth in the month of February, 1611. He seems to have been early intended for the court; and to qualify him for rising there, every circumstance of his education appears to have been adapted. In the year 1635, while upon his travels, he chanced to be at London, and an eye-witness to the celebrated imposture of exorcising the devil out of several nuns belonging to a convent in that town. Of this transaction he wrote a very minute and accurate account still in MS. in the Pepysian library at Magdalen College, Cambridge.

Cambridge. He was appointed page of honour to king Charles I. and faithfully adhered to his cause until the death of that unfortunate monarch; after which he attended his son in his exile; to whom he was highly acceptable on account of his social and convivial qualifications. He married Mrs. Cecilia Crofts, one of the maids of honour to queen Henrietta. With this lady he had a dispute on the subject of jealousy, at which Thomas Carew was present, and wrote a Poem, introduced into the masque of *Cœlum Britannicum*, and afterwards a copy of verses on their nuptials printed in his works.

In the year 1651, he was sent to Venice as resident at that state, although, says lord Clarendon, "the king was much dissuaded "from it, but afterwards his majesty was prevailed upon, only "to gratify him (Killegrew) that "in that capacity he might borrow money of English merchants "for his own subsistence, which he "did, and nothing to the honour of "his master; but was at last compelled to leave the republic for "his vicious behaviour; of which "the Venetian ambassador complained to the king when he "came afterwards to Paris."

After the Restoration he was appointed groom of the bed-chamber, and continued in high favour with the king, and had frequently access to him when he was denied to the first peers in the realm; and being a man of great wit and liveliness of parts, and having from his long intimacy with that monarch, and being much about his person during his troubles, acquired a freedom and familiarity with him, which even the pomp of majesty afterwards could not check in him, he sometimes, by way of jest, which king Charles was ever fond of, if genuine, even though himself was the object of the satire, would adventure bold truths which scarcely any one besides would have dared even to hint at. One story in particular is related of him, which, if true, is a strong proof of the great lengths he would sometimes proceed in his freedoms of this kind, which is as follows: When the king's unbounded passion for women had given his mistress such an ascendency over him, that, like the effeminate Persian monarch, he was much fitter to have handled a distaff than to wield a sceptre, and for the conversation of his concubines utterly neglected the most important affairs of state, Mr. Killigrew went to pay his majesty a visit in his private apartments, habited like a pilgrim who was bent on a long journey. The king, surprized at the oddity of his appearance, immediately asked him what was the meaning of it, and whither he was going?—*To hell*, bluntly replied the wag.—*Prithee*, said the king, *what can your errand be to that place?—To fetch back Oliver Cromwell* (rejoined he), *that he may take some care of the affairs of England, for his successor takes none at all.*

One more story is related of him, which is not barren of humour. King Charles's fondness for pleasure, to which he almost always made business give way, used frequently to delay affairs of consequence from his majesty's disappointing the council of his presence when met for the dispatch of business, which neglect gave great disgust and offence to many of those who were treated with this seeming disrespect. On one of these occasions the duke of Lauderdale, who was naturally impetuous and turbulent, quitted the council-chamber in a violent passion, and, meeting

meeting Mr. Killigrew presently after, expressed himself on the occasion in very disrespectful terms of his majesty. Killigrew begged his grace to moderate his passion, and offered to lay him a wager of an hundred pounds that he himself would prevail on his majesty to come to council in half an hour. The duke, surprized at the boldness of his assertion, and warmed by resentment against the king, accepted the wager; on which Killigrew immediately went to the king, and, without ceremony, told him what had happened; adding these words, "I know that your "majesty hates Lauderdale, though "the necessity of your affairs com-"pels you to carry an outward "appearance of civility; now, if "you chuse to be rid of a man "who is thus disagreeable to you, "you need only go this once to "council; for I know his covet-"ous disposition so perfectly, that "I am well persuaded, rather than "pay this hundred pounds, he "would hang himself out of the "way, and never plague you "more." The king was so pleased with the archness of this observation, that he immediately replied, *Well then, Killigrew, I positively* will *go*; and kept his word accordingly.

Mr. Killigrew died at Whitehall, the 19th of March, 1682.

During his residence abroad, he applied the greatest part of his leisure hours to the study and practice of poetry, and particularly dramatic writings, several of his plays being composed in that period of time. To this Sir John Denham humorously alludes, and also draws a character of our author extremely consistent with the circumstances we have been relating of him, in his copy of verses on Mr. Killigrew's return from his embassy at Venice:

I.

Our Resident Tom
From Venice is come,
And has left all the Statesman behind him;
Talks at the same pitch,
Is as wise, is as rich,
And just where you left him, you find him.

II.

But who says he's not
A Man of much Plot,
May repent of this false Accusation;
Having plotted *and penn'd*
Six Plays *to attend*
On the Farce *of his Negotiation.*

However, though Sir John Denham here hints at only six, Mr. Killigrew wrote seven Plays while abroad, and two after he came home; the names of them all are as follows:

1. *Prisoners.* T. C.
2. *Claracilla.* T. C.
3. *Princess.* T. C.
4. *Parson's Wedding.* C. D. C.
5. *Pilgrim.* T.
6. and 7. *Cicilia and Clorinda*, two Parts. T. C.
8. and 9. *Thomaso*, two Parts. C.
10. and 11. *Bellamira, her Dream*, two Parts. T. C.

The first two of these were printed in 12mo. 1641; and all of them in folio, 1664.

KILLIGREW, Sir WILLIAM, Knt. This gentleman was elder brother to the two former. He was born in May 1605, at the manor of Hanworth, near Hampton Court, and was entered a gentleman commoner in St. John's College, Oxford, in the Midsummer Term of the year 1622. Here he continued for about three years, at the expiration of which he set out on his travels, and made the tour of Europe. What time he spent abroad does not exactly appear; but we find him, after his return, appointed governor of Ben-

dennis Caſtle and Falmouth Haven, both in the county of Cornwall, and alſo put in the command of the militia of the weſtern part of that county.

His next promotion brought him to court, as an immediate attendant on the king's own perſon, being made one of the gentlemen uſhers of the privy chamber, which poſt he kept till the breaking-out of the civil wars, when he had the command of the two great troops of thoſe that guarded the king's perſon during the whole courſe of the war between the king and parliament, beſtowed on him. He was in attendance on the king at the time that the court reſided at Oxford in the year 1642, at which time he alſo was admitted to the degree of doctor of civil law. But, when the king's affairs had fallen into ſuch a ſituation as to be apparently paſt recovery, he thought it the moſt prudent ſtep, though he was under a neceſſity of ſuffering by his attachment to the royal cauſe, to enter into a compoſition for his eſtate with the committee of ſequeſtrations.

Though king Charles II. was not remarkable for his returns of gratitude to thoſe who had been ſufferers in the intereſts of his family, yet in the preſent inſtance he contradicted his general conduct, for this gentleman was one of the firſt among his father's ſervants that he took notice of, firſt reſtoring him to the poſt of gentleman uſher of the privy chamber, which he had held under Charles I. and afterwards, on his own marriage with Donna Catharine of Portugal, creating him her majeſty's firſt vice-chamberlain, which honourable ſtation he held for two and twenty years, when, being greatly advanced in life, he retired from court, and, from ſome books which he publiſhed after that time, ſeems to have devoted the remainder of his life to a due preparation for his being called to another world, which event happened to him in the year 1693, at which time he was eighty-eight years of age.

I do not find any mention made by former writers of what eſtimation he was held in by his contemporaries with reſpect to genius. And indeed, excepting his dramatic pieces, I find nothing of his in print till the time when, in the entire decline of life, he publiſhed a collection of detached thoughts and reflections on the inſtability of human happineſs, when fixed on any other views than thoſe which are to ariſe from the enjoyments of another ſtate. His dramatic works, however, received the commendations of Mr. Waller, Sir Robert Stapleton, and others, and are the following.

1. *Pandora*. Com. 8vo. 1664.
2. *Ormaſdes*. Tragi-Com. 8vo. 1665.
3. *Selindra*. Tragi-Com. 1665.
4. *Siege of Urbin*. Tragi-Com. Fol. 1666.
5. *Imperial Tragedy*. (attributed to him only.) fol. 1669.

Killigrew, Thomas, Eſq. As if the name of Killigrew was of itſelf a warrant to the title of wit, this century has, as well as the two preceding ones, produced an author of that name. He was gentleman of the bed-chamber to his late majeſty when prince of Wales, and wrote one play, entitled,

Chit Chat. Com. N. D. (1719)

King, Dr. William. Was born in London in 1663, the ſon of Ezekiel King, a gentleman, allied to the family of Clarendon.

From Weſtminſter-ſchool, where he was a ſcholar on the foundation under

under the care of Dr. Busby, he was at eighteen elected to Christ Church, in 1681; where he is said to have prosecuted his studies with so much intensenesS and activity, that, before he was eight years standing, he had read over, and made remarks upon, twenty-two thousand odd hundred books and manuscripts. The books were certainly not very long, the manuscripts not very difficult, nor the remarks very large; for the calculator will find that he dispatched seven a-day, for every day of his eight years, with a remnant that more than satisfies most other students. He took his degree in the most expensive manner, as a grand compounder; whence it is inferred that he inherited a considerable fortune.

In 1688, the same year he was made master of arts, he engaged in the study of the civil law, became doctor in 1692, and was admitted advocate at Doctors Commons.

Though he was a regular advocate in the courts of civil and canon law, he did not love his profession, nor indeed any kind of business which interrupted his voluptuary dreams, or forced him to rouse from that indulgence in which only he could find delight. His reputation as a civilian was yet maintained by his judgments in the courts of delegates, and raised very high by the address and knowledge which he discovered in 1700, wher he defended the earl of Anglesea against his lady, afterwards dutchess of Buckinghamshire, who sued for a divorce, and obtained it.

The expence of his pleasures, and neglect of business, had now lessened his revenues; and he was willing to accept of a settlement in Ireland, where, about 1702, he was made judge of the admiralty, commissioner of the prizes, keeper of the records in Birmingham's tower, and vicar-general to Dr. Marsh the primate.

But it is vain to put wealth within the reach of him who will not stretch out his hand to take it. King soon found a friend, as idle and thoughtless as himself, in Upton, one of the judges, who had a pleasant house called Mountown, near Dublin, to which King frequently retired, delighting to neglect his interest, forget his cares, and desert his duty.

In 1708, when lord Wharton was sent to govern Ireland, King returned to London, with his poverty, his idleness, and his wit; and published some essays called *Useful Transactions*. His *Voyage to the Island of Cajamai* is particularly commended. He then wrote the *Art of Love*, a poem remarkable, notwithstanding its title, for purity of sentiment; and in 1709 imitated Horace in an *Art of Cookery*, which he published, with some letters to Dr. Lister.

In 1710 he appeared, as a lover of the church, on the side of Sacheverell; and was supposed to have concurred at least in the projection of *The Examiner*.

In 1711, competence, if not plenty, was again put into his power. He was, without the trouble of attendance, or the mortification of a request, made gazetteer. Swift, Freind, Prior, and other men of the same party, brought him the key of the gazetteer's office. He was now again placed in a profitable employment, and again threw the benefit away. An act of insolvency made his business at that time particularly troublesome; and he would not wait till hurry should be at an end, but impatiently resigned it, and returned to his wonted indigence and amusements.

In the autumn of 1712 his health declined; he grew weaker by degrees, and died on Christmas-day. Though his life had not been without irregularity, his principles were pure and orthodox, and his death was pious.

His works were collected by Mr. Nichols, in three volumes, 8vo, in 1776; amongst which is a whimsical piece, which entitles him to a place in this work, called,

The Tragi Comedy of Joan of Hedington.

KING, THOMAS. Is still living, an actor of the first eminence at Drury-Lane theatre, and a man who has had the good fortune to be universally loved, and respected by a very numerous acquaintance. He was born in London August 1730, appeared at Drury-Lane in the year 1748, and after performing there a short time, and finding all the comic characters engrossed by those seniors of his in the theatre, Yates, Woodward, and Shuter, went to Dublin, where he continued until the year 1759, when he returned to London a finished actor, in many of the characters he has since attempted. He has secured to himself a handsome income from the profits of Sadlers Wells, which he purchased some years ago, and which he has much increased by means of good management. H is the author of two pieces, called,

1. *Love at first Sight.* B. O. 8vo. 1763.

2. *Wit's last Stake.* F. 8vo. 1769.

KIRKE, JOHN. Of this author I can trace nothing farther than that all writers agree in placing him in the reign of king Charles I. and naming him as the author of one piece, entitled,

Seven Champions of Christendom. Play. 4to. 1638.

KNEVET, RALPH. Was a Norfolk gentleman, and contemporary with Mr. Kirke above-mentioned. He wrote one little piece, which was intended only for a private representation at the Florist's feast at Norwich, entitled,

Rhodon and Iris. P. 4to. 1631.

KNIPE, CHARLES. Of this gentleman I know little more than of the foregoing author. He was, however, of Trinity College, Cambridge, an officer in the army, and author of one *Petite Piece* of the theatre, which met with some applause at its first appearance, entitled,

A City Ramble. Farce of two Acts. 12mo. 1715.

KYD, THOMAS. This author produced one play, which was the constant object of ridicule amongst his contemporaries and immediate successors. The circumstances of his life, however, are unknown. He seems like the generality of poets to have been poor, and probably died about the year 1594 or 1595. He produced

1. *Cornelia.* T. 4to. 1594. D. C.

2. *The Spanish Tragedy*; or, *Hieronimo is mad again.* 4to. 1603. But acted probably before 1590. D. C.

Mr. Hawkins, with some probability, conjectures him to have been the author of

Solyman and Perseda. T. 4to. 1599.

KYFFIN, MAURICE. Of this gentleman I know nothing more than that he was one of the first translators into English of one of the comedies of Terence, viz.

Andria. C. Printed in the black letter. 1588.

He wrote early in the reign of queen Elizabeth, and seems, from circumstances relating to this play, to have been tutor to the children of the celebrated lord Buckhurst, a particular which of itself is sufficient to give us a very favourable idea of his literary abilities.

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LACKET, Dr. ——. In the Books of the Stationers' Company, 13th of September, 1630, this author's name is put to the following Latin play, which, I believe, was not published at that time, but appeared with three others in 12mo. 1648. It was called,

Loyola. C.

Of this author no particulars can at present be discovered.

LACY, JOHN. Flourished in the reign of king Charles II. He was born near Doncaster in Yorkshire, and was at first bred a dancing-master, but afterwards went into the army, having a lieutenant's commission and warrant as quartermaster under colonel Charles Gerrard. The charms of a military life, however, he quitted to go upon the stage, in which profession, from the advantages of a fine person, being well shaped, of a good stature and well proportioned, added to a sound critical judgment, and a large share of comic humour, he arrived at so great a height of excellence, as to be universally admired; and in particular was so high in the esteem of king Charles II. that his majesty had his picture painted in three several characters, viz. *Teague* in the *Committee*, *Scruple* in the *Cheats*, and *Galliard* in the *Variety*; which picture is still preserved at Windsor-castle. His cast of acting was chiefly in comedy; and his writings are all of that kind, he being the author of the four following plays:

1. *Dumb Lady.* C. 4to. 1672.
2. *Sir Hercules Buffoon.* C. 4to. 1684.
3. *Old Troop.* C. 4to. 1698.
4. *Sawney the Scot.* C. 4to. 1698.

The second of these was not brought on the stage till three years after the author's death, which happened on the 17th of September, 1681. Mr. Dursey, who wrote the prologue to it, has, in the following lines, paid a very great, but, as it appears, a very deserving compliment to Mr. Lacy's theatrical abilities, in reference to the advantages the piece might have received from the author's own performance in it, had he been living:

Know, that fam'd Lacy, *Ornament o' th' Stage,*
That Standard *of* true Comedy *in our Age,*
Wrote this new Play—
And if it takes not, all that we can say on't,
Is, we've his Fiddle, *not his* Hands, *to play on't.*

LAMBERT, BARROWDALE. Was a painter, and published, about 1747, one piece, entitled,

The Wreckers.

LANGFORD, ABRAHAM. This gentleman was perhaps better known in the *polite* than in the *poetical* world, standing once the foremost in renown among a set of orators, whose eloquence must be confessed of the most perfect and powerful kind, since it has that amazing prevalence of persuading mankind to part with even their money. In a word, to leave ambiguities, he was the most celebrated auctioneer of this age, and successor in that profession to the great Mr. Cock. His success, or

perhaps his merit, was not so great in the exercise of his pen as in that of another more valuable weapon; for the only dramatic pieces which he attempted, never met with much success, though one of them has been acted within a few years. They are called,

1. *The Judgment of Paris.* Int. 8vo, 1730.

2. *The Lover his own Rival.* B. O. 8vo. 1736.

LANGHORNE, JOHN, D. D. Was born at Kirby Stephen, in Westmorland. His father was the Rev. Joseph Langhorne, of Winston, who died when his son was young. After entering into holy orders, he became tutor to the sons of Mr. Cracroft, a Lincolnshire gentleman, whose daughter he married. This lady in a short time died, and the loss of her was very pathetically lamented by her husband in a monody, and by another gentleman, Mr. Cartwright, in a poem, entitled, *Constantia.* Dr. Langhorne held the living of Blagden, in Somersetshire, at the time of his death, which happened on the 1st of April, 1779, and is imputed to his usual substitute for the Castalian fountain, rather too frequent draughts of Burton ale at the Peacock in Gray's-Inn-Lane.

He wrote one drama, called

The Fatal Prophecy. Diam. Poem. 12mo. 1766.

LATTER, MARY. This authoress was a shop-keeper at Reading, in Berkshire, where she died the 4th of March, 1777, having published,

The Siege of Jerusalem by Titus Vespasian. T. 8vo. 1763.

LEANERD, JOHN. This gentleman lived in the reign of Charles II. Mr. Langbaine has treated him with great severity, and indeed a degree of scurrility, which has somewhat the appearance of personal pique and resentment. He has called him "a confident plagiary, whom he disdains to stile "an author; one, who, though he "would be esteemed the father, is "at best but the midwife to the "labours of others;" and that, "Gipsy-like, he begs with stolen "children, that he may raise the "more compassion." Yet, begging Mr. Langbaine's pardon, who by the bye on many occasions shews himself to be far from an impartial writer, though plagiarism be a fault, this gentleman is not more guilty of it than many whom he has let pass without so severe a censure. And although he may have borrowed from others, yet he seems to have had at least some merit of his own, since Jacob has attributed to him an original play, from which one of our most entertaining comic writers, viz. Colley Cibber, has borrowed the greatest part of a very pleasing comedy, and which is frequently acted to this day, viz. *She would and she would not.* The play of Mr. Leanerd's is entitled,

The Counterfeits. C. 4to. 1679.

The two other dramatic pieces, which our author has published under his own name, and for which Mr. Langbaine has attacked him with so much warmth and violence, are entitled,

1. *Country Innocence.* C. 4to, 1677.

2. *Rambling Justice.* C. 4to. 1678.

LEAPOR, MARY. Is one of the instances which may be produced of the powers of natural genius little assisted by education. She was the daughter of a person who, at the time of her birth, the 26th of February, 1722, was gardener to judge Blencowe, at Marston St. Laurence, in Northamptonshire. She was brought up under

under the care of a pious and sensible mother, who died a few years before her. The little education which she received, consisted wholly in being taught to read and write. She began at a very early age to compose verses, at first with the approbation of her parents, who afterwards, imagining an attention to poetry would be prejudicial to her, endeavoured by every possible means to discountenance her in such pursuits. These, however, were ineffectual, and she was at last left to follow the bent of her genius and inclination. She died the 12th of November, 1746, at Brackley; and after her death two volumes of her Poems were printed in 8vo. in 1748 and 1751. in the latter of which is

The Unhappy Father. T.

Some acts of a second Play.

LEDIARD, THOMAS. Was in one part of his life secretary to his majesty's envoy extraordinary in Hamburg, and many years director of the Opera House in that city. He wrote several books of different kinds. After his return to England, he was appointed a justice of peace for the liberty of Westminster and county of Middlesex, in which station he became a useful and active magistrate. He died in December, 1759, having produced one piece, entitled,

Britannia. O. 4to. 1732.

LE GREECE, Sir ROBERT. Is mentioned in an entry in the Books of the Stationers' Company, the 29th of June, 1660, as the author of one play, called

Nothing impossible to Love.

LEE, NATHANIEL. A very eminent dramatic poet of the last century, was the son of Dr. Lee, minister of Hatfield, who gave him a liberal education. He received his first rudiments of learning at Westminster-school, from whence he went to Trinity College, Cambridge, where he was admitted a scholar on the foundation in 1668. He commenced B. A. the same year, but, not succeeding to a fellowship, he tried to push his fortune at court. He was not long, however, in this pursuit, for meeting with no substantial favours, he determined to try his talents on the stage; and accordingly, in the year 1672, made his appearance at the Duke's theatre in the character of *Duncan* in *Macbeth.* Cibber says, that our author "was so "pathetic a reader of his own "scenes, that I have been in- "formed by an actor who was "present, that while Lee was "reading to major Mohun at a "rehearsal, Mohun, in the warmth "of his admiration, threw down "his part, and said, Unless I were "able to play it as well as you "read it, to what purpose should I "undertake it! And yet (con- "tinues the laureat) this very au- "thor, whose elocution raised such "admiration in so capital an ac- "tor, when he attempted to be an "actor himself, soon quitted the "stage in an honest despair of "ever making any profitable fi- "gure there." In 1675 his first play appeared; and he wrote nine plays, besides two in which he joined with Dryden, between that period and the year 1684, on the 11th of November of which he was taken into Bedlam, where he continued four years. All his tragedies contain a very great portion of true poetic enthusiasm. None ever felt the passion of love more truly; nor could any one describe it with more tenderness. Addison commends his genius highly; observing that none of our English poets had a happier turn for tragedy, although his na-

tural fire and unbridled impetuosity hurried him beyond all bounds of probability, and sometimes were quite out of nature. The truth is, the poet's imagination ran away with his reason. While in Bedlam, he made that famous witty reply to a coxcomb scribbler, who had the cruelty to jeer him with his misfortune, by observing that it was an easy thing to write like a madman: *No*, said Lee, *it is* not *an easy thing to write like a madman; but it is very easy to write like a fool.*

Lee had the good fortune to recover the use of his reason so far as to be discharged from his melancholy confinement; but he did not long survive his enlargement, dying in the year 1691, or 1692. Oldys, in his MS. notes, says that our author "returning one night from "the Bear and Harrow in Butcher "Row, through Clare-market, to "his lodgings in Duke-street, over-"laden with wine, he fell down "on the ground as some say, ac-"cording to others on a bulk, "and was killed or stifled in the "snow. He was buried in the "parish church of St. Clement's "Danes, aged about thirty-five "years."

His dramatic pieces are,

1. *Nero, Emperor of Rome.* T. 4to. 1675.

2. *Sophonisba*, or *Hannibal's Overthrow.* T. 4to. 1676.

3. *Gloriana*; or, *The Court of Augustus.* T. 4to. 1676.

4. *The Rival Queens*; or, *Alexander the Great.* T. 4to. 1677.

5. *Mithridates, King of Pontus.* T. 4to. 1678.

6. *Theodosius*; or, *The Force of Love.* T. 4to. 1680.

7. *Cæsar Borgia.* T. 4to. 1680.

8. *Lucius Junius Brutus.* T. 4to. 1681.

9. *Constantine the Great.* T. 4to. 1684.

10. *The Princess of Cleve.* T. 4to. 1689.

11. *The Massacre of Paris.* T. 4to. 1690.

Besides the above tragedies, Lee was concerned with Dryden in writing the *Duke of Guise*, 1683, and that other excellent tragedy, entitled *Oedipus*, 1679. His *Theodosius* and *Alexander the Great* are stock-plays, and to this day are often acted with great applause. Mr. Barry was particularly fortunate in the character of the *Macedonian* Hero.

Lee, John. This author is likewise an actor who has performed in many of the theatres in Great Britain and Ireland; and, if his own account of himself may be credited, is entitled to rank with the most excellent performers of the present or past times. His talents, however, are hardly above mediocrity, and though by dint of puffing he has often intruded himself on the stages in London, he has always been dismissed with coldness and neglect. It is remarkable, that he scarce ever was connected with any theatre that he did not quarrel with the manager or some person belonging to it, and perhaps there are more appeals to the public in print from him on his paltry disputes, than from any other person that can be pointed out. He is now an actor at Bath. His immediate claim to a place in this work is founded on three literary murders (which he is willing to call alterations) committed on,

1. *Macbeth.* T. 8vo. 1753. Printed at Edinburgh.

2. *The Country Wife.* C. 8vo. 1765.

3. *The Man of Quality.* F. 8vo. 1776.

Lee, Miss. Is daughter to the former gentleman, and, sorry we are

are to obſerve from the ſpirit which diſcovers itſelf in the preface to her only dramatic performance, that ſhe ſeems to poſſeſs much of her father's petulance and iraſcibility. Juſtice however calls upon us to declare, that her play exhibits a degree of merit which promiſes much future entertainment to the public. It is entitled,

The Chapter of Accidents. C. 8vo. 1780.

LEGG, THOMAS. This author was born at Norwich, and became a member of Trinity and Jeſus Colleges in Cambridge, in both which houſes he acquired a conſiderable reputation as a dramatic writer. He was afterwards made the ſecond maſter of Gonvil and Caius College, was a doctor in the court of arches, one of the maſters in chancery, the king's law profeſſor, and twice vice chancellor of Cambridge. He died in July 1607, aged 72, having written two plays which were acted at Cambridge with great applauſe, entitled,

1. *The Deſtruction of Jeruſalem.*
2. *The Life of King Richard the Third.*

Neither of theſe are printed.

LEIGH, JOHN, was an actor, but of no very great eminence, and therefore ſhould be diſtinguiſhed from the great Leigh, who was contemporary with Underhill, Betterton, &c. He was a native of Ireland, and made his firſt theatrical eſſay on the ſtage in Dublin. From thence he came over to London, where, from his having the advantage of a good figure, he was engaged by Mr. Rich in a company with which, in the year 1714, he opened the theatre royal in Lincoln's-Inn-Fields. But, though he continued on the ſtage for twelve years after, he made no conſiderable advances towards theatrical excellence. He died in 1726, in the 37th year of his age, and left behind him two dramatic pieces, entitled,

1. *Kenſington Gardens.* Com. 8vo. 1720.
2. *Hob's Wedding.* Farce. 12mo. About 1722.

LENNOX, Mrs. ARABELLA. This lady, who is now living, and an authoreſs by profeſſion, is the wife of a perſon who has a place in ſome public office. Her maiden name was Ramſay. She was the daughter of a North American gentleman, and it ſhould ſeem from ſome of her poems that ſhe is a native of New-York, on which place ſhe has written a ſevere ſatire. Her fame has been raiſed on the foundation of her novels, of which ſhe has produced ſeveral, viz. the *Female Quixote*, *Henrietta*, *Sophia*, &c. which are far from wanting merit in their way; her ſucceſs in the dramatic walk has not been equal to what ſhe has experienced in her other works. It muſt however be confeſſed, that the former are not worthy of their author. They are entitled,

1. *Philander.* D. P. 8vo. 1757.
2. *The Siſter.* C. 8vo. 1769.
3. *Old City Manners.* C. altered, 8vo. 1775.

LESLY, GEORGE. From a dedication by this author to the earl of Weſtmorland, wherein he mentions his work as the frozen conception of one born in a cold climate, I imagine that he was a native of Scotland. He was rector of Wittering in Northamptonſhire, and wrote three pieces, which though they have a dramatic form he ſtyles only Divine Dialogues. They are entitled,

1. *Dives's Doom*; or, *The Rich Man's Miſery.*
2. *Fire and Brimſtone*; or, *The Deſtruction of Sodom.*

3. *Abra-*

3. *Abraham's Faith.* 8vo. 2d edition, 1684.

The dates of the dedications are Jan. 7, 1675, and June 14, 1676.

LEVERIDGE, RICHARD. Of the country or parentage of this gentleman I am entirely ignorant. Being possessed of a deep and firm bass voice, he became very early in life a retainer to the theatres. Sir John Hawkins says, he performed the part of Ismeron in Dryden's (he means Howard's) tragedy of *The Indian Queen*, and in it sung that fine song, "Ye twice ten hundred deities," composed by Purcell on purpose for him. When the theatre in Lincoln's-Inn-Fields was opened, he became one of Mr. Rich's company, and continued to perform therein while he remained on the stage. About the year 1726, he opened a coffee-house in Tavistock-Street, and published a collection of his songs in two pocket-volumes neatly engraved. "Being a man, "says Sir John Hawkins, of rather "coarse manners and able to drink "a great deal, he was by some "thought a good companion. "The humour of his songs, and "indeed of his conversation, con-"sisted in exhortations to despise "riches, and the means of attain-"ing them; to drown care by "drinking; to enjoy the present "hour, and to set reflection and "death at defiance. With such "a disposition as this, Leveridge "could not fail to be a welcome "visitor at all clubs and assem-"blies, where the avowed pur-"pose of meeting was an oblivion "of care; and being ever ready to "contribute to the promotion of "social mirth, he made himself "many friends, from whose bounty "he derived all the comforts that "in an extreme old age he was "capable of enjoying. A physi-"cian in the city procured from a "number of persons an annual "contribution for his support, "which he continued to receive "until his death." He died 22d of March 1758, at the age of 88 years. He produced,

Pyramus and Thisbe. C.M. 12mo. 1716.

LEWIS, DAVID. This gentleman, according to Whincop, was living in the year 1747. The same writer also informs us, that he was favoured with the esteem and friendship of Mr. Pope, to whom he dedicated his only dramatic piece, entitled,

Philip of Macedon. Trag. 8vo. 1727.

LEWIS, EDWARD, M. A. Of this gentleman we know no more than that he is author of,

The Italian Husband; or, *The violated Bed avenged*; a moral drama, 8vo. 1754.

We suspect him however to be the same Edward Lewis, M. A. who in the year 1769 published a work, entitled, *The Patriot King displayed, in the Life and Reign of Henry the Eighth, King of England: from the Time of his Quarrell with the Pope, to his Death.* Printed for Edward and Charles Dilly, in the Poultry. In the title-page to this performance, he styles himself rector of Waterstock and Emington, in Oxfordshire. We would, if possible, avoid leading our readers into mistakes; and yet it is natural for us to suppose the author of the most ridiculous of all dramatic performances, might likewise have written the absurdest of all historical productions; especially when there occurs such a coincidence between dates and names. The tendency of the latter piece is to represent our lewd and sanguinary tyrant Henry the eighth as an exemplar of chastity and mercy.

LILLO,

LILLO, GEORGE, was by profession a jeweller, and was born in the neighbourhood of Moorgate in London on the 4th of Feb. 1693, in which neighbourhood he pursued his occupation for many years with the fairest and most unblemished character. He was bred up in the principles of the Protestant Dissenters; but let his religious tenets have been what they would, he would have been an honour to any sect he had adhered to. He was strongly attached to the Muses, yet seemed to have laid it down as a maxim, that the devotion paid to them ought always to tend to the promotion of virtue, morality, and religion. In pursuance of this aim, Mr. Lillo was happy in the choice of his subjects, and shewed great power of affecting the heart, by working up the passions to such a height, as to render the distresses of common and domestic life as equally interesting to the audiences as that of kings and heroes, and the ruin brought on private families by an indulgence of avarice, lust, &c. as the havock made in states and empires by ambition, cruelty or tyranny. His *George Barnwell*, *Fatal Curiosity*, and *Arden of Feversham*, are all planned on common and well-known stories; yet they have perhaps more frequently drawn tears from an audience, than the more pompous tragedies of *Alexander the Great*, *All for Love*, &c. particularly the first of them, which, being founded on a well-known old ballad, many of the critics of that time, who went to the first representation of it, formed so contemptible an idea of the piece in their expectations, that they purchased the ballad, some thousands of which were used in one day on this account, in order to draw comparisons between that and the play. But the merit of the play soon got the better of this contempt, and presented them with scenes written so truly to the heart, that they were compelled to subscribe to their power, and drop their ballads to take up their handkerchiefs.

Mr. Lillo, as I before observed, has been happy in the choice of his subjects; his conduct in the management of them is no less meritorious, and his *Pathos* very great. If there is any fault to be objected to his writings, it is that sometimes he affects an elevation of style somewhat above the simplicity of his subject, and the supposed rank of his characters; but the custom of tragedy will stand in some degree of excuse for this, and a still better argument perhaps may be admitted in vindication, not only of our present author, but of other writers in the like predicament, which is, that even nature itself will justify this conduct, since we find even the most humble characters in real life, when under peculiar circumstances of distress, or actuated by the influence of any violent passions, will at times be elevated to an aptness of expression and power of language, not only greatly superior to themselves, but even to the general language of conversation of persons of much higher rank in life, and of minds more perfectly cultivated.

In the Prologue to *Elmerick*, which was not acted until after the author's death, it is said, that when he wrote that play he *was depressed by want*, and afflicted by disease; but in the former particular there appears to be evidently a mistake, as he died possessed of an estate of 60 *l. per annum*, besides other effects to a considerable value. The late editor of his works (Mr. Davies), in two volumes, 12mo. 1775, relates the following story of his author,

author, which however we cannot think adapted to convey any favourable impression of the person of whom it is told: "Towards the latter part of his life, Mr. Lillo, whether from judgment or humour, determined to put the sincerity of his friends, who professed a very high regard for him, to a trial. In order to carry on this design, he put in practice an odd kind of stratagem: he asked one of his intimate acquaintance to lend him a considerable sum of money, and for this he declared he would give no bond, nor any other security, except a note of hand; the person to whom he applied, not liking the terms, civilly refused him.

"Soon after, Lillo met his nephew, Mr. Underwood, with whom he had been at variance for some time. He put the same question to him, desiring him to lend him money upon the same terms. His nephew, either from a sagacious apprehension of his uncle's real intention, or from generosity of spirit, immediately offered to comply with his request. Lillo was so well pleased with this ready compliance of Mr. Underwood, that he immediately declared that he was fully satisfied with the love and regard that his nephew bore him; he was convinced that his friendship was entirely disinterested, and assured him that he should reap the benefit such generous behaviour deserved. In consequence of this promise, he bequeathed him the bulk of his fortune."

The same writer says, that Lillo in his person was lusty, but not tall, and of a pleasing aspect, though unhappily deprived of the sight of one eye.

Our author died Sept. 3, 1739, in the 47th year of his age; and a few months after his death, Henry Fielding printed the following character of him in *The Champion*: "He had a perfect knowledge of human nature, though his contempt of all base means of application, which are the necessary steps to great acquaintance, restrained his conversation within very narrow bounds. He had the spirit of an old Roman, joined to the innocence of a primitive Christian; he was content with his little state of life, in which his excellent temper of mind gave him an happiness beyond the power of riches, and it was necessary for his friends to have a sharp insight into his want of their services, as well as good inclination or abilities to serve him. In short, he was one of the best of men, and those who knew him best will most regret his loss."

Whincop (or the compiler of the list of plays affixed to his *Scanderbeg*) has indeed spoke but slightingly of his genius, on account of some little sort of rivalship and pique subsisting between that gentleman and our author with respect to a tragedy of the latter's, entitled, *The Christian Hero*, written on the same story with the *Scanderbeg* of the former. Notwithstanding which, under the sanction not only of the success of his pieces, but also of the commendations bestowed on them by Mr. Pope, and other indisputable judges, I shall venture to affirm that Mr. Lillo is far from standing in the lowest rank of merit (however he may be ranged with respect to fame) among our dramatic writers,

His

His dramatic pieces are seven in number, and their titles as follow:

1. *Sylvia*; or, *The Country Burial*. O. 8vo. 1730.

2. *The London Merchant*; or, *The History of George Barnwell*. T. 8vo. 1731.

3. *The Christian Hero*. T. 8vo. N. D. [1734.]

4. *The Fatal Curiosity*. T. 8vo. 1737.

5. *Marina*. a Play, 8vo. 1738.

6. *Britannia and Batavia*. M. 8vo. 1740.

7. *Elmerick*; or, *Justice Triumphant*. T. 8vo. 1740.

8. *Arden of Feversham*. F. 12mo. 1762.

In the proposals for publishing Lillo's works some years ago, besides the above, was contained one piece, called,

The Regulators.

Lloyd, Robert. Was the son of Dr. Peirson Lloyd, and was formerly one of the ushers of Westminster-school. He was author of a poem called the *Actor*, which not only gave proofs of great judgment in the subject he was treating of, but had also the merit of smooth versification and great strength of poetry. In the beginning of the *Poetical War*, which for some time raged among the wits of this age, and to which the celebrated Rosciad founded the first charge, Mr. Lloyd was suspected to be the author of that poem. That charge, however, he exculpated himself from, by an advertisement in the public papers; on which occasion the real author, Mr. Churchill, boldly stepped forth, and in the same public manner declared himself; and drew on that torrent of *Anti-Rosciads*, *Apologies*, *Murphiads*, *Churchilliads*, *Examiners*, &c. which for a long time kept up the attention and employed the geniuses of the greatest part of the critical world.

Mr. Lloyd was some time of the university of Cambridge, where he took the degree of M. A. After he quitted his place of usher of Westminster-school, he relied entirely on his pen for subsistence; but being of a thoughtless and extravagant disposition, he soon made himself liable to debts which he was unable to answer. In consequence of this situation he was confined in the Fleet Prison, where he depended for support almost wholly on the bounty and generosity of his friend Churchill, whose kindness to him continued undiminished during all his necessities. On the death of this his liberal benefactor, Mr. Lloyd sunk into a state of despondency, which put an end to his existence on the 15th of December, 1764, in less than a month after he was informed of the loss of Mr. Churchill.

Mr. Wilkes says, that "Mr. "Lloyd was mild and affable in "private life, of gentle manners, "and very engaging in conversa-"tion. He was an excellent "scholar, and an easy natural poet. "His peculiar excellence was the "dressing up an old thought in a "new, neat, and trim manner. "He was contented to scamper "round the foot of Parnassus on "his little Welch poney, which "seems never to have tired. He "left the fury of the winged steed "and the daring heights of the "sacred mountain to the sublime "genius of his friend Churc-"hill."

As a dramatic writer his fame was not very great. The following is a list of his works:

1. *The Tears and Triumphs of Parnassus*. 4to. 1760.

2. *Arcadia*; or, *The Shepherd's Wedding*. D. P. 8vo. 1761.

3. *The New School for Women.* C. Printed in *The St. James's Magazine*, 1763.

4. *The Death of Adam.* T. 12mo. 1763.

5. *The Capricious Lovers.* C. O. 8vo. 1764.

LOCKMAN, JOHN. Late secretary to the British Herring Fishery. His poetical talents seem not very extensive, as the greatest part of what he has favoured the world with of that sort, has been only a few songs, odes, &c. written on temporary subjects, and intended to receive the advantage of musical composition before they reached the public. I find, however, two pieces of the dramatic kind, both of them designed to be set to music, but only the second of them, I believe, ever performed. They are entitled,

1. *Rosalinda.* M. D. 4to. 1740.

2. *David's Lamentations.* Oratorio.

Mr. Lockman had been concerned in several translations and compilements of very considerable works; particularly the *General Dictionary* and *Blainville's Travels:* but, what is more to his praise, he was a man of the most scrupulous integrity. In conversation he had some humour; but as for his attempts to exicite merriment on paper, they were indeed wretchedly unsuccessful. See, reader, (if thou canst find it) a controversial pamphlet written by him in reply to one Nelme, an officer belonging likewise to the Herring Fishery. Poor Lockman, however, was in himself so inoffensive a being, that all who knew him, when they heard of his death, expressed their concern at having lost him.

He died the 2d of February, 1771.

LODGE, THOMAS, M. D. The family from which this gentleman was descended, had its residence in Lincolnshire, but whether the doctor himself was born there seems not very easy to be ascertained. Langbaine and Jacob, and after them Whincop and Chetwood, who in the general are little more than copiers, run into the mistake of giving this gentleman his education at the university of Cambridge, whereas Wood informs us, that it was at Oxford he was educated, where he made his first appearance about 1573, and was afterwards a scholar under the learned Dr. Hobye of Trinity College. Here he made very considerable advances in learning, dedicated some time to reading the poets of antiquity; and having himself a turn to poetry, more especially of the satirical kind, his genius soon rendered itself conspicuous in various compositions of that nature, and obtained him no inconsiderable reputation as a wit and poet. However, Mr. Lodge being very sensible of the barrenness of the soil throughout the whole neighbourhood of Parnassus, and how seldom the study of poetry yields a competent provision to its professors, very prudently considered it as only an amusement for leisure hours, a relaxation from more important labours; and therefore, after having taken one degree in arts, applied himself with great assiduity to the more profitable study of physic, for the improvement of which he went abroad, and after staying a sufficient time at Avignon to be entitled to the degree of doctor in that university, he returned, and in the latter end of queen Elizabeth's reign was incorporated in the university of Cambridge. He afterwards settled in London, where, by his skill and interest with the Roman catholic party, in which persuasion it is said he was brought up,

up, he met with good ſucceſs, and came into great practice.

In what year Dr. Lodge was born does not evidently appear, but he died in 1625, and had tributes paid to his memory by many of his contemporary poets, who have characterized him as a man of very conſiderable genius.

His dramatic works are as follow:

1. *Wounds of Civil War.* T. 4to. 1594.

2. *Looking-Glaſs for London and England.* T. C. 4to. 1598. (Aſſiſted by Robert Green.)

Winſtanly has named four more dramatic pieces, beſides the firſt of the two above-named, which he aſſerts to have been written by this author, in conjunction with Robert Green, viz.

Lady Alimony. C.

Laws of Nature. C.

Liberalitie and Prodigalitie. C.

Luminalia. M.

But the three firſt of theſe, though they might be brought to agree in point of time, yet are all printed anonymous: and, as to the laſt, it was written on a particular occaſion, and that not till two years after Dr. Lodge's death, and full thirty-five after that of Robert Green.

Love, James. By this name the preſent author was diſtinguiſhed for many years before his death, though it was only aſſumed when he firſt attached himſelf to the ſtage. His real name was Dance, and he was one of the ſons of Mr. Dance the city ſurveyor, whoſe memory will be tranſmitted to poſterity, on account of the clumſy edifice which he erected for the reſidence of the city's chief magiſtrates. Our author received, it is ſaid, his education at Weſtminſter ſchool, from whence he removed to Cambridge, which it is believed he left without taking any degree. About that time a ſevere poetical ſatire againſt Sir Robert Walpole, then miniſter, appeared under the title of, "*Are theſe things ſo?*" which, though written by Mr. Miller, was aſcribed to Mr. Pope. To this Mr. Love immediately wrote a reply, called, "*Yes they are, what then?*" which proved ſo ſatisfactory to the perſon whoſe defence was therein undertaken, that he made him a handſome preſent, and gave him expectations of preferment. Elated with this diſtinction, with the vanity of a young author, and the credulity of a young man, he conſidered his fortune as eſtabliſhed, and neglecting every other purſuit, became an attendant at the miniſter's levees, where he contracted habits of indolence and expence without obtaining any advantage. The ſtage now offered itſelf as an aſylum from the difficulties he had involved himſelf in, and therefore changing his name to Love, he made his firſt eſſays in ſtrolling companies. He afterwards performed both at Dublin and Edinburgh, and at the latter place reſided ſome years as manager. At length he received in the year 1762 an invitation to Drury-Lane theatre, where he continued during the remainder of his life. In 1765, with the aſſiſtance of his brother, he erected a new theatre at Richmond, and obtained a licence for performing in it; but did not receive any benefit from it, as the ſucceſs of it by no means anſwered his expectations. He died about the beginning of the year 1774. He neither as an actor or author attained any great degree of excellence. His performance of Falſtaff was by much the beſt, but this has been exhibited to the public with ſo much more advantage by Mr.

Mr. Henderſon, that the little reputation which he acquired by it has been entirely eclipſed by the ſuperiority of genius which his ſucceſſor has diſplayed in the repreſentation of the ſame character. As an author, he has given the world the followng pieces:

1. *Pamela*. C. 8vo. 1742.

2. *The Village Wedding*. P. E. 8vo. 1767.

3. *Timon of Athens*. altered, 8vo. 1768.

4. *The Ladies Frolick*. O. 1770. N. P.

5. *City Madam*. C. 1771. N. P

Lovelace, Richard. An elegant poet of the laſt century. He was the eldeſt ſon of Sir William Lovelace of Woolridge in Kent, and was born in that county about 1618. He received his grammar learning at the Charter-Houſe, and in the year 1634, became a gentleman commoner of Glouceſter Hall Oxford, being then as Wood obſerves, "accounted the moſt amiable and "beautiful perſon that eye ever beheld, a perſon alſo of innate "modeſty, virtue, and courtly deportment, which made him then, "but eſpecially after when he retired to the great city, much admired and adored by the female "ſex." In 1636 he was created M. A. and leaving the univerſity, retired, as Wood phraſes it, in great ſplendor to the court, where being taken into the favour of lord Goring, he became a ſoldier, and was firſt an enſign and afterwards a captain. On the pacification at Berwick, he returned to his native country, and took poſſeſſion of his eſtate worth about five hundred pounds per annum, and about the ſame time was deputed by the county to deliver the Kentiſh petition to the Houſe of Commons, which giving offence, he was ordered into cuſtody, and confined in the Gate-houſe, from whence he was releaſed on giving bail, not to go beyond the lines of communication without a paſs from the ſpeaker. During the time of his confinement to London, he lived beyond the income of his eſtate, chiefly to ſupport the credit of the royal cauſe, and in the year 1646 he formed a regiment for the ſervice of the French king, was colonel of it, and wounded at Dunkirk. In 1648 he returned to England with his brother, and was again committed priſoner to Peterhouſe in London, where he remained until after the king's death. At that period he was ſet at liberty, but, "having then conſumed all his "eſtate, he grew very melancholy "(which at length brought him "into a conſumption), became "very poor in body and purſe, "was the object of charity, went "in ragged cloaths (whereas when "he was in his glory he wore "cloth of gold and ſilver), and "moſtly lodged in obſcure and "dirty places more befitting the "worſt of beggars and pooreſt of "ſervants." He died in a very mean lodging in Gunpowder-alley near Shoe-Lane, in 1658, and was buried at the weſt end of St. Bride's church. He wrote two plays, neither of which have been printed, viz.

1. *The Scholar*. C. acted at Glouceſter Hall and Saliſbury-Court. N. P.

2. *The Soldier*. T. N. P.

Lower, Sir William, Knt. was a noted cavalier in the reign of king Charles I. He was born at a place called Tremare in Cornwall. During the heat of the civil wars he took refuge in Holland, where, being ſtrongly attached to the Muſes, he had an opportunity of

of enjoying their ſociety, and purſuing his ſtudy in peace and privacy. He was a very great admirer of the French poets, particularly Corneille and Quinault, on whoſe works he has built the plans of four out of the ſix plays which he wrote; the titles of his dramatic works are,

1. *Phœnix in her Flames.* T. 4to. 1639.

2. *Polyeuctes*; or, *The Martyr.* Trag. 4to. 1655.

3. *Horatius.* Trag. 4to. 1656.

4. *Inchanted Lovers.* Paſt. 12mo. 1658.

5. *Noble Ingratitude.* Paſt.-Tragi-Comedy. 12mo. 1659.

6. *Amorous Phantaſm.* T. C. 12mo. 1660.

Sir William Lower died in 1662.

LUCAS, HENRY. This gentleman is a ſtudent at the Middle-Temple, and ſon to the celebrated Iriſh patriot Dr. Lucas. He is the author of one play, printed in a volume of miſcellanies, 4to. It is entitled,

The Earl of Somerſet. T. 4to. 1780.

LUPTON, THOMAS. Of this author Langbaine tells us he was unable to recover any particulars, either as to the time of his birth, the place where he lived, or any thing he wrote, excepting one piece mentioned in former catalogues, entitled,

All for Money. 4to. 1578. B. L.

As to the former particulars, I know as little as Mr. Langbaine, but happening to have ſeen the play, which that writer honeſtly confeſſes he had not, am able to aſcertain the author's name, which Mr. Langbaine has miſtakenly called Lupon. The name as I have given it, is printed, together with that of the publiſher, at the end of the piece, which is very old, being written in rhime, and printed in the black letter, without any numbering to the pages. The manner of the writing, moreover, is as old as that of the printing. The characters are figurative; *All for Money, Wit without Money, Money without Wit, Pleaſure,* &c. being perſonified and made interlocutors in this play or morality.

LYDE, WILLIAM. See JOYNER, WILLIAM.

LYLLY, or LILLY, JOHN. Was born in the Wilds of Kent, about the year 1553, according to the computation of Wood, who ſays "he became a ſtudent in Magdalen College in the beginning of "1569, aged ſixteen or thereabouts, and was afterwards one "of the demies or clerks of that "houſe." He took the degree of B. A. April 27, 1573, and of M. A. in the year 1575. On ſome diſguſt he removed to Cambridge, from whence he went to court, where he was taken notice of by queen Elizabeth, and had expectations of being preferred to the poſt of maſter of the revels, in which after many years attendance he was diſappointed. In what year he died is unknown, but Wood ſays, he was alive in 1597. He was a very aſſiduous ſtudent, and warmly addicted, more eſpecially, to the ſtudy of poetry, in which he made ſo great a proficiency, that he has bequeathed to the world no leſs than nine dramatic pieces. He is conſidered as the firſt who attempted to reform and purify the Engliſh language, by purging it of obſolete and uncouth expreſſions. For this purpoſe he wrote a book, entitled, *Euphues and his England*, which met with a degree of ſucceſs unuſual with the firſt attempters of reformation, being almoſt immediately and univerſally followed. At leaſt, if we may give credit to the words of Mr. Blount, who publiſhed ſix of Mr. Lilly's plays together, in one

one volume in twelves; in a preface to which he says of our author, that "*our nation are in his* "*debt for a new English, which he* "*taught them:* Euphues *and his* "England *(says he) began first that* "*language; all our ladies were his* "*scholars; and that beauty at court,* "*which could not parley Euphuisme* "*(that is to say), who was unable to* "*converse in that pure and reformed* "*English, which he had formed his* "*work to be the standard of, was as* "*little regarded as she which now* "*there speaks not French.*"

According to this Mr. Blount, Mr. Lilly was deserving of the highest encomiums. He stiles him, in his title-page, *the only rare poet of that time, the witty, comical, facetiously-quick, and unparalleled John Lilly*; and in his epistle dedicatory says, "*that he sate at Apollo's table*; "*that Apollo gave him a wreath of* "*his own Bayes without snatching,* "*and that the Lyre he played on had* "*no borrowed strings.*" And indeed, if what has been above said with regard to the reformation of the English language had been fact, he certainly had a claim to the highest honours from his countrymen, and even to have a statue erected to his memory. These eulogiums however are not well founded, for though the language might be improved by him in its then state, he was but an affected writer.

His plays, which were in that age very well esteemed both by the court and the university, are, as I said before, nine in number, and their titles as follow:

1. *Alexander and Campaspe.* Tragi-Com. 4to. 1584.
2. *Endimion.* Com. 4to. 1591.
3. *Sappho and Phaon.* C. 4to. 1591.
4. *Galatea.* Com. 4to. 1592.
5. *Mydas.* Com. 4to. 1592.
6. *Mother Bombie.* C. 4to. 1594.
7. *Woman in the Moon.* Com. 4to. 1597.
8. *Maid her Metamorphosis.* 4to. 1600.
9. *Love his Metamorphosis.* Dram. Past. 4to. 1601.

Winstanley has attributed another piece to this author, entitled, *A Warning for Fair Women.* but very erroneously, that having been written by an anonymous author.

LYNCH, FRANCIS, Esq; Of this gentleman I can trace nothing farther than that he was a writer of the present century, and author of two dramatic pieces, viz.

1. *The Independant Patriot.* C. 8vo. 1737.

Chetwood only mentions,

2. *The Man of Honour.* C.

LYON, WILLIAM. Was a strolling player, who sometimes used to perform at the theatre in Edinburgh, in which city he died about the year 1748. He was considered as very excellent in the character of Gibby; but the most remarkable quality which he possessed was an uncommon retentive memory, of which the following instance may be given as a proof. When he was one evening over his bottle, in company with some of his brethren of the theatre, he wagered a crown bowl of punch, a liquor of which he was very fond, that next morning at the rehearsal he would repeat a Daily Advertiser from beginning to end. The player, who considered this boast as words of course only, paid no great regard to them; but as Lyon was positive, he laid the wager. Next morning at the rehearsal he put Lyon in mind of his wager, imagining, as he was drunk the night before, that he certainly must have forgot it, and raillied him on his ridiculous bragging about his memory. Lyon pulled out the paper, desired him to look at it and be

be judge himself whether he did or did not win his wager. Notwithstanding the unconnection between the paragraphs, the variety of advertisements, and the general chaos which goes to the composition of any news-paper, he repeated it from beginning to end, without the least hesitation or mistake: an instance of a strong memory, the parallel of which perhaps cannot be produced in any age or nation.

He is the author of one farce altered from Vanbrugh, called,

The Wrangling Lovers; or, *Like Master like Man*. F. 8vo. 1745. Printed at Edinburgh.

M.

M. E. These initials stand to a dramatic piece, published in the reign of Charles II. entitled,

Saint Cicily. Trag.

But I cannot find out any known author of that time, with whose name the letters will correspond, or by whom therefore I can with any appearance of probability form a conjecture of its having been written.

M. W. These letters stand in the title-page of a dramatic piece, called,

The Female Wits. Com.

Coxeter, in his remarks on Jacob, has altered with his pen the letters of W. N. which that author had mentioned as belonging to a piece, entitled,

Huntington's Divertisement. Interlude,

to those at the head of this article. I therefore imagine these to be the letters properly belonging to it, and Jacob to have been in a mistake. Whincop, however, has implicitly copied the W. N. from Jacob.

Mabbe, James. Was of a good family in the county of Surry, and was born in the year 1569. He was sent to Magdalen College, Oxford, in 1585, and two years afterwards became a demy in that house. In 1595 he was chosen perpetual fellow, and took the degree of M. A. in 1508. He had the honour to be one of the proctors of the university in 1606, and having studied the civil law, he three years after petitioned the congregation of regents to be favoured with the degree of batchelor of that faculty. At length, he was taken into the service of Sir John Digby, Knt. afterwards earl of Bristol, and was by him made his secretary, when he went ambassador into Spain, where he remained several years improving himself in various sorts of learning, and in the customs and manners of that and other countries. After his return into England, he was made one of the lay prebendaries of the cathedral church of Wells, being then in orders and esteemed a learned man, a good orator, and a facetious conceited wit. In 1642 he was living at Abbotsbury in Dorsetshire, in the family of Sir John Strangeways, where he died soon afterwards, and was buried in the church belonging to that place. He translated

The Spanish Bawd represented in Celestina; or, *The Tragic Comedy of Calisto and Melibea*. fol. 1631.

MAC CARTHY, CHARLOTTE. Is the author of one performance published apparently with the view to introduce some proposals for printing a book, called "Justice "and Reason faithful Guides to "Truth;" which however we believe was never made public. It is entitled,

The Author and Bookseller. Dram. Piece. 8vo. N. D. [1765.]

MACHIN, LEWIS. Concerning this author I find nothing upon record but that he lived in the reign of king James I. and wrote one dramatic piece, which we find reprinted in Dodsley's Collection of Old Plays, entitled,

The Dumb Knight. Com. 4to. 1607.

MACKENSIE, H. A Scotch gentleman, who has written some novels which have met with applause, and one play, called,

The Prince of Tunis. T. 8vo. 1773.

MACKLIN, CHARLES. This author is a native of Ireland, born, as I have been informed, in the county of West Meath, and that the name of his family was M'Laughlin, which seeming somewhat uncouth to the pronunciation of an English tongue, he, on his coming upon the stage, anglicized it to that by which he has ever since been known. He is supposed to have been born as early as the beginning of this century, and came over to England about the year 1726. He performed in several strolling companies, and afterwards at the theatre in Lincoln's-Inn-Fields, where his merit was first shewn in a small character in Fielding's *Coffee-House Politician*, which in the hands of any other performer would have gone unnoticed. He afterwards became an eminent actor, and enjoyed the favour of the town for many years, though his performance on the stage was often interrupted for whole seasons together by differences with managers, and disputes with performers. At the latter end of 1753, he took leave of the stage in form, by an epilogue, and opened a coffee-house under the Piazza in Covent-Garden, where he set on foot a disputing club, under the name of the British Inquisition; but this scheme not answering, he returned to the theatre, where he still continues with abilities unimpaired by age, and where from his appearance of health he may continue to entertain the town for many succeeding years.

Mr. Macklin in his private character is a tender husband, a good father, and a steady friend. To his firmness and resolution in supporting the rights of his theatrical brethren, they have been relieved from a species of oppression to which they had been ignominiously subjected for many years, whenever the caprice or malice of their enemies chose to exert itself. We allude to the prosecution which he commenced and carried on against a certain set of insignificant beings, who, calling themselves THE TOWN, used frequently to disturb the entertainments of the theatre, to the terror of the actors, as well as to the annoyance and disgrace of the publick.

His merit as a comedian in various characters is too well known to need our taking up much time in expatiating on it, particularly in Sir Gilbert Wrangle in the *Refusal*, Don Manuel in the *Kind Impostor*, and Sir Archibald M'Sarcasm in his own Farce of *Love à-la-Mode*. He has also been esteemed as very capital in the character of Shakspeare's *Iago*; but the part in which he was long allowed to shine without a competitor, is that of Shylock

Shylock in the *Merchant of Venice*, which he performed in so natural a manner, that a gentleman among the audience, on his first appearance in it, by way of distinction of his superior excellence, started out into this accidental extempore,

This is the Jew
That Shakspeare drew.

Which expression being ready to every one's remembrance, established Mr. Macklin's very deserved reputation in the character. The attempts of his imitators, as often as he was engaged in Ireland, served only to manifest a wretched inferiority, and afford us additional reason to lament his absence from the London stage. At length, in the year 1777, Mr. Henderson, a young man of uncommon abilities, and still more considerable promise, undertook to personate the Jew, a part which Mr. Garrick (who repeatedly refused to employ our adventurer) had never dared to perform. It is scarce necessary to add, that the success of this new candidate for dramatic fame by far exceeded his own private hopes, as well as the expectation of his friends. Having never been in town at a period when Mr. Macklin represented Shylock, he was certainly no copyist, but, on the contrary, executed his task from genuine conceptions, and in a manner so new to his audience, that they expressed the greatness of their surprize by the abundance of their applause. Even the veteran, whose talents we have already recorded, was among the foremost to join in a candid and ample testimony to the merits of his rival. These appear indeed to be erected on a wider compass of literature, and a sounder understanding, than are discoverable among the greater part of his fraternity. Such advantages, assisted by his known prudence and decency of manners, cannot fail in time to secure him the management of one of those theatres to which he has proved himself so valuable a servant. But to return to Mr. Macklin. He had the misfortune in the year 1735, in consequence of a sudden act of passion, to occasion the death of a brother comedian (one Mr. Hallam), and stood his trial on account of it, but was honourably acquitted, it appearing to be merely accidental, and without any malice *prepense*. As he has spent much the greatest part of that life in the service of the publick, it were much to be wished that the remainder of it might take a quiet repose, free from those storms and hurricanes which have but too frequently disturbed it. He was formerly considered as an excellent tutor in the theatrical arts; and indeed the success Miss Macklin very justly met with seems a strong proof of the truth of this assertion.

Mr. Macklin, however, about six years ago, committed a notorious trespass upon tragic ground, by attempting the very difficult parts of *Macbeth* and *Richard the Third*. We honour his spirit on this occasion, and wish we were authorized to record his success. From the thorough knowledge and admirable conception which he displayed in these characters, we cannot but regret that he did not attempt them at an earlier period of his life, before the town was so much impressed with the excellence of his comic performance, as to receive with prejudice his efforts in a different walk. Mr. Macklin more than satisfied the expectations of his friends, and has every reason to complain of a want of candour in those who opposed him.

Mr. Macklin's merit as a writer is more particularly enlarged on in our respective accounts of his works in the second volume. It will be

be therefore needless to recapitulate here what we have there said, and consequently sufficient to point out his performances to the reader's farther observation by an enumeration of their titles in the following list, viz.

1. *King Henry the Seventh*; or, *The Popish Impostor*. T. 8vo. 1746.

2. *A Will and no Will*; or, *A new Case for the Lawyers*. F. N. P.

3. *The Suspicious Husband criticized*; or, *The Plague of Envy*. F. N. P.

4. *The Fortune Hunters*; or, *The Widow bewitched*. F. N. P.

5. *Love à-la Mode*. F. 1760. N. P.

6. *The Married Libertine*. C. 1761. N. P.

7. *The Irish Fine Lady*. F. 1767. N. P.

8. *The True-born Scotchman*. C. N. P. Since acted at Covent Garden, under the title of *The Man of the World*. C. 1781.

MADDEN, Dr. SAMUEL. It is with concern that we are able to give no other account of this benefactor to his country than the present slight and imperfect one. He is said to have been born in Ireland, and educated at Dublin, where he resided the greater part of his life. In the year 1729, however, he appears to have been in England, and having written a tragedy was, as he himself says, tempted to let it come out by the offer of a noble study of books from the profits of it. In 1732, he published "Memoirs of the twentieth century;" a book which for some reason now unknown was in a few days totally suppressed. In 1740, we find him in his native country, and in that year setting apart the sum of one hundred pounds to be distributed in premiums for the encouragement of arts, manufactures, and science; and the same sum he continued to bestow every year while he lived. The good effects of these well-applied benefactions have been very sufficiently felt in the kingdom where they were given, and have even extended their influence to its sister country, having given rise to the society for the encouragement of arts and sciences in London. In an oration spoken at Dublin, Dec. 6, 1757, by Mr. Sheridan, that gentleman took occasion to mention Dr. Madden's bounty, and intended to have proceeded in the following manner, but was prevented by observing our author to be then present. Speaking of the admirable institutions of premiums, he went on, "Whose author, had he never contributed "any thing farther to the good of "his country, would have deserved "immortal honour, and must have "been held in reverence by latest "posterity. But the unwearied "and disinterested endeavours during a long course of years, of "this truly good man, in a variety "of branches to promote industry, "and consequently the welfare of "this kingdom; and the mighty "benefits which have thence resulted to the community; have "made many of the good people "of Ireland sorry, that a long-"talked of scheme has not hitherto "been put in execution; that we "might not appear inferior in "point of gratitude to the citizens "of London, with respect to a "fellow-citizen * (surely not with "more reason), and that like them "we might be able to address "our patriot, *Præsenti tibi maturos "largimur honores*."

Dr. Madden was possessed of some church preferment in Ireland, and died the 30th of December, 1765.

The play which he wrote in his youth was called,

* Sir John Barnard.

Themistocles,

Themistocles, the Lover of his Country. T. 8vo. 1729.

Dr. Madden also wrote another tragedy, which he left as a legacy to Mr. Sheridan, in whose possession it now probably remains.

MAIDWELL, L. The times of this gentleman's birth and death are not recorded by any of the writers. It appears, however, that he lived in the reign of Charles II. and kept a private school in London for the education of young gentlemen; during the recesses from which very fatiguing employment, it is probable that, by way of amusement, he wrote the play published in his name, viz.

The Loving Enemies. C. 4to. 1680.

MALLET, DAVID. The following account is chiefly collected from Dr. Johnson's life of him.

He was by original one of the Macgregors, a clan that became about sixty years ago, under the conduct of Robin Roy, so formidable and so infamous for violence and robbery, that the name was annulled by a legal abolition; and when they were all to denominate themselves anew, the father, I suppose, of this author called himself Malloch.

David Malloch was by the penury of his parents compelled to be *Janitor* of the high school at Edinburgh; a mean office, of which he did not afterwards delight to hear. But he surmounted the disadvantages of his birth and fortune; for when the duke of Montrose applied to the college of Edinburgh for a tutor to educate his sons, Malloch was recommended; and with his pupils made afterwards the tour of Europe; nor is he known to have dishonoured his credentials.

We shall exhibit the series of his dramatic works at the conclusion of this article. The precise order in which his other performances were written, the plan of our work does not demand. His first production, however, was the ballad of *William and Margaret*, which was followed by the *Excursion*, a poem on *Verbal Criticism*, &c.

Having cleared his tongue from his native pronunciation so as to be no longer distinguished as a Scot, he seemed inclined to disincumber himself from all adherences to his original, and took upon him to change his name from *Scotch* Malloch to *English* Mallet, without any imaginable reason of preference which the eye or ear can discover. What other proofs he gave of disrespect to his native country, I know not; but it was remarked of him, that he was the only Scot whom Scotchmen did not commend. Our biographer might have added, that he was the only one whom they did not lament. The news of his death was followed by no encomiums on his writings or his virtues. A less display of sorrow, and more scanty marks of respect, have not attended the memory of Warburton, whose various merits might at least have entitled him to such praise as his numerous sacerdotal parasites could bestow.

In 1734, he took the degree of M. A. at St. Mary Hall, Oxford.

In 1740, when the prince of Wales had a separate court, he made Mallet his under-secretary; and when it was found that Pope had clandestinely printed an unauthorized number of the *Patriot King*, Bolingbroke employed Mallet (1747) as the executioner of his vengeance. Mallet had not virtue, or had not spirit, to refuse the office; and was rewarded, not long after, with the legacy of lord Bolingbroke's works, which were published

published with success very much below our editor's expectation.

In consequence of a thousand pounds left by the dutchess of Marlborough, he undertook to write the life of the duke her husband. From the late duke he had likewise a pension to promote his industry. He talked much of the progress he had made in this work, but left not, when he died, the smallest vestige of any historical labour behind him.

In the political disputes which commenced at the beginning of the present reign, Mr. Malloch took part with his countryman lord Bute, to serve whom he wrote his tragedy of *Elvira*, and was rewarded with the office of keeper of the Book of entries for ships in the port of London, to which he was appointed in the year 1763. He enjoyed also a considerable pension, which had been bestowed on him for his success in turning the public vengeance upon Byng, by means of a letter of accusation under the character of a *Plain Man*.

Towards the latter end of his life, he went with his wife to France; but after a while, finding his health declining, he returned alone to England, and died in April 1765.

He was twice married, and by his first wife had several children. One of his daughters we have already mentioned in the course of this work. His second wife was the daughter of a nobleman's steward, who had a considerable fortune, which she took care to retain in her own hands.

Mr. Malloch's stature was diminutive, but he was regularly formed. His appearance till he grew corpulent was agreeable, and he suffered it to want no recommendation that dress could give it. His conversation was elegant and easy. The rest of his character may, without injury to his memory, sink into silence. See, however, his letter to Derrick, published in a collection, 2 vols. 12mo. 1767. vol. II. p. 21.

As a writer, he cannot be placed in any high class. There is no species of composition in which he was eminent. His dramas had their day, a short day, and are forgotten. His life of Bacon is known, as it is appended to Bacon's volumes, but is no longer mentioned. The titles of his plays are,

1. *Eurydice*. T. 8vo. 1731.
2. *Mustapha*. T. 8vo. 1739.
3. *Alfred*. T. in conjunction with Thomson, 8vo. 1740.
4. *Alfred*. T. altered, 8vo. 1751.
5. *Britannia* M. 8vo. 1755.
6. *Elvira*. T. 8vo. 1763.

MANLEY, DE-LA-RIVIERE, was the daughter of Sir Roger Manley, who is said to be the author of the first volume of that famous work, the *Turkish Spy*. Mrs. Manley received an education suitable to her birth; and gave early discoveries of a genius, much superior to what is usually found among her sex. In her infancy she lost her mother; a loss which was attended by many other misfortunes; for when she grew up, she was cheated into a false marriage by a near relation of the same name, to whom her father had bequeathed the care of her. We call it a false marriage, because the gentleman had a former wife then living, and pretended to marry her, only to gratify a criminal passion. She was afterwards brought to London, where she was soon deserted by him; and thus, in the very morning of her life, when all things should have been gay and promising, she wore away three wretched years in solitude. When she

she appeared in the world again, she fell, by mere accident, under the patronage of the dutchess of Cleveland, a mistress of Charles II. She was introduced by an acquaintance of her grace's, to whom she was paying a visit; but the dutchess, being a woman of a very fickle temper, grew tired of Mrs. Manley in six months time, and discharged her upon a pretence, whether groundless or not is uncertain, that she intrigued with her son. When our authoress was dismissed by the dutchess, she was solicited by general Tidcombe to pass some time with him at his country-seat; but she excused herself by saying, "That her love of "solitude was improved by a dis-"gust of the world; and since it "was impossible for her to be in "public with reputation, she was "resolved to remain concealed." In this solitude she wrote her first tragedy, which was acted in the year 1696. As this play succeeded, she received such unbounded incense from admirers, that her apartment was crowded with men of wit and gaiety. This proved, in the end, very fatal to her virtue; and she afterwards engaged in intrigues, and was taken into keeping. In her retired hours, she wrote her four volumes of the *Memoirs of the New Atalantis*, in which she was not only very free with her own sex, in her wanton description of love-adventures, but also with the characters of many high and distinguished personages. Her father had always been attached to the cause of Charles I. and she herself had a confirmed aversion to the whig ministry; so that the representations of many characters in her *Atalantis* are nothing else but satires upon those, who had brought about the Revolution. Upon this a warrant was granted from the secretary of state's office, to seize the printer and publisher of those volumes. Mrs. Manley had too much generosity, to let innocent persons suffer on her account; and therefore voluntarily acknowledged herself as the author of the work in question. When she was examined before lord Sunderland, who was then secretary, he was curious to know, from whom she got information of some particulars, which they imagined to be above her own intelligence. She replied, with great humility, that she had no design in writing, farther than her own amusement and diversion in the country, without intending particular reflections and characters, and did assure them, that nobody was concerned with her. When this was not believed, and the contrary urged against her by several circumstances, she said, "then it must be by inspiration, "because, knowing her own inno-"cence, she could account for it "no other way." The secretary replied, that "inspiration used to "be upon a good account; but "that her writings were stark-"naught." She acknowledged, "that his lordship's observation "might be true; but, as there "were evil angels as well as good, "that what she had wrote might "still be by inspiration." The consequence of this examination was, that Mrs. Manley was close shut up in a messenger's house, without being allowed pen, ink, and paper. However, her council sued out her *Habeas Corpus*, and she was admitted to bail. Whether those in power were ashamed to bring a woman to a trial for writing a few amorous trifles, or whether the laws could not reach her, she was discharged, after several times exposing herself in person

ſon to croſs the court before the bench of judges, with her three attendants, the printer and two publiſhers. Not long after, a total change of the miniſtry enſued; ſhe then came into great favour with their ſucceſſors, and was employed in defending the tory meaſures purſued in the four laſt years of the queen. The pamphlets which ſhe wrote at this period are numerous, and ſome of them ſuch as would not diſgrace the beſt pen then engaged in the defence of government. After Dean Swift relinquiſhed *The Examiner*, ſhe continued it with great ſpirit for a conſiderable time, and frequently finiſhed pieces begun by that excellent writer, who alſo often uſed to furniſh her with hints for thoſe of her own compoſition. At this time or ſoon afterwards ſhe became connected with alderman Barber, who was then the favourite tory printer, and with him ſhe reſided until the time of her death, which happened on the 11th of July 1724, at his houſe on Lambeth Hill. She was buried in the middle iſle of the church of St. Bennet, Paul's Wharf, where a marble grave-ſtone was erected to her memory.

Her dramatic works are as follow,

1. *The Royal Miſchief.* T. 4to. 1696.

2. *The Loſt Lover*; or, *The Jealous Huſband.* C. 4to. 1696.

3. *Almyna*; or, *The Arabian Vow.* T. 4to. 1707.

4. *Lucius, the Firſt Chriſtian King of Britain.* 4to. 1717.

MANNING, FRANCIS. This author was ſon of Francis Manning of London, gent. and was matriculated at Oxford the 8th of March, 1688, being then a commoner of Trinity College under the tuition of Mr. Thomas Sykes. He ſeems to have left the univerſity without taking a degree; and purſuing the line of civil employment, we find him, in 1707, ſecretary to Mr. Stanyan, envoy to the Swiſs Cantons. He afterwards, in queen Anne's time, was promoted to be miniſter to the Griſons, and, on the 30th of June, 1716, was appointed envoy to the thirteen Cantons and to the Republick of the Griſons. After this period we can diſcover no account of him. He tranſlated *Dion Caſſius*, and wrote the following plays, viz.

1. *The Generous Choice.* C. 4to. 1700.

2. *All for the better*; or, *The Infallible Cure.* C. 4to. 1703.

MANUCHE, Major COSMO. This gentleman appears to have been an Italian by birth; and Phillips has given us his name Manuci, in which it is not improbable that he may for once have been in the right. He took up arms for king Charles, and had a major's commiſſion, but whether of horſe or foot does not appear. He wrote three plays in the Engliſh language, and, conſidering that he was a foreigner, and that he only wrote for his diverſion, and not by way of a profeſſion, and that at leaſt he has the merit of their being original, wholly his own and unborrowed, they are very far from being contemptible. Their titles are,

1. *The Juſt General.* T. 4to. 1650.

2. *The Loyal Lovers.* T. C. 4to. 1652.

3. *The Baſtard.* T. (Attributed to him by Coxeter.) 4to. 1652.

In lord Northampton's library at Caſtle Aſhby, in Northamptonſhire, are two or three MS. plays by this author.

MARKHAM, GERVASE, Eſq. Was the ſon of Robert Markham, of

of Cotham in Nottinghamshire, Esq. He flourished in the reigns of queen Elizabeth, king James I. and king Charles I. for the last of whom he took up arms, and bore a captain's commission. He was a good scholar, being perfect master of the French, Italian, and Spanish languages. He was extremely well versed both in the theory and practice of military discipline, and was a great adept in horsemanship, farriery, and husbandry; by which means he was fully qualified for the translation and compilement of numerous volumes on all these subjects, many of which are even now held in very high esteem. He also wrote some books on rural recreations. Nor among his other attentions were the Muses neglected, for we find one play extant in his name, though he was indeed assisted in it by Mr. Sampson, of whom we shall hereafter have occasion to speak, entitled,

Herod and Antipater. T. 4to. 1622.

Langbaine speaks very highly in his commendation, and very justly, as a great benefactor to the public, by his numerous and useful publications, but says little of his poetry; and indeed both he and Jacob, and since them Cibber in his *Lives of the Poets*, seem not to know of any other poetical works that he was concerned in: but Coxeter, in his MS. notes, has mentioned two pieces of poetry by this author (both indeed translations) of considerable consequence, viz.

1. *Ariosto's Satires, in seven famous Discourses*. 4to. 1608. and

2. *The Famous Whore*, or *Noble Courtezan: containing the lamentable Complaint of Paulina, the famous Roman Courtezan, sometime mistress unto the great Cardinal Hippolyto of Este, translated into Verse from the Italian*, 8vo. 1609.

Besides these, Coxeter mentions the following works in prose, not taken notice of by the writers of his life, which he attributes to him, viz.

1. *Devereux. Vertue's Tears for the Loss of the most Christian King Henry, third of that Name, King of France, and the untimely Death of the most noble and heroical Walter Devereux, who was slain before Roan in Fraunce. First written in French, by that most excellent and learned Gentlewoman Madame Gennoisne Pelan Mauletie, and paraphrastically translated into English by Jarvis Markham*, 4to. 1597.

2. *The Art of Archerie*, 8vo. 1634.

3. *The Soldier's Exercise*, &c. in three books, of which there was a third edition, 4to. 1643.

To these may be added, his *English Arcadia, alluding his beginning from Sir Philip Sidney's ending*, 4to. 1607. and other pieces.

At what time Mr. Markham was born, or when he died, I have not been able to trace; he was, however, a useful writer, and, during the last century, his works on Husbandry, Agriculture, &c. were held in great esteem. On the records of the Stationers' Company is a very extraordinary agreement signed by this author, which probably arose from the booksellers' knowledge of the value of Markham's work, and their apprehensions that a new performance on the same subject might be hurtful to the treatises then circulating. It is as follows:

"Md. That I Gervase Markham, of London, Gent. do promise hereafter never to write any more book or books to be printed of the diseases or cures of any cattle, as horse, oxe, cowe, sheepe,

" sheepe, swine, and goates, &c.
" In witnes whereof I have here-
" unto sett my hand the 24th day
" of Julie, 1617.

" GERVIS MARKHM."

MARLOE, CHRISTOPHER. Lived in the reign of queen Elizabeth, and was not only an author but an actor also, being very considerable in both capacities. There is no account extant of his family, but it is well known that he was of Bennet College, in the university of Cambridge, where he took the degree of B. A. 1583, and M. A. 1587; he, however, quitted the academic life, and went on the stage. Thomas Heywood, whom we have mentioned before, styles him the *best of Poets*; nay, Drayton also has bestowed a high panegyric on him, in a copy of verses called the *Censure of the Poets*, in which he speaks of him in the following manner:

Next Marloe, bathed in the Thespian springs,
Had in him those brave sublunary things
That your first poets had; his raptures were
All air and fire, which made his verses clear;
For that fine madness still he did retain,
Which rightly should possess a poet's brain.

Mr. Marloe came to an untimely end, falling a victim to the most torturing passion of the human breast, jealousy. For, being deeply in love with a girl of a low station, he found himself rivalled by a fellow in livery, who, as Wood informs us, had more the appearance of a pimp than a man formed for the tender and generous passion of love. Marloe finding the fellow with his mistress, and having some reasons to suspect that she granted him favours, drew his dagger, a weapon at that time most universally worn, and rushed on him to stab him; but the footman, being nimble, warded off the impending stroke, and, seizing hold of Marloe's wrist, turned the fatal point, and plunged the poignard into its master's head, of which wound, notwithstanding all possible care being taken of him, he died soon after, in the year 1593.

Wood considers this catastrophe as an immediate judgment on the unhappy sufferer for his blasphemies and impiety; for he tells us that Marloe, presuming upon his own little wit, thought proper to practise the most epicurean indulgence and openly professed atheism; that he denied God our Saviour; blasphemed the adorable Trinity; and, as it was reported, wrote several discourses against it; affirming our Saviour to be a deceiver, the sacred scriptures to contain nothing but idle stories, and all religion to be a device of policy and priestcraft.

This character, if just, is such a one, as should induce us to look back with contempt and pity on the memory of the person who possessed it, and recall to our mind that inimitable sentiment of the great and good Dr. Young, in his Complaint:

When I behold a genius bright *and* base,
Of tow'ring *talents, and* terrestrial *aims;*
Methinks I see, as thrown from her high sphere,
The glorious fragments of a soul immortal,
With rubbish mix'd, and glitt'ring in the dust,

I would, however, rather wish to take this character with some degree of abatement, and, allowing that Mr. Marloe might be inclina-

ble

ble to free-thinking, yet that he could not run to the unhappy lengths he is reported to have done, especially as the time he lived in was a period of bigotry; and that, even in these calmer times of controversy, we find a great aptness in persons, who differ in opinion with regard to the speculative points of religion, either wilfully or from the mistaking of terms, to tax each other with deism, heresy, and even atheism, on even the most trivial tenets, which have the least appearance of being unorthodox.

But, to quit his character in a religious view, let us now consider him as a poet, and in this light he must be allowed to have had great merit. His turn was entirely to tragedy, in which kind of writing he has left the six following testimonials of his abilities:

1. *Tamberlaine the Great.* T. two Parts. 4to. 1590.

2. *Edward* II. T. 4to. 1598.

3. *The Massacre of Paris.* T. 8vo. N. D.

4. *The Tragical Historie of Dr. Faustus.* 4to. 1616.

5. *The Jew of Malta.* T. 4to. 1633.

6. *Lust's Dominion*; or, *The Lascivious Queen.* T. 12mo. 1661.

He also joined with Nash, in the writing a play, called

Dido, Queen of Carthage, 4to. 1594.

and had begun a very fine poem, called *Hero and Leander*, which was afterwards finished by Chapman, though not with the same spirit and invention that its author had begun it with.

He also joined with Day, in *The Shepherds Holyday.*

MARMION, SHAKERLEY. This writer, who flourished in the reign of Charles I. was born in the hereditary mansion-house of his family at Aynhoe in Northamptonshire, about the beginning of January 1602. When a boy he was put to school at Thame in Oxfordshire, from whence, at about the age of sixteen, he was removed to Wadham College, Oxford, where he was entered first as a gentleman commoner, and afterwards, in 1624, took his degree of master of arts.

Anthony Wood says, that he was "a goodly proper gentleman, and "had once in his possession seven "hundred pounds *per annum* at "least." The whole of this ample fortune he dissipated; after which he went into the Low Countries, but not meeting with promotion according to his expectation, he returned to England, and was admitted one of the troop raised by Sir John Suckling for the use of king Charles I. in his expedition against the Scots in the year 1639; but falling sick at York, he returned to London, where he died in the same year.

Mr. Marmion is not a voluminous writer; yet I cannot help considering him as one of the best among the dramatic authors of that time. His plots are ingenious, his characters well drawn, and his language not only easy and dramatic, but full of lively wit, and solid understanding. He left only four plays behind him, one of which, viz. The *Antiquary*, is to be seen among Dodsley's *Old Plays*, vol. X. The titles of his pieces are,

1. *Holland's Leaguer.* C. 4to. 1632.

2. *Fine Companion.* C. 4to. 1633.

3. *Antiquary.* C. 4to. 1641.

4. *The Crafty Merchant*; or, *The Souldier'd Citizen.* C. N. P.

Philips and Winstanley, according to their usual custom of fathering anonymous plays on any authors that they think proper to find out for them, have attributed to Mr. Marmion

Marmion a play which is not his, nor bears any resemblance to his manner of writing, entitled,

The Faithful Shepherd.

MARSH, CHARLES. This gentleman is a living author, and now acts as a justice of peace for the liberty of Westminster. He was formerly a bookseller in Round-Court and at Charing Cross, but was originally clerk to the chapel in Duke-street, Westminster.

He is the author and alterer of the following three plays.

1. *Amasis King of Egypt.* T. 8vo. 1738.
2. *Cymbeline.* altered, 8vo. 1755.
3. *The Winter's Tale.* A play altered, 8vo. 1756.
4. *Romeo and Juliet.* T. altered, N. P.

MARSTON, JOHN. Of this eminent poet, who flourished in the reigns of queen Elizabeth and king James I. but few circumstances remain on record. Wood only informs us that he was a student in Corpus Christi College Oxford, but has neither fixed the place of his birth, nor the family from which he was descended; and Langbaine tells us, that he was able to recover no farther information of him than what he had learned from the testimony of his bookseller; and, as that relates only to the merit of his writings, it is little more than what might have been gathered from the perusal of his works, viz. that he was a chaste and pure writer, avoiding all that obscenity, ribaldry, and scurrility, which too many of the play-wrights of that time, and indeed much more so in some periods since, have made the basis of their wit, to the great disgrace and scandal of the stage. That he abhorred such writers and their works, and pursued so opposite a practice in his own performances; that "whatsoever even in "the spring of his years he pre-"sented upon the private and pub-"lic theatre, in his autumn and "declining age he needed not to "be ashamed o'."

His plays are eight in number, and their titles as follow, viz.

1. *Antonio and Mellida.* Hist. 4to. 1602.
2. *Antonio's Revenge.* Trag. 4to. 1602.
3. *Insatiate Countess.* T. 4to. 1603.
4. *Malecontent.* T. C. 4to. 1604.
5. *Dutch Courtezan.* C. 4to. 1605.
6. *Parasitaster.* Com. 4to. 1606.
7. *Sophonisba.* Trag. 4to. 1606.
8. *What you will.* C. 4to. 1607.

It is evident that Marston must have lived in friendship with Ben Jonson at the time of his writing the *Malecontent*, which play he has warmly dedicated to him; yet it is probable that Ben's self-sufficiency and natural arrogance might in time lessen that friendship, as we afterwards find our author, in his epistle to the reader prefixed to his *Sophonisba*, casting some very severe glances at the pedantry and plagiarism of that poet, in borrowing orations from Sallust and other of the classical writers, and making use of them in his tragedies of *Sejanus* and *Cataline.* Ben Jonson told Drummond of Hawthornden, that he had fought several times with Marston, and said that Marston wrote his father-in-law's preachings, and his father-in-law his comedies. Marston also wrote some excellent satires, called, *The Scourge of Villainy*, 1599.

The exact period of Marston's death is not known, but he was certainly living in 1633. As a specimen of his poetry, Mr. Dodsley has republished the *Malecontent* in his Collection, vol. IV.

MARTYN, BENJAMIN, Esq. This author was nephew to Mr. Edward Martyn, rhetoric professor of Gresham College, and son of Richard Martyn,

Martyn, a gentleman of a Wiltshire family, who had been a linen-draper, was afterwards made a commissioner of the stamp-duties by lord Godolphin, and died at Buenos Ayres, to which place he went as agent for the South-Sea company. The present writer was his eldest son, and was very active and instrumental in establishing the colony of Georgia (of which he has published an account) about the year 1733, when a society of noblemen and gentlemen was formed for that purpose, to which he some time acted as secretary. He was also examiner of the out-ports in the custom house, and died, as I am informed, about November 1763. He wrote one play only, called,

Timoleon. T. 8vo. 1730.

MASON, JOHN, lived in the time of king James I. and in the early part of that reign published one dramatic piece, which he has entitled,

Mulcasses the Turk. A worthy tragedy. 4to. 1610.

Whether it merits the title of *worthy* I cannot pretend to determine, but it is evident that the author had himself a very high opinion of its worth, from the following motto which he has fixed to it, quoted from Horace, viz.

Sume Superbiam quæsitam meritis.

He is supposed to have been of Catherine Hall Cambridge, and to have taken the degree of B. A. there in 1606.

MASON, WILLIAM. This gentleman is one of the few authors who is intitled to the applause of the world, as well for the virtues of his heart as for the excellence of his writings. He is the son of a clergyman who had the living of Hull, in Yorkshire, where our author was born about the year 1726. He was admitted of St. John's College Cambridge, where he took his degrees of B. A. and M. A. and his poetical genius in the year 1747 procured him a fellowship in Pembroke-Hall, which, however, he did not obtain possession of without some litigation. In the year 1754, he entered into holy orders, and was patronized by the late earl of Holdernesse, who procured him a chaplainship to his majesty, and gave him the valuable rectory of Aston, in Yorkshire, where he now chiefly resides, and which he has made a delightful retirement. He is also precentor at York. He married a young lady of a good family and amiable character, but of a consumptive constitution, which soon deprived him of her at Bristol Wells, as appears by her elegant epitaph in that cathedral. Mr. Mason at present exerts himself as a politician in the county where he resides, and seems to have been very active in forming the association established there. He was the publisher of his friend Mr. Gray's works, and the author of

1. *Elfrida.* D. P. 4to. 1752.

This was altered by Mr. Colman in 1772, without the author's consent, and performed at Covent-Garden; and again, in 1779, by Mr. Mason himself, and acted on the same stage.

2. *Caractacus.* D. P. 4to. 1759.

This was altered by Mr. Mason himself in 1776, and performed at Covent-Garden.

Mr. Mason is said to have written a Masque called, *Cupid and Psyche*; which has been set to musick by Giardini, but not yet acted.

The commendations bestowed on Elfrida and Caractacus in their original form, have been seconded by an equal degree of applause since

ſince they were adapted to the ſtage. The firſt is perhaps the moſt finiſhed, the ſecond the moſt ſtriking performance. The truth of hiſtory, in regard to the conteſted fair-one, has been violated. In reſpect to the hardy veteran it has been preſerved. In the former, the ſtory is domeſtic, and we are intereſted only for the diſtreſs of Athelwold and his wife. In the latter, the events involve the fate of our own country, while wonder and pity are alternately engaged by the different ſituations of Caractacus, Elidurus, Arviragus, and Evelina. The conduct of Elfrid and her huſband, being not untinctured with childiſhneſs and deceit, comparatively ſpeaking, can operate but weakly on our compaſſion. The Britiſh heroes and heroine, being uniformly great and irreproachable, always command the attention they deſerve. In the perſon of Athelwold, the betrayer of his prince's confidence is juſtly puniſhed; but that event is communicated to us only through the cold medium of relation. By the future ſelf-denials of his widow, we are as ſlightly moved, for theſe are to be ranked with voluntary penances, and do not take place till after the curtain has dropped on our expectations. In Caractacus the final deſtiny of the ſurvivors is more natural, deciſive, and ſatisfactory. When Elfrida takes leave of us, our thoughts will ſpontaneouſly turn on the difficulties attending the obſervance of her vow, a comic, yet an irreſiſtible idea. But when the aged chief and his daughter are led away in chains from the dead body of a ſon and brother, our tears and admiration accompany their departure, while a pleaſing hope ſuggeſts itſelf that Evelina will find a protector in the young Brigantian prince, and that her father's captivity will tend only to exalt the former greatneſs of his character.—The choruſes in the firſt of theſe dramas, though highly ethick and poetical, loſe ſomewhat of their weight, being pronounced by females without ſpecific offices or characters. Theſe ladies indeed appear to talk and ſing, only becauſe they have no other occupation. From the venerable ſons of Mona, who are material agents throughout the ſecond piece, the like effuſions of fancy and inſtruction proceed with ſingular propriety. They are bards by profeſſion, and the delivery of religious and moral truths is their immediate province. At the ſame time we ſhould add, that the lyrick parts in *Elfrida* contain leſs objectionable paſſages than thoſe in *Caractacus*. If they never riſe to the ſublimity that diſtinguiſhes the ode beginning

> Hark! heard ye not yon footſtep dread?

they never deſcend into the almoſt burleſque ſtrain of

> —— and ſweep and ſwing
> Above, below, around;

phraſes which ſerve only to awaken a train of as mean and ludicrous ideas as Mr. Colman's threatened chorus of Grecian waſherwomen could have excited.—The real beauties, however, of both theſe performances, ſo ſucceſsfully predominate over every ſeeming imperfection they may betray, that on a review of what we have written, we ſcarcely think our remarks to the diſadvantage of either deſerve conſideration.

MASSINGER, PHILIP. This excellent poet was ſon to Mr. Philip Maſſinger, a gentleman who had ſome employment under the earl

earl of Montgomery, in whose service he died, after having spent several happy years in his family. Our author was born at Salisbury in queen Elizabeth's reign, anno 1584, and at the age of eighteen was entered a fellow-commoner of St. Alban's Hall, in Oxford, in which station he remained three or four years, in order to compleat his education. Yet, though he was encouraged in the pursuit of his studies by his father's patron, the earl of Pembroke, the natural bent of his genius leading him much more to poetry and polite literature, than to dryer and more abstruse studies of logic and philosophy; and, being impatient for an opportunity of moving in a more public sphere of action, and improving his poetical fancy and his knowledge of the *Belles Lettres*, by conversation with the world, and an intercourse with men of wit and genius, he quitted the university without taking any degree, and came up to London, where, applying himself to writing for the stage, he presently rose into high reputation; his plays meeting with the universal approbation of the public, both for the purity of their stile, and the ingenuity and œconomy of their plots. Though his pieces bespeak him a man of the first-rate abilities, and well qualified both as to learning and a most perfect acquaintance with the methods of dramatic writings, yet he was at the same time a person of the most consummate modesty, which rendered him extremely beloved by all his contemporary poets, few of whom but what esteemed it as an honour to join with him in the composition of their works. The pieces he has left behind him are as follow:

1. *Virgin Martyr.* T. (assisted by Decker.) 4to. 1622.
2. *Duke of Milan.* T. 4to. 1623.
3. *Bondman.* T. 4to. 1624.
4. *Roman Actor.* T. 4to. 1629.
5. *Renegado.* T. C. 4to. 1630.
6. *Picture.* T. C. 4to. 1630.
7. *Emperor of the East.* T. C. 4to. 1634.
8. *Maid of Honour.* T. C. 4to. 1632.
9. *Fatal Dowry.* T. 4to. 1632. (Assisted by Field.)
10. *New Way to pay old Debts.* C. 4to. 1633.
11. *Great Duke of Florence.* C. 4to. 1636.
12. *Unnatural Combat.* T. 4to. 1639.
13. *Bashful Lover.* C. 8vo. 1655.
14. *Guardian.* C. H. 8vo. 1655.
15. *Very Woman.* T. C. 8vo. 1655.
16. *Old Law.* C. (Assisted by Rowley and Middleton.) 4to. 1656.
17. *City Madam.* C. 4to. 1659.

Besides these pieces which are printed, he was the author of

1. *The Noble Choice*; or, *The Orator.*
2. *The Wandering Lovers*; or, *The Painter.*
3. *The Italian Night-piece*; or, *The Unfortunate Piety.*
4. *The Judge*; or, *Believe as you List.*
5. *The Prisoner*; or, *The Fair Anchoress.* T. C.
6. *The Spanish Viceroy*; or, *The Honour of Woman.* C.
7. *Minerva's Sacrifice*; or, *The Forc'd Lady.* T.
8. *The Tyrant.* T.
9. *Philenzo and Hippolita.* T. C.
10. *Antonio and Vallia.* C.
11. *Fast and Welcome.* C.

Of these the first seven were entered in the books of the Stationers' Company

Company by Mr. Mosely, September 9, 1653, and the remaining four by the same person, 29 June, 1660.

Those marked 1, 4, 6, 7, 8, 9, 10, and 11, were in the possession of Mr. Warburton, Somerset Herald, and destroyed through the ignorance of his servant.

Almost all the writers agree very nearly in their accounts of the time of his birth; but Coxeter's MS. points out a mistake in the æra of his death, which he makes to have happened in March 1639, in which he is supported by the authority of Wood's *Athen. Oxon.* whereas Langbaine and Jacob, and after them Whincop and Cibber, have placed in it 1669. Coxeter, however, seems to have the greater apparent probability on his side, both with a consideration of the very great age, (viz. 85 years) that he must have lived to, according to the latter supposition, and moreover from the epitaph written on him by Sir Aston Cockain, in which he is said to be buried in the very same grave with Fletcher, who died in 1625; and which, had there been a distance of forty-four years between their respective departures, it is probable would have been a circumstance scarcely known, and much less worth recording.

There is one thing, however, somewhat unaccountable, which is, that Chetwood, who, in his double capacity of bookseller and prompter, had great opportunities, and indeed wanted not curiosity, to enquire into those affairs, has, in his *British Theatre*, varied from all the other writers in both the beginning and end of his mortal existence; and, without assigning any authority but his own *ipse dixit*, has positively asserted that, *he was born in* 1578, *and died in* 1659, *in the* 81*st year of his age.*

It is, however, universally agreed, that his body was buried in the church-yard of St. Saviour's, Southwark, and that he was attended to the grave by all the comedians then in town. His death was sudden; and the place of it his own house, near to the play-house, on the Bank Side, Southwark, where he went to bed in good health, and was found dead the next morning.

Chetwood tells us, that he had seen in MS.

Believe as you List, written by Mr. Massinger,

and that it had the following licence, signed by lord Herbert, who was master of the revels in king Charles I's reign, viz.

THIS play, called *Believe as you List*, may be acted this 6th of May 1631. HENRY HERBERT.

And now, it is but a piece of justice due to the memory of this very great man, to make some little farther mention of his merit, which seems in good measure to have been buried in obscurity, and forgotten amongst the extensive number of writers of the same period, whose ashes it was not worth awakening or calling forth from the caverns of oblivion. But when we consider how long many of those pieces, even of the immortal Shakspeare himself, which are now the greatest ornaments of the present stage, lay by neglected, although they wanted no more than a judicious pruning of some few luxuriances, some little straggling branches, which over-hung the fairer flowers, and hid some of the choicest fruits, it is the less to be wondered that this author, who, though second, stands no more *than* second to him, should share

share for a while the same destiny.

Those who are unacquainted with Massinger's writings will, perhaps, be surprized to find one placing him in an equal rank with Beaumont and Fletcher, and the immortal Ben; but I flatter myself that, if they will but give themselves the trouble of perusing his plays, their astonishment will cease, that they will acquiesce with me in my opinion, and think themselves obliged to me for pointing out to them so vast a treasury of entertainment and delight.

Massinger has certainly equal invention, equal ingenuity, in the conduct of his plots, and an equal knowledge of character and nature, with Beaumont and Fletcher; and if it should be objected that he has less of the *vis comica*, it will surely be allowed that that deficiency is amply made amends for by that purity and decorum which he has preserved, and a rejection of that loosenes and obscenity which runs through most of their comedies. As to Ben Jonson, I shall readily allow that he excels this author with respect to the studied accuracy and classical correctness of his stile; yet Massinger has so greatly the superiority of him in fire, *pathos*, and the fancy and management of his plots, that I cannot help thinking the balance stands pretty even between them.

Massinger's works have been twice republished in four volumes 8vo. viz. in 1761 and 1779. It is to be lamented that more justice was not done him by the editors on each of these occasions.

Maurice Thomas. This gentleman was formerly of University College, Oxford. He is now curate of Woodford, in Essex, and hath translated,

Oedipus Tyrannus of Sophocles. 1779.

Printed in a quarto volume of poems published in that year.

Maxwell, John. The title-pages of this author's pieces bespeak him an object of pity. He is there said to be blind, and from the subscriptions at the end of each we may conclude that he was poor. He was an inhabitant, and probably a native, of York, where the following plays were printed,

1. *The Royal Captive*. T. 8vo. 1745.
2. *The Loves of Prince Emilius and Louisa*. 8vo. 1755.
3. *The Distressed Virgin*. T. 8vo. 1761.

May, Thomas, Esq; was both a poet and an historian, and flourished in the reigns of James I. and Charles I. He was born in the year 1595, and was the son of Sir Thomas May, of an ancient, but somewhat declining family, in the county of Sussex. He received his education in the university of Cambridge, where he was entered a fellow-commoner of Sidney College; during his residence at which place, he applied very close to his studies, and acquired that fund of learning of which his various works give such apparent testimony. From thence he removed to London, and frequently made his appearance at court, where he contracted the friendship, and obtained the esteem, of several persons of fashion and distinction, more especially with the accomplished Endymion Porter Esq; one of the gentlemen of the bed-chamber to the king; a person so dearly valued by Sir William D'Avenant, that he has stiled him *Lord of his Muse and Heart*.

On the death of Ben Jonson in 1637, Mr. May stood candidate for the vacant laurel, in competition

tition with Sir William D'Avenant; but the latter carrying the day, our author was so extremely exasperated at his disappointment, that, notwithstanding he had hitherto been a zealous courtier, yet, through resentment to the queen, to whose interest he imagined Sir William was indebted for his success, he commenced a violent and inveterate enemy to the king's party, and became not only an advocate, but historian for the parliament. In that history, however, he has shewn entirely the spleen of a malecontent, and indeed it is scarcely possible it should happen otherwise, since it is apparent that he espoused the party merely through pique and resentment, and not from any public-spirited principles; and consequently, that, had he happened to have obtained the bays, it is reasonable to suppose he would, with equal warmth, have espoused and supported the royal cause, as under his present circumstances he did the republican.

Lord Clarendon, with whom he was intimately acquainted, says, "That his father spent the fortune which he was born to, so "that he had only an annuity "left him not proportionable to "a liberal education; yet, since "his fortune could not raise his "mind, he brought his mind down "to his fortune, by a great modesty and humility in his nature, which was not affected, "but very well became an imperfection in his speech, which "was a great mortification to "him, and kept him from entering upon any discourse but in "the company of his very friends. "His parts of nature and art were "very good, as appears by his "translation of Lucan (none of "the easiest work of that kind), "and more by his Supplement to "Lucan, which, being entirely "his own, for the learning, the "wit, and the language, may be "well looked upon as one of the "best epic poems in the English "language. He writ some other "commendable pieces of the reign "of some of our kings. He was "cherished by many persons of "honour, and very acceptable in "all places; yet (to shew that "pride and envy have their influence upon the narrowest "minds, and which have the "greatest semblance of humility) "though he had received much "countenance, and a very considerable donative from the "king, upon his majesty's refusing to give him a small pension, "which he had designed and promised to another very ingenious person, whose qualities he "thought inferior to his own, he "fell from his duty and all his "former friends, and prostituted "himself to the vile office of celebrating the infamous acts of "those who were in rebellion "against the king; which he did "so meanly, that he seemed to all "men to have lost his wits when "he left his honesty; and shortly "after died miserable and neglected, and deserves to be forgotten."

He died suddenly, in the year 1650, and the 55th of his age; for, going well to bed, he was there found next morning dead, occasioned, as some say, by tying his night-cap too close under his fat chin and cheeks, which choaked him when he turned on the other side; and, as Dr. Fuller expresses it, "if he were himself a "*byassed* and *partial* writer, yet he "lieth buried near a good and "true historian indeed, viz. the "great Mr. William Camden, in "the

"the West side of the South isle "of Westminster-Abbey." He had a monument, with a Latin inscription, raised over him by order of the parliament, who had made him their historiographer. But, before his body had rested there eleven years, it was taken up (with other bodies that had been deposited there from 1641 till the Restoration) and buried in a large pit in the church-yard belonging to St. Margaret's Westminster. At the same time his monument also was taken down and thrown aside, and in the place of it was set up that of Dr. Thomas Triplet, anno 1670.

Though the circumstance abovementioned in regard to king Charles seems to speak him somewhat opinionated, and jealous of the respect due to his own merits, yet we must allow somewhat for the frailty of human nature, and even his enemies cannot surely deny him to have been a very good poet.

His works are numerous; but those of the greatest note are, a translation of *Lucan's Pharsalia*, together with a continuation of it, in seven books, both in Latin and English verse. He wrote likewise an *History of Henry* II. and the above-mentioned *History of the Parliament*, in prose. He also wrote the five following plays, viz.

1. *Antigone*. T. 8vo. 1631.
2. *The Heir*. C. 4to. 1633.
3. *Agrippina, Empress of Rome*. T. 12mo. 1639.
4. *Cleopatra, Queen of Egypt*. T. 12mo. 1639.
5. *Old Couple*. C. 4to. 1658.

The second and last of these are reprinted by Dodsley, in his Collection, to which is prefixed some short account of the author, and a very severe epitaph written on him in Latin, by one of the cavalier party, which he had so much abused.

Phillips and Winstanley have attributed two other plays to this author, but without any regard to chronology, the one of them having been printed when Mr. May could not have been above three years old, and the other, which was written by Robert Green, a year before he was born. The pieces are,

1. *The Old Wife's Tale*. C.
2. *Orlando Furioso*. C.

MAYNE, JASPER, D. D. This very learned and ingenious gentleman was born in 1604, the second year of king James I's reign, at a little market town called Hatherleigh, in Devonshire. He received his education at Westminster-school, where he continued till the age of nineteen, when he was removed to the university of Oxford, where he was admitted into Christ Church College in the rank of a *Servitor*; but in the ensuing year, viz. 1624, he was chosen into the number of students on that noble foundation. Here he took his degree of batchelor and master of arts, after which he entered into orders, and was preferred to two livings in the gift of the college, one of which was situated pretty near Oxford. It does not, however, seem to have been so much the Doctor's own inclination that led him to the pulpit, as the solicitation of certain persons of eminence, who, on account of the figure he made at the university in the study of arts and sciences, and from an esteem for his abilities, which they were desirous of being enabled to reward, urged him to go into orders.

On the breaking-out of the civil wars, when king Charles I. was obliged to fly for shelter to Oxford, and keep his court there, in

order to avoid the resentment of the populace in London, where continual tumults were prevailing, Mr. Mayne was made choice of, among others, to preach before his majesty. Soon after this, viz. in 1646, he was created doctor in divinity, and resided at Oxford till the time of the mock visitation of that university by Oliver Cromwell's creatures, when, with many others, equally distinguished for their zeal and loyalty to the king, he was not only ejected from the college, but also deprived of both his livings.

During the rage of the civil war, he found an hospitable refuge in the family of the earl of Devonshire, where he continued till the Restoration, when he was not only restored to his former benefices, but made one of the canons of Christ-Church, chaplain in ordinary to his majesty, and archdeacon of Chichester; all which preferments he kept till his death, which happened on the 6th of December, 1672. He lies buried on the north side of the choir in the cathedral of Christ-Church.

Dr. Mayne was held in very high esteem both for his natural parts and his acquired accomplishments. He was an orthodox preacher, and a man of severe virtue and exemplary behaviour, yet of a ready and facetious wit, and a very singular turn of humour. From some stories that are related of him, he seems to have borne some degree of resemblance in his manner to the celebrated Dr. Swift; but, if he did not possess those very brilliant parts that distinguished the Dean, he probably was less subject to that caprice and those unaccountable whimsies, which at times so greatly eclipsed the abilities of the latter. Yet there is one anecdote related of him, which, although I cannot be of opinion that it reflects any great honour to his memory, as it seems to carry some degree of cruelty with it, yet is it a strong mark of his resemblance to the Dean, and a proof that his propensity for drollery and joke did not quit him even in his latest moments. The story is this. The doctor had an old servant, who had lived with him some years, to whom he bequeathed an old trunk, in which he told him he would find *something that would make him drink after his death*. The servant, full of expectation that his master, under this familiar expression, had left him somewhat that would be a reward for the assiduity of his past services, as soon as decency would permit, flew to the trunk, when behold, to his great disappointment, the boasted legacy proved to be—*a red herring*.

The doctor, however, bequeathed many legacies by will to pious uses, particularly fifty pounds towards the rebuilding of St. Paul's cathedral, and two hundred pounds to be distributed to the poor of the parishes of Cassington, and Pyrton near Wattington, of both which places he had been vicar.

In his younger years he had an attachment to poetry, and wrote two plays, the former of which may be seen in the ninth volume of Dodsley's Collection, viz.

1. *The City Match*. C. folio 1639.
2. *Amorous War*. T. C. 4to. 1648.

MEAD, ROBERT, M. D. was born in Fleetstreet, London, in the year 1616. He received the first parts of education at Westminster school, from whence, in his eighteenth year, he removed to Oxford, and was elected a student of Christ Church College in that university. As soon as he had taken the degree of master of arts, he

he quitted his academical ſtudies, and took up arms for king Charles I. who gave him a captain's commiſſion in the garriſon at Oxford. In May 1646, he was appointed, by the governor thereof, one of the commiſſioners to treat with thoſe of the parliament concerning a ſurrender, and in the next month was actually created a doctor of phyſic.

He followed king Charles II. into France, and was ſent by him as an agent into Sweden. Soon after this he returned to the place of his nativity, died in the very ſame houſe in which he had been born, on the 12th of Feb. 1652, æt. 36, and lies buried in the church of St. Dunſtan's in the Weſt.

While he was an under-graduate in the univerſity, he wrote one play, which however was never publiſhed till after his deceaſe. It is entitled,

The Combat of Love and Friendſhip. Com. 4to. 1654.

Phillips has alſo, but without foundation, attributed to this author an anonymous piece, entitled,

The Coſtly Whore. A Comical Hiſtory, 4to. 163 .

MEDBOURN, MATTHEW, an actor of conſiderable eminence, belonging to the duke of York's theatre, in the reign of king Charles II. but being a Roman Catholic, and inflamed with a too forward and indiſcreet zeal for the religion he had been brought up in, he became engaged in Titus Oates's plot, on which account he was committed to Newgate, in which place he died, although, as Langbaine obſerves, he merited a much better fate. He wrote, or rather made a tranſlation at large from Moliere of, a comedy, entitled,

Tartuffe. 4to. 1670.

This gentleman alſo publiſhed another dramatic piece, which he dedicated to the queen, of which Gildon ſays, notwithſtanding the letters E. M. in the title-page, he was ſuppoſed to have been the author; it is entitled,

Saint Cecily. Trag.

Though all the writers mention his having died in priſon, yet none of them have informed us in what year that cataſtrophe happened.

MEDWALL, HENRY, was chaplain to John Morton, archbiſhop of Canterbury. He wrote one drama, printed by John Raſtell, entitled,

NATURE. *A Goodly Interlude of Nature.*

MEILAN, MARK ANTONY. A living author, who had once a place in the poſt-office, but is at preſent a teacher of the Engliſh language and accompts at ſome of our little ſchools. He has written three things which he calls plays. *Bavorum in craſſo jurares aëre natos.* They were publiſhed by ſubſcription in an 8vo. volume, and are ſeverally entitled,

1. *Emilia.* T.
2. *Northumberland.* T.
3. *The Friends.* C.

MELMOTH, COURTNEY. See PRATT ROBERT.

MENDEZ, MOSES, Eſq. This gentleman was a Jew, and, if I am not miſtaken, either a ſtock-broker or a notary-public. He was a perſon of conſiderable genius, of an agreeable behaviour, and entertaining in converſation, and had a very pretty turn for poetry. He was what poets rarely are, extremely rich, being ſuppoſed to be at the time of his death, which happened the 4th day of February 1758, worth one hundred thouſand pounds. He wrote three little dramatic pieces, all of which met

with good ſucceſs, and ſome of the ſongs in two of them ſtill juſtly continue favourites with perſons of poetical and muſical taſte.

1. *Chapel.* Muſical Entertainment. 8vo. 1749.

2. *Shepherd's Lottery.* Ditto. 8vo. 1751.

3. *The Double Diſappointment.* F. 8vo. 1753.

MERITON, THOMAS, lived in the reign of king Charles II. Langbaine has been extremely ſevere upon him, telling us that he was certainly the meaneſt dramatic writer that ever England produced; and, applying to his ſtupidity a parody on the expreſſion of Menedemus the philoſopher, relating to the wickedneſs of Perſeus, ſays, that *he is indeed a poet, but of all men that are, were, or ever ſhall be, the dulleſt*; that never man's ſtile was more bombaſt; and that, as he himſelf did not pretend to ſuch a quickneſs of apprehenſion as to underſtand either of his plays, he can only inform us that they are two in number, and that their titles are,

1. *Love and War.* Trag. 4to. 1658.

2. *Wandering Lovers.* T. C. 4to. 1658.

He alſo informs us, from Mr. Meriton's own authority, that he had written another play, called,

The Several Wits. Com.

which, however, he made only his pocket companions, ſhewing them only to a few ſelect and private friends, on which, moreover, he remarks, that thoſe were certainly happieſt who were not reckoned in the number of this author's friends, and conſequently compelled to liſten to ſuch fuſtian, which, like an empty caſk, makes a great ſound, but yields at beſt nothing but lees.

In proof of theſe aſſertions Mr. Langbaine has given his readers a copy of part of the epiſtle dedicatory to the *Wandering Lover*, which is indeed a curioſity in its way, and to which I refer thoſe who are fond of graſping a cloud, or regaling their appetites with whipp'd ſyllabub.

MESTAYER, HENRY. This author was a watchmaker, who wrote one play; and putting it into the hands of Mr. Theobald, that gentleman formed from it a tragedy, which he procured to be acted and printed as his own. This proceeding offended the original author, who ſoon after publiſhed his own performance with a dedication to Mr. Theobald. It was called,

The Perfidious Brother. T. 12mo. 1716.

Theobald made only a few alterations in the language of the piece, and, on the ſtrength of theſe few, aſſumed to himſelf the merit of the whole ſtructure. We ſhall certainly be credited on the preſent occaſion, as perhaps no reader will undergo, as we have done, the fatigue of examining evidence on both ſides. Impartiality, however, compels us to aver that Meſtayer might bring as fair an action againſt his opponent, in any of the courts of Parnaſſus,

" As heart could wiſh, and need
" not ſhame
" The proudeſt man alive to
" claim."

Poor Tib, though unmercifully ridiculed by Pope, never appeared to us ſo deſpicable as throughout this tranſaction. We had ſeen him before only in the light of a puny *critic*,

" But here the fell *attorney* prowls
" for prey."

MICHEL-

MICHELBORNE, JOHN. This gentleman was one of the governors of Londonderry when besieged by king James II. in the year 1688-9. The great fortitude and perseverance of that garrison, the hardships they suffered, and the success which attended their efforts, are subjects of some of the most interesting pages in history. From the fate of the present author it appears, that the rewards of the sovereign did not keep pace with the exertions of his subjects. After the gallant and hazardous service in which they had been employed, their pay was neglected, and they were abandoned to poverty and distress. Amongst the rest, our author was so far reduced, that he was confined in the Fleet for debt, and during that restraint wrote the single dramatic piece which entitles him to a place in this work, called, *Ireland preserved*; or, *The Siege of Londonderry*. folio 1707. (See Gough's British Topography, vol. II. p. 809.)

MIDDLETON, THOMAS. Was a very voluminous writer, and lived so late as the time of Charles I, yet I can meet with very few particulars relating to him; for, notwithstanding that he has certainly shewn considerable genius in those plays, which are unquestionably all his own, and which are very numerous, yet he seems in his lifetime to have owed the greatest part of the reputation he acquired to his connection with Jonson, Fletcher, Massinger, and Rowley, with whom he was concerned in the writing of several pieces, but to have been considered in himself as a genius of a very inferior class, and concerning whom the world was not greatly interested in the pursuing any memoirs. Yet, surely it is a proof of merit sufficient to establish him in a rank far from the most contemptible among our dramatic writers, that a set of men of such acknowledged abilities considered him as deserving to be admitted a joint-labourer with them in the fields of poetical fame; and more especially by Fletcher and Jonson, the first of whom, like a widowed Muse, could not be supposed readily to admit another partner after the loss of his long and well-beloved mate Beaumont; and the latter, who entertained so high an opinion of his own talents as scarcely to admit any brother near the throne, and would hardly have permitted the clear waters of his own Heliconian springs to have been muddied by the mixture of any streams, that did not apparently flow from the same source, and, however narrow their currents, were not the genuine produce of Parnassus.

The pieces which Middleton wrote entirely, and those in which he only shared the honour with others, are distinguished in the following list:

1. *Blurt Mr. Constable.* C. 4to. 1602.
2. *Phœnix.* T. C. 4to. 1607.
3. *Michaelmas Term.* C. 4to. 1607.
4. *Your Five Gallants.* C. 4to. N. D. [1608.]
5. *Family of Love.* C. 4to. 1608.
6. *Mad World my Masters.* C. 4to. 1608.
7. *Trick to catch the old One.* C. 4to. 1608.
8. *Roaring Girl.* 4to. 1611. Assisted by Decker.
9. *Fair Quarrel.* 4to. 1617. (In this play Rowley joined with our author.)
10. *Inner Temple Masque.* 4to. 1619.
11. *World tos'd at Tennis* M. N. D.
12. *Game at Chesse.* 4to. N. D.

13. *Chaste Maid in Cheapside.* C. 4to. 1633.

14. *Widow.* C. (In this Middleton only joined with Fletcher and Jonson.) 4to. 1652.

15. *Changeling.* T. 4to. 1653. (The author assisted by Rowley.)

16. *Spanish Gypsie.* C. (Assisted by Rowley.) 4to. 1663.

17. *Old Law.* C. 4to. 1656. (This author and Rowley assisted Massinger in writing this comedy.)

18. *No Wit, no Help like a Woman's.* C. 8vo. 1657.

19. *More Dissemblers besides Women.* C. 8vo. 1657.

20. *Women beware Women.* T. 8vo. 1657.

21. *Mayor of Quinborough.* C. 4to. 1661.

22. *Any Thing for a quiet Life.* C. 4to. 1622.

23. *The Puritan Maid, Modest Wife,* and *Wanton Widow.* C. N. P.

Besides the above pieces, Middleton wrote a Tragi-Comedy, called THE WITCH, now in MS. in the Collection of Thomas Pearson, Esq. This performance is supposed to have furnished Shakspeare with hints for the incantations in *Macbeth.* See the last edition of Shakspeare, vol. I. p. 325. One hundred copies of this curious piece have been printed by a gentleman as presents to his friends.

Middleton also wrote the following pageants:

1. *The Triumphs of Truth.* 4to. 1613.

2. *The Sunne in Aries.* 4to. 1614.

3. *The Triumph of Health and Prosperity.* 4to. 1626.

Our author was, in 1626, appointed chronologer to the city of London, and is supposed to have died soon after the publication of the last pageant.

MILES, WILLIAM AUGUSTUS. This author is living. He had formerly a post in the office of Ordnance, but, on a misunderstanding between him and the person at the head of that department, he was dismissed from his place. He is the author of Letters from Selim, printed in the public papers to expose the abuses in the office to which he had belonged, and many pamphlets, both with and without his name. He hath also written the following dramas:

1. *Summer Amusements;* or, *An Adventure at Margate.* C. O. 1779. In conjunction with Mr. Andrews.

2. *The Artifice.* C. O. 8vo. 1780.

MILLER, JAMES. Was the son of a clergyman, who possessed two livings of considerable value in Dorsetshire. He was born in the year 1703, and received his education at Wadham College, in Oxford. His natural genius and turn for satire, however, led him, by way of relaxation from his more serious studies, to apply some portion of his time to the Muses; and, during his residence at the university, he composed great part of a comedy called the *Humours of Oxford,* some of the characters in which being either really designed for, or at least pointed out, as bearing a strong resemblance to some of the students, and indeed heads, of that university, gave considerable umbrage, created the author many enemies, and probably laid the foundation of the greatest part of his misfortunes through life.

On his quitting the university, he entered into holy orders, and got immediately preferred to the lectureship of Trinity College in Conduit-street, and to be preacher at the private chapel at Rochampton in Surry.

The emoluments of his preferment, however, being not very considera-

considerable, he having married an amiable young lady with a very genteel fortune, finding the expences of a family growing upon him, he was encouraged by the success of his first play, which had been brought on the stage at the particular recommendation of Mrs. Oldfield, to have recourse to dramatic writing, as a means of enlarging his finances. But this kind of composition being considered, in this squeamish age, as somewhat foreign to, and inconsistent with, a clerical profession, a certain right reverend prelate, from whom Mr. Miller had perhaps some expectations of preferment, made some very harsh remonstrances with him on the subject, and, on not perceiving him perfectly inclinable at once to quit the advantages he received from the theatre, without the assurance of somewhat adequate to it from the church, thought proper to withdraw his patronage. On which, in a satyrical poem which our author published soon after, there appeared a character, which being universally fixed on as intended for the bishop, occasioned an irreconcileable breach between his lordship and the author, and was for many years afterwards thought to have retarded his advancement in the church.

Mr. Miller proceeded with his dramatic productions, and met with so good success that, from the representation of three or four other pieces, he reaped very considerable emoluments, and very probably might have continued so to do, had not his wit and propensity to satire involved him in a *Brulée* with the body of critics, the supporters or destroyers of this kind of writing; for having, in a comedy called the *Coffee-House*, drawn certain characters, which were imagined to be designed for Mrs. Yarrow and her daughter, who kept Dick's Coffee-House between the Temple-gates, and for some of the persons who frequented that house, the *Templars*, who considered this step as touching their own copyhold, went in a body to the play-house, with a resolution, very far from uncommon at that time, of damning the piece right or wrong.

The author, however, denying the charge laid against him, the inns of court wits might perhaps have been reconciled to him, had not the engraver, who was employed to draw a frontispiece for the play, unfortunately taken the sketch of his design from the very coffee-house in question. This circumstance rendering them entirely implacable, all attempts that he made afterwards, proved entirely unsuccessful, it being of itself a sufficient reason, with those gentlemen, to damn any piece, if it was known, or but suspected to be his. Thus was Mr. Miller's great resource stopped at once, and he again reduced to a dependence on his little pittance in the church, with scarcely a prospect of any advancement; for, besides the enmities he had created by the several circumstances above-mentioned, he was in his principles a steady high-church man, which was a circumstance at that time no way favourable to his promotion.

His integrity, however, in these principles was so firm, that he had resolution enough to withstand the temptation of a very large offer made him by the agents of the ministry in the time of general opposition, notwithstanding that his circumstances were at that period very far from being easy. He has, indeed, frequently acknowledged that this was the severest trial his constancy ever endured, and that his

his tenderness for the most amiable of wives, whose dependence had been swallowed up in his misfortunes, had even staggered his firmness; and induced him to sound her disposition, by hinting to her on what terms preferment might be purchased; but she, with an intrepidity and indignation which almost made him blush at the thought of having hesitated for a single moment, rejected all proposals of so servile a nature, and silenced every scruple that could on her account have suggested itself to him. However, thus far he was willing to have temporized, that though he would not eat the bread purchased by writing in the vindication of principles he disapproved, yet he would have stipulated with the ministry on the same terms never to have drawn his pen against them. But this proposal was rejected on the other side; and so terminated their negotiations.

Thus did Mr. Miller's wit and honesty stand for many years the most powerful bars to his fortune; and, as if some over-ruling planet hung over his destiny, and determined to banish success entirely from him, the stroke of death hurried him away, just as his prospects appeared to be clearing up in more respects than one. For, by the gift of Mr. Carey of Dorsetshire, he was at length presented to the very profitable living of Upcerne, which his father had before possessed; besides which, having translated the *Mahomet* of Monsieur de Voltaire, and adapted it to the English stage, it made its appearance at Drury-Lane theatre, and, as all his former attempts having been in comedy, by which means the author of this tragedy was not suspected, it passed with very considerable approbation, and a probability of a reasonable success; when behold, on the very night that should have been that of his first benefit, and before he had received a twelvemonth's revenue from his own benefice, he died at his lodgings in Cheyne Walk, Chelsea, without ever having it in his power to make that provision for his family which he had so long solicited.

As a man, his character may partly be deduced from the foregoing relation of his life. He was firm and stedfast in his principles, ardent in his friendships, and somewhat precipitate in his resentments. In his conversation he was sprightly, chearful, and a great master of ready repartee, till towards the latter part of his life, when a depression of circumstances threw a gloom and hypochondria over his temper, which got the better of his natural gaiety and disposition.

As a writer, he certainly has a right to stand in a very estimable light. His *Humours of Oxford* is perfectly his own, and is much the best of his dramatic pieces; for it is probable that, when he applied to that kind of writing by way of support, he had both less leisure and less spirits for the retouching and finishing them, than when he wrote merely for amusement. Besides, the most of his other plays are more or less built on the foundation of other writers, although the ornamental parts of the structure have been added to them by their present fabricator. The names of them are,

1. *The Humours of Oxford.* C. 8vo. 1730.

2. *The Mother-in-Law*; or, *The Doctor the Disease.* C. 8vo. 1734.

3. *The Man of Taste.* C. 8vo. 1736.

4. *Universal Passion.* C. 8vo. 1737.

5. *The*

5. *The Coffee-House*. D. P. 8vo. 1737.

6. *Art and Nature*. C. 8vo. 1738.

7. *An Hospital for Fools*. D. F. 8vo. 1739.

8. *Mahomet the Impostor*. T. 8vo. 1744.

9. *Joseph and his Brethren*. Orat. 4to. 1744.

10. *The Picture*; or, *The Cuckold in Conceit*. C. 8vo. 1745.

At the end of *Havard's King Charles* I. is advertised a drama by our author, called,

The Savage; or, *The Force of Nature*. I believe, however, it never was printed.

He wrote also a comedy called *Sir Roger de Coverly*, by the desire of Mrs. Oldfield, who intended to have played the Widow. Mr. Wilks was designed for Will Honeycombe, and Mr. Cibber for Sir Roger; but the deaths of the two former occasioned its being laid aside.

Besides these dramatic pieces, he wrote several political pamphlets, particularly one called *Are these Things so?* which was taken very great notice of; he was author of a poem called *Harlequin Horace*, a satire, occasioned by some ill treatment he had received from Mr. Rich, the manager of Covent-Garden theatre; and was likewise concerned, together with Mr. Henry Baker, F. R. S. in a complete translation of the comedies of *Moliere*, printed together with the original French, and published by Mr. Watts.

Mr. Miller died in April 1744, leaving behind him a wife and two children, a son and daughter, the latter of whom is since dead, but the other two we believe are still living; and, although it may seem somewhat foreign to our present purpose, yet it would be unjust to the character of that lady, whose heroical and noble behaviour we have already recorded one instance of above, not here to convey to posterity the record of that still continued attachment to the honour and reputation of her husband even after death, which induced her to devote the whole profits both of a benefit play, which Mr. Fleetwood gave her a little time after Mr. Miller's decease, and also of a large subscription to a volume of admirable sermons of that gentleman's, which she published, to the satisfaction of his creditors, and the payment of those debts which his limited circumstances had unavoidably engaged him in, even though by the so doing she left herself and family almost destitute of the common necessaries of life.

Mr. Miller's son was bred a surgeon, and was some time in that station in the navy; but has since applied to literary avocations for his livelihood. Among other works he has been concerned in, he has published a volume of original poems, and a translation of the Abbe *Batteaux's Cours des Belles Lettres*.

MILTON, JOHN. The most illustrious of the English poets, was descended of a genteel family, seated at a place of their own name, viz. Milton, in Oxfordshire. He was born Dec. 9, 1608, and received his first rudiments of education under the care of his parents, assisted by a private tutor. He afterwards passed some time at St. Paul's school, London; in which city his father had settled, being engaged in the business of a scrivener. At the age of seventeen, he was sent to Christ's College, Cambridge; where he made a great progress in all parts of academical learning; but his chief delight was in poetry. In 1628 he

he proceeded batchelor of arts, having performed his exercise for it with great applause. His father designed him for the church; but the young gentleman's attachments to the Muses was so strong, it became impossible to engage him in any other pursuits. In 1632, he took the degree of master of arts; and, having now spent as much time in the university as became a person who determined not to engage in any of the three professions, he left the college, greatly regretted by his acquaintance, but highly displeased with the usual method of training up youth there, for the study of divinity; and being much out of humour with the public administration of ecclesiastical affairs, he grew dissatisfied with the established form of church government, and disliked the whole plan of education practised in the university. His parents, who now dwelt at Horton, near Colnbrook, in Buckinghamshire, received him with unabated affection, notwithstanding he had thwarted their views of providing for him in the church, and they amply indulged him in his love of retirement; wherein he enriched his mind with the choicest stories of Grecian and Roman literature. His poems of *Comus*, *L'Allegro*, *Il Penseroso* and *Lycidas*, all written at this time, would have been sufficient, had he never produced any thing more considerable, to have transmitted his fame to latest posterity. However, he was not so absorbed in his studies, as not to make frequent excursions to London; neither did so much excellence pass unnoticed among his neighbours in the country, with the most distinguished of whom he sometimes chose to relax his mind, and improve his acquaintance with the world, as well as with books.

After five years spent in this manner, he obtained his father's permission to travel, for farther improvement. In the spring of the year 1638, he set out for Paris, where he was introduced to the celebrated Grotius; from thence he departed for Genoa, and from Genoa he went to Florence; where he spent two months with great satisfaction, in the company of persons the most eminent for rank, parts, or learning. Hence he went to Rome, where he passed the same time in the same manner. His next remove was to Naples; whence his design was to proceed into Sicily and Greece; but, hearing of the commotions then beginning to stir in England, he resolved to shorten his tour, in order to return to his native country; being of too public-spirited a disposition to remain an unconcerned spectator of the great struggle for liberty which he saw approaching. Returning therefore to Rome, and from thence to Florence, he crossed the Appenine, and passed by the way of Bologna and Ferrara to Venice, where he shipped off the books he had collected in his travels. After a month's stay at Venice, he went through Verona, Milan, and along the Alps, down the Leman Lake to Geneva, where he spent some time, and then set out on his return through France, whence he arrived in England, towards the close of the year 1639.

The times, however, not being yet ripe for his design of attacking the episcopal order, he determined to lie *perdue* for the present; but, that he might not be idle, he set up a genteel academy in Aldersgate-street. In 1641, he began to draw his pen in defence of the Presbyterian party; and the next year he married the daughter of Richard Powell, Esq; of Forest-Hill,

Hill, in Oxfordſhire. This lady, however, whether from a difference on account of party, her father being a zealous Royaliſt, or ſome other cauſe, ſoon thought proper to return to her relations; which ſo incenſed her huſband, that he reſolved never to take her again, and wrote and publiſhed ſeveral tracts in defence of the doctrine and diſcipline of *Divorce*. He even made his addreſſes to another lady; but this incident proved the means of a reconciliation with Mrs. Milton.

In 1644 he wrote his tract upon education; and the reſtraint on the liberty of the preſs being continued by act of parliament, he wrote boldly and nobly againſt that reſtraint: for which ſeaſonable effort eternal honour and glory be to the memory of the admirable author! That infamous ſcheme of *licencing* continued, however, to the year 1649; when Mr. Mabbot, who held the office of licenſer, was ſo much aſhamed of it, and ſo diſguſted with the practice, that he threw up the employment, and the council of ſtate totally annulled the office; for which be due reverence paid to their memory alſo!

In 1645, he publiſhed his *Juvenile* poems; and about two years after, on the death of his father, he took a ſmaller houſe in High Holborn, the back of which opened into Lincoln's-Inn-Fields; and here he kept cloſe to his ſtudies, pleaſed to obſerve the public affairs daily tending toward the great end of his wiſhes, till it was compleated in the deſtruction of monarchy, by the fatal cataſtrophe and death of Charles the Firſt.

But after this dreadful blow was ſtruck, the Preſbyterians made ſo much out-cry againſt it, that Milton grew apprehenſive leſt the deſign of ſettling a commonwealth ſhould miſcarry; for which reaſon he publiſhed his *Tenure of Kings and Magiſtrates: Proving that it is lawful for any to have the power, to call to account a tyrant or wicked king, and, after due conviction, to depoſe and put him to death.* Soon after this, he entered upon his *Hiſtory of England*, a work planned in the ſame Republican ſpirit, being undertaken with a view of preſerving the country from ſubmitting to monarchical government, in any future time, by example from the paſt. But, before he had made any great progreſs in this work, the commonwealth was formed, the council of ſtate erected, and he was pitched upon for their Latin ſecretary. The famous Εικων Βασιλικη coming out about the ſame time, our author, by command, wrote and publiſhed his *Iconoclaſtes* the ſame year. It was alſo, by order of his maſters, backed by the reward of one thouſand pounds. After that, in 1651, he publiſhed his celebrated piece, entitled *Pro Populo Anglicano Defenſio*, a defence of the people of England, in anſwer to Salmaſius's *Defence of the King*, which performance ſpread his fame over all Europe. He now dwelt in a pleaſant houſe, with a garden, in Petty France, Weſtminſter, opening into St. James's Park. In 1652 he buried his wife, who died not long after the delivery of her fourth child; and about the ſame time he alſo loſt his eye-ſight, by a *Gutta Serena*, which had been growing upon him many years.

Cromwell took the reins of government into his own hands in the year 1653; but Milton ſtill held his office. His leiſure hours he employed in proſecuting his ſtudies, wherein he was ſo far from being diſcouraged by the loſs of his

his sight, that he even conceived hopes this misfortune would add new vigour to his genius; which, in fact, seems to have been the case. Thus animated, he again ventured upon matrimony. His second lady was the daughter of captain Woodcock of Hackney: she died in childbed, about a year after.

On the deposition of the Protector, Richard Cromwell, and on the return of the long parliament, Milton being still continued secretary, he appeared again in print; pleading for a farther reformation of the laws relating to religion; and, during the anarchy that ensued, he drew up several schemes for re-establishing the commonwealth, exerting all his faculties to prevent the return of Charles II. England's destiny, however, and Charles's good fortune prevailing, our author chose to consult his safety, and retired to a friend's house in Bartholomew Close. A particular prosecution was intended against him; but the just esteem to which his admirable genius and extraordinary accomplishments entitled him, had raised him so many friends, even among those of the opposite party, that he was included in the general amnesty.

This storm over, he married a third wife: Elizabeth daughter of Mr. Minshall, a Cheshire gentleman; and not long after he took a house in the Artillery Walk, leading to Bunhill-Fields. This was his last stage; here he sat down for a longer continuance than he had before been able to do any where; and though he had lost his fortune (for every thing belonging to him went to wreck at the Restoration) he did not lose his taste for literature, but continued his studies with almost as much ardor as ever; and applied himself particularly to the finishing his grand work, the *Paradise Lost*; one of the noblest poems that ever was produced by human genius! We could enlarge with pleasure on the numberless and exquisite beauties of this English epic; but this has been so copiously done by Mr. Addison and many others, that any attempt of that kind here would be altogether superfluous. It was published in 1667, and his *Paradise Regained* came out in 1670. This latter work fell short of the excellence of the former production; although, were it not for the transcendent merit of the *Paradise Lost*, the second composition would doubtless have stood foremost in the rank of English epic poems: but, perhaps, the ground-work was unfavourable to the poet, many being of opinion that the mysteries of the Christian scheme are improper subjects for the Muse. After this he published many pieces in prose; for which we refer our readers to the edition of his *Historical, Poetical* and *Miscellaneous Works*, printed by Millar, in 2 vol. 4to. in 1753.

In 1674, this great and worthy man paid the last debt to nature, at his house in Bunhill-Fields, in the 66th year of his age; and was interred on the 12th of November, in the chancel of St. Giles's Cripplegate. A decent monument was erected to his memory, in 1737, in Westminster-Abbey, by Mr. Benson, one of the auditors of the impress. As to his person, it was remarkably handsome, but his constitution was tender, and by no means equal to his incessant application to his studies. Though greatly reduced in his circumstances, yet he died worth 1500 l. in money, besides his houshold goods.

goods. He had no ſon, but left behind him three daughters, whom he had by his firſt wife.

His dramatic works are,

1. *Comus*. Maſque. 4to. 1637.

2. *Sampſon Agoniſtes*. T. 1670. The former of theſe pieces hath long been, and ſtill continues to be, a favourite entertainment on the Britiſh theatre; but it was firſt performed at Ludlow Caſtle by perſons of diſtinction. The ſecond, though an admirable performance on the plan of the ancients, is not adapted to the modern ſtage.

Biſhop Atterbury, however, once very much preſſed Mr. Pope to review and poliſh this piece: "If, "ſays he, upon a new peruſal of "it (which I deſire you to make) "you think as I do, that it is "written in the very ſpirit of the "ancients, it deſerves your care, "and is capable of being improv-"ed, with little trouble, into a "perfect model and ſtandard of "tragic poetry."

Mr. Peck in 1740 republiſhed a piece, which, with ſcarce any grounds, he was willing to aſcribe to our author. It was called,

Tyrannical Government anatomized; or, *A Diſcourſe concerning evil Counſellors, being the Life and Death of John the Baptiſt*. 4to. 1642. A tranſlation from Buchanan.

Mitchell, Joseph, was the ſon of a ſtone-cutter in North Britain, and was born about the year 1684. Mr. Cibber tells us that he received an univerſity education while he remained in that kingdom, but does not ſpecify to which of the ſeminaries of academical literature he ſtood indebted for that advantage. He quitted his own country, however, and repaired to the metropolis of its neighbour nation, with a view of improving his fortune. Here he got into favour with the earl of Stair and Sir Robert Walpole; on the latter of whom he was for great part of his life almoſt entirely dependent. In ſhort, he received ſo many obligations from that open-handed ſtateſman, and, from a ſenſe of gratitude which ſeems to have been ſtrongly Mr. Mitchell's characteriſtic, was ſo zealous in his intereſt, that he was even diſtinguiſhed by the title of Sir Robert Walpole's poet. Notwithſtanding this valuable patronage, however, his natural diſſipation of temper, his fondneſs for pleaſure, and eagerneſs in the gratification of every irregular appetite, threw him into perpetual diſtreſſes, and all thoſe uneaſy ſituations, which are the natural conſequences of extravagance. Nor does it appear that after having experienced more than once the fatal effects of thoſe dangerous follies, he thought of correcting his conduct at a time when fortune put it in his power ſo to do. For when, by the death of his wife's uncle, ſeveral thouſand pounds devolved to him, he ſeems not to have been relieved, by that acquiſition, from the incumbrances which he laboured under; but, on the contrary, inſtead of diſcharging thoſe debts which he had already contracted, he laviſhed away, in the repetition of his former follies, thoſe ſums which would not only have cleared his reputation in the eye of the world, but alſo, with prudence and oeconomy, might have rendered him eaſy for the remainder of his life.

As to the particulars of his hiſtory, there are not many on record, for his eminence in public character not riſing to ſuch an height as to make the tranſactions of his life important to ſtrangers, and the follies of his private behaviour inducing thoſe who were more inti-

mate with him, rather to conceal than publish his actions, there is a cloud of obscurity hanging over them, which is neither easy, nor indeed much worth while attempting, to withdraw from them. His genius was of the third or fourth rate, yet he lived in good correspondence with most of the eminent wits of his time; particularly with Aaron Hill, Esq; whose estimable character rendered it an honour, and almost a stamp of merit, to be noticed by him. That gentleman, on a particular occasion, in which Mr. Mitchell had laid open the distressed situation of his circumstances to him, finding himself unable, consistently with prudence, to relieve him by an immediately pecuniary assistance (as he had indeed but too greatly injured his own fortune by acts of almost unbounded generosity), yet found means of assisting him essentially by another method, which was by presenting him with the profits and reputation also of a very beautiful dramatic piece in one act, entitled, the *Fatal Extravagance*, a piece which seemed in its very title to convey a gentle reproof to Mr. Mitchell on the occasion of his own distresses. It was acted and printed in Mr. Mitchell's name, and the emoluments arising from it amounted to a very considerable sum. Mr. Mitchell was ingenuous enough, however, to undeceive the world with regard to its true author, and on every occasion acknowledged the obligations he lay under to Mr. Hill. The dramatic pieces, which appear under this gentleman's name, are,

1. *Fatal Extravagance*. Trag. 8vo. 1721.

2. *The Fatal Extravagance*. T. enlarged, 12mo. 1725.

3. *The Highland Fair*. Ballad Opera. 8vo. 1731.

The latter of these is really Mr. Mitchell's, and does not want merit in its way.

This author died Feb. 6, 1738; and Mr. Cibber gives the following character of him, with which I shall close this account.

"He seems (says that writer) "to have been a poet of the third "rate; he has seldom reached the "sublime; his humour, in which "he more succeeded, is not strong "enough to last; his versification "holds a state of mediocrity; he "possessed but little invention; "and, if he was not a bad rhimester, he cannot be denominated "a fine poet, for there are but few "marks of genius in his writings."

His poems were printed in two volumes, 8vo. 1729.

MOLLOY, CHARLES, Esq. This gentleman was descended from a very good family in the kingdom of Ireland, and was himself born in the city of Dublin, and received part of his education at Trinity College there, of which he afterwards became a fellow. At his first coming to England he entered himself of the Middle-Temple, and was supposed to have had a very considerable hand in the writing of a periodical paper, called, *Fog's Journal*, as also since that time to have been almost the sole author of another well-known paper, entitled, *Common Sense*. All these papers give testimony of strong abilities, great depth of understanding, and clearness of reasoning. Dr. King was a considerable writer in the latter, as were lords Chesterfield and Lyttleton. Our author had large offers made him to write in defence of Sir Robert Walpole, but these he rejected: notwithstanding which, at the great change in the ministry in 1742, he was entirely neglected, as

as well as his fellow-labourer Amherst, who conducted *The Craftsman*. Mr. Molloy, however, having married a lady of fortune, was in circumstances which enabled him to treat the ingratitude of his patriotic friends with the contempt it deserved. He lived many years after this period, dying so lately as the 16th of July, 1767.

He also wrote three dramatic pieces, entitled,

1. *Perplexed Couple*. C. 12mo. 1715.
2. *The Coquet*. C. 8vo. 1718.
3. *Half-pay Officers*. F. 12mo. 1720.

None of these pieces met with any very extraordinary success; but the author of Whincop's catalogue relates an anecdote relating to one of them, viz. *The Half-pay Officers*, which, besides its having some humour in itself, has so much concern with theatrical history, that I cannot deny it a place here.

There was, says that writer, one thing very remarkable at the representation of this farce; the part of an old grandmother was performed by Mrs. Fryer, who was then eighty-five years of age, and had quitted the stage ever since the reign of king Charles II. It was put in the bills, *The Part of Lady Richlove to be performed by Peg Fryer, who has not appeared upon the stage these fifty years*; which drew together a great house. The character in the farce was supposed to be a very old woman, and Peg went through it very well, as if she had exerted her utmost abilities. But the play being ended, she was brought again upon the stage to dance a jigg, which had been promised in the bills. She came tottering in, as if ready to fall, and made two or three pretended offers to go out again; but all on a sudden, the music striking up the *Irish Trot*, she danced and footed it almost as nimbly as any wench of five and twenty could have done. This woman afterwards set up a public house at Tottenham Court, and great numbers frequently went to satisfy their curiosity in seeing so extraordinary a person.

This story recalls to mind a very extraordinary particular somewhat of the like kind, in the life of the celebrated M. Baron, the Garrick or the Betterton of the French nation. That great actor having, on some occasion, taken disgust at the reception he had met with in the pursuance of his profession, quitted the stage, after having been on it for several years, although at that time in the very height of his reputation. He continued in a private and retired manner for many years; after which, at a time of life when most men would have considered themselves as veterans, would have found their faculties abating, and been desirous of retiring, if possible, from the hurry of public business, he returned again to the stage with renewed vigour and improved abilities; rose to a higher rank of fame than even that which he had before obtained, playing the youngest and most spirited characters with unabated vivacity; and continuing so to do for many years afterwards, till death snatched him away in a very advanced age.

MONCRIEF, JOHN. This author was a native of Scotland, and for some time tutor to a young gentleman at Eton school. He died about the year 1767, having produced one play, called,

Appius, T. 8vo 1755.

MONTAGUE, WALTER. This gentleman was second son of Henry the first earl of Manchester

of that name, from whom the present dukes of Manchester are lineally descended. He was born in the parish of St. Botolph, without Aldersgate, about the close of queen Elizabeth's, or the beginning of king James I's reign, but the particular year is not specified by any of the biographers. He received some years' education at Sidney College, Cambridge, and afterwards travelled into France, where he unhappily was perverted to the communion of the church of Rome, and retired for some time to a monastic life. He was first made abbot of Nantueil of the Benedictine order in the diocese of Mentz, and afterwards of St. Martin's in the diocese of Roan. He was likewise agent for king Charles's queen at the court of Rome, and both their majesties exerted themselves to obtain a cardinal's hat for him, though without effect. When the first symptoms of the civil war broke out in 1639, he and Sir Kenelm Digby were employed by the queen to solicit the English Roman catholics to a liberal contribution in money for enabling the king to repel the Scots. They discharged the commission with great fidelity and success. After this Mr. Montague went to France, from whence returning with dispatches of importance, he was apprehended at Rochester, and underwent a long and severe confinement, notwithstanding he was claimed by the French ambassador. He was released in 1647; but being afterwards reported by the council to be a dangerous person, it was voted in parliament that "he "should depart the nation within "ten days, and not return with-"out leave of the house on pain of "death and confiscation of his "estate." Returning to France, the queen-dowager of England made him her lord almoner. He at this time, lord Charendon observes, "appeared a man wholly "restrained from all the vanity "and levity of his former life; "and perfectly mortified to the "pleasures of the world, which he "had enjoyed in a very great "measure and excess.

"He dedicated himself to his "studies with great austerity; and "seemed to have no affection or "ambition for preferment; but "to live within himself upon the "very moderate exhibition he had "left to him by his father; and "in this melancholic retreat he "had newly taken the order of "priesthood; which was in truth "the most reasonable way to sa-"tisfy his ambition, if he had any "left; for both the queen regent "and the cardinal could not but "liberally provide for his support "in that profession; which they "did very shortly after: and this "devout profession and new func-"tion much improved the inte-"rest and credit he always had in "his old mistress; who very much "hearkened to him in cases of "conscience: and she confessed to "the chancellor, that he was a lit-"tle too bigotted in this affair; "and had not only pressed her "very passionately to remove the "scandal of having a protestant "chapel in her house, as incon-"sistent with a good conscience, "but had likewise inflamed the "queen regent with the same zeal, "who had very earnestly pressed "and importuned her majesty no "longer to permit that offence to "be given to the catholic religion. "In conclusion, she wished him to "confer with Mr. Mountague, "and to try if he could withdraw "him from that asperity in that "particular; to which purpose the "chancellor conferred with him, "but

"but without any effect." But though he so rigidly adhered to his religious prejudices; yet when the queen turned the duke of Gloucester out of doors for refusing to be a convert to popery, Mr. Montague took him into his protection, and his royal highness resided with him at his fine abbey of Pontoise until the duke was sent for by the king.

This gentleman, who was usually called the Abbé Montague, and sometimes Lord Abbot of Pontoise, did not long survive the queen-mother of England, that princess dying on the last day of August 1669, and Mr. Montague before the end of the same year. He was buried in the church or chapel belonging to the hospital of Incurables at Paris.

Before his quitting his country, and desertion from the Protestant religion, he wrote one dramatic piece, entitled,

The Shepherd's Paradise. Past. 8vo. 1629.

More, Hannah. This lady is a native of Bristol, where she some time kept a boarding-school for ladies.

She is the author of,

1. *The Search of Happiness.* P. D. 8vo. 1773.
2. *The Inflexible Captive.* T. 8vo. 1774.
3. *Percy.* T. 8vo. 1778.
4. *Fatal Falsehood.* T. 8vo. 1779.

Morell, Thomas. This author is yet living, a clergyman, and one of the secretaries of the Antiquarian Society. He was educated at Eton, from whence in 1722 he was removed to King's College, Cambridge. He has published several Greek plays with learned scholia; has been editor of several editions of Ainsworth's *Dictionary* and Hederic's *Lexicon*; and author of,

1. *Hecuba.* T. 8vo. 1749.
2. *Prometheus in Chains.* T. 8vo. 1773.

He compiled also the words of several Oratorios, and was one of the earliest writers in the *Gentleman's Magazine.*

Moore, Edward. Was bred a linen-draper, but having probably a stronger attachment to the study than the counter, and a more ardent zeal in the pursuit of fame than in the search afte[illegible]rtune, he quitted business, a[illegible]lied to the Muses for a suppo[illegible]rse he had certainly a ver[illegible]d pleasing manner; in [illegible] of Selim the Persian, which is a compliment to the ingenious lord Lyttelton, he has shewn himself a perfect master of the most elegant kind of panegyrick, viz. that which is couched under the appearance of accusation; and his *Fables for the Female Sex* seem, not only in the freedom and ease of the versification, but also in the forcibleness of the moral and poignancy of the satire, to approach nearer to the manner of Mr. Gay, than any of the numerous imitations of that author, which have been attempted since the publication of his Fables. As a dramatic writer, Mr. Moore has, I think, by no means met with the success his works have merited, since, out of three plays which he wrote, one of them has been condemned for its supposed resemblance to a very celebrated comedy *(The Conscious Lovers)*, but to which I cannot avoid giving it greatly the preference; and another, viz. *The Gamester*, met with a cold reception, for no other apparent reason, but because it too nearly touched a favourite and fashionable vice. Yet on the whole his plots are interesting, his characters well drawn, his sentiments delicate, and his language poetical

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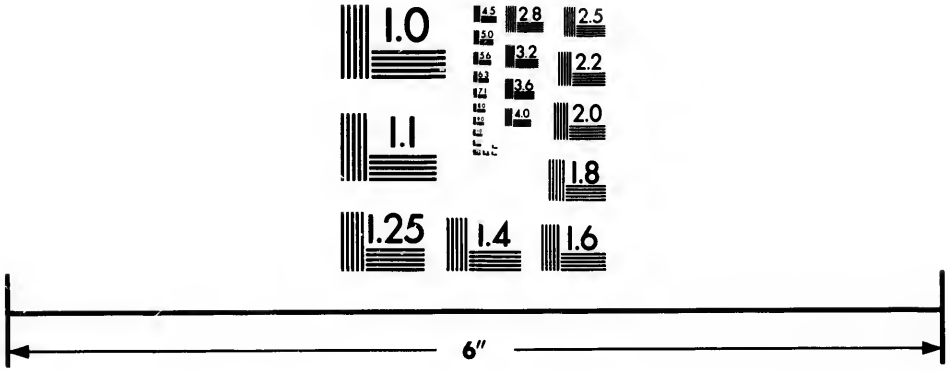

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and pleasing; and, what crowns the whole of his recommendation, the greatest purity runs through all his writings, and the apparent tendency of every piece is towards the promotion of morality and virtue. The two plays I have mentioned, and one more, make the whole of his dramatic works, as follows:

1. *Foundling*. C. 1748.
2. *Gil Blas*. C. 1751.
3. *Gamester*. T. 1753.

Mr. Moore married a lady of the name of Hamilton, daughter to Mr. H. table-decker to the princesses; who had herself a very poetical turn, and has been said to have assisted him in the writing of his tragedy. One specimen of her poetry, however, was handed about before their marriage, and has since appeared in print in *The Gentleman's Magazine*, 1749, p. 192. It was addressed to a daughter of the famous Stephen Duck; and begins with the following stanza:

Would you think it, my Duck, for the fault I must own,
Your Jenny, at last, is quite covetous grown;
Tho' millions if fortune should lavishly pour,
I still shou'd be wretched, if I had not MORE.

And after half a dozen stanzas more, in which, with great ingenuity and delicacy, and yet in a manner that expresses a sincere affection, she has quibbled on our author's name, she concludes with the following lines:

You will wonder, my girl, who this dear one can be,
Whose merit can boast such a conquest as me;
But you shan't know his name; tho' I told you before
It begins with an M; *but I dare not say* MORE.

Mr. Moore died the 28th of Feb. 1757, soon after his celebrated papers, entitled *The World*, were collected into volumes.

His works were printed in one volume, 4to. 1756.

MOORE, Sir THOMAS. This gentleman lived in the reign of king George I. which monarch bestowed on him the honour of knighthood: on what occasion is not recorded; but, as some writers have observed, it was scarcely on account of his poetry. He wrote but one play, which is remarkable only for its absurdities. It is entitled,

Mangora, King of the Timbusians. T. 4to. 1718.

This play, partly through the necessity of the actors of Lincoln's-Inn-Fields theatre, who were then only a young company, and had met with but small encouragement from the publick, and were glad of making trial of any thing that had but the nature of novelty to recommend it, and partly through the influence of many good dinners and suppers which Sir Thomas gave them while it was in rehearsal, at length made its way to the stage; but we need do no more, to give our readers an idea of the merit of the piece and the genius of its author, than the quoting a few lines from it, which Mr. Victor has given us in his *History of the Stage*. In one part of the play the king makes use of the following very extraordinary exclamation:

By all the ancient Gods of Rome and Greece,
I love my daughter better than my niece;
If any one should ask the reason why;—
I'd tell 'em—Nature makes the strongest tie.

And,

And, in another place, having conceived a suspicion of some design being formed against his life, he thus emphatically calls for and commands assistance:

Call up my guards! call 'em up ev'ry one!
If you don't call all—you'd as good call none.

Neither of these passages, however, are to be found in the printed, and perhaps were never met with in the manuscript copy. They might only have been designed as a ridicule on the bathos of some other tragedy.

Sir Thomas died the 16th of April, 1735.

MORGAN, M'NAMARA, Esq. A native of Ireland; was, if I am not mistaken, a member of the honourable society of Lincoln's-Inn, and has since been called to the bar, and practised as a counsellor in the courts of justice in Dublin. He contracted a close friendship with Mr. Barry the celebrated actor, through whose influence a tragedy of his, founded on a part of Sir Philip Sidney's *Arcadia*, was brought on the stage in 1754. It met with some success from the strong manner in which it was supported in the performance, and from the potent interest of the Irish gentlemen in London, excited in favour of their countryman's work; a kind of national zeal, which is highly praise-worthy, and which indeed we meet with in the people of every country but our own, the natives of which, when they chance to meet abroad, seem to pay no more peculiar regard for each other, than for the natives of North-America, or the coast of Coromandel. Mr. M'Namara's tragedy, however, certainly found as favourable a reception as it could lay any claim to, as it was in many respects very far from being limited within the strict rules of the drama, and of a species of writing much too romantic for the present taste. It is entitled,

Philoclea. T. 8vo. 1754.

Mr. Morgan died in the year 1762.

MORTON, E. This author published one dramatic piece at Salop, to which he says in an advertisement he was induced to enable him to support a large family. It was called,

The Register Office. F. 12mo. 1758.

MOSS, THEOPHILUS. Is author of one most contemptible piece, which was never acted, but which the vanity of seeing his name in print has seduced him to the publication of, entitled,

The General Lover. C. 8vo. 1748.

We have been informed, however, that the real name of this writer is not Moss, but Marriot.

MOTTEUX, PETER ANTHONY. This gentleman was a native of France, being born in 1660, at Rohan in Normandy, where also he received his education. On the revocation of the edict of Nantz he came over to England. He lived at first with his godfather and relation Paul Dominique, Esq; but afterwards grew a considerable trader himself, kept a large East-India warehouse in Leaden-hall-street, and had a very genteel place in the General-Post-Office relating to the foreign letters, being master of several languages. During his residence in this kingdom, he acquired so perfect a mastery of the English language, that he not only was qualified to oblige the world with a very good translation of Don Quixote, but also wrote several Songs, Prologues, Epilogues, &c. and, what was still more extraordinary, became a very eminent dramatic writer in a language to which he was not

not native. The respective titles of his numerous pieces of that kind are as follow,

1. *Love's a Jest.* C. 4to. 1696.

2. *Loves of Mars and Venus.* Play, set to music. 4to. 1696.

3. *Novelty.* Every Act a Play. 4to. 1697.

4. *Europe's Revels.* Musical Interlude. 4to. 1697.

5. *Beauty in Distress.* T. 4to. 1698.

6. *Island Princess.* D. O. 4to. 1699.

7. *Four Seasons.* Musical Interlude. 4to. 1699.

8. *Acis and Galatea.* M. 4to. 1701.

9. *Britain's Happiness.* Musical Interlude. 4to. 1704.

10. *Arsinoe, Queen of Cyprus.* O. 4to. 1705.

11. *Amorous Miser.* C. 4to. 1705.

12. *Temple of Love.* P. O. 4to. 1706.

13. *Thomyris, Queen of Scythia.* O. 4to. 1707.

14. *Love's Triumph.* P. O. 4to. 1708.

15. *Love dragoon'd.* F.

This gentleman, who seems to have led a very comfortable life, his circumstances having been perfectly easy, was yet unfortunate in his death; for he was found dead in a disorderly house in the parish of St. Clement Danes, not without suspicion of having been murdered; though other accounts say, that he met with his fate in trying a very odd experiment. This accident happened to him on the 19th of February, 1717-18, which, being his birth-day, exactly compleated his 58th year. His body was interred in his own parish church, which was that of St. Andrew Undershaft, in the city of London.

MOTTLEY, JOHN, Esq; is the son of colonel Mottley, who was a great favourite with king James the second, and followed the fortunes of that prince into France. James, not being able himself to provide for him so well as he desired, procured for him, by his interest, the command of a regiment in the service of Louis XIV. at the head of which he lost his life, in the battle of Turin, in the year 1706. The colonel married a daughter of John Guise, Esq; of Abloscourt, in Gloucestershire, with whom, by the death of a brother who left her his whole estate, he had a very considerable fortune. The family of the Guises, however, being of principles diametrically opposite to those of the colonel, and zealous friends to the Revolution, Mrs. Mottley, notwithstanding the tenderest affection for her husband, and repeated invitations from the king and queen then at St. Germains, could not be prevailed on to follow him; but rather chose to live on the remains of what he had left her behind. The colonel being sent over to England, three or four years after the Revolution, on a secret commission from king James, and cohabiting with his wife during his short stay there, occasioned the birth of our aut[illegible] in the year 1692.

Mr. Mottley received the first rudiments of his education at St. Martin's library school, founded by archbishop Tennison; but was soon called forth into business, being placed in the Excise Office at sixteen years of age under the comptroller, lord Viscount Howe, whose brother and sister were both related by marriage to his mother. This place he kept till the year 1720, when, in consequence of an unhappy

unhappy contract that he had made, probably in pursuit of some of the bubbles of that infatuated year, he was obliged to resign it.

Soon after the accession of king George I. Mr. Mottley had been promised by the lord Halifax, at that time first lord of the treasury, the place of one of the commissioners of the *Wine Licence Office*; but when the day came that his name should have been inserted in the patent, a more powerful interest, to his great surprise, had stepped in between him and the preferment of which he had so positive a promise. This, however, was not the only disappointment of that kind which this gentleman met with, for, at the period above-mentioned, when he parted with his place in the Excise, he had one in the Exchequer absolutely given to him by Sir Robert Walpole, to whom he lay under many other obligations. But in this case, as well as the preceding one, at the very time that he imagined himself the surest, he was doomed to find his hopes frustrated; for that minister, no longer than three days afterwards, recollecting that he had made a prior promise of it to another, Mr. Mottley was obliged to relinquish his claim to him, who had, in honour, an earlier right to it.

Mr. Guise, our author's grandfather by the mother's side, had settled an estate on him after the death of his mother, she being to receive the income of it during her life-time; but that lady, whose inclination for expence, or what the world commonly calls spirit, was greatly above her circumstances, thus diminished as they were in consequence of her husband's party principles, being considerably involved in debt, Mr. Mottley, in order to free her from those incumbrances, consented to the sale of the estate, although she was no more than tenant for life. This step was taken at the very time that he lost his place in the Excise, which might perhaps be one motive for his joining in the sale, and when he was almost twenty-eight years of age.

In the same year, finding his fortunes in some measure impaired, and his prospects over-clouded, he applied to his pen, which had hitherto been only his amusement, for the means of immediate support, and wrote his first play, which met with tolerable success. From that time he depended chiefly on his literary abilities for the amendment of his fortune, and wrote the following dramatic pieces; some of which met with tolerable success,

1. *Imperial Captives.* T. 8vo. 1720.
2. *Antiochus.* T. 8vo. 1721.
3. *Penelope.* Mock Ball. Op. 8vo. 1728.
4. *Craftsman.* F. 8vo. 1728.
5. *Widow bewitch'd.* C. 8vo. 1730.

He had also a hand in the composition of that many-fathered piece, the *Devil to pay*, as well as in that of the farce of *Penelope*; as may be seen in our account of those pieces in the second volume of this work. He published a life of the great Czar Peter, by subscription, in which he met with the sanction of some of the royal family and great numbers of the nobility and gentry; and, on occasion of one of his benefits, which happened on the 3d of November, her late majesty queen Caroline, on the 30th of the preceding month (being the prince of Wales's birth-day), did the author the singular honour of disposing of a great

great number of his tickets, with her own hand, in the drawing-room, most of which were paid for in gold, into the hands of colonel Schutz, his royal highness's privy-purse, from whom Mr. Mottley received it, with the addition of a very liberal present from the prince himself.

Mr. Mottley died the 30th day of October, 1750.

It has been surmised, and I think with some appearance of reason, that Mr. Mottley was the compiler of the lives of the dramatic writers, published at the end of Whincop's *Scanderbeg*. It is certain, that the life of Mr. Mottley, in that work, is rendered one of the most important in it, and is particularized by such a number of various incidents, as it seems improbable should be known by any but either himself or some one nearly related to him. Among others he relates the following anecdote, with which, as it contains some humour, I shall close this article.

When colonel Mottley, our author's father, came over, as has been before related, on a secret commission from the abdicated monarch, the government, who had by some means intelligence of it, were very diligent in their endeavours to have him seized. The colonel, however, was happy enough to elude their search; but several other persons were, at different times, seized through mistake for him. Among the rest, it being well known that he frequently supped at the Blue Posts Tavern in the Hay-Market, with one Mr. Tredenham, a Cornish gentleman, particular directions were given for searching that house. Colonel Mottley, however, happening not to be there, the messengers found Mr. Tredenham alone, and with a heap of papers before him, which being a suspicious circumstance, they immediately seized, and carried him before the earl of Nottingham, then secretary of state.

His lordship, who, however, could not avoid knowing him, as he was a member of the house of commons, and nephew to the famous Sir Edward Seymour, asked him what all those papers contained. Mr. Tredenham made answer, that they were only the several scenes of a play, which he had been scribbling for the amusement of a few leisure hours. Lord Nottingham then only desired leave just to look over them, which having done for some little time, he returned them again to the author, assuring him that he was perfectly satisfied; for, *Upon my word*, said he, *I can find no plot in them.*

Mountfort, William. This gentleman, who was far from a contemptible writer, though in much greater eminence as an actor, was born in the year 1659, but of what family no particulars are extant, farther than that they were of Staffordshire. It is probable that he went early upon the stage, as it is certain that he died young; and Jacob informs us that, after his attaining that degree of excellence which shewed itself in his performance of the character of *Tallboy* and Sir *Courtly Nice*, he was entertained for some time in the family of the lord chancellor Jefferies, who, says Sir John Reresby, "at an entertainment of "the lord mayor and court of "aldermen in the year 1685, call-"ed for Mr. Mountfort to divert "the company (as his lordship "was pleased to term it): he being "an excellent mimic, my lord "made him plead before him in "a feigned

"a feigned cause, in which he "aped all the great lawyers of the "age in their tone of voice, and "in their action and gesture of "body to the very great ridicule "not only of the lawyers, but of "the law itself; which to me" (says the historian) "did not seem "altogether prudent in a man of "his lofty station in the law: "diverting it certainly was; but "prudent in the lord high chan-"cellor, I shall never think it." After the fall of lord Jefferies, our author again returned to the stage, in which profession he continued till his death, which happened in 1692.

Mr. Colley Cibber, who has, in his Apology, shewn great candour and warmth in his bestowing all due commendations on his contemporaries, has drawn one of the most amiable portaits of Mr. Mountfort as an actor. He tells us that he was tall, well made, fair, and of an agreeable aspect. His voice clear, full and melodious; a most affecting lover in tragedy, and in comedy gave the truest life to the real character of a fine gentleman. In scenes of gaiety he never broke into that respect that was due to the presence of equal or superior characters, though inferior actors played them, nor sought to acquire any advantage over other performers by *Finesse*, or stage-tricks, but only by surpassing them in true and masterly touches of nature. He had in himself a sufficient share of wit, and a pleasantry of humour that gave new life to the more sprightly characters which he appeared in; and so much decency did he preserve even in the more dissolute parts in comedy, that queen Mary II. who was remarkable for her solicitude in the cause of virtue, and discouragement of even the appearance of vice, did, on seeing Mrs. Behn's comedy of the *Rover* performed, at the same time that she expressed her disapprobation of the piece itself, make a very just distinction between the author and actor, and allowed a due praise to the admirable performance of Mr. Mountfort in the character. He had, besides this, such an amazing variety in his manner, as very few actors have been able to attain; and was so excellent in the cast of fops and *petit maitres*, that Mr. Cibber, who was himself in high esteem in that manner of playing, not only acknowledges that he was greatly indebted to his observation of this gentleman for his own success afterwards, but even confesses a great inferiority to him, more especially in personal advantage; and says moreover, that had Mr. Mountfort been remembered when he first attempted them, his defects would have been more easily discovered, and consequently his favourable reception in them very much and very justly abated.

Such were the excellences of this great performer, who did not, however, in all probability, reach that summit of perfection which he might have arrived at, had he not been untimely cut off by the hands of a base assassin, in the 33d year of his age. As the affair was in itself of an extraordinary nature, and so essential a circumstance in Mr. Mountfort's history, I need make no apology for giving a short detail of it in this place, collected from the circumstances which appeared on the trial of the murderer's accomplice.

Lord Mohun, who was a man of loose morals, and of a turbulent and rancorous spirit, had, from a kind of sympathy of disposition, contracted the closest intimacy with one captain Hill, whom nature,

nature, by with-holding from him every valuable quality, seemed to have intended for a cut-throat. Hill had long entertained a passion for that celebrated actress Mrs. Bracegirdle, which that lady had rejected, with the contemptuous disdain which his character justly deserved. Fired with resentment for this treatment, Hill's vanity would not suffer him to attribute it to any other cause than a pre-engagement of her affections in favour of some other lover. Mountfort's agreeable person, his frequently performing the counterparts in love-scenes with Mrs. Bracegirdle, and the respect which he used always to pay her, induced captain Hill to fix on him, though a married man, as the supposed bar to his own success. Grown desperate then of succeeding by fair means, he determined to attempt force; and, communicating his design to lord Mohun, whose attachment to him was so great, as to render him the accomplice in all his schemes, and the promoter of even his most criminal pleasures, they determined on a plan for carrying her away from the play-house; but, not finding her there, they got intelligence where she was to sup, and, having hired a number of soldiers and a coach for the purpose, waited near the door for her coming out, and, on her so doing, the ruffians actually seized her, and were going to force her into the coach; but her mother, and the gentleman whose house she came out of, interposing till farther assistance could come up, she was rescued from them, and safely escorted to her own house. Lord Mohun and captain Hill, however, enraged at their disappointment in this attempt, immediately resolved on one of another kind, and with violent imprecations openly vowed revenge on Mr. Mountfort.

Mrs. Bracegirdle's mother, and a gentleman who were ear-witnesses to their threats, immediately sent to inform Mrs. Mountfort of her husband's danger, with their opinion that she should warn him of it, and advise him not to come home that night; but, unfortunately, no messenger Mrs. Mountfort sent was able to find him. In the mean time his lordship and the captain paraded the streets with their swords drawn till about midnight; when Mr. Mountfort, on his return home, was met and saluted in a friendly manner by lord Mohun; but, while that scandal to the rank and title which he bore was treacherously holding him in a conversation which he could form no suspicion from, the assassin Hill, being at his back, first gave him a desperate blow on the head with his left hand, and immediately afterwards, before Mr. Mountfort had time to draw and stand on his defence, he, with the sword he held ready in his right, ran him through the body. This last circumstance Mr. Mountfort declared, as a dying man, to Mr. Bancroft, the surgeon who attended him. Hill immediately made his escape; but lord Mohun was seized, and stood his trial; but, as it did not appear that he immediately assisted Hill in perpetrating this assassination, and that, although lord Mohun had joined with the captain in his threats of revenge, yet the actual mention of murther could not be proved, his lordship was acquitted by his peers. He afterwards, however, himself lost his life in a duel with the duke of Hamilton, in which it has been hinted that some of the same kind of treachery, which he had been an abettor of in

in the above-mentioned affair, was put in practice against himself. Mr. Mountfort's death happened in Norfolk-Street in the Strand, in the winter of 1692. His body was interred in the church-yard of St. Clement Danes.

He left behind him the six following dramatic pieces; the second of them, however, is nominated as his by no writer but Chetwood; and Coxeter tells us it was written by John Bancroft, and given by him to Mr. Mountfort.

1. *Injured Lovers.* Trag. 4to. 1688.

2. *Edward the Third.* Trag. 4to. 1691.

3. *Greenwich Park.* Com. 4to. 1691.

4. *Successful Strangers.* Com. 4to. 1696.

5. *Life and Death of Dr. Faustus.* Farce. 4to. 1697.

6. *Zelmane.* T. 4to. 1705.

Mozeen, William. This gentleman, formerly an actor on the theatre royal in Drury Lane, was, as I have been informed, originally bred to the law; but, probably finding the laboriousness or gravity of that profession unsuitable to his natural disposition, he quitted it for the stage, on which, however, he made no very conspicuous figure. Yet he gave some proofs of genius and humour in the writing way, being reputed the author of a very diverting account of the adventures of a summer company of comedians, detached from the metropolitan theatres, commencing capital heroes within the limits of a barn, and to the audience of a country town. The book is entitled, *Young Scarron*, and gives evident proofs of the author's having a perfect knowledge of the scenes and characters he attempts to describe, and no very unskilful pencil for the pourtraying them with their most striking features, and in the liveliest colours. He has also written some little poems, which were published by subscription, together with a farce, entitled,

The Heiress; or, *The Antigallican*, 8vo. 1762.

Munday, Anthony. This author is celebrated by Meres amongst the comic poets as the best plotter; but none of his dramatic pieces are come down to the present times. He appears to have been a writer through a very long period, there being works existing published by him, which are dated in 1580 and 1621, and probably both earlier and later than those years. In the year 1582, he detected the treasonable practices of Edmund Campion, and his confederates, of which he published an account, wherein he is styled, "sometime the pope's scholler allowed in the seminarie at Roome." The publication of this pamphlet brought down upon him the vengeance of his opponents, one of whom, in an answer to him, has given his history in these words; "Munday "was first a stage-player, after an "apprentise, which tyme he wel "served with deceaving of his "master, then wandring towardes "Italy, by his own report became "a cosener in his journey. Com-"ming to Rome, in his short abode "there, was charitably relieved, "but never admitted in the semi-"nary, as he pleseth to lye in "the title of his booke, and being "wery of well doing returned "home to his first vomite, and "was hist from his stage for his "folly. Being therby discou-"raged he set forth a balet a-"gainst plays, though (o constant "youth) he afterwards began a-"gain to ruffle upon the stage. I "omit (continues this author) "among

"among other places his behaviour in Barbican with his good mistress and mother. Two things however must not be passed over of this boys infelicitie, two several ways of late notorious. First he writing upon the death of Everard Haunte, was immediately controled and disproved by one of his owne batche, and shortly after setting forth the apprehension of M. Campion was disproved by George (I was about to say), Judas Eliot who writing against him proved that those things he did were for lukers sake only, and not for the truthe thogh he himself be a person of the same predicament, of whom I muste say that if felony be honesty then he may for his behaviore be taken for a laweful witness against so good men." It will take from the credit of this narrative to observe that our author was after this time servant to the earl of Oxford, and a messenger of the queen's bed-chamber, posts which he would scarce have held had his character been so infamous as is represented above.

MURPHY, ARTHUR. An author still living, who, after attempting several professions, has at last fixed on the law, in which he is likely to acquire a respectable situation and an easy fortune. He is a native of Ireland; and Corke is said to have been the place of his birth. In the early part of his life he was initiated into the mysteries of trade, and was some time clerk in a merchant's counting-house; but having taken too active a part in a theatrical dispute which arose in the town where he lived, he was dismissed from his employment, and immediately removed to London. Here again he found it expedient to have recourse to the same business in which he had been engaged before; but having cultivated a taste for literature, his mercantile employment was first neglected, and afterwards totally laid aside. In the year 1752, he seems to have commenced author, having at that time begun *The Gray's-Inn Journal*, which continued until October 1754, in which month and year the author put an end to it, and entered upon a new profession, that of a performer on the stage. On the 18th of October 1754, he appeared on Covent-Garden theatre in the character of Othello; but though he possessed figure, voice, genius, and an accurate conception of the parts he acted, yet he soon found that he was not likely to add to his fame in a situation where excellence is very seldom to be met with. At the end of the first year he removed to Drury-Lane, where he remained only until the season closed, at the conclusion of which he renounced the theatres as an actor, and resumed his former employment of a writer. The violence of parties at this juncture running very high, our author undertook the defence of the unpopular side, and began a periodical paper 6th November 1756, called, *The Test*, which was answered by the late Owen Ruffhead, Esq; in another under the title of *The Contest*. To prevent his being obliged to rely solely on the precarious state of an author, he now determined to study the law; but, on his first applications to the societies of both the Temples and Grays-Inn, he had the mortification to be refused admission, on the illiberal ground of his having acted on the stage. He was however received as a member at Lincoln's-Inn, and in due time called to the bar, since when he has gradually withdrawn himself from the

the public as a writer. At the beginning of the present reign he was employed to write against the famous North Briton, and for a considerable time published a weekly paper, called, *The Auditor*; but being disgusted as is supposed at some improper behaviour amongst his party friends, he from that time gave up all attention to politics, and devoted himself wholly to the study of his profession as a lawyer. He published an edition of Henry Fielding's works, with a life of the author in 1762; and, besides many other performances, produced between the years 1756 and 1777, the following dramatic pieces.

1. *The Apprentice.* F. 8vo. 1756.
2. *The Spouter*; or, *The Triple Revenge.* C. F. 8vo. 1756.
3. *The Englishman from Paris.* F. 1756. N. P.
4. *The Upholsterer*; or, *What News.* F. 8vo. 1758.
5. *The Orphan of China.* T. 8vo. 1759.
6. *The Desart Island.* D. P. 8vo. 1760.
7. *The Way to keep Him.* C. 8vo. 1760.
8. *The Way to keep Him.* C. enlarged, 8vo. 1761.
9. *All in the Wrong.* C. 8vo. 1761.
10. *The Old Maid.* Com. 8vo. 1761.
11. *The Citizen.* F. 8vo. 1763. first acted in 1761.
12 *No one's Enemy but his own.* C. 8vo. 1764.
13. *What we must all come to.* C. 8vo. 1764.
14. *The School for Guardians.* C. 8vo. 1767.
15. *Zenobia.* T. 8vo. 1768.
16. *The Grecian Daughter.* T. 8vo. 1772.
17. *Alzuma.* T. 8vo. 1773.
18. *News from Parnassus.* Prel. 1776. N. P.
19. *Know your own Mind.* C. 8vo. 1777.

N.

N. M. These letters stand as the initials of a young lady's name, who introduced on the stage an alteration of Beaumont and Fletcher's *Loyal Subject*, under the title of,

The Faithful General. Trag. 4to. 1706.

NABBES, THOMAS, wrote in the reign of Charles I. Langbaine ranks him as a third-rate poet, but Cibber will not admit to above a fifth-rate degree of merit. Yet he appears to have been well esteemed by his contemporaries, some of them having publicly professed themselves his friends, and Sir John Suckling having warmly patronized him. One degree of merit at least he has a claim to; and that is, that his plays are truly and entirely his own, not having had recourse to any preceding writer for assistance; on which account his deficiencies are certainly more pardonable, and the applause due to

to his beauties more truly his own, than those of many other bards. This Langbaine, whose great reading enabled him very accurately to trace the plagiarisms of authors, seems to confism, at the same time that he quotes the author's own assertion of it in his prologue to the comedy of *Covent-Garden*, in these words,

He justifies that 'tis no borrow'd strain
From the invention of another's brain;
Nor did he steal the fancy, &c.

The dramatic pieces extant by this author are the following,

1. *Microcosmus*. Masque. 4to. 1637.
2. *Hannibal and Scipio*. Hist. T. 4to. 1637.
3. *Covent-Garden*. Com. 4to. 1638.
4. *Spring's Glory*. Masque. 4to. 1638.
5. *Entertainment on the Prince's Birth-Day*. Masque. 4to. 1638.
6. *Tottenham Court*. Com. 4to. 1639.
7. *Unfortunate Mother*. Trag. 4to. 1640.
8. *Bride*. Com. 4to. 1640.

Phillips and Winstanley, according to their usual custom, have ascribed two other anonymous plays to him, which however Langbaine has proved not to be his. They are entitled,

Charles the First. Trag.
Woman Hater arraigned. Com.

Wood informs us, that Mr. Nabbes made a continuation of Knolles's *History of the Turks*, from the year 1628 to the end of 1637, collected from the dispatches of Sir Peter Wyche, Knt. ambassador at Constantinople, and others.

Coxeter seems to be of opinion, but without much reason, that this is the Thomas Nabbes, who lies buried in the Temple church, under the organ on the inner side.

NASH, THOMAS. Was born at the seaport-town of Leostoff, in Suffolk, and was descended from a family whose residence was in Hertfordshire. He received his education at St. John's College, in the university of Cambridge, where he took the degree of B. A. 1585. If we may judge from his pamphlet, entitled *Pierce Pennilesse*, which, though written with a considerable spirit, seems to breathe the sentiments of a man in the height of despair and rage against the world, it appears probable that he had met with many disappointments and much distress. And, indeed, it seems not improbable, from the mention which he makes of Robert Green in his *Pierce Pennilesse*, and from his having been with that writer at the feast in which he took the surfeit that carried him off the stage of life, that he had been, and even continued to the last to be, a companion and intimate to that loose and riotous genius, whose history I have before related. And, as dissipation most generally seeks out companions of its own kind to consort and associate with, it will not, perhaps, appear an improbable suggestion, that some of Green's comrades might run into the same extravagances, and meet with the same distresses in consequence of them, that he himself had done, and that Nash's pamphlet abovementioned might be no less a picture of the situation of his mind, than the recantation pieces which I have taken notice of in the life of Green.

Our author is supposed to have died about the year 1600, and before that time seems to have altered the course of his life, and to have become very pious. In a pamphlet, entitled *Christ's Tears over*

over Jerusalem, printed before the end of the sixteenth century, he says, in a dedication to Lady Elizabeth Carey, "A hundred unfortunate farewels to fantasticall satirisme. In those vaines heretofore I mis-spent my spirit, and prodigally conspired against good houres. Nothing is there now so much in my vowes as to be at peace with all men, and make submissive amends where I have most displeased.—Again. To a little more wit have my increasing yeeres reclaimed mee then I had before: those that have beene perverted by any of my workes, let them reade this, and it shall thrice more benefit them. The autumne I imitate, in sheading my leaves with the trees, and so doth the peacock shead his taile, &c."

Nash's talent was satire, in which he must have had great excellence, if we may give credit to the authority of an old copy of verses, which Langbaine has quoted, concerning him, in which it is said of him:

Sharply satyric was he; and that way
He went, that since his being, to this day,
Few have attempted; and I surely think
Those words shall hardly be set down in ink
Shall scorch and blast, so as his could, when he
Would inflict vengeance.

Particularly, he was engaged in a most virulent paper war with the same Dr. Gabriel Harvey, whom his friend Robert Green had satirized in some of his writings, and whose rancorous revenge led him even to treat him ill after death, as I have before given an account of under GREEN.

His dramatic works are only three in number, viz.

1. *Dido, Queen of Carthage*. T. 4to. 1591.

2. *Summer's last Will and Testament*. C. 4to. 1600.

3. *The Isle of Dogs*. C. N. P.

Besides these, Phillips and Winstanley have very unjustly ascribed to this author Mr. Dawbridge-Court Belchier's comedy of *Hans Beer Pot* (which I have restored to the right owner), and at the same time omitted the mention of the tragedy of *Dido*, which was unquestionably his; or at least he had a considerable hand in it in conjunction with Marloe.

NESBIT, G. A Scotch writer, who, from chronicles and records, produced one dramatic performance printed at Edinburgh, called, *Caledon's Tears*; or, *Wallace*. T. 12mo. 1733.

NEVIL, ROBERT. Lived in the reign of king Charles I. There are no particulars relating to him extant, farther than that he received his education at King's College, in the university of Cambridge, where he obtained a fellowship; and that he wrote one play, which is far from deficient in point of merit, entitled,

The Poor Scholar. C. 4to. 1662.

NEVILL, ALEXANDER. This author was a native of Kent, lived in the reign of queen Elizabeth, and was brother to Dr. Thomas Nevill, who succeeded to the deanery of Canterbury on the decease of bishop Rogers. He made a very early progress in learning, particularly in the study of poetry, for, at sixteen years of age, he was fixed on, by the celebrated Jasper Heywood, as one of those whom he thought capable of joing with himself in a translation of the tragedies of *Seneca*. That

 which

which this youth undertook was the fifth, entitled,

Oedipus. Trag.

This piece was executed in the year 1560, though not publiſhed till the reſt, by Heywood, Newton, Nuce, and Studley, in 1581; beſides which, Wood acquaints us of another work of this author, entitled, *Kettus*, ſive de *Furoribus Norfolciensium*, &c. 1582. Mr. Nevill was born in 1544, and died the 4th of October, 1614. He was buried in the chapel belonging to the cathedral church of Canterbury, in a monument erected for that purpoſe by his brother the dean, who died in 1615, having ſurvived our author.

NEVILLE, HENRY. The ſecond ſon of Sir Henry Neville, of Billingbeare in Berkſhire, Knight. He was educated at Oxford; and in the beginning of the civil war travelled into Italy and other countries; from whence he returned in 1645, or thereabouts, and became recruiter in the long parliament for Abingdon, at which time he was very intimate with ſeveral zealous commonwealths-men, whoſe principles he imbibed and propagated with all his abilities.

In November 1651, he was elected one of the council of ſtate; but when he ſaw that Oliver Cromwell aimed at centering the government in his own ſingle perſon, he left him, was out of his favour, and acted little during his life-time.

In 1658, he was choſen burgeſs for Reading, to ſerve in Richard's parliament; and when the protector was depoſed, and the long parliament reſtored, became again one of the council of ſtate.

In the interval between the depoſition of Richard Cromwell, and the Reſtoration of Charles II. our author, with James Harrington and other favourers of the republican ſyſtem, held frequent meetings for the purpoſe of recommending and eſtabliſhing that ſpecies of government. This club laſted until the eve of the Reſtoration, when our author was taken into cuſtody, but ſoon afterwards releaſed. From this time he lived privately, without giving any offence to the reigning powers. In 1681, he publiſhed the work for which he is now moſt diſtinguiſhed, entitled, "*Plato Redivivus*, or, *A Dialogue* "*concerning Government*," the fourth edition of which was printed for Mr. Hollis in 1763. He died the 20th of September, 1694, and was buried at Warfield, in Berkſhire. Among his other works he wrote one political dramatic piece, entitled,

Shuffling, cutting, and dealing in a Game at Piquet, being acted from the Year 1653 *to* 1658, *by Oliver Protector and others*, &c. 4to. 1659.

NEVILLE, ——. A living author, who has produced an inſignificant piece, called,

Plymouth in an Uproar. C. O. 8vo. 1779.

NEWMAN, THOMAS. All that we know of this gentleman is, that he lived in the beginning of the 17th century, and that he tranſlated two of *Terence's* comedies, viz.

1. *Andria.*
2. *Eunuch.* 12mo. 1627.

NEWTON, THOMAS. This learned writer was the eldeſt ſon of Edward Newton, of Butley, in the pariſh of Preſtbury, in Cheſhire, by Alice his wife. He was born in that country, and received his firſt rudiments of grammatical erudition under the celebrated John Brownſword, for whom he appears ever to have retained the moſt ardent and almoſt filial affection; for, in his encomium on ſeveral illuſtrious men of England, he has this very remarkable diſtich on him:

Rhetora,

Rhetora, Grammaticum, Polyhistora
Teque Poetam
Quis negat?— is lippus, luscus,
obesus, iners.

Nay, so great was his respect for the memory of this gentleman, that he afterwards erected a monument for him on the south wall of the chancel of the church of Macclesfield, in Cheshire, with a Latin inscription, highly in his commendation. But, to return to our author. He was sent very young to Oxford; but, whether through any disgust, or from what other cause I know not, he made no long stay there, but removed to Cambridge, where he settled in Queen's College, and became so eminent for his Latin poetry, as to be esteemed by his contemporaries as deserving to rank with the most celebrated poets who have written in that language.

After this he retired to his own county, making some residence at Oxford, which he took in his way; and, having obtained the warm patronage of Robert earl of Essex, he taught school and practised physic with success at Macclesfield. It appears, however, that he was in holy orders also; for Wood says, that at length, being *beneficed* at Little Ilford, in Essex, he taught school there, and continued at that place till the time of his death, which, after his having acquired a considerable estate, happened in the month of May 1607. He was buried in the church belonging to that village, for the decoration of which he left a considerable legacy. He wrote and translated many books, and, among the latter, the third tragedy of *Seneca*, entitled,

Thebais. T. 4to. 1581.

Yet, though he translated only this one play, he took on himself the publication of all the rest, as translated by Heywood, Neville, Nuce, &c.

Phillips has wrongfully attributed to this author the composition of Marloe's tragedy of *Tamberlaine the Great*; or, *The Scythian Shepherd.*

Newton, James. This author gave the publick one piece never acted, called,

Alexis's Paradise; or, *A Trip to the Garden of Love at Vaux-Hall.* C. 8vo. N. D.

Niccols, ——. In the books of the Stationers' Company the 15th of February, 1611, is an entry of the following play, by an author of this name,

The Twynnes Tragedye.

The christian name of this writer is not mentioned; but I apprehend he was Richard Niccols, an esteemed poet of the times, born in London of genteel parents, and, in 1602, at the age of eighteen, entered a student in Magdalen College, Oxford, where he staid but a short time before he removed to Magdalen Hall. He took the degree of B. A. 1606, and wrote several poems. He also made additions to *The Mirror of Magistrates.*

Le Noble, Monsieur. A French writer, produced one *petite piece*, which was acted here by a set of strollers, of his own country, on the theatre in Lincoln's-Inn-Fields. It met with but little success, and was entitled,

The Two Harlequins. Farce, of three Acts. 8vo. 1718.

In Mears's Catalogue the translation of this piece is ascribed to one Brown.

Norris, Henry. Was son to Mr. Henry Norris the comedian, who, from his admirable performance in Farquhar's comedy of the *Constant Couple*, acquired the nick-name of *Jubilee Dicky.* This

gentleman alſo trod in his father's ſteps as an actor, though not with equal ſucceſs, nor perhaps equal merit; yet, notwithſtanding the ſlighting manner in which Cheſwood, both in his *Hiſtory of the Stage*, and in his *Britiſh Theatre*, ſpeaks of him, Mr. Norris had certainly great merit, and in many parts equalled, if not excelled, the beſt actors who have attempted them ſince. He performed for many years in the theatres of London and Dublin; but, in the decline of his life, retired to York, where he joined the eſtabliſhed company of comedians belonging to that city, among whom he died the 10th of February, 1731. He publiſhed a collection of poems, and two dramatic pieces, entitled,

1. *Royal Merchant.* C. (Suppoſed to be this author's, from the initial letters annexed H. N.) This is only an alteration of the *Beggar's Buſh* of Beaumont and Fletcher. 4to. 1706.

The Deceit. Farce. 12mo. 1723.

NORTON, THOMAS, Eſq. All that can be traced concerning this gentleman is, that he was an inhabitant, if not a native, of Sharpenhaule, or Sharpenhoe, in Bedfordſhire, that he was a barriſter at law, and a zealous calviniſt in the beginning of queen Elizabeth's reign, as appears by ſeveral tracts, printed together in 8vo. 1569. He was counſel to the Stationers' Company, in whoſe books I find accounts of the fees paid to him ſet down, the laſt of which was between the years 1583 and 1584, within which period I imagine he died. He was contemporary with Sternhold and Hopkins, and aſſiſtant to them in their noted verſion of the Pſalms, twenty-ſeven of which he turned into Engliſh metre, to which, in all the editions of them, the initials of his name [illegible]xed. He alſo tranſlated into Engliſh ſeveral ſmall Latin pieces, and, being a cloſe intimate and fellow-ſtudent with Thomas Sackville, Eſq; afterwards earl of Dorſet, he joined with him in the compoſing one dramatic piece, of which Mr. Norton wrote the three firſt Acts, entitled,

Ferrex and Porrex. 8vo. N. D. Afterwards reprinted with conſiderable alterations under the title of *Gorboduc.*

NORTON, ——. Of this author I can give no account. He ſeems, however, to be the perſon whoſe name Norton is ſubſcribed to ſome verſes prefixed to Eccleſtone's *Noah's Deluge.* He wrote one play publiſhed by Mr. Southerne, called,

Pauſanias the Betrayer of his Country. T. 4to. 1696.

Dr. Garth, in *The Diſpenſary*, Canto IV. ver. 218. ſays,

"And Britain, ſince *Pauſanias*
"was writ,
"Knows Spartan virtue and
"Athenian wit."

NUCE, THOMAS. Was a contemporary with Mr. Thomas Newton before-mentioned, and concerned with him in the tranſlation of *Seneca's* tragedies, of which one only fell to his ſhare, viz. the eleventh, which is entitled,

Octavia. T. B. L. 4to. 1581. Some authors, Delrio in particular, have denied this play's having been written by Seneca, and indeed the ſtory of it being founded on hiſtory ſo near the time of the ſuppoſed author, and the conſideration of the tyrannical period in which Seneca lived, ſeem to furniſh a reaſonable ground of ſuſpicion on this head. But this being a particular, the diſcuſſion of which is ſomewhat foreign to our preſent purpoſe, any farther enquiry about it in this place will be needleſs.

O.

OBRIEN, WILLIAM. This gentleman was the ſon of one who taught the ſcience of fencing. He was, we believe, brought up to the ſame profeſſion, but relinquiſhed it when young, and turned his attention to the ſtage, where he ſoon became a diſtinguiſhed actor. His firſt appearance was at Drury-Lane theatre in the year 1758, in the part of captain Brazen; and indeed in characters of that claſs he arrived at a great degree of reputation. After continuing on the ſtage for ſix years, he married lady Suſan Strangways, daughter to lord Ilcheſter, and ſoon after went over to America, where he enjoyed a profitable poſt. He is ſtill living, and has entertained the public with two pieces, viz.

1. *Croſs Purpoſes*. Farce. 8vo. 1772.

2. *The Duel*. C. 8vo. 1773.

ODELL, THOMAS, Eſq. Was born in Buckinghamſhire towards the concluſion of the laſt or the beginning of this century. In the ſame county he had a very handſome paternal eſtate, the greateſt part of which he expended in the ſervice of the court intereſt; but, on the death of lord Wharton, who had been his patron, and who, with other friends of the ſame principles, had procured him a penſion from the government, Mr. Odell, finding both his fortunes and intereſt impaired, erected a theatre in Goodman's-Fields, which he opened in October 1729. For the firſt ſeaſon it met with all the ſucceſs that could be wiſhed for, and fully anſwered his expectations; and, indeed, it is probable that it would ſtill have gone on with like ſucceſs, had not a connection, which it was ſaid the ſon of a reſpectable and honourable magiſtrate of the city of London had with the ſaid theatre, given umbrage to the lord mayor and court of aldermen, who, under the appearance of an apprehenſion that the apprentices and journeymen of the trading part of the city would be led too readily in diſſipation, by having a theatre brought ſo near home to them, made an application to court for the ſuppreſſion of it. In conſequence of this, an order came down for the ſhutting it up; in complaiſance to which, (for at that time there was no act of parliament for limiting the number of the theatres), Mr. Odell put a ſtop to his performances, and, in the end, found himſelf under a neceſſity of diſpoſing of his property to Mr. Henry Giffard, who, not meeting with the ſame oppoſition as our author, raiſed a ſubſcription for the building of a more ample play houſe on the ſame ſpot, to which aſſembling a very tolerable company of performers, he went on ſucceſsfully, till the paſſing of the ſaid act; for the immediate occaſion of which, ſee vol. II. under *Golden Rump*. I cannot, however, help obſerving in this place one particular, for which that theatre has been remarkable, and that is, for the firſt appearance, in 1741, of our Engliſh Roſcius, Mr. Garrick. But, to return to our author.

Mr. Odell was, in 1738, appointed deputy master of the revels, under his grace the late duke of Grafton, then lord Chamberlain, and Mr. Chetwynd, the licenser of the stage. This place he held till his death, which happened in May 1749. He brought four dramatic pieces on the stage, all of which met with some share of success. Their titles are as follows:

1. *Chimera.* C. 1721.
2. *Patron.* Opera. N. D.
3. *Smugglers.* Farce. 1729.
4. *Prodigal.* Com. 1744.

ODINGSELS, GABRIEL. Of this gentleman's life I can find nothing farther on record, than that he was born in London, that he was matriculated of Pembroke College, Oxford, 23d of April 1707, and that, becoming lunatic, he put an end to his own life by the assistance of a cord, on the 10th of Feb. 1734, at his house in Thatch'd-Court, Westminster. He wrote three dramatic pieces, the titles of which are as follow:

1. *The Bath unmasked.* C. 1725.
2. *The Capricious Lovers.* Com. 1726.
3. *Bayes's Opera.* 1730.

OGBORNE, DAVID. This ingenious and worthy man is better known as a painter than as a playwright, and therefore might more properly be styled the *Raffaelle* than the *Shakspeare* of Chelmsford, in Essex, where he resides. It is with pleasure we seize an opportunity of doing such justice to his modest merits as they may fairly claim. The fidelity of his pencil in representing the cavalcade of the judges into the county town, and the yet more extraordinary procession of the claimants of the bacon-flitch into Dunmow, together with a few provincial monsters (such as portraits of a fish with wings taken at Battle's-Bridge, a calf with six legs produced at Great Baddow, and Wood the ghastly miller of Billericay), have successively immortalized him in his own neighbourhood. Aiming however with laudable ambition at more general and extensive fame, and being convinced that the pen and pencil are instruments somewhat similar, and are put in motion by the same manual agency, till within a few years past he discovered no sufficient reason for his inability to manage the one so as to render it as profitable to himself as the other. Or perhaps he might have met with the hackneyed sentiment—*ut pictura poesis*—erroneously translated, and took it for granted that no man could be a painter without some vein of poetry in his composition. We learn indeed that the reception of his dramatic works did not entirely support the expectations he had formed concerning them; but being too wise to hazard repeated trials on the stage or in the closet, and of a disposition too gentle and pacific to engage in literary warfare, his disappointment neither breaks out into invectives against the actors who mangled, or the critics who condemned his performances. On the contrary, far from harbouring the least resentment toward players, audiences, and reviewers, or indulging the slightest pique against the efforts of more fortunate bards, he is ever ready in his original capacity to decorate the scenes which he no longer thinks himself qualified to write; and confesses his acquiescence in that justice which compelled him, as Hamlet says, to *throw away the worser part of* his profession, *and live the better with the other half.* The only piece he is known to have printed is,

The

The Merry Midnight Mistake; or, *Comfortable Conclusion*. Com. 8vo. 1765.

Ohara, Kane. Of Mr. Ohara we learn no more than that he is a native of Ireland, a younger brother of a genteel family, and at this time about the age of threescore. He resides near Dublin, and from his appearance and manners by no means promises the festivity that enlivens all his compositions. He is said to have an exquisite taste in music, and certainly has great skill in the burlesque. He seldom goes much abroad, and we are told that for some years past he has been deprived of his eyesight. In producing rhymes and adapting new words to old music he is unequalled. He is the author of the following pieces, most of which still continue favourites with the public,

1. *Midas*. Burl. 8vo. 1764.
2. *The Golden Pippin*. B. 8vo. 1773.
3. *The Two Misers*. M. F. 8vo. 1775.
4. *April Day*. B. 8vo. 1777.
5. *Tom Thumb*. B. 1780.

Oldmixon, John. This gentleman was descended from an ancient family of the name, originally seated at Oldmixon, near Bridgwater, in Somersetshire. He was a violent party writer, and a very severe and malevolent critic; in the former light he was a strong opponent of the Stuart family, whom he has, on every occasion, as much as possible endeavoured to blacken, without any regard to that impartiality which ought ever to be the most essential characteristic of an historian. In the other character he was perpetually attacking, with the most apparent tokens of envy and ill-nature, his several contemporaries; particularly Messrs. Addison, Eusden, and Pope. The last of these, however, whom he had attacked in different letters which he wrote in *The Flying Post*, and repeatedly reflected on in his prose essays on criticism, and in his art of logic and rhetoric, written in imitation of Bouhours, has condemned him to an immortality of infamy, by introducing him into his *Dunciad*, with some very distinguishing marks of eminence among the devotees of dulness. For, in the second book of that severe poem, where he introduces the dunces contending for the prize of dulness, by diving in the mud of Fleet-Ditch, he represents our author as mounting the sides of a lighter, in order to enable him to take a more efficacious plunge.

Mr. Oldmixon, though rigid with regard to others, is far from unblameable himself, in the very particulars concerning which he is so free in his accusations, and that sometimes even without a strict adherence to truth; one remarkable instance of this kind it is but justice to take notice of, and that is his having advanced a particular fact to charge three eminent persons with interpolation in lord Clarendon's history, which fact was disproved by Dr. Atterbury, the only survivor of them; and the pretended interpolation, after a space of almost ninety years, produced in his lordship's own handwriting; and yet this very author himself, when employed by bishop Kennet in publishing the historians in his collection, has made no scruple of perverting Daniel's chronicle in numberless places.

What year Mr. Oldmixon was born in, is not mentioned by any of the writers, nor where he received his education. He was, however, undoubtedly a man of

learning and abilities; and, exclusive of his strong biassed prejudice, and natural moroseness and petulance, far from a bad writer. He has left behind him three dramatic pieces, the titles of which are,

1. *Amyntas*. Past. 4to. 1698.
2. *Grove*; or, *Love's Paradise*. Opera. 4to. 1700.
3. *Governor of Cyprus*. T. 4to. 1703.

He also wrote a pastoral, called, *Thyrsis*, which forms one act of Mr. Motteux's *Novelty*; or, *Every Act a Play*. As he was always a violent party writer on the whig side, he was at length rewarded with a small post in the revenue at Bridgwater. He died in a very advanced age, July 9, 1742.

Otway, Thomas. Was not more remarkable for moving the tender passions, than for the variety of fortune to which he himself was subjected. He was the son of the Rev. Mr. Humphrey Otway, rector of Wolbeding, in Sussex, and was born the 3d of March, in the year 1651. He received his education at Wickeham school, near Winchester, and became a commoner of Christ Church, in Oxford, in 1669. But, on his quitting the university, and coming to London, he turned player. His success as an actor was but indifferent, having made only one attempt in Mrs. Behn's tragedy of *The Jealous Bridegroom*; he was more valued for the sprightliness of his conversation and the acuteness of his wit; which gained him the friendship of the earl of Plymouth, who procured him a cornet's commission in the troops which then served in Flanders.

Poor Tom Otway, like the rest of the wits of every age, was but a bad œconomist; and therefore it is no wonder that we generally find him in very necessitous circumstances. This was particularly the case with him at his return from Flanders. He was, moreover, averse to the military profession, and it is therefore not extraordinary, all things considered, that Tom and his commission soon quarrelled, and parted, never to meet again.

After this, he had recourse to writing for the stage; and now it was that he found out the only employment that nature seems to have fitted him for. In comedy he has been deemed too licentious; which, however, was no great objection to those who lived in the profligate days of Charles II. But in tragedy few of our English poets ever equalled him; and perhaps none ever excelled him in touching the passions, particularly that of love. There is generally something familiar and domestic in the fable of his tragedy, and there is amazing energy in his expression. The heart that does not melt at the distresses of his *Orphan*, must be hard indeed!

But though Otway possessed, in so eminent a degree, the rare talent of writing to the heart, yet he was not very favourably regarded by some of his contemporary poets: nor was he always successful in his dramatic compositions. After experiencing many reverses of fortune, in regard to his circumstances, but generally changing for the worse, he at last died wretchedly in a public-house on Tower-Hill, April 14, 1685, whither he had retired to avoid the pressure of his creditors. Some have said, that downright hunger compelling him to fall too eagerly upon a piece of bread, of which he had been some time in want, the

the first mouthful choaked him, and instantly put a period to his days.

His dramatic writings are,

1. *Alcibiades.* Trag. 4to. 1675.

2. *Don Carlos Prince of Spain.* Trag. 4to. 1676.

3. *Titus and Berenice.* T. 4to. 1677.

4. *The Cheats of Scapin.* F. 4to. 1677.

5. *Friendship in Fashion.* Com. 4to. 1678.

6. *Caius Marius.* Trag. 4to. 1680.

7. *The Orphan.* T. 4to. 1680.

8. *The Soldier's Fortune.* Com. 4to. 1681.

9. *Venice Preserved.* Trag. 4to. 1682.

10. *The Atheist*; or the second part of *The Soldier's Fortune.* C. 4to. 1684.

Besides these plays, Mr. Otway made some translations, and wrote several miscellaneous poems. His whole works are printed in three volumes 12mo. 1757.

In the year 1719 was printed a piece ascribed to Otway, but certainly not written by him, called,

Heroic Friendship. T. 4to.

At the time of his death, however, he had made some progress in a play, as will appear from the following advertisement, printed in L'Estrange's Observator, Nov. 27, 1686.

"Whereas Mr. Thomas Otway, "some time before his death, made "four acts of a play; whoever can "give notice in whose hands the "copy lies, either to Mr. Thomas "Betterton or to Mr. William "Smith, at the theatre royal, shall "be well rewarded for his pains."

D'Ouville, Geo. Gerbier. Of this gentleman I know nothing more than that, from his name, he appears to have been a Frenchman, and that Coxeter has positively set him down as the author of one dramatic piece never acted, but which, by the date, must have been written, or at least published, during the time of the *Inter-regnum.* It is entitled,

The False Favorite disgraced. T. C. 8vo. 1657.

All the other writers have inserted this play in their catalogues as anonymous, excepting Langbaine, who only tells us that it was ascribed to the above-mentioned gentleman.

Owen, Robert, Esq;. Of this gentleman I can find no farther account, than that he lived in the reign of Q. Anne, and that he received the earlier parts of his education at Eton school, from whence he removed, for the finishing of his studies, to King's College in Cambridge. He wrote one dramatic piece, founded on the Grecian history, and entitled,

Hypermnestra. T. 4to. 1703.

Ozell, John. This writer, to whose industry, if not to his genius, the world lies under very considerable obligations, received the first rudiments of his education from Mr. Shaw, an excellent grammarian, and master of the free-school at Ashby de la Zouch, in Leicestershire. He afterwards compleated his grammatical studies under the reverend Mr. Mountford, of Christ's Hospital, where, having attained a great degree of perfection in the dead languages, viz. the Latin, Greek and Hebrew, it was next the intention of his friends to have sent him to the university of Cambridge, there to finish his studies, with a view to his being admitted into holy orders. But Mr. Ozell, averse to the confinement of a college life, and perhaps disinclined to the clerical profession, and desirous of being sooner brought out into, and settled

tled in the world, than the regular course of academical gradations would permit, sollicited and obtained an employment in a public office of accompts, with a view to which he had taken previous care to qualify himself by a most perfect knowledge of arithmetic in all its branches, and a great degree of excellence in writing all the necessary hands.

Notwithstanding, however, this grave attention to business, he still retained an inclination for, and an attention to, even polite literature, that could scarcely have been expected; and, by entering into much conversation with foreigners abroad, and a close application to reading at home, he made himself master of most of the living languages, more especially the French, Italian and Spanish, from all which, as well as from the Latin and Greek, he has favoured the world with many valuable translations. But, as it is in the light of a dramatic writer only that he has any claim to a place in this work, I shall not enter into a recapitulation of any of his pieces but those which have some connection with the theatre. These, however, though all translations, are very numerous, there being included in them a complete English version of the dramatic pieces of that justly celebrated French writer, Moliere, besides some others from Corneille, Racine, &c. the titles of which are to be found in the following list:

1. *The Cid*; or, *The Heroic Daughter*. T. 12mo. 1714.
2. *Alexander the Great*. Trag. 12mo. 1714.
3. *Britannicus*. T. 12mo. 1714.
4. *The Litigants*. Com. 12mo. 1715.
5. *Manlius Capitolinus*. Trag. 12mo. 1715.
6. *Cato*. T. 12mo. 1716.
7. *The Fair of St. Germains*. C. 8vo. 1718.
8. *The Miser*. C. 12mo. 1730.
9. *The Plague of Riches*. Com. 12mo. 1735.

Mr. Ozell had the good fortune to escape all those vicissitudes and anxieties in regard to pecuniary circumstances, which too frequently attend on men of literary abilities; for, besides that he was, from his earliest setting out in life, constantly in the possession of very good places, having been for some years auditor-general of the city and bridge accounts; and, to the time of his decease, auditor of the accounts of St. Paul's cathedral and St. Thomas's Hospital; all of them posts of considerable emolument; a gentleman, who was a native of the same country with him, who had known him from a schoolboy, and it is said lay under particular obligations to his family, dying when Mr. Ozell was in the very prime of life, left him such a fortune as would have been a competent support for him, if he should at any time have chosen to retire from business entirely, which however it does not appear he ever did. Our author died October 15, 1743, and was buried in a vault of a church belonging to the parish of St. Mary Aldermanbury; but what year he was born in, and consequently his age at the time of his death, are particulars that I do not find on record.

That Mr. Ozell was rather a man of application than genius, is apparent from many circumstances; nor is any thing, perhaps, a stronger proof of it, than the very employment he made choice of; since it has been much oftener seen, that men of brilliant talents have quitted the more sedentary avocations they have fortuitously been

been bred to, than that they have fixed on any ſuch by their own election; and perhaps our author is the only inſtance of a perſon, even of a turn to the heavier and more abſtruſe branches of literature, who ever choſe to bury the greateſt part of his hours behind the deſk of a compting-houſe.

Notwithſtanding this obſervation, however, Mr. Ozell's abilities, if leſs entertaining, were not perhaps leſs uſeful to the world than thoſe of ſome other writers; for, though he produced nothing originally his own, yet he has cloathed in an Engliſh habit ſeveral very valuable pieces; and, though his tranſlations may not, perhaps, have all that elegance and ſpirit which the originals poſſeſs, yet, in the general, it muſt be confeſſed that they are very juſt, and convey, if not the poetical, at leaſt the literal meaning of their reſpective authors: and indeed, it were rather to be wiſhed, that this writer had confined himſelf to the tranſlation of works of a more ſerious nature, than have engaged in thoſe of humour and genius, which were qualities he ſeemed not to poſſeſs himſelf, and therefore could not do juſtice to in others. Moliere, more particularly, is an author of that ſuperior genius, that it would require abilities almoſt equal to his own to tranſlate him in ſuch a manner as to give him, in the cloathing of our own language, the perfect air and manner of a native. There is a peculiar ſpirit, a peculiar manner, adapted to the dialogue and language of the ſtage, more particularly in comedy, which is only attainable by obſervation and practice, and renders a writer of dramatic genius alone properly qualified for the tranſlation of dramatic pieces. And this is apparently the reaſon that, notwithſtanding we have many very good comedies in our own language, founded almoſt entirely on thoſe of foreign authors, yet very few of the pieces themſelves, from which they have been borrowed, have afforded much pleaſure to the reader in the tranſlations that have appeared of them. Celebrated as the name of Moliere has been for above a century paſt, notwithſtanding that there has been more than one perfect tranſlation of his works publiſhed in Engliſh, yet I will venture to affirm, that his pieces are very little known, excepting to thoſe who, from their acquaintance with the French language, are enabled to read them in the original; nor can I help hinting my wiſh, that ſome writer of eminence would undertake the taſk, which would beſtow ſo valuable an additition to the libraries of the *Belles Lettres*, and introduce M. de Moliere among the ſet of our intimate acquaintances, as perfectly as Cervantes or Le Sage, and enable us to converſe as familiarly with the *Miſer* and *Hypochondriac* of the one, as with the *Don Quixote* and *Gil Blas* of the others. But this is a digreſſion for which I beg pardon, and will therefore proceed.

Mr. Ozell ſeems to have had a more exalted idea of his own abilities than the world was willing to allow them, for, on his being introduced by Mr. Pope into the *Dunciad* (for what cauſe, however, does not appear), he publiſhed a very extraordinary advertiſement, ſigned with his name, in a paper called the *Weekly Medley*, Sept. 1729, in which he expreſſes his reſentment, and at the ſame time draws a compariſon, in his own favour, between Mr. Pope and himſelf, both with reſpect to learning and poetical genius. The advertiſement

ment at length may be seen in the notes to the *Dunciad*. But though I confess I cannot readily subscribe to this self-assumed preference, yet, as Mr. Coxeter informs us, that his conversation was surprizingly agreeable, and his knowledge of men and things considerable, and as it is probable that, with an understanding somewhat above the common rank, he possessed a considerable share of good-nature, I will readily allow, that a person of this character might be much more amiable than one of a greater brilliancy of parts, if deficient in these good qualities.

P.

P. R.

P. P. Monsieur. In this manner, but without giving us any explanations of these initials, has Langbaine distinguished the author of a musical dramatic piece, performed in king Charles II's reign, entitled,

Ariadne. Opera.

P. R. Coxeter, in his notes, has given us the full title of a very old play, with these letters in the title-page, called,

Appius and Virginia. T. C.

Neither Langbaine, Jacob, nor Whincop's editor, have taken any notice of this play; but Chetwood (*British Theatre*, p. 21.) mentions the piece, with its very early date of 1575, but has not hinted at any author's name or initials.

P. T. These initial letters are printed to two plays, both published in Charles II's reign. Though at fifteen years distance from each other, yet it is not improbable they might both be the work of the same person. In looking back to the writers of that time, I can find only one dramatic author whose name will correspond with these letters, and that is Thomas Porter, Esq; of whom I shall have occasion

P A

to make farther mention. It is indeed only conjecture; yet, as the walk of writing in both these pieces is the same with those which are declaredly that gentleman's, as the dates of all come within a reasonable compass as to time, as it was no uncommon practice at that period for known authors to subscribe only initials to their works, and lastly as Mr. Langbaine seems to hint at Mr. Porter's having written more than had come to his knowledge; I hope I shall be pardoned, on all these circumstances of probability, if I presume to attribute these two pieces to him. Their respective titles are,

1. *French Conjuror*. C. 4to. 1678.
2. *Witty Combat* T. C. 4to. 1663.

Palsgrave, John. This learned and ancient writer flourished in the reigns of Henry VII. and Henry VIII. He received his grammatical learning at London, where he was born. He studied logic and philosophy at Cambridge, at which university he resided till he had attained the degree of batchelor of arts, after which he went to Paris, where he spent several years in the study of philoso-

philosophical and other learning, took the degree of master of arts, and acquired such excellence in the French tongue, that, in 1514, when a treaty of marriage was negociated between Louis XII. king of France, and the princess Mary, sister of king Henry VIII. of England, Mr. Palsgrave was chosen to be her tutor in that language. But Louis XII. dying almost immediately after his marriage, Palsgrave attended his fair pupil back to England, where he taught the French language to many of the young nobility, obtained good church preferment, and was appointed by the king one of his chaplains in ordinary.

In the year 1531, he settled at Oxford for some time, and the next year was incorporated master of arts in that university, as he had before been in that of Paris, and a few days after was admitted to the degree of batchelor of divinity.

At this time he was highly esteemed for his learning; and, what is very remarkable, though an Englishman, he was the first author who reduced the French tongue under grammatical rules, or that had attempted to fix it to any kind of standard. This he undertook, and executed with great ingenuity and success, in a large work which he published in that language at London, entitled, *L'Ecclaircissement de la Language François*, containing three books, in a thick folio, 1530, to which he has prefixed a large introduction in English. So that the French nation seems to stand indebted to our country originally for that universality which their language at present possesses, and on which they so greatly pride themselves. These works, however, would not have entitled him to a place in this register of authors, had he not translated into the English a Latin play, written by one Will. Fullonius (an author then living at Hagen in Holland), entitled,

Acolastus. Com.

When Mr. Palsgrave was born, or to what age he lived, are particulars which I have not been able to trace; yet, from the concurrence of various facts, I cannot suppose him to have been much less than sixty years of age at the time of his publishing the abovementioned translation, which was in the year 1540.

PARPRE, IHAN. Concerning this person, who seems to be the oldest dramatic author in the English language, our biographers are totally silent. He wrote one piece which has lately been presented to the publick in Mr. Hawkins's Collection of Old Plays, and is called,

Candlemas Day; or, *The Killing of the Children of Israel*. A Mystery. 1512. Printed 1773.

PARKER, HENRY, LORD MORLEY. Was the son of Sir William Parker, by Alice sister of Lovel, Lord Morley, by which title this Henry was summoned to parliament in the twenty-first of Henry the Eighth. Except being a pretty voluminous author, we find nothing remarkable of him, but that he was one of the barons who signed the memorable letter to Clement the Seventh, threatening him with the loss of his supremacy in England, unless he proceeded to dispatch the king's divorce; and having a quarrel for precedence with the lord Dacre of Gillesland, had his pretensions confirmed by parliament. Antony Wood says, he was living an ancient man, and in esteem among the nobility, in the latter end of the reign of Henry the Eighth. A list of his works may be seen in Mr. Walpole's

pole's Catalogue of royal and noble Authors, vol. I. p. 93. among which are ſeveral tragedies and comedies, the very names of which are loſt.

PATERSON, WILLIAM. He was a native of Scotland, and an intimate friend of Mr. Thomſon the author of the *Seaſons*. When that gentleman received his appointment of ſurveyor of the Leeward Iſlands, he made Mr. Paterſon his deputy. On Mr. Thomſon's death he ſucceeded him in that office, and we believe died ſome years ago. He wrote one play, called,

Arminius. T. 8vo. 1740.

PATON, ——. A Scotch gentleman, who printed one piece at Edinburgh, called,

William and Lucy. O. 8vo. 1780.

PATRICK, Dr. SAMUEL. This gentleman, at the time of his death which happened on the 20th of March, 1748, was uſher of the Charter-houſe-ſchool. He ſuperintended ſome editions of Hederic's *Lexicon* and Ainſworth's *Dictionary*, and gave to the publick

A Complete Tranſlation of *Terence*, 2 vols. 8vo. 1745.

PAYNE, NEVIL. An author who lived in the reign of king Charles the Second, and wrote three plays, called,

1. *The Fatal Jealouſy*. T. 4to. 1673.

2. *The Morning Ramble*; or, *The Town Humours*. C. 4to. 1673.

3. *The Siege of Conſtantinople*. T. 4to. 1675.

PEAPS, WILLIAM. Langbaine, who lived the neareſt to the time of publication of the dramatic piece I am on the point of mentioning, has inſerted it in his Catalogue of Plays by unknown authors, and only tells us, that it was ſuppoſed by Kirkman, but on what ground he knows not, to have been written by one Peaps. Jacob, Gildon, and Whincop, however, have, on this authority, poſitively affixed the right of it to that name. But Chetwood, in his *Britiſh Theatre*, has gone ſtill farther, and annexed the chriſtian name I have made uſe of at the head of this article. How far he is right in this particular, or on what foundation he has ſo done, I know not. It is, however, agreed by all the writers, that our author lived in the reign of Charles I. and was a ſtudent at Eton, as alſo that the piece was compoſed when he was but ſeventeen years of age, which information they derive from the title-page and preface to the piece itſelf. It is entitled,

Love in its Extaſy. P. 4to. 1649. Coxeter, in his MS. notes, has made a query with regard to the ſpelling of the author's name, ſuppoſing that it might have been one Pepys of Cottenham, in Cambridgeſhire, of which family was ſecretary Pepys.

PECK, FRANCIS. Of this laborious compiler but little is known. He was born at Stamford, in Lincolnſhire, on the 4th day of May, 1694, and received his education at Cambridge, where he took the degrees of batchelor and maſter of arts. In 1721, he was curate of King's Cliff, in the county of Northampton, from whence he was removed to the rectory of Godeby near in Melton, in Leiceſterſhire, the only preferment he ever obtained; he died there the 13th of Auguſt, 1743, at the age of fifty-one years, having publiſhed one drama, called,

Herod the Great, D. P. 4to. 1740.

Printed in a volume, called "New Memoirs of the Life and "Poetical Works of Mr. John "Milton."

His

His publication, entitled *Desiderata Curiosa*, the most useful and entertaining of any which he produced, was reprinted in quarto, by T. Evans, in 1779.

PEELE, GEORGE, M. A. This poet, who flourished in the reign of queen Elizabeth, was a native of Devonshire, from whence being sent to Broadgate's Hall, he was some time afterward, made a student of Christ-Church College, Oxford, about the year 1573, where, after going through all the several forms of logic and philosophy, and taking all the necessary steps, he was admitted to his master of arts degree in 1579. After this it appears that he removed to London, where he became the city poet, and had the ordering of the pageants. He lived on the Bankside over-against Black Fryars, and maintained the estimation in his poetical capacity which he had acquired at the university, and which seems to have been of no inconsiderable rank. He was a good pastoral poet; and Wood informs us, that his plays were not only often acted with great applause in his life-time, but did also endure reading, with due commendation, many years after his death. He speaks of him, however, as a more voluminous writer in that way than he appears to have been, mentioning his dramatic pieces by the distinction of tragedies and comedies, and has given us a list of those which he says he had seen; but in this he must have made some mistake, as he has divided the several incidents in one of them, viz. his Edward I. in such manner as to make the *Life of Llewellin*, and the *Sinking of Queen Elinor*, two detached and separate pieces of themselves; the error of which will be seen in the perusal of the whole title of this play. (See vol. II. *Edward* I.) He, moreover, tells us, that the last-mentioned piece, together with a ballad on the same subject, was, in his time, usually sold by the common ballad-mongers. The real titles of the plays written by this author, of which four only are known, are,

1. *The Arraignment of Paris*. P. 4to. 1584.
2. *Edward the First*. 4to. 1593.
3. *King David and Fair Bethsabe*. T. 4to. 1599.
4. *The Turkish Mahomet and Hyren the Fair Greek*. N. P. See the Supplement to Shakspeare, vol. I. p. 191. edit. 1780.

Wood and Winstanley, misguided by former catalogues, have also attributed to him another tragedy, entitled,

Alphonsus, Emperor of Germany.

But this Langbaine assures us was written by Chapman, he himself having the play in his possession, with that author's name to it.

About the year 1593, Peele seems to have been taken into the patronage of the earl of Northumberland, to whom he dedicated in that year, *The Honour of the Garter*, a Poem Gratulatorie — the *Firstling* consecrated to his noble name. He was almost as famous for his tricks and merry pranks as Scoggan, Skelton, or Dick Tarleton; and as there are books of theirs in print, so there is one of his called, "Merrie conceited Jests of George Peele, Gent. sometime student in Oxford; wherein is shewed the course of his Life how he lived, &c." 4to. 1627. These jests, as they are called, might with more propriety be termed the tricks of a sharper. Peele died before the year 1598. Meres, in his *Wit's Treasury*, p. 286. says, "As Anacreon died by the pot, so George Peele by the pox." Oldys says, he left behind him a wife

wife and a daughter. He seems to have been a person of a very irregular life; and Mr. Steevens, with great probability, supposes that the character of *George Pieboard*, in the *Puritan*, was designed as a representative of *George Peele*. See a note on that Comedy, p. 587. as published by Mr. Malone, 8vo. 1780.

PENNY, Mrs. Her maiden name was Christian. She is a decent, good kind of woman, married to one who had been a seafaring person, and who had the misfortune to lose one of his legs; in consideration of which he obtained a small pension. She published a volume of Poems by subscription in 4to. 1771, and has lately solicited the patronage of Dr. Johnson to a second volume. In the former is contained

The Birth Day. An entertainment of three Acts.

PERCY, THOMAS. This gentleman, who is a doctor in divinity, and fellow of the Antiquarian Society, was many years one of his majesty's chaplains in ordinary. He is at present dean of Carlisle, rector of Wilbye, and vicar of Easton Mauduit in Northamptonshire. He is better known by that excellent publication, the Reliques of Ancient English Poetry, 1765, in 3 vols. 12mo. which was the amusement of his leisure hours (3d edit. 1775), than by the piece which brings his name into the present work, viz.

The Little Orphan of China; or, *The House of Chao*. T. Printed in *Miscellaneous Pieces* relating to the Chinese. 12mo. 2 vols. 1762.

PETERSON, JOSEPH. Was a strolling player, but, in the year 1743, performed at Drury-Lane. He wrote one drama, entitled,

The Raree Show; or, *The Foxtrapt*. O. 8vo. 1739. Printed at York.

PHILLIPS, AMBROSE. Was descended from a very ancient and considerable family of that name in Leicestershire. He was born about the year 1671, and received his education at St. John's College, Cambridge. From the manner in which Mr. Pope mentions him, in the treatise on the Bathos, as a zealous Protestant deacon, he seems to have been intended for the church, and to have taken the first orders therein. During his stay at the university he wrote his pastorals, which acquired him at the time a high reputation, concerning the merits of which the critical world has since been much divided. He also, in 1700, published a life of John Williams, lord keeper of the great seal, bishop of Lincoln, and archbishop of York, in the reigns of king James and Charles I. in which are related some remarkable occurrences in those times, both in church and state; with an appendix, giving an account of his benefactions to St. John's College. This work Cibber seems to imagine Mr. Phillips made use of, the better to divulge his own political principles, which, in the course of it, he had a free opportunity of doing, as the archbishop, who is the hero of his work, was a strong opponent to the high church measures.

When he quitted the university, and came to London, he became a constant attendant at, and one of the wits of, Button's Coffee-house, where he obtained the friendship and intimacy of many of the celebrated geniuses of that age, more particularly of Sir Richard Steele, who, in the first volume of his *Tatler*, has inserted a little poem of Mr. Phillips's, which he calls a *Winter Piece*, dated from Copenhagen, and addressed to the earl of Dorset, on which he bestows the highest

highest encomiums; and, indeed, so much justice is there in these his commendations, that even Mr. Pope himself, who, for reasons that I shall presently mention, had a fixed aversion for the author, while he affected to despise his other works, used always to except this from the number. The first dislike Mr. Pope conceived against Mr. Phillips, proceeded from that jealousy of fame which was so conspicuous in the character of that great poet; for Sir Richard Steele, who, as I have before observed, was an admirer of Phillips, had taken so strong a liking to the pastorals of the latter, as to have formed a design for a critical comparison of them with those of Pope, in the conclusion of which the preference was to have been given to Phillips. This design, however, coming to Mr. Pope's knowledge, that gentleman, who could not bear a rival near the throne, determined to ward off this stroke by a stratagem of the most artful kind, which was no other than taking the same task on himself, and, in a paper in the *Guardian*, by drawing the like comparison, and giving a like preference, but on principles of criticism apparently fallacious, to point out the absurdity of such a judgment. However, notwithstanding the ridicule that was drawn on him in consequence of his appearing as it were in competition with so powerful an antagonist, I cannot help giving it as my opinion that there are, in some parts of Phillips's pastorals, certain strokes of nature, and a degree of simplicity, that are much better suited to the purposes of pastoral, than the more correctly turned periods of Mr. Pope's versification. Mr. Phillips and Mr. Pope being of different political principles, was another cause of enmity between them, which arose at length to so great a height, that the former, finding his antagonist too hard for him at the weapon of wit, had even determined on making use of a rougher kind of argument, for which purpose he even went so far as to hang up a rod at Button's for the chastisement of his adversary whenever he should come thither; which, however, Mr. Pope declining to do, avoided the *argumentum baculinum*, in which he would, no doubt, have found himself on the weakest side of the question.

Besides Mr. Pope, there were some other writers who have written in burlesque of Mr. Phillips's poetry, which was singular in its manner, and not difficult to imitate, particularly Mr. Henry Carey, who, by some lines in Phillips's stile, and which were for some time thought to be Dean Swift's, fixed on that author the name of Namby Pamby; and Isaac Hawkins Browne, Esq; in his poem called a *Pipe of Tobacco*, which, however, is written with great good humour, and, though intended to *burlesque*, is by no means designed to ridicule Mr. Phillips, he having taken the very same liberty with Swift, Pope, Thomson, Young, and Cibber.

As a dramatic writer, our author has certainly considerable merit. All his pieces of that kind met with success, and one of them is at this time a standard of entertainment at both theatres, being generally repeated several times in every season. The titles of them all, being three in number, are,

1. *Distrest Mother*. T. 4to. 1712.
2. *The Briton*. T. 8vo. 1722.
3. *Humphry Duke of Gloucester*. T. 8vo. 1723.

Mr. Phillips's circumstances were in general, through his life, not only

only easy, but rather affluent, in consequence of his being connected, by his political principles, with persons of great rank and consequence. He was concerned with Dr. Hugh Boulter, afterwards archbishop of Armagh, the right honourable Richard West, Esq; lord-chancellor of Ireland, the reverend Mr. Gilbert Burnet, and the reverend Mr. Henry Stevens, in writing a series of papers called the *Free-Thinker*, which were all published together by Mr. Phillips, in three volumes in 8vo. In the latter part of queen Anne's reign, he was secretary to the Hanover club, who were a set of noblemen and gentlemen who had formed an association in honour of that succession, and for the support of its interests, and who used particularly to distinguish in their toasts such of the fair-sex as were most zealously attached to the illustrious house of Brunswick. In honour of which ladies our bard wrote the following lines:

While these, the chosen beauties of our isle,
Propitious on the cause of freedom smile;
The rash pretender's hopes we may despise,
And trust Britannia's safety to their eyes.

Mr. Phillips's station in this club, together with the zeal shewn in his writings, recommending him to the notice and favour of the new government, he was, soon after the accession of king George I. put into the commission of the peace, and, in 1717, appointed one of the commissioners of the lottery. And, on his friend Dr. Boulter's being made primate of Ireland, he accompanied that prelate across St. George's channel, where he had considerable preferments bestowed on him, and was elected a member of the house of commons there, as representative for the county of Armagh.

At length, having purchased an annuity for life of four hundred pounds *per annum*, he came over to England some time in the year 1748, but did not long enjoy his fortune, being struck with a palsy, of which he died June 18, 1749, in his seventy-eighth year, at his lodgings near Vaux Hall.

"Of his personal character," says Dr. Johnson, "all I have "heard is, that he was eminent "for bravery and skill in the "sword, and that in conversation "he was solemn and pompous." He is somewhere called Quaker Phillips, but, however, appears to have been a man of integrity; for the late Paul Whitehead relates that, when Mr. Addison was secretary of state, Phillips applied to him for some preferment, but was coolly answered that it was thought that he was already provided for by being made a justice for Westminster. To this observation our author, with some indignation, replied, "Though poetry was a "trade he could not live by, yet "he scorned to owe subsistence to "another which he ought not to "live by."

PHILLIPS, EDWARD. Of this gentleman I can trace nothing farther than his name, that he was a writer of the last reign, and produced five little dramatic pieces, entitled,

1. *The Chambermaid.* B. O. 8vo. 1730.
2. *The Mock Lawyer.* B. O. 8vo. 1733.
3. *The Livery Rake and Country Lass.* B. O. 8vo. 1733.
4. *The Royal Chace*; or, *Merlin's Cave.* 8vo. 1736.
5. *Britons strike home*; or, *The Sailors Rehearsal.* T. 8vo. 1739.

PHILLIPS,

PHILLIPS, JOHN. This name is put to the three following pieces, none of which were ever acted. The first two of them, however, being written entirely on party subjects, and at a time that every act of zeal shewn for the interest of the house of Hanover, which was as yet not so firmly established in the hearts of the people as it has since most happily and most deservedly rendered itself, met with a generous and kind return. Mr. Chetwood has informed us, that the author received a handsome present from the government in consideration of them. The compiler of Whincop's catalogue seems to surmise, that this name of Phillips was not a real, but only an assumed one; and Curll, in an advertisement to the play of *The Maid's the Mistress*, ascribes them to Dr. Sewell. But on what ground this supposition and assertion are built, I know not, as I can see no reason why an author, who only wrote in contempt of an unjustifiable rebellion, and in ridicule of the professed or detected enemies of a just and an amiable monarch, should either be afraid or ashamed of as openly declaring his name as his opinions. Be this as it will, the titles of the pieces, published under his name, are as follow:

1. *Earl of Mar marr'd.* F. 8vo. 1715.

2. *Pretender's Flight.* F. 8vo. 1716.

3. *Inquisition.* F. 8vo. 1717.

PHILLIPS, R. This writer's name is mentioned by Coxeter, as author of a series of poetical stories, printed in 4to. 1683, under the title of *The Victory of Cupid over the Gods and Goddesses*; and of one dramatic piece, dated 1701, entitled,

Fatal Inconstancy. Trag.

PHILLIPS, WILLIAM, Esq. Whether this gentleman was a native of Ireland or not, Jacob has informed us that he was educated in that kingdom, and that he wrote a tragedy, entitled,

1. *The Revengeful Queen.* T. 1698. In this the compiler of Whincop's catalogue agrees with him, but afterwards gives us the name of another gentleman, whom he stiles

PHILLIPS, Capt. William, which gentleman he informs us was the author of another tragedy, entitled,

2. *Hibernia Freed.* T. 8vo. 1722. This play, however, Coxeter, in his MS. notes on Jacob, has inserted as the work of the foregoing gentleman; Mears, and after him Chetwood, in his *British Theatre*, has gone still farther, making mention of another piece also by the title of

3. *St. Stephen's Green.* Com. ascribing all the three plays indiscriminately to a William Phillips, Esq. And to these may be added another, entitled,

4. *Belisarius.* T. 8vo. 1724. As we have reason to believe the author of the first piece to have been an Irishman, and that the second and third have an apparent reference to that country, I cannot help joining in opinion, that these authors must have been one and the same person. The only objection to that opinion is, the distance of time between 1698 the date of the first play, and 1722, which is that affixed to the earliest of the other. But, as we find a difference only in the title of the gentleman at the several periods, it is not at all improbable that the *Revengeful Queen* might have been written before the author had taken on himself the military profession, the employment of which might put a stop to that attachment to the Muses, which afterwards, in times of peace and recess from martial

bufinefs, he could not avoid indulging himfelf by returning to.

This author died Dec. 12, 1732.

PHILLIPS, T. This author produced one drama, entitled,

Love and Glory. M. 8vo. 1734.

PHILIPS, CATHERINE, was the daughter of Mr. Fowler, a merchant of London, and was born Jan. 1, 1631. She was educated at a boarding fchool in Hackney, where fhe very early diftinguifhed herfelf for her fkill in poetry. She was married to James Philips, of Cardigan, Efq; and afterwards went with the vifcountefs of Duncannon into Ireland. This amiable lady died of the fmall-pox in London, June 22, 1664, to the regret of all who knew her; and, among many others, the great Cowley, who expreffed his refpect for her memory, by an elegant ode upon her death. Her works were printed in folio, under the title of, "Poems by the moft defervedly-" admired Mrs. Catherine Philips, "the matchlefs Orinda," 1667. There was likewife another folio edition, in 1678; and, in 1705, a fmall volume of her letters to Sir Charles Cotterel were printed under the title of, "Letters from "Orinda to Poliarchus;" the editor of which tells us, that "they "were the effect of an happy in-"timacy between herfelf and the "late famous Poliarchus; and are "an admirable pattern for the "pleafing correfpondence of a vir-"tuous friendfhip. They will fuf-"ficiently inftruct us, how an in-"tercourfe of writing between "perfons of different fexes ought "to be managed with delight and "innocence; and teach the world "not to load fuch a commerce "with cenfure and detraction, "when it is removed at fuch a dif-"tance from even the appearance "of guilt."

She wrote two plays, viz.

1. *Pompey.* T. 4to. 1663.
2. *Horace.* T. fol. 1667.

PILKINGTON, Mrs. LÆTITIA, a native of Dublin, was born in 1712. Her father was Dr. Vanlewin, an eminent phyfician of that city. Our authorefs was married, very young, to the Rev. Mr. Matthew Pilkington, who was alfo a poet of no inconfiderable merit. This pair of wits, as is but too often the cafe, lived very unhappily together; and at length were totally feparated, in confequence of an accidental difcovery which Mr. Pilkington made of a gentleman in his wife's bed-chamber. Of this affair, however, Mrs. Pilkington, in her celebrated Memoirs of her own Life, gives fuch an account, as would perfuade her readers to believe that, in reality, nothing criminal paffed between her and the gentleman; but, *Credat Judæus Apella.*

After this unlucky affair, Mrs. Pilkington had recourfe to her pen for a fupport, and raifed a very confiderable fubfcription for her Memoirs, which are extremely entertaining, particularly on account of the many lively anecdotes fhe has given of Dean Swift, with whom fhe had the honour of being very intimate.

This unhappy but ingenious woman died, in great penury, in July 1750; having had recourfe to the bottle, in order to drown her forrows; by which it is thought fhe fhortened her days. She departed at the age of 39, leaving feveral children to take their chance in the wide world; for her hufband renounced them at the fame time that he renounced her. John, her eldeft fon, turned out alfo fomething of a poet; and has likewife publifhed his Memoirs. He died in the year 1763.

Mrs. Pilkington, befides her other Poems and her Memoirs, was

was author of one burlesque dramatic piece, entitled,

1. *The Turkish Court*; or, *The London Prentice*; acted in Dublin. 1748. N. P.

2. One Act of *The Roman Father*, printed in her Memoirs.

PILON, F. Was born at Corke, and intended for the profession of physick; but relinquished that scheme in order to appear on the stage, where he met with no approbation.

He has been fortunate in adapting temporary subjects to the stage, and in that line has had some success. If his pieces do not display much ingenuity or invention, or afford any considerable share of satisfaction to the auditor or reader, it should be remembered that all of them are evidently the productions of haste, intended merely to take the advantage of some temporary publick event, which would not allow of opportunity for the corrections of leisure or judgment, and therefore intitled to every kind of indulgence. Mr. Pilon is the author of,

1. *The Invasion*; or, *A Trip to Brighthelmstone*. F. 8vo. 1778.

2. *The Liverpool Prize*. F. 8vo. 1779.

3. *The Illumination*; or, *The Glaziers Conspiracy*. Prel. 8vo. 1779.

4. *The Device*; or, *The Deaf Doctor*. F. N. P. 1779.

5. *The Deaf Lover*. F. 8vo. 1780.

6. *The Siege of Gibraltar*. M. F. 8vo. 1780.

7. *The Humours of an Election*. F. 8vo. 1780.

PITCAIRNE, Dr. ARCHIBALD. This eminent physician was descended of the ancient house of Pitcairne, in the county of Fife, and was born on Christmas-day, 1652. He received his education at a village called Dalkeith, and then was removed to the university of Edinburgh with a view to the study of divinity; but this not suiting the vivacity and freedom of his genius, he was permitted by his friends, though with some reluctance, to change the original design, and bend his attention to the law, which, being more agreeable to him, he pursued with the utmost assiduity. So intense was he in this study, that his constitution was much injured by it, and at length brought him into so ill a state of health, that he became in danger of having a hectic consumption. To prevent this, he set out by the advice of his physicians to Montpelier, and in his way got as far as Paris, where finding himself much recovered, he concluded there was no occasion for proceeding any further; and meeting with some agreeable companions of his own countrymen, he determined to sit down and study the law in that university. He afterwards changed his intention, and began to study physic, but had not been thus employed many months before he was recalled home. After some stay in Scotland, he returned a second time to Paris, to complete himself for the practice of medicine. In 1692, he was invited, by the curators of the university of Leyden, to be professor of physic there, which he accepted, and spoke his inaugural oration April 16. He continued there three years, and then visited Scotland, intending to return with a lady, the daughter of Sir Archibald Stevenson, whom he proposed to marry; but her parents not being willing to let her go abroad, our author was obliged to remain at home, and settled at Edinburgh, where the extensive practice he immediately fell into, gave him neither room nor leisure

to regret the loſs of his profeſſorſhip abroad. He continued in great eminence in his profeſſion until the time of his death, which happened Oct. 20, 1713. In his youth he printed one play, called, *The Aſſembly*. C. 12mo.

PIX, Mrs. MARY. Of this lady, though a woman of conſiderable genius and abilities, I can trace nothing farther than that ſhe was born at Nettlebed in Oxfordſhire, and that her maiden name was Griffith, being the daughter of one Mr. Griffith, a clergyman, and that, by the mother's ſide, ſhe was deſcended from a very conſiderable family, viz. that of the Wallis's. By the date of her writings ſhe flouriſhed in king William III's reign, but in what year ſhe was born, to whom married, or when ſhe died, are particulars which ſeem buried in obſcurity and oblivion. She was contemporary with Mrs. Manley and Mrs. Trotter, afterwards Mrs. Cockburne; and is ridiculed in company with theſe ladies in a little dramatic piece, called *The Female Wits*; but, however near ſhe may ſtand on a par with the latter in reſpect to her poetical talents, I can by no means think her equal to the former. Her works, however, will beſt ſpeak in her commendation; they are ten in number, and their titles as follow:

1. *The Spaniſh Wives*. F. 4to. 1696.
2. *Ibrahim the Thirteenth, Emperor of the Turks*. T. 4to. 1696.
3. *The Innocent Miſtreſs*. C. 4to. 1697.
4. *The Deceiver deceived*. C. 4to. 1698.
5. *Queen Catherine*; or, *The Ruins of Love*. T. 4to. 1698.
6. *The Falſe Friend*; or, *The Fate of Diſobedience*. T. 4to. 1699.
7. *The Czar of Muſcovy*. T. 4to. 1701.
8. *The Double Diſtreſs*. T. 4to. 1701.
9. *The Conqueſt of Spain*. T. 4to. 1705.
10. *The Beau defeated*; or, *The Lucky younger Brother*. C. 4to. N. D. (This is in ſome Catalogues aſcribed to Mr. Barker.)

POPPLE, WILLIAM. This gentleman was for many years governor of Bermudas, to which poſt he was appointed in the year 1745. He had before been in the Cofferer's Office, and, in June 1737, was made ſolicitor and clerk of the Reports to the commiſſioners for Trade and Plantations. He died the 8th of February, 1764, having written,

1. *The Lady's Revenge*; or, *The Rover reclaimed*. C. 8vo. 1734.
2. *The Double Deceit*; or, *A Cure for Jealouſy*. C. 8vo. 1736.

There are alſo ſeveral pieces in verſe, written by this gentleman, in a Collection of Miſcellaneous Poems, publiſhed by Richard Savage, in 8vo. 1726. He was likewiſe concerned in ſome periodical papers; particularly *The Prompter*; in which he was jointly connected with the celebrated Aaron Hill, Eſq. Mr. Popple likewiſe publiſhed a tranſlation of *Horace's Art of Poetry*. 4to. 1753.

PORDAGE, SAMUEL. A writer in the reign of king Charles II. He was ſon of the Rev. Mr. John Pordage, rector of Bradfield, in Berkſhire, and formerly head ſteward of the lands to Philip the ſecond earl of Pembroke. He was probably born at Bradfield; where he received his education I am unable to trace, but find him mentioned by Wood as a member of the honourable ſociety of Lincoln's Inn. Beſides an edition with cuts

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(publiſhed after the author's death) of *Reynolds's God's Revenge againſt Murder and Adultery*, he has favoured the world, of his own products, with a romance, entitled *Eliana*, two plays of original compoſition, and a tranſlation of a third. The titles of the ſaid dramatic pieces are,

1. *Troades*. T. 12mo. 1660.
2. *Herod and Marianne*. T. 4to. 1673.
3. *Siege of Babylon*. T. 4to. 1678.

PORTAL, ABRAHAM. Was the ſon of a clergyman, and lately a goldſmith and jeweller on Ludgate-Hill. He is at preſent a bookſeller in the Strand, and has wrote three dramas, called,

1. *Olindo and Sophronia*. T. 8vo. 1758.
2. *The Indiſcreet Lover*. C. 8vo. 1768.
3. *The Cady of Bagdad*. C. O. 1778.

The Songs only printed.

PORTER, HENRY. Author of a dramatic piece, which made its appearance in the latter part of queen Elizabeth's reign, entitled,

The Two angry Women of Abington. Com. 4to. 1599.

Wood (*Athen. Oxon.* vol. I. p. 781.) mentions a Mr. Henry Porter, of Chriſt-Church College, in the univerſity of Oxford, and batchelor of muſic, who, he tells us, was father to Mr. Walter Porter, ſome time gentleman of the royal chapel, and maſter of the choriſters at Weſtminſter, in the reign of king Charles I. And, although Wood does not mention that gentleman as a writer, yet, as the date of his degree, which was in July 1600, is but one year ſubſequent to that of the above-mentioned play, I think it is no very far fetched conjecture that he might be the author of it.

PORTER, THOMAS. A major in the army in the reigns of king Charles I. and II. He is the avowed author of two dramatic pieces, entitled,

1. *Villain*. T. 4to. 1663.
2. *Carnival*. C. 4to. 1664.

With reſpect to a conjecture of his having written more in the dramatic way, ſee above, under the initials P. T.

POTTER, HENRY. Of this author we know no particulars. He wrote one piece, called,

The Decoy. O. 8vo. 1733.

POTTER, JOHN. This is a living author. He has produced one piece, the title of which is,

The Choice of Apollo. S. 4to. 1765.

POTTER, R. This gentleman is a clergyman of the county of Suffolk. He is the author of ſeveral poems which have conſiderable merit, and has publiſhed a complete tranſlation of *Æſchylus*; containing the following plays, viz.

1. *Prometheus chain'd*.
2. *The Supplicants*.
3. *The ſeven Chiefs againſt Thebes*.
4. *Agamemnon*.
5. *The Choephoræ*.
6. *The Furies*.
7. *The Perſians*. 4to. 1777.

He has alſo undertaken a tranſlation of *Euripides*, for which propoſals are now circulating.

POTTINGER, ISRAEL. Was brought up to the trade of bookſelling, and ſerved his apprenticeſhip to Mr. Worral. He for ſome time kept a ſhop in Pater-noſter-Row, where he projected a variety of periodical publications, many of which proving unſucceſsful he was under the neceſſity of relinquiſhing that branch of his buſineſs, and opened a circulating library near Great Turnſtile. This alſo not ſucceeding, he delivered

livered Stevens's Lecture on Heads at Islington; and at present, we believe, derives his principal support from his pen, in which he unhappily meets with occasional interruptions from a disorder in his mind. He has published,

1. *The Methodist*. C. 8vo. 1761.
2. *The Humorous Quarrel*; or, *The Battle of the Greybeards*. F. 8vo. N. D. [1761.]

POWELL, GEORGE. Was both an author and actor. His father, says Gildon, was an ancient player, who was then (1698) lately dead. His abilities, as a performer, were much superior to those which he possessed as a writer. When it is considered that he was esteemed at one period of his life a rival to Betterton, his excellence on the stage will scarcely be disputed. The irregularities of his life frequently disabled him from exerting the talents which he was allowed to possess, and his negligence permitted a rival to obtain a superiority over him, which in the end attached him so strongly to the bottle, that he lost the favour of the publick, and died some time in the year 1714. He was buried in the vault of St. Clement Danes.

His character as a performer will be clearly seen by the following account of the respective merits of Wilks and himself, extracted from the apology for the life of Colley Cibber: "Though "in voice and ear nature had been "more kind to Powel, yet he so "often lost the value of them by "an unheedful confidence, that "the constant wakeful care and "decency of Wilks left the other "far behind in the public esteem "and approbation. Nor was his "memory less tenacious than that of "Wilks; but Powel put too much "trust in it, and idly deferred the "studying his parts, as school-"boys do their exercise, to the last "day; which commonly brings "them out proportionably defec-"tive. But Wilks never lost an "hour of precious time, and was, "in all his parts, perfect, to such "an exactitude, that I question, "if in forty years he ever five "times changed or misplaced an "article in any one of them. "To be master of this uncom-"mon diligence, is adding to the "gift of nature, all that is in an "actor's power; and this duty of "studying perfect, whatever actor "is remiss in, he will propor-"tionally find, that nature may "have been kind to him in vain; "for though Powel had an as-"surance that covered this neg-"lect much better than a man of "more modesty might have done, "yet with all his intrepidity very "often the diffidence and con-"cern for what he was to *say* "made him lose the look of what "he was to *be*.

"But besides this indispensable "quality of diligence, Wilks had "the advantage of a sober cha-"racter in private life, which "Powel not having the least re-"gard to, laboured under the un-"happy disfavour, not to say con-"tempt, of the publick, to whom "his licentious courses were no "secret: even when he did well, "that natural prejudice pursued "him; neither the hero nor the "gentleman, the young Ammon "nor the Dorimant, could conceal "from the conscious spectator the "true George Powel."

An instance of Powel's intemperance is recorded in the preface to the Relapse of Sir John Vanbrugh. The characters which he performed with the most applause were *Alexander* * and the *Heroes of Dryden's wildest Tragedies*; he

* Spectator, N° 31. 40. Tatler, N° 3.

was

was not, however, unsuccessful in the representation of comic scenes, having, as Cibber observes, no inconsiderable portion of humour.

He wrote,

1. *Alphonso King of Naples*. T. 4to. 1691.

2. *A Very good Wife*. C. 4to. 1693.

3. *The Treacherous Brothers*. T. 4to. 1696.

4. *The Imposture defeated*; or, *A Trick to cheat the Devil*. 4to. 1698.

Besides these, he was the publisher of the following performances:

1. *The Cornish Comedy*. 4to. 1696.

2. *Bonduca*; or, *The British Heroine*. T. 4to. 1696.

3. *A New Opera called Brutus of Alba*; or, *Augusta's Triumph*. 4to. 1696.

PRATT, ROBERT. This is a living author, better known under his assumed names of COURTNEY MELMOTH. We are informed he is a native of St. Ives, in Huntingtonshire, and was brought up to the church, in which we believe he had some preferment. He afterwards threw off his gown, changed his name, and made his appearance on the stage at Covent-Garden theatre in 1774, but with little or no success. The parts he appeared in were *Philaster* and *Hamlet*. Since his failure in this attempt, he hath subsisted chiefly by writing, though we think he sometimes employed himself in delivering lectures at Bath, and other places, on the English language. He is at present a bookseller at Bath. One dramatic performance hath been brought on the stage, entitled,

Joseph Andrews. F. Acted at Drury-Lane, for Mr. Bensley's benefit, the 20th of April, 1778. Not printed.

PRESTON, THOMAS, L.L.D. flourished in the earlier part of queen Elizabeth's reign, was first master of arts and fellow of King's College, Cambridge, and afterwards created a doctor of civil law, and master of Trinity-Hall in the same university. In the year 1564, when queen Elizabeth was entertained at Cambridge, this gentleman acted so admirably well in the tragedy of *Dido*, a Latin play, composed by John Ritwise, one of the fellows of King's College, and did moreover so genteely and gracefully dispute before her majesty, that, as a testimonial of her approbation, she bestowed a pension of twenty pounds *per annum* upon him, a circumstance which Mr. Steevens supposes to have been ridiculed by Shakspeare in the *Midsummer Night's Dream*, at the conclusion of act the fourth. On the 6th of Sept. 1566, when the Oxonian Muses, in their turn, were honoured with a visit from their royal mistress, our author, with eight more Cantabrigians, were incorporated masters of arts in the university of Oxford.

Mr. Preston wrote one dramatic piece, in the old metre, entitled,

"*A Lamentable Tragedy mixed*
"*ful of pleasant mirth conteyning the*
"*life of Cambises King of Percia,*
"*from the beginning of his Kingdome*
"*unto his Death, his one good deed*
"*of execution after the many wicked*
"*deeds and tiraunous murders com-*
"*mitted by and through him, and last*
"*of all his odious death by God's jus-*
"*tice appointed, doon on such order as*
"*followeth.*" B. L. 4to.

For a more particular account of which, see vol. II. CAMBYSES. This performance Langbaine imagines Shakspeare meant to ridicule, when, in his play of *Henry* IV. part I. act II. he makes Falstaff talk

talk of ſpeaking *in king Cambyſes Vein*. In proof of which conjecture he has given his readers a quotation from the beginning of the play, being a ſpeech of king Cambyſes himſelf, which, on the ſame account that he quoted it, and alſo as being a good ſpecimen of the manner of writing of many authors at that period of time, I ſhall take the liberty of tranſcribing. The words are as follow:

My counſaile grave and ſapient,
With lords of legal train;
Attentive eares towards us bend,
And mark what ſhall be ſain.

So you, likewiſe, my valiant knight,
Whoſe manly acts doth fly;
By brute of fame the ſounding trump
Dooth perſe the azure ſky.

My ſapient woords, I ſay perpend,
And ſo your ſkil delate:
You knowe that Mors vanquiſhed hath
Cirus, that king of ſtate:

And I, by due inheritance,
Poſſeſs that princely crown;
Ruling, by ſword of mighty force,
In place of great renown.

PRESTWICH, EDMUND. A writer of king Charles I's reign, who, was author of one dramatic piece, entitled,

Hippolitus. Trag. 12mo. 1651.

PRITCHARD, Mr. This name appears to one piece, called,

The Fall of Phaeton. 8vo. 1736. The author is only ſaid to be the inventor in the title page, but whether this term is confined to the pantomine intermixed with it, entitled,

Harlequin reſtored; or, *Taſte Alamode*.

or is to be extended to the whole performance, does not ſeem quite certain.

PUTTENHAM, ——. This author lived in the reign of queen Elizabeth, and was one of the band of her gentlemen penſioners. He is alſo ſuppoſed to have been the writer of *The Arte of Engliſh Poeſie*, 4to. 1589. in which he mentions the following pieces as of his own compoſition, though none of them have been publiſhed:

1. *Lyſtie London*. Int.
2. *The Woer*. Int
3. *Gineecocratia*. C.

Q.

QUARLES, FRANCIS, Eſq. Was ſon of James Quarles, Eſq; clerk of the board of Green Cloth, and purveyor to queen Elizabeth. He was born in 1592, at Stewards, an ancient ſeat of the family, near Romford in Eſſex; from whence he was firſt ſent to Peter-Houſe, and afterwards to Chriſt-Church College, Cambridge, for the compleating of his ſtudies; and, on his return to London, became a member of Lincoln's-Inn. He was ſome time cup-bearer to the queen of Bohemia, and chronologer to the city of London; and went over to Ireland as ſecretary to that truly great prelate James Uſher, archbiſhop

bishop of Armagh. But the troubles in that kingdom forcing him from thence, he returned to his native country, where he died, on the 8th day of Sept. 1644, ætat. 52, and was buried in the parish church of St. Vedast, Foster-Lane. His works, both in verse and prose, are numerous and well known, particularly his *Divine Emblems*, which has been a good copy to the old booksellers, and is to this day in great request with one sort of pious readers; though, on account of the obsolete quaintness of stile, which many of the writers of that age made use of, his works, with those of many of his contemporaries once in high repute, are now totally neglected, or at least held in but slight estimation. Among his other works was a piece entitled, the *Loyal Convert*, for the writing of which he underwent a very severe prosecution, from the usurped authority then in being.

Langbaine, a great admirer of his works, gives him this amiable character. "He was (says he) a "poet that mixed religion and "fancy together; and was very "careful in all his writings not to "intrench upon good-manners by "any scurrility in his works; or "any ways offending against his "duty to God, his neighbour, or "himself."

In dramatic writing he only produced one piece, to which even his zealous advocate Langbaine gives no higher commendation than styling it *an innocent, inoffensive play*. It is entitled,

The Virgin Widow. Com. 4to. 1649.

Mr. Quarles had, by one wife, no less than eighteen children; one of whom, John, inheriting both his father's genius and his loyalty, received his education at Exeter College, Oxford; and, in 1642, being then but eighteen years of age, bore arms within the garrison of Oxon, for king Charles I. in whose army, it is said, he afterwards had a captain's commission. But, on the declension of his majesty's cause, he retired to London, where, in consequence of his attachment to the royal party, he was reduced to write for a bare subsistence, and there continued in a poor and mean condition, till the great plague, which raging in and about London, swept him away, with many thousands more, in the fatal year 1665.

R.

R. J. See *Shepherd's Holiday*.

R. T. These initial letters stand in the title of one dramatic piece, entitled,

The Extravagant Shepherd. Past. Com.

There is no author who wrote about that time whose name would suit with these initials, excepting Thomas Rawlins, of whom hereafter: yet, without some farther concominant circumstances, I cannot think myself authorized to father this play upon him.

R. W.

R. W. These two letters stand before a kind of droll or farce, played at Bartholomew and Southwark fairs, and published in king Charles II's time, entitled,

The Coronation of Queen Elizabeth.

These letters are also affixed to a piece, entitled,

The Three Lords and Ladies of London. See vol. I. *Three Ladies of London.*

RADCLIFF, RALPH. Was descended from an ancient family of his name in Cheshire, and received part of his education at Oxford, as Wood supposes at Brazen-Nose College, but it is uncertain whether he took any degree. He afterwards bent his attention to the education of youth, and obtained part of the Carmelite's house at Hitchin, in Hertfordshire, *anno* 1538, which, on the dissolution of the monasteries, had become unoccupied. Here he opened a school, in which he had great success, soon grew rich, and was much respected in the neighbourhood. He formed one of the lower rooms into a stage for his scholars to act Latin and English comedies, in order that they might acquire confidence in public speaking. He lived several years after 1553, and died and was buried at Hitchin. It does not appear that any of his dramatic pieces were ever published, though he had many by him in the reign of king Edward VI, which he often told his friends he would never publish until they had remained by him nine years. The names of them are as follows:

1. *Dives and Lazarus.* C.
2. *Patient Griseld.* C.
3. *Friendship of Titus and Gesippus.* C.
4. *Chaucer's Melebee.* C.
5. *Job's Afflictions.* T.
6. *The Burning of Sodom.* T.
7. *The Delivery of Susannah.* T.
8. *The Burning of John Hus.* T.
9. *Jonas.* T.
10. *Fortitude of Judith.* T.

RALPH, JAMES, Esq. One of the greatest political, though not one of the greatest poetical writers of the present age. Of his family we can trace no particulars; but it is said his descent was but mean, and that he solely raised himself from obscurity by his merit; a circumstance which redounds more to his honour than would a long bead-roll of great ancestors, "stuck "over with titles and hung round "with strings."

Mr. Ralph's first appearance in the world, before he became distinguished for his writings, was, as we are informed, in the character of a school-master, at Philadelphia, in North-America; which remote situation not suiting his active mind, he came to England, about the beginning of the reign of George II. We have not learnt what was then the immediate object of his pursuit, but it was probably something in the public offices dependent on the court; for he soon became a frequenter of the levees, and attached to some great men, to whom his abilities recommended him. He did not, however, at first make any figure in the political world, but rather applied himself to writing for the stage, in which he was not very successful. He also produced some pieces of poetry, particularly *Night*, a poem, of which Mr. Pope thus takes notice in his *Dunciad:*

Silence, ye wolves! while Ralph to Cynthia howls,
And makes Night hideous—answer him, ye owls!

This passage Mr. Pope has illustrated by a very abusive note, wherein Mr. Ralph's character is most

moſt unmercifully torn to pieces; which ſeverity, it ſeems, was occaſioned by a piece attributed to our author, entitled, *Sawney*, a poem, in which the ſacred triumvirate, Dean Swift, Mr. Pope and Mr. Gay, were attacked. This was high treaſon itſelf. Mr. Ralph was very falſely and injuriouſly repreſented in the *Dunciad*. Mr. Pope ſays, he was ſo illiterate, that he did not even underſtand French: whereas it is very certain that he was maſter of the French and Latin languages, and not altogether ignorant of the Italian; and was, in truth, a very ingenious proſe-writer, although he did not ſucceed as a poet. His *Hiſtory of England*, commencing at the Reſtoration, is much eſteemed, as were his political pamphlets; ſome of which were looked upon as maſter-pieces. He was likewiſe concerned in writing eſſays in ſeveral periodical papers; in which he became ſo formidable to the miniſtry towards the end of Sir Robert Walpole's time, that it was deemed expedient to take him off by a penſion. He had great expectations from the late prince of Wales, who frequently made uſe of Mr. Ralph's pen in the controverſies in which it is well known that prince was engaged: but, by the death of his royal highneſs, all our author's views of preferment were entirely cut off. At the acceſſion of Geo. III. however, Mr. Ralph, though conſiderably advanced in years, began to be again taken notice of, and his hopes were revived; but, alas! the great circumventor of human expectations, death, put a final period to all his ſchemes, January 24, 1762, at his houſe in Chiſwick; after ſuffering a long and ſevere affliction from the gout, of which diſorder alſo his only daughter, about eighteen, died in a few weeks after him.

His dramatic writings are,

1. *Faſhionable Lady*; or, *Harlequin's Opera*. 8vo. 1730.
2. *Fall of the Earl of Eſſex*. T. 8vo. 1731.
3. *Lawyer's Feaſt*. Farce. 1744.
4. *Aſtrologer*. C. 8vo. 1744.

One of Mr. Ralph's laſt performances had alſo ſome relation to the ſtage; and was eſteemed a very excellent and very entertaining performance. It was entitled, *The Caſe of Authors*.

RAMSAY, ALLAN. Is ſaid to have been a barber in Edinburgh. His taſte in poetry, however, has juſtly raiſed him to a degree of fame that may in ſome meaſure be conſidered as a recompence for the frowns of fortune. His ſongs are in ſome eſteem; as is alſo one of his dramatic pieces, which poſſeſſes merit enough to have been ſuſpected not to be his production. The names of them are as follows:

1. *The Nuptials*. M. 8vo. 1723.
2. *The Gentle Shepherd*. Paſt. Com.

Our Northern bard, who died in January 1758, was father to the ingenious Mr. Ramſay, a portrait-painter of the preſent age, and who has likewiſe diſtinguiſhed himſelf by ſome tracts on various branches of polite literature, particularly *the Inveſtigator*.

RANDALL, JOHN. Was the author of one trifling piece, called,

The Diſappointment. B. O. 8vo. 1732.

RANDOLPH, THOMAS. This valuable poet was a ſon of William Randolph, of Hamſey, near Lewes in Suſſex, Eſq; ſteward to Edward lord Zouch, by Elizabeth his wife, daughter of Thomas Smith, Eſq; of Newnham, near Daventry in Northamptonſhire, at which place our

our author was born on the 15th of June, 1605. He received the early parts of his education at Weſtminſter-School, from whence, being one of the king's ſcholars, he removed to Trinity College in Cambridge, at the age of eighteen; in which college he obtained a fellowſhip, and afterwards commenced maſter of arts, in which degree he was incorporated at Oxford. Very early in life he gave proofs of an amazing quickneſs of parts, and he was not only eſteemed and admired by perſons of genius at the univerſity, but likewiſe highly valued and beloved by the beſt poets of that age in the metropolis. His extenſive learning, gaiety of humour, and readineſs of repartee, gained him admirers throughout all ranks of mankind, and more eſpecially recommended him to the intimacy and friendſhip of Ben Jonſon, who admitted him as one of his adopted ſons in the Muſes, and held him in equal eſteem with Mr. Cartwright, of whom I have before made mention.

Randolph's turn, in his dramatic works, is entirely to comedy; his language is elegant, and his ſentiments are juſt and forcible. His characters are, for the moſt part, ſtrongly drawn, and his ſatire well choſen and poignant. In ſhort, it were to be wiſhed, that ſome writer of merit would endeavour at the raiſing him out of the obſcurity in which his writings at preſent ſeem buried, by altering his pieces, ſo as to render them fit for the preſent ſtage, or at the leaſt giving the world a correct and critical edition of them.

The dramatic pieces he has left behind him, of which the firſt five were publiſhed after his death by his brother Mr. Thomas Randolph, of Chriſt-Church College, Oxford, are the following, viz.

1. *Ariſtippus*. C. 4to. 1630.
2. *Conceited Pedlar*. Farce. 4to. 1630.
3. *Jealous Lovers*. C. 4to. 1632.
4. *Muſes' Looking-Glaſs*. C. 4to. 1638.
5. *Amyntas*. Paſt. 4to. 1638.
6. *Hey for Honeſty, Down with Knavery*. C. 4to. 1651.

In the books of the Stationers' Company, 29th of June, 1660, is entered

The Prodigal Scholar. Com. By Thomas Randall.

The fourth of theſe has, within a few years paſt, been revived at Covent-Garden theatre, and is reprinted in Dodſley's Collection of Old Plays. It is probable that, had a length of days been permitted to this author, he would have produced many more valuable pieces, ſome of which might have become brilliant ornaments to the Engliſh ſtage; but, alas! at the very time when he was attaining the prime of life, at the very time when genius was beginning to be tempered by judgment, and fancy to be moderated by experience, at the very time, in a word, when the moſt ſanguine expectations were raiſed of a future harveſt of luxuriant fruit, this flouriſhing bloſſom was cropped by the envious hand of death. In ſhort, according to Wood, being too like the generality of men of abilities, ſomewhat addicted to libertine indulgences, and, in conſequence of keeping too much company, and running into faſhionable exceſſes with greater freedom than his conſtitution could bear, he aſſiſted in ſhortening his own days, and died before he had completed the age of twenty-nine years, at the houſe of William Stafford, Eſq; of Blatherwyke in Northamptonſhire, and was buried, with the anceſtors of the family of Stafford, in an iſle adjoining

adjoining to the church of that place, on the 17th of March 1634, soon after which a monument of white marble was erected over his grave, at the charge of Sir Christopher (afterwards lord) Hatton, of Kirby, with an inscription upon it, in Latin and English verse, written by our author's intimate friend Peter Hausted, of whom I have before had occasion to make mention, and give some account of in his proper place.

Rastall, John. Was born in London, and educated at the university of Oxford. Returning to his native place, he set up the trade of printing, which was then esteemed a profession not unworthy of a scholar, or man of letters. He was very intimate in the family of Sir Thomas More, whose sister, Elizabeth, he married, and was extremely zealous for the Catholic cause, and a great hater of the proceedings of king Henry VIII. Fox says, our author was converted by John Frith. He died at London in 1536, having, according to Wood, besides other works, written "*A new Interlude, and a mery, "of the Nature of the* 1111 *Elements, "declaringe many proper Points of "Phylosophy, naturall, and dyvers "straunge Lands*, &c." 4to. From internal circumstances it seems to have been printed about 1510.

Ravenscroft, Edward. This writer, or rather compiler of plays, lived in the reigns of Charles II. and his two successors. He was descended from the family of the Ravenscrofts, in Flintshire; a family, as he himself in a dedication asserts, so ancient, that, when William the Conqueror came into England, one of his nobles married into it. He was some time a member of the Middle Temple, but, looking on the dry study of the law as greatly beneath the attention of a man of genius, quitted it, for the pleasure of ranging in the more flowery fields of poetry; but here again he seemed averse to labour, rather choosing to pluck and form nosegays of those flowers which had been planted by others, than by the cultivating of any untilled spot, to obtain a genuine right of inheritance in the product of his own industry. In a word, he was an errant plagiary; and although, by boldly daring to enter the lists, in a vigorous opposition to Mr. Dryden, the power of his antagonist stamped a degree of distinction on him which he would never otherwise have obtained; yet it is, perhaps, the only claim he can properly lay to public notice; and Mr. Dryden might, with great propriety, have retorted on him in the words of Ajax:

Ipse *tulit Pretium jam nunc Certaminis hujus,*
Qui, cum victus erit, Mecum *certasse feretur.*

Mr. Ravenscroft's dramatic pieces are twelve in number, and are as follow:

1. *Mamamouchi.* C. 4to. 1672.
2. *Careless Lovers.* C. 4to. 1673.
3. *Scaramouch, a Philosopher*, &c. C. 4to. 1677.
4. *Wrangling Lovers.* C. 4to. 1677.
5. *King Edgar and Aifreda.* T. 4to. 1677.
6. *English Lawyer.* C. 4to. 1678.
7. *London Cuckolds.* C. 4to. 1682.
8. *Dame Dobson.* C. 4to. 1684.
9. *Titus Andronicus.* T. 4to. 1687.
10. *Canterbury Guests.* C. 4to. 1695.
11. *Anatomist.* C. 4to. 1697.
12. *Italian Husband.* T. 4to. 1698.

Rawlins, Thomas, Esq. Was principal engraver of the Mint, in the reigns both of king Charles the First and Second, and died in that

that employment in 1670. He was intimately acquainted with most of the wits and poets of his time, and wrote for amusement only, not for profit; for, in the preface to his first play, he thus addresses the reader. "Take no notice of my "name (says he) for a second work "of this nature shall hardly bear "it. I have no desire to be known "by a thread-bare coat, having a "calling that will maintain it "woolly." The pieces which pass under his name are the following:

1. *Rebellion.* T. 4to. 1640.
2. *Tom Essence.* C. 4to. 1677.
3. *Tunbridge Wells.* C. 4to. 1678. (Ascribed to this author.)

Reed, Joseph. It seldom happens that a strict attention to business is found compatible with poetical pursuits. The present author is an example that they may be united. He was born at Stockton, in the county of Durham, about the year 1725, and succeeded his father in the business of a rope-maker, which he carried on there until about the year 1754, when he removed to London; and shortly after settled at King David's Fort, Ratcliffe Highway, where he still resides, conducting his manufactory in a very extensive manner. He has written many pieces which have never been acted or published, besides the following:

1. *The Superannuated Gallant.* F. 12mo.
2. *Madrigal and Trulletta.* Mock Trag. 8vo. 1758.
3. *The Register Office.* F. 1761.
4. *Dido.* T. 1766. N. P.
5. *Tom Jones.* C. O. 1769. 8vo.

Revet, Edward. Of this author I can trace nothing farther than that he must have lived in the reign of King Charles II. and that he wrote one dramatic piece, which was a very hasty, and therefore probably not a very extraordinary performance, having been begun and finished in a fortnight, entitled,

The Town Shifts. 4to. 1671.

Reynolds, John. Philips mentions a writer of this name as translator of

Aminta.

Probably the same as was published anonymously in 4to. 1628.

Rhodes, Richard, M. D. This author was of a good extraction, being the son of a gentleman of London, and probably born in that metropolis, though in what year is not apparent. He received the rudiments of his education in Westminster-School, from whence, being at that time well grounded in grammar, and in the practical part of music, he was transplanted to Oxford, where he became a student in Christ-Church College, but took only one degree in arts, at which time he made certain compositions in music. From thence he went to France, and took the degree of doctor in physic at Montpellier, but, being of an unsettled disposition, or perhaps fond of travel, he from thence took a journey to Spain, where at Madrid he died, and was buried in the year 1668. While he was at the university of Oxford, he wrote one play, entitled,

Flora's Vagaries. C. 4to. 1670.

Richard, Nathaniel. Of this author I find nothing farther on record than that he was of Caius College, Cambridge, where in 1634 he took the degree of LL. B. and, about the beginning of the civil war, published one dramatic piece, entitled,

Messalina the Roman Empress. T. 12mo. 1640.

Richards, ——. Was the author of one piece, acted for a benefit, called,

The Device; or, *The Marriage Office.* C. O. 1777. N. P.

RICHARDSON, ELIZABETH. The daughter of a tradesman in the city of London. She died of a consumption in the month of October 1779, a few months after the appearance of her only play, called,

The Double Deception. C. 1779.

RIDER, WILLIAM, M. A. All I can learn with relation to this author is, that he took his degree of master of arts some time in the reign of James I. and that he wrote one dramatic piece, entitled,

The Twins. C. 4to. 1655.

It had, however, been acted as early as 1613.

RIDLEY, Dr. GLOSTER. This worthy Divine was descended collateraliy from Dr. Nicholas Ridley, bishop of London, who was burnt in the reign of queen Mary. He was born at sea, in the year 1702, on board the Gloucester East Indiaman, to which circumstance he was indebted for his christian name. He received his education at Winchester school, and from thence was elected to a fellowship at New College, Oxford, where he proceeded B. C. L. April 29, 1729. In those two seminaries he cultivated an early acquaintance with the Muses, and laid the foundation of those elegant and solid acquirements for which he was afterwards so eminently distinguished, as a Poet, a Historian, and a Divine. Dr. Ridley in his youth was much addicted to theatrical performances. Midhurst in Sussex was the place where they were exhibited; and the company of gentlemen actors to which he belonged, consisted chiefly of his coadjutors in a tragedy hereafter mentioned. He is said to have performed the characters of Marc Antony, Jaffier, Horatio, and Moneses, with distinguished applause, a circumstance that will be readily believed by those who are no strangers to his judicious and graceful manner of speaking in the pulpit. Young Cibber, being likewise a Wykehamist, called on Dr. Ridley soon after he had been appointed chaplain to the East India Company at Poplar, and would have persuaded him to quit the church for the stage, observing that it usually paid the larger salaries of the two. For great part of his life he had no other preferment than the small college living of Westow in Norfolk, and the donative of Poplar in Middlesex, where he resided. To these his college added, some years after, the donative of Romford, in Essex. Between those two places the curricle of his life had (as he expressed it) rolled for some time almost perpetually upon post-chaise wheels, and left him not time for even the proper studies of œconomy, or the necessary ones of his profession. Yet in this obscure situation he remained in possession of, and content with, domestic happiness; and was honoured with the intimate friendship of some who were not less distinguished for learning than for worth: among these, it may be sufficient to mention Mr. Christopher Pitt, Mr. Spence, and Dr. Berriman. To the last of these he was curate and executor. In 1756 he declined an offer of going to Ireland as first chaplain to the duke of Bedford; in return for which he was to have had the choice of promotion, either at Christ-Church, Canterbury, Westminster, or Windsor. His modesty inducing him to leave the choice of these to his patron, the consequence was that he obtained no one of them all. In 1763, he published the "Life of bishop Ridley," in quarto, by subscription, and cleared by it as much as bought him 800 l. in the public funds.

In the latter part of his life he had the misfortune to lose both his sons, each of them a youth of abilities. The elder, James, was author of "The Tales of the Genii," and some other literary performances. Thomas, the younger, was sent by the East India Company as a writer to Madrass, where he was no sooner settled than he died of the small-pox. In 1765, Dr. Ridley published his "Review of Philips's Life of Cardinal Pole;" and in 1768, in reward for his labours in this controversy and in another which *The Confessional* produced, he was presented by archbishop Secker to a golden prebend in the cathedral church of Salisbury (an option), the only reward he received from the great, during a long, useful, and laborious life, devoted to the duties of his function. At length, worn out with infirmities, he departed this life in 1774, leaving a widow and four daughters, of whom the only married one (Mrs. Evans) has published a novel in two volumes. He was buried at Poplar; and the following epitaph, written by Dr. Lowth, bishop of London, is inscribed upon his monument:

"H. S. E.
GLOSTERUS RIDLEY,
Vir optimus, integerrimus;
Verbi Divini Minister
Peritus, fidelis, indefessus:
Ab Academiâ Oxoniensi
Pro meritis, et præter ordinem,
In sacrâ Theologiâ Doctoratu insignitus.
Poeta natus,
Oratoriæ facultati impensius studuit.
Quam fuerat in concionando facundus,
Plurimorum animis diu insidebit;
Quam variâ eruditione instructus,
Scripta ipsius semper testabuntur.
Obiit tertiâ die mensis Novembris,
A. D. 1774, Ætatis 72."

Two poems by Dr. Ridley, one styled "Jovi Eleutherio, or an "Offering to Liberty," the other called "Psyche," are in the third volume of Dodsley's Collection. The sequel of the latter poem, entitled "Melampus," is still unpublished, and in the hands of his family. His claim to a place in this work arises from the following dramatic performances yet remaining in MS. viz.

1. *Jugurtha*. T.
2. *The Fruitless Redress*. T.

This play was written during a vacation in 1728, and was the joint production of Dr. Ridley and four friends, viz. Mr. Thomas Fletcher, afterwards bishop of Kildare, Mr. Eyre, Mr. Merrison, and Mr. Jennens, each of whom wrote an act, on a plan previously concerted. When they delivered in their several proportions, at their meeting in the winter, few readers would have known that the whole was not the production of a single hand. This tragedy was offered to Mr. Wilks, but never acted.

RITWISE, JOHN. Was fellow of King's College, Cambridge, in 1507, and master of St. Paul's school in 1522. He compiled one play out of Virgil, which was acted before Cardinal Wolsey with great applause, and is called,

Dido. T.

RIVERS, Mr. This author was a Jesuit, who lived, I believe, in the reign of James I. and wrote one play, entitled,

The Traytor. T. 4to. 1635. which, I imagine, was never acted in its original form; but, falling into the hands of Mr. James Shirley, he, with very considerable alterations and improvements of his own, brought it on the stage, and published it among his own works. Mr. Rivers composed this piece while he was in confinement in Newgate, on account of some political and religious concerns, in which prison he died. It was afterwards,

terwards, viz. in 1692, revived with ſucceſs; and after that again, with ſome alterations, by Mr. Chriſtopher Bullock, the comedian.

Rone, J. Of this lady I can learn no account. She wrote one play, called,

The Fatal Legacy. T. 8vo. 1723.

Roberts, Miſs. This lady is equally unknown. She is ſaid to be the author of a play not acted, called,

Malcolm. T. 8vo. 1779.

Robinson, Mr. ——. A gentleman, we believe, ſtill living at Kendal, in Weſtmorland. In his youth he wrote one piece, called,

The Intriguing Milliners and Attornies' Clerks. Mock Trag. 12mo. 1738.

Robinson, Maria. This lady is a native of Briſtol, and the daughter of a merchant there. Her father at one period of his life was in circumſtances which promiſed our authoreſs a more reſpectable ſituation than that in which ſhe is at preſent diſtinguiſhed. She was educated by miſs Hannah More, whoſe name we have already mentioned in the preſent work, under whom ſhe made a conſiderable proficiency in the elegant accompliſhments of her ſex. About the time that ſhe had finiſhed her education, the misfortunes of her father commenced. He failed in his buſineſs, and dying ſoon after, left our authoreſs totally unprovided for. The beauty of her face, the elegance of her figure, and her taſte for poetry and muſic, naturally pointed out the ſtage as a reſource from the diſtreſſes in which ſhe had become involved. She was accordingly recommended to Mr. Garrick, who propoſed her firſt appearance to be in the character of Cordelia; but before the night fixed upon for her performance, ſhe became acquainted with Mr. Robinſon, then a young lawyer, who prevailed upon her to marry him, and relinquiſh her deſign of appearing on the ſtage. A union which had for its foundation paſſion, poverty, and extravagance, was not likely to produce any happy effects. Diſſipation and improvidence ſoon reduced them to great difficulties, which ſuggeſted a return to the former ſcheme of her devoting herſelf to the ſtage. She accordingly appeared in the part of Juliet at Drury-Lane, and, improving in her profeſſion, ſoon became a favourite with the public. At the concluſion of the ſeaſon which began in 1779, ſhe quitted the ſtage, and at preſent lives with her huſband in a ſtate of ignominious ſplendor, which they have no apparent and conſequently no reputable means to ſupport. She has written many copies of verſes, and one drama acted at her benefit the 30th of April 1778, called,

The Lucky Eſcape. M. F. 1778. The ſongs only printed.

Roberts, Richard. This author is better known as an officer in the army, wherein he acquired the commiſſion of a major, than by any of his literary productions. His name is frequently to be met with during the courſe of the laſt war in North-America. He publiſhed a book containing an account of his ſeveral campaigns, and a deſcription of the Britiſh colonies in that part of the globe. His claim to a place in this work ariſes from one performance, entitled,

Pouteach; or, *The Savages of America*. T. 8vo. 1766

Rolt, Richard. Of this author were we enabled to furniſh a circumſtantial account, we ſhould ſcarce receive the thanks of our readers; for what entertainment is there in the detail of a life made

up of literary expedients, and transitions from one degree of necessity to another? Mr. Rolt was remotely allied to the family of Ambrose Philips, but had no learned education, so that the first post in which we find him, was that of hackney writer to an attorney. He was always indeed a poor low creature, and consequently his chief connections were among people of the same description. He married, however, some relation of Dr. Percy, the present dean of Carlisle, and afterwards became a drudge to bookfellers as often as they would trust him with employment. As a specimen of his integrity, he once went over to Ireland, where he published Dr. Akenside's *Pleasures of Imagination*, as his own work, and under his own name. As a mark of his prudence, he engaged, in concert with Christopher Smart, in 1756, to write a periodical pamphlet, called, *The Universal Visitor*, for one Gardener a publisher, on the following very extraordinary conditions. Our author and his coadjutor were to divide a third of the profits arising from its sale, they on their part signing an agreement to the following purpose: "That they would engage in no "intermediate undertaking whatever, and that this contract "should remain in force for the "term of ninety-nine years." Never surely did rapacious avarice dictate a more unreasonable bargain, or submissive poverty place itself in a more humiliating situation. Had we not received these anecdotes from a gentleman whose memory and whose veracity we cannot distrust, a compact so absurd on all sides could hardly have obtained belief. Mr. Rolt was likewise employed with Smart in some theatrical enterprize, at the little theatre in the Hay-Market. He was afterwards said to have joined with Shuter in a scheme of the like nature. This circumstance indeed is recorded by Churchill, in one of the later editions of his *Rosciad:*

"Secret as night, with *Rolt's* ex-
"perienc'd aid,
"The plan of future operations
"laid."

Thus is Rolt in possession of such immortality as the pieces of Churchill can confer; yet as their subjects were of a temporary kind, they have already lost their consequence, for the superstructure will not survive the foundation. Except in the *Rosciad*, the heroes of which our satirist had made his peculiar study, he rather owed his success to party prejudice than power of thought, or force of expression. When in his *Night* he undertook a general theme, he was not to be distinguished from the common tribe of versifiers. Even though he had engaged Vice on his side, it was long before this poem reached a second edition. To conclude, our author Rolt expired about the year 1773, as he had lived, in misery, leaving one daughter behind him, who like her father is no favourite of fortune, and has ill health superadded to her other manifold distresses. He is the author of,

1. *Eliza.* O. 8vo. 1754.
2. *The Royal Shepherd.* O. 8vo. 1763.
3. *Almena.* O. 8vo. 1764.

Roome, Edward. This author was the son of an undertaker for funerals in Fleetstreet, and was brought up to the law. In the notes to the *Dunciad*, b. 3. l. 152. where he is introduced, he is said to have been a virulent party writer, and to have offended Mr. Pope by some papers, called, *Pasquin*, wherein that gentleman was represented as guilty of malevolent practices

practices with a great man (bishop Atterbury), then under the prosecution of parliament. By the following epigram, he appears to have been more fortunate in conversation than in writing:

"You ask why Roome diverts
"you with his jokes,
"Yet if he writes, is dull as
"other folks.
"You wonder at it—This, sir, is
"the case,
"The jest is lost unless he prints
"his face."

Mr. Roome, the 18th of October, 1728, succeeded his friend Horneck as sollicitor to the treasury, and died the 10th of December 1729. After his death one piece by him, in which he received some assistance from the celebrated Sir William Yonge, was brought on the stage. It was called,

The Jovial Crew. C. O. 8vo. 1731.

This performance with further alterations was revived and acted within a few years at Covent-Garden with amazing success.

Rowe, Nicholas, Esq; son to John Rowe, Esq; serjeant at law, was born at Little Berkford, in Bedfordshire, *anno* 1673. His education was begun at a private seminary in Highgate, from whence he was removed to Westminster-school, where he was perfected in classical literature under doctor Busby. His father designing him for his own profession, entered him, at 16 years of age, a student of the Middle Temple. He soon made a considerable progress in the law, and might have made a figure in that profession, if the love of poetry and the Belles Lettres had not too much attracted his attention. At the age of 25 he wrote his first tragedy, *The Ambitious Step-Mother*; the great success of which made him entirely lay aside all thoughts of the law. Rowe is chiefly to be considered (as Dr. Johnson observes) in the light of a tragic writer and a translator. In his attempt at comedy he failed so ignominiously, that his *Biter* is not inserted in his works; and his occasional poems and short compositions are rarely worthy of either praise or censure; for they seem the casual sports of a mind seeking rather to amuse its leisure than to exercise its powers.

In the construction of his dramas there is not much art; he is not a nice observer of the unities. He extends time and varies place as his convenience requires. To vary the place is not (in the opinion of the learned critic from whom these observations are borrowed) any violation of nature, if the change be made between the acts; for it is no less easy for the spectator to suppose himself at Athens in the second act, than at Thebes in the first; but to change the scene as is done by Rowe in the middle of an act, is to add more acts to the play, since an act is so much of the business as is transacted without interruption. Rowe, by this licence, easily extricates himself from difficulties; as in lady *Jane Gray*, when we have been terrified with all the dreadful pomp of public execution, and are wondering how the heroine or the poet will proceed, no sooner has *Jane* pronounced some prophetic rhimes, than—pass and be gone—the scene closes, and *Pembroke* and *Gardiner* are turned out upon the stage.

I know not (says Dr. Johnson), that there can be found in his plays any deep search into nature, any accurate discriminations of kindred qualities, or nice display of passion in its progress; all is general and undefined. Nor does he much

interest or affect the auditor, except in *Jane Shore*, who is always seen and heard with pity. *Alicia* is a character of empty noise, with no resemblance to real sorrow or to natural madness.

Whence then has Rowe his reputation? From the reasonableness and propriety of some of his scenes, from the elegance of his diction, and the suavity of his verse. He seldom moves either pity or terror, but he often elevates the sentiments; he seldom pierces the breast, but he always delights the ear, and often improves the understanding. Being a great admirer of Shakspeare, he gave the public an edition of his plays; to which he prefixed an account of that great man's life. But the most considerable of Mr. Rowe's performances, was a translation of *Lucan's Pharsalia*, which he just lived to finish, but not to publish; for it did not appear in print till ten years after his death.

His attachment to the Muses, however, did not entirely unfit him for business; for when the duke of Queensbury was secretary of state, he made Mr. Rowe his under-secretary for public affairs: but, after the duke's death, the avenues to his preferment being stopped, he passed his time in retirement during the rest of queen Anne's reign. On the accession of George I. he was made poet laureat, and one of the land surveyors of the customs in the port of London. He was also clerk of the council to the prince of Wales, and the lord chancellor Parker made him his secretary for the presentations: but he did not long enjoy these promotions, for he died Dec. 6, 1718, in the 45th year of his age. His dramatic pieces are,

1. *The Ambitious Step-Mother.* T. 4to. 1700.
2. *Tamerlane.* T. 4to. 1702.
3. *Fair Penitent.* T. 4to. 1703.
4. *The Biter.* C. 4to. 1705.
5. *Ulysses.* T. 4to. 1706.
6. *Royal Convert.* T. 4to. 1708.
7. *Jane Shore.* T. 4to. N. D. [1713.]
8. *Lady Jane Grey.* T. 4to. 1715.

The fourth piece did not meet with the same success as his tragedies; for his genius by no means suited the Comic Muse.

Mr. Rowe was twice married, had a son by his first wife, and a daughter by his second.

He was a handsome, genteel man; and his mind was as amiable as his person. He lived beloved, and at his death had the honour to be lamented by Mr. Pope, in an epitaph which is printed in Pope's works, although it was not affixed on Mr. Rowe's monument, in Westminster-Abbey, where he was interred in the poet's corner, opposite to Chaucer.

ROWLEY, SAMUEL. This gentleman lived in the reign of James I. and consequently was contemporary with another writer of the same name, of whom I shall give an account in the next article; but, whether he was any way related to him, is not apparent. He stiles himself servant to the prince of Wales, but we know not what place he enjoyed under his royal highness. There are two plays printed as his, the titles of which are,

1. *When You see me You know me.* Hist. Play. 4to. 1621.
2. *Noble Spanish Soldier.* T. 4to. 1634.

ROWLEY, WILLIAM. Who stands in the third class of dramatic writers, lived in the reign of king

king James I. and was one of the company of players belonging to the prince of Wales. The parts which he used to perform were chiefly comic ones. There are few particulars preserved in regard to him, more than his close intimacy and connection with all the principal wits and poetical geniuses of that age, by whom he was well beloved, and with some of whom he joined in their writings. Wood and Meres, if they mean the same person, which is not likely, style him "the ornament for wit and ingenuity of "Pembroke-Hall, in Cambridge." In a word, he was a very great benefactor to the English stage, having, exclusive of his aid lent to Middleton, Day, Heywood, Webster, &c. left us five plays of his own composing, and one in which even the immortal Shakespeare's name is affixed as affording him some assistance. Their titles are as follow,

1. *New Wonder, a Woman never vext.* C. 4to 1632.
2. *All's lost by Lust.* T. 4to. 1633.
3 *Match at Midnight.* C. 4to. 1633. D. C.
4. *Shoemaker is a Gentleman.* C. 4to. 1638.
5. *Birth of Merlin.* T. C. 4to. 1662.
6. *Witch of Edmonton.* T. C. 4to 1658.

He also wrote five plays which are not printed, but were entered in the books of the Stationers' Company, 9th of September, 1653, and 29th of June, 1660. They are entitled,

1. *The Fool without Book.*
2. *A Knave in print*; or, *One for another.*
3. *The None such.* C.
4. *The Book of the four honourable Loves.*
5. *The Parliament of Love.*

Of these the three last were destroyed by Mr. Warburton's servant.

The pla in which he was concerned with others (but, not having the principal hand, are not ascribed to him), are the following, to which I have added each author's name who joined with him.

1. *Travels of the three English Brothers.* John Day and George Wilkins. 4to. 1607.
2. *Fair Quarrel.* C. Thomas Middleton. 4to. 1617.
3. *Changling.* T. Thomas Middleton. 4to. 1653.
4. *Old Law.* T. C. Philip Massinger and Thomas Middleton. 4to. 1656.
5. *Cure for a Cuckold.* C. John Webster. 4to. 1661.
6. *Thracian Wonder.* C. H. John Webster. 4to. 1661.
7. *Spanish Gipsey.* C. Thomas Middleton. 4to. 1663.
8. *Fortune by Land and Sea.* C. Thomas Heywood. 4to. 1665.

RUGGLES, GEORGE, A. M. All I can discover concerning this writer is, that he belonged to Clare-Hall, Cambridge, and was author of a very celebrated and very humorous Latin play, which was acted at that university before king James I. on the 8th of March, 1614, entitled,

Ignoramus. C. 12mo. 1630.

RULE, JOHN, M. A. A schoolmaster at Islington. As the following piece was acted by his pupils at their breaking-up, it is probable he was the author of it. It is entitled,

The Agreeable Surprize. C. 12mo. 1766.

RUTTER, JOSEPH. This author lived in the reign of king Charles I. and was a dependent on the family of Edward earl of Dorset,

Dorset, lord chamberlain to the queen, being tutor to his son. At the command of his patron, he undertook a translation of the first part of the *Cid*, from the French of *Corneille*, which, when executed, was so well approved of by the king, to whom it was shewn, that, at his majesty's own desire, the second part of the same piece was put into Mr. Rutter's hands, with an injunction to translate it, which he immediately obeyed. He besides wrote one original dramatic piece, so that the works of this kind, which he has left behind him, are,

1. *Shepherd's Holiday*. T. C. Past. 8vo. 1635.

2. *Cid*. T. C. in two parts. 12mo. 1637 and 1640.

Ryan, Lacy. This gentleman, though generally, I believe, esteemed a native of Ireland, was born in the parish of St. Margaret, Westminster, about the year 1694. He was the son of Mr. Daniel Ryan a taylor, and had his education at St. Paul's School, after which it was intended to bring him up to the law, for which purpose he was a short time with Mr. Lacy, an attorney, his godfather. He had once some thoughts of going to the East-Indies with his brother (who died there 1719); but a stronger propensity to the stage prevailing, by the friendship of Sir Richard Steele he was introduced into the Hay-Market company 1710, and was taken considerable notice of in the part of Marcus in *Cato* during the first run of that play in 1712, though then but eighteen years of age. He from that time increased in favour, arose to a very conspicuous rank in his profession, and constantly maintained a very useful and even important cast of parts, both in tragedy and comedy. In his person he was genteel and well made; his judgment was critical and correct; his understanding of an author's sense most accurately just, and his emphasis, or manner of pointing out that sense to the audience, ever constantly true, even to a musical exactness. His feelings were strong, and nothing could give more honourable evidence of his powers as an actor, than the sympathy to those sensations, which was ever apparent in the audience when he thought proper to make them feel with him.

Yet, so many are the requisites that should go to the forming a capital actor, somewhat so very near absolute perfection is expected in those who are to convey to us the idea, at times, of even more than mortality, that, with all the above-mentioned great qualities, this gentleman was still excluded from the list of first-rate performers, by a deficiency in only one article, viz. that of voice.

It is probable that Mr. Ryan's voice might not naturally have been a very good one, as the cadence of it seemed always inclinable to a sharp shrill treble; but an unlucky fray with some watermen, at the very earliest part of his theatrical life, in which he received a blow on the nose, which turned that feature a little out of its place, though not so much as to occasion any deformity, made an alteration in his voice also, by no means to its advantage; yet still it continued not disgusting, till, several years afterwards, being attacked in the street by some ruffians, who, as it appeared afterwards, mistook him for some other person, he received a brace of pistol-bullets in his mouth, which broke some part of his jaw, and prevented his being able to perform

form at all for a long time afterwards; and though he did at length recover from the hurt, yet his voice ever retained a *Tremulum* or quaver, when drawn out to any length, which rendered his manner very particular, and, by being extremely easy to imitate, laid him much more open to the powers of mimickry and ridicule, than he would otherwise have been. Notwithstanding this, however, by being always extremely perfect in the words of his author, and just in the speaking of them, added to the sensibility I before mentioned, an exact propriety in dress, and an ease and gentility of deportment on the stage, he remained even to the last a very deserved favourite with many; which, moreover, his amiable character in private life did not a little contribute to. And a very striking instance of the personal esteem he was held in by the public, shewed itself on occasion of the accident I related above, at which time his late royal highness, Frederick prince of Wales, contributed a very handsome present to make him some amends for the injury he must receive from being out of employment; and several of the nobility and gentry followed the laudable example set them by hishighness.

The following anecdote will serve to show that the profession of an actor is not always without serious inconvenience, and perhaps will display the character of a manager in no very amiable point of view. Between the years 1740 and 1750 a favourite nephew of poor Ryan died, and was to be interred at Poplar near London. The survivor petitioned Rich to be excused from playing on that night; but the tyrant was inexorable. The funeral therefore was appointed at an early hour, that sufficient time might be gained for our author's return to the theatre. Unluckily, however, the undertakers were so dilatory, that the mourner could only attend the remains of the deceased as far as the chapel door, where he dropped a silent tear over them, that will long be remembered by the spectators of this distressful occurrence.

The friendship subsisting between him and his great theatrical contemporary Mr. Quin, is well known to have been inviolable, and reflects honour to them both. That valuable and justly-admired veteran of the English stage, even when he had quitted it as to general performance, did, for some years afterwards, make an annual appearance in his favourite character of Sir John Falstaff, for the benefit of his friend Mr. Ryan; and when, at last, he prudently declined hazarding any longer that reputation which he had in so many hardy campaigns nobly purchased, by adventuring into the field under the disadvantages of age and infirmity, yet, even then, in the service of that friend, he continued to exert himself; and, when his person could no longer avail him, he, to speak in Falstaff's language, *us'd his credit; yea, and so us'd it*,—that he has been known, by his interest with the nobility and gentry, to have disposed, in the rooms of Bath, among persons who could very few of them be present at the play, as many tickets for Mr. Ryan's benefit as have amounted to an hundred guineas.

Indeed, all Mr. Ryan's connections were such as served to show how far he preferred the society of worthy men to that of more fashionable characters. He is known to have

have been a great walker; and when he meditated a ſally of unuſual length, as often as he could he would prevail on the late Mr. Gibſon of Covent Garden theatre to be his companion. But much exerciſe not exactly ſuiting the diſpoſition and rotundity of this gentleman, (who choſe a book and his eaſe before a ſtock of health purchaſed at the rate of ſuch unmerciful agitation), he was rarely to be tempted further than the outſkirts of London. Were it our taſk to deſcribe Mr. Gibſon as an actor, juſtice would compel us to allow that his mode of utterance (an habitual defect) threw every line he pronounced, as *Timon* ſays, "into ſtrong ſhudders and immortal agues." Yet we ſhould likewiſe add, that he was never abſurd or ridiculous in his deportment, unleſs when driven by the taſteleſs obſtinacy of Mr. Rich into parts from which no man, however ſkilful, could eſcape with reputation. On this account, his performance of *Aper*, in the tragedy of *Dioclesian*, would have forced a laugh from the tortured regicide expiring on a wheel. But,

— cur inficiatus honora
Arcuerim fama?

In a few characters of age and ſimplicity, he was at once natural and affecting. We muſt likewiſe add, that his underſtanding was ſound, his reading extenſive; and what ſhould outweigh all other elogiums, his temper was benevolent, and his integrity without a blemiſh. He died in the year 1771, during one of his annual excurſions to Liverpool, where he had been long the decent manager of a ſummer theatre, firſt raiſed into conſequence by himſelf, and licenced at his own perſonal ſolicitation. After the death of an intimate friend, he bequeathed his entire fortune, amounting to upwards of eight thouſand pounds, which his prudence had accumulated, to the poor of the town already mentioned. His tomb in one of the churches there, is marked by a few of Mr. Garrick's lines; but the worth of the deceaſed might have entitled him even to the laſting honour which an epitaph by Dr. Johnſon would certainly have conferred.—Perhaps, on future enquiry, Mr. Gibſon will take his place in this work as the author, at leaſt as the alterer of ſome dramatic performance. Yet there may be readers ſingular enough to think that his good qualities alone were ſufficient to authorize our notice of him in theſe contracted annals of the ſtage, and under the article appropriated to his friend Mr. Ryan, who at length, in the 68th year of a life, fifty years of which he had ſpent in the ſervice and entertainment of the publick, paid the great debt to nature at Bath, to which place he had retired for his health the 15th of Auguſt, 1760.

What entitles him to a nich in this work is, his having given to the ſtage a little dramatic piece of one Act, entitled,

The Cobler's Opera. 1729. 8vo.

RYMER, THOMAS. Was born in the North of England, and educated at the univerſity of Cambridge, but in what college I know not. On his ſettling in London, he became a member of the ſociety of Gray's-Inn, and, in 1692, ſucceeded Mr. Shadwell as hiſtoriographer to king William III. He was a man of great learning and a lover of poetry; but, when he ſets up for a critic, ſeems to prove that he has very few of the requiſites for that character; and was indeed almoſt totally diſqualified

lified for it, by his want of candour. The severities which he has exerted, in his view of the tragedies of the last age, against the inimitable Shakspeare, are scarcely to be forgiven, and must surely be considered as a kind of sacrilege committed on the *Sanctum Sanctorum* of the Muses. And that his own talents for dramatic poetry were extremely inferior to those of the persons whose writings he has with so much rigour attacked, will be apparent to any one who will take the trouble of perusing one play, which he has given to the world, entitled,

Edgar. Trag. 4to. 1678.

But, although I cannot subscribe either to his fame or his judgment as a poet or critic, yet it cannot be denied that he was a very excellent antiquarian and historian. Some of his pieces relating to our constitution are remarkably good, and his well-known, valuable, and most useful work, entitled *The Fœdera*, printed in seventeen volumes in folio, will stand an everlasting monument of his worth, his indefatigable assiduity, and clearness of judgment as an historical compiler. He died on the 14th day of December, 1713, and was buried in the parish church of St. Clement's Danes.

RYVES, ELIZABETH. Is the author of one piece, called,

The Prude. C. O. 8vo. 1777.

S.

S E S E

S. E. These initial letters are prefixed to a piece which appears to have been ascribed to Shakspeare, though at that time considered as an imposition, contrived with a view to promote the sale of the book. Yet there appears a degree of inconsistency in the story, as Shakspeare's christian name was too universally known to admit of any imposition under false initials, or for any one to mistake E. S. for William Shakespeare. The title of the piece is,

Cupid's Whirligig. C.

Phillips and Winstanley have committed a mistake in regard to this play, by attributing it to Mr. Thomas Goff, whose genius and manner of writing were as opposite to comedy as light to darkness; and still more so, if possible, to that ludicrous turn which runs through great part of this piece, and is particularly conspicuous in the epistle dedicatory.

S. J. We find no less than three several dramatic pieces with these initials in the title page. Coxeter, in consequence of some lines written by Mr. Stanley, seems of opinion that the *Phillis of Scyros* was translated by Sir Edward

Edward Sherbourne, yet, as the initials affixed to the piece do not agree with that gentleman's name, and correſpond perfectly with that of James Shirley, I am rather inclined to aſcribe two of theſe to him. They are called,

New Athenian Comedy.

Phillis of Scyros. Paſt.

Prince of Prig's Revels. C.

S. S. Theſe initials only ſtand in the title page of one play, written, or at leaſt printed, in the reign of king James I. nor do I find any known author of that period with whoſe name theſe letters correſpond. The play is entitled,

The Honeſt Lawyer. C. 4to. 1616.

Sackville, Thomas, Lord Buckhurst. This noble author, who from a private gentleman was before his death advanced to a very high rank both in honour, fame, and fortune, was ſon of Richard Sackville, Eſq; of Buckhurſt, in the pariſh of Withian in Suſſex, at which place our author was born in the year 1536. His mother's name was Winifred, the daughter of Sir John Bruges, ſome time lord mayor of London. From his childhood he was diſtinguiſhed for a livelineſs of wit and manlineſs of behaviour. He received the firſt part of his univerſity education at Hart Hall, Oxford, yet took no degree there, but removed to Cambridge, where he did not reſide long, but had the degree of maſter of arts conferred on him. He afterwards entered himſelf a ſtudent in the Temple, and at an early time of life was called to the bar. Here it was probably that his friendſhip and intimacy commenced with Mr. Thomas Norton, in conjunction with whom he wrote a tragedy, entitled,

Ferrex and Porrex. T. 8vo. N. D.

It had been before ſurreptitiouſly printed under the title of,

Gorboduc. 4to. B. L.

This piece in its original form, of which Mr. Norton wrote the three firſt Acts, and Mr. Sackville the two laſt, was performed by the gentlemen of the Inner Temple at Whitehall before queen Elizabeth, on the 18th of January, 1561, long before Shakſpeare appeared on the ſtage, and when Mr. Sackville was only in his twenty-ſixth year.

Although the ſprightlineſs of Mr. Sackville's genius had thus induced him to dedicate ſome of his hours to poetry and pleaſure, yet hiſtory was his favourite ſtudy, more eſpecially that of his own country, in conſequence of which he had formed a deſign of a kind of *Biographia illuſtrium Virorum*, or the Lives of ſeveral great Perſonages in verſe, of which ſome ſpecimens are printed in a book publiſhed in 1550, called *The Mirrour for Magiſtrates*, the induction to which is wholly his own.

This deſign, however, Mr. Sackville had not leiſure or opportunity to purſue, for his great abilities being diſtinguiſhed at court, he was called forth into ſuch a continued connexion with public affairs, as left him no time for the execution of any of his literary plans. In the fourth and fifth years of queen Mary, we find his name on the parliamentary liſts; and in the fifth of queen Elizabeth, *anno* 1564, when his father was elected knight of the ſhire for Suſſex, he was returned as one of the members for Buckinghamſhire. Not long after this, however, he went abroad to travel, and was detained for ſome time priſoner at Rome; but his liberty being procured

cured him, he returned to England, to take poſſeſſion of a very large inheritance, which, by his father's death, in 1566, devolved to him.

On his return, he was knighted in 1567, in the queen's preſence, by the duke of Norfolk, and at the ſame time promoted to the dignity of the peerage by the title of Baron Buckhurſt. His lordſhip was of ſo profuſe a temper, that though his income was a very large one, yet his fondneſs for magnificence and expence would not permit him to live within it, and ſometimes ſubjected him to conſiderable inconveniencies. The queen's frequent admonitions on this ſubject, however, at length made ſome impreſſion on him, and induced him to become more careful of his affairs.

In 1573, his royal miſtreſs ſent him ambaſſador to Charles IX. king of France, to congratulate that prince on his marriage with the emperor Maximilian's daughter, and on other important affairs; where he was received and entertained with all thoſe honours which were due to his own merit, and the dignity of his ſovereign.

In 1574, we find his name mentioned as one of the peers who ſat on the trial of Thomas Howard, duke of Norfolk, who was condemned and executed for being concerned in a plot for recovering the liberty of Mary queen of Scots, at which time he was alſo in the privy-council. He was nominated one of the commiſſioners for the trial of that unhappy queen herſelf, and though it does not appear that he was preſent at her condemnation at Fotheringay Caſtle, yet after the confirmation of her ſentence he was the perſon made choice of on account of, his addreſs and tenderneſs of diſpoſition, to bear the unhappy tidings to her, and ſee the decree put in execution.

In 1567, he went ambaſſador to the States-General, to accommodate differences in regard to ſome remonſtrances they had made againſt the conduct of the earl of Leiceſter. This commiſſion he executed with the utmoſt fidelity and honour, yet by it he incurred the diſpleaſure of lord Burleigh, whoſe influence with the queen occaſioned him not only to be recalled, but confined to his houſe for nine months. On the death of lord Leiceſter, however, his intereſt at court was renewed; he was made knight of the Garter, was one of the peers who ſat on the trial of the earl of Arundel, and was joined with lord Burleigh in the promoting a peace with Spain; in conſequence of which a treaty was renewed with the States-General, which, as lord Burleigh then lay ſick, was negotiated ſolely by lord Buckhurſt; whereby the queen, beſides other advantages, was eaſed of a charge of at leaſt 120,000 *l. per annum*; which, according to the value of money then, was not much leſs than equal to half a million now.

On Dec. 17, 1591, he was, in conſequence of ſeveral letters from the queen in his favour, elected chancellor of the univerſity of Oxford, in oppoſition to the earl of Eſſex, and incorporated maſter of arts; and on lord Burleigh's death, the queen, as a juſt reward for his merits, for the ſervice he had done his country, and the vaſt ſums he had expended, was pleaſed to conſtitute him lord high treaſurer.

In the ſucceeding year, he was joined in a commiſſion with Sir Thomas Egerton and lord Eſſex for

for negotiating affairs with the senate of Denmark. When the last-named nobleman and his faction dispersed libels against the queen concerning the affairs of Ireland, lord Buckhurst engaged in her majesty's vindication, and when at last that poor, misguided, rash, unhappy favourite was, with his friend Southampton, brought to trial, this nobleman was constituted lord high steward on the occasion.

After the death of the queen, her successor king James I. who, even before his arrival in England, had the highest sense of lord Buckhurst's services and great abilities, renewed his patent for life as lord high treasurer, and in the ensuing year created him earl of Dorset, and appointed him one of the commissioners for executing the office of earl marshal.

He did not, however, very long enjoy these additional honours, for on the 19th of April, 1608, he died suddenly, at the council table Whitehall, and on the 26th of May following was interred with great solemnity in Westminster Abbey, his funeral sermon being preached by the famous Dr. Abbot, at that time his chaplain, but afterwards archbishop of Canterbury.

The suddenness of his death afforded some little grounds for conjecture and suspicion; but those were immediately put a stop to, when on opening his head, the cause of his decease was found to be a *Hydrocephalus*, or little bags of water collected about the brain, which by sudden bursting must necessarily occasion the catastrophe that followed.

His character as a statesman and a man we need not expatiate on, as the chronicles of our own national affairs during his time are all lavish in his praise. As a writer (in which light, however, it is probable he would have shone with superior brilliance, had not matters of much more material importance stopped his pen) we have but few remains of him left; yet, concerning what we have, I cannot better guide the judgment of our readers with respect to them, than by repeating the character given of his *Gorboduc*, by that elegant writer and acknowledged judge of literature, Sir Philip Sidney. "It is," says he, "full of stately speeches; "well-sounding phrases, climbing "to the height of Seneca's stile, "and as full of notable morality; "which it doth most delightfully "teach, and so obtain the very end "of poetry."

Wood says, he was buried at Withiam above-mentioned, but our antiquary is mistaken.

SADLER, ANTHONY, D. D. This gentleman was son of Thomas Sadler, of Chilton, in Wiltshire, Esq; at which place he was born towards the beginning of the reign of James I. At seventeen years of age, viz. in the Lent Term of the year 1627, he was entered batler of St. Edmund's-Hall, in Oxford, and, in 1631, was admitted to the degree of batchelor of arts, and received into holy orders; soon after which he became chaplain to a gentleman in Hertfordshire, his name-sake, and most probably a relation. Towards the beginning of the civil war he was curate of Bishopstoke, in Hampshire, and was afterwards chaplain to Letitia, dowager lady Paget; till at length, in the year 1654, being presented to the living of Compton Hanway, in Dorsetshire, he was refused to pass by the *Triers*, which was the occasion of a troublesome contest between him and those gentlemen. Soon after this he was made vicar of Mitcham,

Mitcham, in Surry. But, indeed, he seems to have been a man of a turbulent disposition, for we find him, in the year 1664, engaged in a violent quarrel with one Robert Cramer, a merchant of London, but an inhabitant of Mitcham, of whose behaviour he complains, in a little pamphlet of one sheet in quarto, entitled, *Strange News indeed from Mitcham, in Surrey.* After this, however, he took the degree of doctor of divinity, and was appointed one of his majesty's chaplains extraordinary, in which rank I imagine he continued till his death, which happened about the year 1680, and the 70th of his age. He was no very voluminous writer, but has left one small dramatic piece behind him, written on a loyal occasion, but which I imagine, from a circumstance in the title page, was never represented. It is enti[illegible]

The Subject's J[illegible] the King's Restoration. M. [illegible] 1660.

SADLER, THOMAS. Appears to have been a Shropshire man, there being in print a volume of poems published at Salop, wherein is contained,

The Merry Miller; or, *The Countryman's Ramble.* F. 8vo. 1766.

SADLER, J. Was of Emmanuel College, in Cambridge. He was the author of the following play, which is ascribed to him on the authority of archbishop Sancroft, who had subscribed the name of the writer to a copy of it in the library of the aforesaid college. It is called,

Masquerade du Ciel. M. 4to. 1640.

SAMPSON, WILLIAM. All I can trace relating to this author is, that he lived in the reign of king Charles I. and was for some time retained in, and a dependent on, the family of Sir Henry Willoughby, of Richley, in Derbyshire. He was the author of one play, entitled,

1. *The Vow Breaker.* Trag. 4to. 1636.

2. *The Widows Prize.* C. N. P. He was also assistant to Mr. Markham, in the composition of his tragedy of

Herod and Antipater. 4to. 1622.

SANDFORD, Mr. In Mears's catalogue the following play is ascribed to a person of this name,

The Female Fop; or, *The false one fitted.* C. 8vo.

SANDYS, GEORGE, Esq. This very accomplished gentleman was a younger son of Edwin archbishop of York, and was born at Bishops-Thorp, in that county, in 1577. At eleven years of age he was sent to the university of Oxford, where he was matriculated of saint Mary's-Hall. In the year 1610, remarkable for the murder of that great and good prince, Henry IV. of France, Mr. Sandys set out on his travels, and, in the course of two years, made a very extensive tour, having not only travelled through several parts of Europe, but also visited many cities and countries of the east under the Turkish empire, as Constantinople, Greece, Egypt, and the Holy Land, after which, taking a view of the remote parts of Italy and the islands adjoining, he went to Rome, where he met with one Nicholas Fitzherbert, his countryman, and formerly his fellow-student, by whom he was shewn all the antiquities of that once renowned city. From thence he went to Venice, and being by this time very greatly improved, and become not only a perfect scholar but a compleat gentleman, he returned to his native country, where, after properly digesting the observations he had made, he published an account of his travels

vels in folio, which is held in very considerable estimation. He had also an inclination for poetry, his exercises in which, however, seem to have been mostly on religious subjects, except his translation of *Ovid's Metamorphoses*. He also paraphrased the Psalms, and has left behind him a translation, with notes, of one sacred drama, written originally by Grotius, under the title of *Christus Patiens*, and which Mr. Sandys, in his translation, has called,

Christ's Passion. 12mo. 1640.

There are but few incidents known concerning our author, but all the writers who have mentioned him, agree in bestowing on him the character, not only of a man of genius, but of singular worth and piety. For the most part of his latter days he lived with Sir Francis Wenman, of Coswell, near Whitney in Oxfordshire, to whom his sister was married; probably chusing that situation in some measure on account of its proximity to Burford, the retirement of his intimate acquaintance and valuable friend Lucius, lord viscount Falkland. He died, however, at the house of his nephew, Sir Francis Wyat, at Bexley in Kent, in 1643; and was interred in the chancel of that parish church.

He had no monument erected to his memory, but various writers have handed down the following inscription, as one that was due to his merit:

Georgius Sandys, *Poetarum Anglorum sui sæculi* Princeps.

And the high commendations given of him by the above-mentioned ingenious nobleman, in a copy of verses addressed to Grotius on his *Christus Patiens*, are a most honourable tribute to, and an immortal record of, our author's great worth and abilities.

Savage, Richard. One of the most remarkable characters that we have met with, in all the records of biography. He was the unfortunate son of the most unnatural of mothers, Ann, countess of Macclesfield, who confessed that her husband, the earl of Macclesfield, was not the father of the child, but that he was adulterously begotten by the earl of Rivers, whose name was Savage. This declaration she voluntarily made, *anno* 1697 (on the 16th day of January in which year our author was born in Fox-Court, Holborn, and was christened on the 18th, under the names of Richard Smith), in order to procure a separation from her husband, with whom she had lived, for some time, on very uneasy terms. As to the truth of the fact, there was no doubt made of it; for lord Rivers acquiesced in her declaration, and appeared, by the measures he took to provide for him, to consider the child as his own. But his mother, who was certainly his mother, whoever was the father, had other, and less natural sentiments, with respect to the duty which all parents owe to their offspring. Strange as it may appear, the countess looked upon her son, from the moment of his birth, with a kind of resentment and abhorrence. She resolved to disown him, and therefore committed him to the care of a poor woman, whom she directed to educate him as her own, enjoining her never to inform him who were his real parents.

The hapless infant, however, was not wholly abandoned. The lady Mason, mother to the countess, took some charge of his education, and placed him at a grammar-school

ſchool near St. Albans, where he went by the name of his nurſe.

While he was at this ſchool, his father, the earl Rivers, was ſeized with a diſtemper which threatened his life; and, as he lay on his death-bed, he was deſirous of providing for *this*, among *others* of his natural children. Accordingly he ſent to the counteſs, to enquire after her ſon; and ſhe had the monſtrous cruelty to *declare him dead!* The earl, not ſuſpecting that there could exiſt in nature a mother who could thus cauſeleſsly ruin her child, without procuring any advantage to herſelf by ſo doing, believed her wicked report; and thereupon bestowed upon another the ſum of ſix thouſand pounds, which he had before bequeathed to his ſon by lady Macclesfield.

This unnatural woman did not ſtop here in her enmity to, and even perſecution of, her ſon. She formed a ſcheme, on his quitting the above-mentioned ſchool, to have him kid-napped away to the Plantations; but this contrivance was, by ſome accident, defeated. She then hatched another device, with the view of burying him in poverty and obſcurity for the remainder of his days; and had him placed with a ſhoe-maker in Holborn. In this ſtation, however, he did not long continue; for his nurſe dying, he went to take care of the effects of his ſuppoſed mother, and found in her boxes ſome of lady Maſon's letters to the good woman, which informed young Savage of his birth, and the cauſe of its concealment.

From the moment of this diſcovery, it was natural for him to grow diſſatisfied with his ſtation and employment in Holborn. He now conceived he had a right to ſhare in the affluence of his real mother, and therefore he directly, and perhaps indiſcreetly, applied to her, and made uſe of every art to awake her tenderneſs and attract her regard. But in vain did he ſolicit this unfeeling parent; ſhe avoided him with the utmoſt precaution, and took meaſures to prevent his ever entering her houſe on any pretence whatever.

Savage was at this time ſo touched with the diſcovery of his birth, that he frequently made it his practice to walk in the evening before his mother's door, in the hope of ſeeing her by accident; and often did he warmly ſolicit her to admit him to ſee her; but all to no effect — he could neither ſoften her heart, nor open her hand.

Mean time, while he was aſſiduouſly endeavouring to rouſe the affections of a mother, in whom all natural affection was extinct, he was deſtitute of the means of ſupport, and reduced to the miſeries of want. We are not told by what means he got rid of his obligation to the ſhoe-maker, or whether he ever was actually bound to him; but we now find him very differently employed, in order to procure a ſubſiſtence. In ſhort, the youth had parts, and a ſtrong inclination toward literary purſuits, eſpecially poetry. Neceſſity, however, firſt made him an author; and he was very oddly initiated into the myſteries of the preſs by a little poem on a very ſingular ſubject for ſuch a perſon as our young author to meddle with; viz. the famous *Bangorian* controverſy, then warmly agitated by the polemical writers of that time.

This was, however, but a crude effort of uncultivated genius, of which the author was afterwards much aſhamed. He then attempted another kind of writing; and, at only eighteen years of age, offered

fered a comedy to the ſtage, entitled *Woman's a Riddle*, which was refuſed by the players; for, in fact, the piece was not Savage's property, it not being his own performance, but the work of a lady who had tranſlated it from the Spaniſh, and given Savage a copy of it: the ſtory is circumſtantially related in our ſecond volume, under the above-mentioned title of this play. Two years after this, he wrote *Love in a Veil*, borrowed likewiſe from the Spaniſh, but with little better ſucceſs than before; for it was acted ſo late in the year, that the author received ſcarce any other advantage from it than the acquaintance of Sir Richard Steele, and Mr. Wilks, the celebrated comedian, by whom he was pitied, countenanced, and relieved. The former eſpouſed his intereſt with the moſt benevolent zeal, declaring that the inhumanity of his mother had given him a right to find every good man his father. Steele propoſed to have eſtabliſhed him in a ſettled ſcheme of life, and to have married him to a natural daughter of his, on whom he intended to beſtow a thouſand pounds; but Sir Richard conducted his own affairs ſo badly, that he found too much difficulty in raiſing ſo conſiderable a ſum; on which account the marriage was delayed. In the mean time ſome officious perſon informed the good-natured knight, that his intended ſon-in-law had ridiculed him; which, whether true or not, ſo provoked Sir Richard, that he withdrew his friendſhip from Savage, and never afterwards admitted him into his houſe.

Mr. Wilks, however, ſtill remained in his intereſt; and even found means to ſoften the heart of Savage's mother, ſo far as to obtain from her the ſum of fifty pounds, with a promiſe of farther relief for this her out-caſt off-ſpring; but we do not find that this promiſe was performed.

Being thus obliged to depend on Mr. Wilks, he became an aſſiduous frequenter of the theatres, and thence the amuſements of the ſtage took ſuch poſſeſſion of his mind, that he was never abſent from a play in ſeveral years.

In 1723, he brought on the ſtage his tragedy of *Sir Thomas Overbury*; in which he himſelf performed the principal character, but with ſo little reputation, that he uſed to blot his name out of the *Dramatis Perſonæ*, whenever any of the printed copies of the play fell into his hands. The whole profits of this performance, from the acting, printing, and the dedication, amounted to about 200*l*. The celebrated Aaron Hill, Eſq; was of great ſervice to him in correcting and fitting this piece for the ſtage and the preſs; and extended his patronage and good offices ſtill farther. Savage was, like many other wits, a bad manager, and was ever in diſtreſs. As faſt as his friends raiſed him out of one difficulty, he ſunk into another; and when he found himſelf greatly involved, he would ramble about like a vagabond, with ſcarce a ſhirt on his back. He was in one of theſe ſituations all the time wherein he wrote his tragedy above-mentioned; without a lodging, and often without a dinner: ſo that he uſed to ſcribble on ſcraps of paper picked up by accident, or begged in the ſhops which he occaſionally ſtepped into, as thoughts occurred to him, craving the favour of the pen and ink, as it were juſt to take a memorandum.

Mr. Hill alſo earneſtly promoted a ſubſcription to a volume of Miſcellanies, by Savage; and likewiſe furniſhed part of the poems of which

which the volume was compoſed. To this miſcellany Savage wrote a preface, in which he gives an account of his mother's cruelty, in a very uncommon ſtrain of humour.

The profits of his Tragedy and his Miſcellanies together, had now, for a time, ſomewhat raiſed poor Savage, both in circumſtances and credit; ſo that the world juſt began to behold him with a more favourable eye than formerly, when a misfortune befel him, by which not only his reputation but his *life* was endangered.

On the 20th of November, 1727, Mr. Savage came from Richmond, whither he had for ſome time retired, in order to purſue his ſtudies without interruption; and accidentally meeting with two acquaintances, whoſe names were Marchant and Gregory, he went in with them to a coffee-houſe, where they ſat drinking till it was late. He would willingly have gone to bed in the ſame houſe, but there was not room for the whole company, and therefore they agreed to ramble about the ſtreets, and divert themſelves with ſuch incidents as ſhould occur, till morning. Happening to diſcover a light in a coffee-houſe near Charing-Croſs, they went in and demanded a room. They were told the next parlour would be empty preſently; as a company were then paying their reckoning, in order to leave it. Marchant, not ſatiſfied with this anſwer, abruptly ruſhed in the room, and behaved very rudely. This produced a quarrel; ſwords were drawn, and in the confuſion one Mr. James Sinclair was killed. A woman ſervant likewiſe was accidentally wounded by Savage, as ſhe was endeavouring to hold him.

Savage and his companions, being taken into cuſtody, were tried for this offence, and both he and Gregory were capitally convicted of murder. Savage pleaded his own cauſe, and behaved with great reſolution; but it was too plainly proved, that he gave Sinclair his death's wound, while Gregory commanded the ſword of the deceaſed.

The convicts, being reconducted to priſon, were heavily ironed, and remained with no hopes of life but from the royal mercy; but, can it be believed? *this* his own mother (yes, it may be believed of *her*) endeavoured to intercept. She was now in hopes of entirely getting rid of him for ever; and that the laſt chance for his life might be totally turned againſt him, ſhe had the horrible inhumanity to prejudice the queen againſt him at this critical juncture, by telling her majeſty the moſt malicious ſtories, and even downright falſhoods, of her unhappy ſon; which ſo far anſwered her diabolical purpoſe, that for a long while the queen totally rejected all petitions that were offered to her in favour of this unhappy man.

At length, however, compaſſion raiſed him a friend, whoſe rank and character were too eminent to fail of ſucceſs: this was the amiable counteſs of Hertford, afterwards dutcheſs of Somerſet, who laid before the queen a true account of the extraordinary ſtory and ſufferings of poor Savage; and, in conſequence of ſuch ſeaſonable and powerful interpoſition in his favour, he was ſoon after admitted to bail; and, in March 1728, he pleaded the royal pardon, to which alſo the petition delivered to his majeſty by the lord Tyrconnel, and the ſolicitations in his behalf made to Sir R. Walpole by Mrs. Oldfield, were not a little conducive.

Though misfortune made an impression on the mind of the indiscreet Savage, it had not sufficient weight with him to produce a thorough change in his life and manners. He seems fated to be wretched throughout the whole course of his life. He had now recovered his liberty, but he had no means of subsistence. The lucky thought now struck him (lucky indeed, had he known how to have improved it to the most advantage), that he might *compel* his mother to do something for him, and extort from her, by a lampoon, what she refused to natural affection. He threatened, that he would severely expose her, and the expedient proved successful. Whether shame prevailed with her, or whether her relations had more delicacy than herself, is not very clear; but the event might have made Savage happy for the remainder of his days, had he possessed but common prudence. In short, lord Tyrconnel received him into his family, treated him upon an equal footing, and allowed him 200 l. a year.

Savage was now, for once, on the top of fortune's wheel; but, alas! his head soon grew giddy, his brain turned, and down he came head-long, with such a fall as he never could recover. For some time he lived with his noble friend in the utmost ease and affluence; and the world seemed to smile upon him, as though he had never experienced the slightest of its frowns. This interval of prosperity furnished him with opportunities of enlarging his knowledge of human nature, by contemplating life from its highest gradation to its lowest; and in this gay period of his days he published *The Wanderer*, a moral poem, which was approved by Mr. Pope, and which the author himself considered as his master piece. It was addressed to the earl of Tyrconnel, with the highest strains of panegyric. These praises, however, in a short time, he found himself inclined to retract, being discarded by the nobleman on whom he had bestowed them.

The cause assigned by his lordship, for withdrawing his protection from this ill-fated man, was, that Savage was guilty of the most abandoned behaviour, introducing company into his house, with whom he practised the most licentious frolics, and committed all the outrages of drunkenness: moreover, that he pawned or sold the books of which his lordship had made him a present, so that he had often the mortification to see them exposed to sale upon stalls. On the other hand, Savage alledged, that lord Tyrconnel quarrelled with him, because he would not substract from his own luxury what he had promised to allow him; but this is by no means probable. Our author's known character pleads too strongly against him; for his conduct was ever such as made all his friends, sooner or later, grow weary of him; and even forced most of them to become his enemies.

Being thus once more turned adrift upon the world, Savage, whose passions were very strong, and whose gratitude was very small, became extremely diligent in exposing the faults of lord Tyrconnel; and he, moreover, now thought himself again at liberty to take his revenge upon his mother. Accordingly, he wrote *The Bastard*, a poem, remarkable for the vivacity in the beginning, where he finely enumerates the imaginary advantages of base birth, and for the pathetic conclusion, wherein

wherein he recounts the real calamities which he suffered by the crime of his parents. The reader will not be displeased with a transcript of some of the lines, in the opening of the poem, as a specimen of this writer's spirit and manner of versification.

Blest be the bastard's birth! thro' wond'rous ways,
He shines excentric like a comet's blaze.
No sickly fruit of faint compliance be;
He! stamp'd in Nature's mint with extasy!
He lives to build, not boast a gen'rous race;
No tenth transmitter of a foolish face.—
He, kindling from within, requires no flame,
He glories in a bastard's glowing name.
—Nature's unbounded Son, he stands alone,
His heart unbias'd, and his mind his own.
—O mother! yet no mother!—'tis to you
My thanks for such distinguish'd claims are due.

This poem had an extraordinary sale; and its appearance happening at the time when his mother was at Bath, many persons there took frequent opportunities of repeating passages from *The Bastard* in her hearing; so that she was obliged to fly the place, and take shelter in London.

Some time after this, Savage formed the resolution of applying to the queen; who having once given him life, he hoped she might farther extend her goodness to him, by enabling him to support it. With this view he published a poem on her birth-day, which he entitled *The Volunteer-Laureat*. He had not, at that time, one friend to present his verses to her majesty; who, nevertheless, sent him fifty pounds, with an intimation that he might annually expect the same bounty. Accordingly he continued to pay her majesty this compliment on every ensuing birth-day, and had the honour of presenting his compositions, and of kissing her majesty's hand.

But satire was rather his turn than panegyrick; and, among other exercises of his propensity this way, was a lampoon upon the clergy, with a view to expose the bishop of London, who was then engaged in a dispute with the lord chancellor, which, being the subject of general conversation, furnished Savage with a popular topic. The piece was entitled *The Progress of a Divine*, in which he painted the character of a profligate priest in such odious colours, as drew upon him the utmost resentment of the ecclesiastics; who endeavoured to take their revenge on him by a prosecution in the King's-Bench for obscenity, in regard to some passages in this performance. In answer to this charge, Savage justly pleaded that he had only introduced obscene ideas with the view of exposing them to detestation, and of discouraging vice by shewing its deformity. As the rectitude of this plea was obvious, it was readily admitted by Sir Philip Yorke, afterwards lord chancellor, who then presided in that court; and who accordingly dismissed the information.

But, though Savage found so many friends, and had so many resources and supplies, he was ever in distress. The queen's annual allowance was nothing to a man of his strange and singular extravagance. His usual custom was, as soon as he had received his pen-

ſion, to diſappear with it, and ſecrete himſelf from his moſt intimate friends, till every ſhilling of the fifty pounds was ſpent; which done, he again appeared, pennyleſs as before: but he would never inform any perſon where he had been, nor in what manner his money had been diſſipated. From the reports, however, of ſome who found means to penetrate his haunts, it would ſeem that he expended both his time and his caſh in the moſt ſordid and deſpicable ſenſuality; particularly in eating and drinking, in which he would indulge in the moſt unſocial manner, ſitting whole days and nights by himſelf, in obſcure houſes of entertainment over his bottle and trencher immerſed in filth and ſloth, with ſcarce decent apparel; generally wrapped up in a horſeman's great coat; and, on the whole, with his very homely countenance, and figure altogether, exhibiting an object the moſt diſguſting to the ſight, if not to ſome other of the ſenſes.

His wit and parts, however, ſtill raiſed him new friends as faſt as his miſbehaviour loſt him his old ones; and Sir R. Walpole, the prime miniſter, was warmly ſolicited in his favour. But, though promiſes were made, nothing more than promiſes were obtained from that celebrated ſtateſman. Whether it was that ſome enemy to Savage hinted to Sir Robert, that any thing done for that unhappy man, would be a mere waſte of benevolence, and charity utterly thrown away, or to whatever cauſe it was owing, certain it is, that our author's diſappointment, with reſpect to his expectations from this miniſter, could not proceed from any want of generoſity in Sir Robert, who was confeſſedly a moſt munificent patron, and bounteous rewarder of literary merit; eſpecially where men of letters employed their talents in his ſervice.

His poverty ſtill increaſing, he was even reduced ſo low as to be deſtitute of a lodging; inſomuch that he often paſſed his nights in thoſe mean houſes which are ſet open for caſual wanderers; ſometimes in cellars, amidſt the riot and filth of the moſt profligate of the rabble; and not ſeldom would he walk the ſtreets till he was weary, and then lie down (in ſummer) on a bulk, or (in winter) with his aſſociates among the aſhes of a glaſs-houſe.

Yet, amidſt all this penury and wretchedneſs, had this man ſo much pride, ſo high an opinion of his own merit, that he ever kept up his ſpirits, and was always ready to repreſs, with ſcorn and contempt, the leaſt appearance of any ſlight or indignity towards himſelf, in the behaviour of his acquaintance, among whom he looked upon none as his ſuperior: he *would* be treated as an equal, even by perſons of the higheſt rank! we have an inſtance of this prepoſterous and inconſiſtent pride in his refuſing to wait upon a gentleman who was deſirous of relieving him when at the loweſt ebb of diſtreſs, only becauſe the meſſage ſignified the gentleman's deſire to ſee him at nine o'clock in the morning: Savage could not bear that any one ſhould preſume to preſcribe the hour of his attendance; and therefore he abſolutely rejected the proffered kindneſs.

This life, unhappy as it may be already imagined, was yet rendered more unhappy by the death of the queen, in 1738; which ſtroke deprived him of all hopes from the court. His penſion was diſcontinued;

continued; and the insolent manner in which he *demanded* of Sir Robert Walpole to have it restored, for ever cut off this considerable supply; which possibly had been only delayed, and might have been recovered by proper application.

His distress now became so great, and so notorious, that a scheme was at length concerted for procuring him a permanent relief. It was proposed that he should retire into Wales, with an allowance of 50 *l. per annum*, on which he was to live privately, in a cheap place, for ever quitting his town-haunts, and resigning all farther pretensions to fame. This offer he seemed gladly to accept; but his intentions were only to deceive his friends, by retiring for a while, to write another tragedy, and then to return with it to London, in order to bring it upon the stage.

In 1739, he set out for Swansey in the Bristol stage-coach, and was furnished with fifteen guineas to bear the expence of his journey. But, on the 14th day after his departure, his friends and benefactors, the principal of whom was no other than the great Mr. Pope, who expected to hear of his arrival in Wales, were surprized with a letter from Savage, informing them that he was yet upon the road, and could not proceed for want of money. There was no other remedy than a remittance; which was sent him, and by the help of which he was enabled to reach Bristol, from whence he was to proceed to Swansey by water. At Bristol, however, he found an embargo laid upon the shipping; so that he could not immediately obtain a passage. Here, therefore, being obliged to stay for some time, he, with his usual facility, so ingratiated himself with the principal inhabitants, that he was frequently invited to their houses, distinguished at their public entertainments, and treated with a regard that highly gratified his vanity, and therefore easily engaged his affections. At length, with great reluctance, he proceeded to Swansey, where he lived about a year, very much dissatisfied with the diminution of his salary; for he had, in his letters, treated his contributors so insolently, that most of them withdrew their subscriptions. Here he finished his tragedy, and resolved to return with it to London; which was strenuously opposed by his great and constant friend Mr. Pope; who proposed that Savage should put this play into the hands of Mr. Thomson and Mr. Mallet, in order that they might fit it for the stage, that his friends should receive the profits it might bring in, and that the author should receive the produce by way of annuity. This kind and prudent scheme was rejected by Savage, with the utmost contempt. He declared he would not submit his works to any one's correction; and that he would no longer be kept in leading-strings. Accordingly he soon returned to Bristol, in his way to London; but at Bristol, meeting with a repetition of the same kind treatment he had before found there, he was tempted to make a second stay in that opulent city for some time. Here he was again not only caressed and treated, but the sum of thirty pounds was raised for him, with which it had been happy if he had immediately departed for London: but he never considered that a frequent repetition of such kindness was not to be expected, and that it was possible to tire out the generosity

nerosity of his Briſtol friends, as he had before tired his friends every where elſe. In ſhort, he remained here till his company was no longer welcome. His viſits in every family were too often repeated; his wit had loſt its novelty, and his irregular behaviour grew troubleſome. Neceſſity came upon him before he was aware; his money was ſpent, his cloaths worn out, his appearance was ſhabby, and his preſence was diſguſtful at every table. He now began to find every man from home at whoſe houſe he called, and he found it difficult to obtain a dinner. Thus reduced, it would have been prudent in him to have withdrawn from the place; but Prudence and Savage were never acquainted. He ſtaid, in the midſt of poverty, hunger, and contempt, till the miſtreſs of a coffee-houſe, to whom he owed about eight pounds, arreſted him for the debt. He remained for ſome time, at a great expence, in the houſe of the ſheriff's officer, in hopes of procuring bail; which expence he was enabled to defray, by a preſent of five guineas from Mr. Naſh at Bath. No bail, however, was to be found; ſo that poor Savage was at laſt lodged in Newgate, a priſon ſo named in Briſtol.

But it was the fortune of this extraordinary mortal always to find more friends than he deſerved. The keeper of the priſon took compaſſion on him, and greatly ſoftened the rigours of his confinement by every kind of indulgence; he ſupported him at his own table, gave him a commodious room to himſelf, allowed him to ſtand at the door of the gaol, and even frequently took him into the fields, for the benefit of the air and exercife: ſo that, in reality, Savage endured fewer hardſhips in this place than he had uſually ſuffered during the greateſt part of his life.

While he remained in this not intolerable priſon, his ingratitude again broke out, in a bitter ſatire on the city of Briſtol, to which he certainly owed great obligations, notwithſtanding the circumſtances of his arreſt, which was but the act of an individual, and that attended with no circumſtances of injuſtice or cruelty. This ſatire he entitled *London and Briſtol Compared*; and in it he abuſed the inhabitants of the latter with ſuch a ſpirit of reſentment, that the reader would imagine he had never received any other than the moſt injurious treatment in that city. But this is ever the behaviour of ungrateful people. If a thouſand favours are beſtowed on them, and afterwards but the ſmalleſt offence is given, all the previous obligations are immediately cancelled, and the ſingle offence, perhaps too an imaginary one, is returned with as much rancour and reſentment as if no act of friendſhip or kindneſs had ever exiſted, or had the leaſt right to be brought into the account; as though injuries only, whether real or ſuppoſed, ought to be remembered, and favours to be as readily forgot, as they were liberally conferred!

When Savage had remained about ſix months in this hoſpitable priſon, he received a letter from Mr. Pope (who ſtill continued to allow him 20*l.* a year), containing a charge of very atrocious ingratitude. What were the particulars of this charge, we are not informed; but, from the notorious character of the man, there is reaſon to fear that Savage was but too juſtly accuſed. He, however, ſolemnly proteſted his innocence; but he was very unuſually affected on

on this occasion. In a few days after, he was seized with a disorder, which at first was not suspected to be dangerous; but, growing daily more languid and dejected, at last a fever seized him, and he expired on the first of August, 1743, in the 46th year of his age.

Thus lived, and thus died, Richard Savage, leaving behind him a character strangely chequered with vices and good qualities. Of the former we have seen a variety of instances in this abstract of his life; of the lattter, his peculiar situation in the world gave him but few oppottunities of making any considerable display. He was, however, undoubtedly a man of excellent parts; and, had he received the full benefits of a liberal education, and had his natural talents been cultivated to the best advantage, he might have made a respectable figure in life. He was happy in an agreeable temper, and a lively flow of wit, which made his company much coveted; nor was his judgment, both of writings and of men, inferior to his wit; but he was too much a slave to his passions, and his passions were too easily excited. He was warm in his friendships, but implacable in his enmity; and his greatest fault, which is indeed the greatest of all faults, was ingratitude. He seemed to suppose every thing due to his merit, and that he was little obliged to any one for those favours which he thought it their duty to confer on him; it is therefore the less to be wondered at, that he never rightly estimated the kindness of his many friends and benefactors, or preserved a grateful and due sense of their generosity towards him.

The dramatic works of this unhappy bard, which are only two in number, have been already mentioned; but we must, in conformity to our method, here recapitulate them;

1. *Love in a Veil.* Com. from the Spanish. 8vo. 1719.

2. *Sir Thomas Overbury.* T. 8vo. 1724.

To which may be added a second tragedy on the subject of the latter, which he had begun to write during his residence in Wales. This he left in pawn with the gaoler at Bristol, with whom it remained when our author died. On that event it was bought by Mr. Cave for seven guineas, and laid by among his own papers, where it was found many years after. It was then put into the hands of Mr. William Woodfall, who made some alterations in it himself, and received others from both Mr. Garrick and Mr. Colman. These, however, consisted chiefly of transpositions. When completed, it was produced at Covent-Garden in the year 1777, and acted with applause.

The works of this original writer, after having long lain dispersed in magazines and fugitive publications, were collected and published by T. Evans, bookseller, in the Strand, in an elegant edition in 2 vols. 8vo. to which are prefixed, the admirable Memoirs of Savage, written by Dr. Samuel Johnson.

SAUNDERS, CHARLES. A young gentleman, who lived in the reign of king Charles II. whose wit, Langbaine informs us, began to bud as early as that of the incomparable Cowley; and was, like him, a king's scholar at Westminster school at the time that he wrote a play, viz.

Tamerlane the Great. T. 4to. 1681. Mr. Banks has complimented our young author in a copy of verses prefixed to this play; and Mr. Dryden did him the honour of writing the prologue to it. Whether

ther the ſtroke of fate deprived the world ſoon of this promiſing genius, we know not; but there are no later fruits of it on record in the dramatic liſts.

SCHOMBERG, RALPH, M. D. A ſon of Dr. Iſaac Schomberg, who was not more remarkable on account of his conteſt with the college of phyſicians, than for his engaging manners and his ſocial virtues. Theſe indeed were happily tranſmitted in the perſon of the late Dr. Iſaac Schomberg, another of his ſons, who by death eſcaped the laſting diſgrace his brother's conduct has accumulated on his very amiable family. Our author, who is ſtill living (if a life like his can properly be called exiſtence), has been long a ſcribbler without genius or veracity. Happy at leaſt, in point of fortune, and his own conceit, he might have remained, if the following *robbery of a ſpital* had been the *only one* upon record againſt him. In the year 1767, he publiſhed a work, entitled, *A Critical Diſſertation on the Characters and Writings of Pindar and Horace. In a Letter to the Right Honourable the Earl of B——.* This, as the *Monthly Reviewers* truly obſerve, is a remarkable inſtance of plagiariſm. "We have now (ſay theſe gentlemen) before us a little duodecimo, printed at Paris in 1673, and entitled, *Comparaiſon de Pindare et d'Horace, Dediée a Monſ. le Premier Preſident. Par Monſ. Blondell, Maiſtre des Mathematiques a Monſeigneur le Dauphin.* From this work has Dr. Ralph Schomberg of Bath pilfered and tranſlated what he has given to the publick as HIS OWN *Critical Diſſertation on the Characters and Writings of Pindar and Horace:* a procedure which requires no further explanation! But it is hoped we ſhall hear no more of this *honourable gentleman* in the republic of literature." The charitable hope expreſſed by the *Reviewers*, however, was not fulfilled. We *have* heard of our author again, and in a tranſaction of which we ſhall be forgiven if we do not relate the particulars. But why, it may be aſked, is any page in this book encumbered by his name? As a dramatic biographer I am compelled to its inſertion, for our *Doctor* has written the three following pieces deſigned for the ſtage. The two firſt are ſuch wretched efforts at pleaſantry, that none will diſpute his claim in them; and the other performance, as I was told by Mr. Garrick, who refuſed it, deſerves as bad a character. Their titles are,

1. *The Death of Bucephalus.* F. 8vo. 1765.

2. *The Judgment of Paris.* Burl. 8vo. 1768.

3. *Romulus and Herſilia.* T. Within a few months paſt, this tragedy has been recommended by ſome paragraph-writer in our publick prints, as fit for immediate exhibition. There is difficulty, however, in aſcribing the ſlighteſt notice of it to any other pen than that of its author. An anonymous drama, indeed, on the ſame ſubject, and with the ſame title, 4to. was publiſhed in 1685; a piece concerning which the original compiler of the preſent work has expreſſed himſelf in favourable terms. Perhaps Dr. Schomberg, with his uſual freedom, may have borrowed, and with his uſual aukwardneſs may have ſpoiled it. Compare alſo his *Life of Mæcenas* with that written by Meibomius, and then exclaim with Horace:

—moveat cornicula riſum
Furtivis nudata coloribus!

Even the all-swallowing vase at Bath-Easton has been found to nauseate our *Doctor's* compositions. When it was first opened, he was a constant candidate for the myrtle wreath. The wreath, however, as if indued with prescience of his future shame, persisted in avoiding the slightest contact with his head.

Scott, Thomas. Was educated at Westminster-school, from whence he was removed to the university of Cambridge, in the reign of king William III. and, during the latter part of queen Anne's reign, he was secretary to the earl of Roxburgh. He was author of the following dramatic pieces,

1. *Mock Marriage*. C. 4to. 1696.
2. *Unhappy Kindness*. T. 4to. 1697.

Sedley, Sir Charles, Bart. One of the gay wits that enlivened the pleasurable court of king Charles II. was grandson of Sir William Sedley, Bart. the munificent founder of the *Sedleian* lecture of natural philosophy at Oxford, and son of Sir John Sedley, of Aylesford, in Kent, Bart. by his wife Elizabeth, daughter and heir of Sir Henry Saville, Knt. the learned warden of Merton College, in Oxford, and provost of Eton. Sir Charles was born about the year 1639; and, after a proper foundation of grammar learning, was sent to Oxford, where he was admitted a fellow-commoner of Wadham College in Lent-term, 1655-6. But he left the university without taking any degree, and, retiring into his own country, lived privately there, out of humour, as it should seem, with the governing powers, till the Restoration of Charles II. when he came to London, in order to join in the general jubilee, the gaiety of which was both agreeable to his years, and exactly suitable to his taste and temper. He was soon introduced to the king; and it was not long before they, who recommended him to his majesty, found they had thereby, in some measure, supplanted themselves. Sir Charles had such a distinguishingly polite easiness in his manner and conversation, as set him higher in the royal notice and favour than any of the courtiers his rivals, notwithstanding they all aimed at the same turn, and some of them even excelled in it. In the view of heightening their pleasures, our author, among the rest, did not neglect to exert his talents in writing. The productions of his pen were some plays, and several amorous poems, in which the softness of the verses was so exquisite, as to be called, by the duke of Buckingham, Sedley's *Witchcraft*. "There were no marks "of genius or true poetry to be "described (say the authors of the "*Biographia Britannica*); the art "wholly consisted in raising loose "thoughts and lewd desires, without giving any alarm, and so "the poison worked gently and "irresistibly. Our author, we may "be sure, did not escape the infection of his own art, or rather "was first tainted himself, before "he spread the infection to others."

A very ingenious writer of the present day, however, speaks much more favourably of Sir Charles Sedley's writings. "He studied "human nature, and was distinguished for the art of making "*himself* agreeable, particularly to "the ladies; for the verses of lord "Rochester, beginning with, Sedley *has that prevailing gentle art*, "&c. so often quoted, allude not "to

"to his *writings*, but to his *per-* "*sonal address*." LANGHORNE's *Effusions*, &c.

Dissoluteness and debauchery were the scandalous characteristics of the times; and it was Sir Charles's ambition to distinguish himself among the foremost in the fashion. In June 1663, our author, lord Buckhurst, and Sir Thomas Ogle, were convened at a public-house in Bow-Street, Covent-Garden, and, being enflamed with strong liquors, they went up to the balcony belonging to that house, and there shewed indecent postures, and gave great offence to the passengers in the street, by very unmannerly discharges upon them; which done, Sedley stripped himself naked, and preached to the people in a gross and scandalous manner: whereupon a riot being raised, the mob became clamorous, and would have forced the door next to the street; but being opposed, the preacher and his company were driven from the balcony, and the windows of a room into which they retired were broken by the mob. The frolic being soon reported abroad, and as persons of fashion were concerned in it, it was so much the more aggravated. The company were summoned to appear before a court of justice in Westminster-Hall, where, being indicted for a riot, they were all fined, and our author was sentenced to pay 500*l.*

After this affair, Sir Charles took a more serious turn, applied himself to business, and became a member of parliament, in which he was a frequent speaker. We find him also in the house of commons in the reign of James II. whose attempts upon the constitution he vigorously withstood. When the defeat of the rebels under the duke of Monmouth made it necessary, in the language of the court, to have a standing army, it was opposed strongly by the gentlemen of the country party, among whom were the earl of Dorset and Sir Charles Sedley, one of which bore a great sway in the house of peers, and the other in that of the commons. Their interest was so considerable in both, especially Sir Charles Sedley's, that the king, foreseeing it would be a work of the greatest difficulty to gain their consent for the payment of more troops than what were upon the establishment of the last reign, contented himself with dropping the pursuit of it, by a dissolution of the parliament. In the same spirit, our patriot was very active in bringing on the Revolution. This was thought more extraordinary, as he had received favours from James: but that prince had taken a fancy to Sir Charles's daughter (though it seems she was not very handsome), and, in consequence of his intrigues with her, he created Miss Sedley countess of Dorchester. This honour, so far from pleasing, greatly shocked Sir Charles. However libertine himself had been, yet he could not bear the thoughts of his daughter's dishonour; and, with regard to this her exaltation, he only considered it as rendering her more conspicuously infamous. He therefore conceived a hatred for the king; and from this, as well as other motives, readily joined to dispossess him of the throne.

A witty saying of Sedley's, on this occasion, is recorded. "I "hate ingratitude, said Sir Charles; "and therefore, as the king has "made my daughter a countess, I "will endeavour to make his "daughter a queen:" meaning the princess Mary, married to the prince

prince of Orange, who dispossessed James of the throne at the ever-glorious Revolution.

Sir Charles lived many years after the Revolution, in full possession of his wit and humour, and was, to the last, an agreeable companion. He died at a good old age Aug. 20, 1701.

His dramatic writings are,

1. *The Mulberry Garden*. C. 4to. 1668.

2. *Anthony and Cleopatra*. T. 4to. 1667.

3. *Bellamira*; or, *The Mistress*. C. 4to. 1687.

4. *Beauty the Conqueror*; or, *The Death of Mark Anthony*. T.

5. *The Grumbler*. C. three acts.

6. *The Tyrant King of Crete*. T.

St. Serfe, Sir Thomas. This title Jacob has given to a gentleman whom neither Langbaine nor Gildon has dignified with any thing but his plain name. He was a native of North Britain, and it appears, by the dedication of a play which he wrote, and will be presently mentioned, that he was in the king's service in the North of Scotland in the times of the troubles, though in what post is not mentioned; yet, it is evident, that he ventured his person on a service of considerable danger, no less than that of a spy, from the following four lines which Coxeter has quoted concerning him from the *Covent-Garden Drollery*, 8vo. 1672. p. 84. viz.

Once like a Pedlar *they* * *have heard thee brag,*
How thou didst cheat their sight, and save thy craig;
When to the great Montrose, *under pretence*
Of godly Bukes, *thou broughtst* Intelligence.

The title of the above-mentioned play, the ground-work of which, however, is borrowed from the Spanish, is

Tarugo's Wiles. C. 4to. 1668. Langbaine gives it a good character, and, in the eleventh volume of "The English Poets," p. 190, may be seen a very elegant copy of verses by the earl of Dorset, in compliment to Sir Thomas St. Serfe, on its publication.

* The Covenanters.

Settle, Elkanah. Son of Joseph Settle, of Dunstable, in Bedfordshire, was born in 1648; and in the 18th year of his age was entered commoner of Trinity College, Oxon; but he quitted the university without taking any degree, and came to London, where he applied himself to the study of poetry; in which he lived to make no inconsiderable figure. Finding the nation divided between the opinions of whig and tory, he thought proper, on first setting out in life, to join the whigs, who were then, though the minor, yet a powerful party, and in support of which he employed his talents as a writer. Afterwards, he changed sides, turned tory, and wrote for that party with as much zeal as he had formerly shewn for the interest of the whigs; by which we see that politicians, and patriots, were made of the same sort of stuff in those times, as in the present. He also wrote an heroic poem on the coronation of the high and mighty monarch James II. 1685; commenced a journalist for the court, and published weekly an essay in behalf of the administration.

Poor Elkanah was unfortunate in the change of his party; for, before he had derived any solid advantage from abandoning his old friends the Revolution took place, and from that period, having lost all his credit, he lived poor

poor and despised, subject to all the miseries of the most abject state of indigence, and destitute of any advantageous and reputable connection. In the year 1680, he was so violent a whig, that the famous ceremony of pope-burning on the 17th of November was entrusted to his management, and he seems to have been at that time much in the confidence of those who opposed government. After his change, like other converts, he became equally violent against those with whom he had before associated, and actually entered himself a trooper in king James's army at Hounslow Heath. In the latter part of his life he was so reduced as to attend a booth in Bartholomew Fair, kept by Mrs. Minns and her daughter Mrs. Leigh, and received a salary from them for writing drolls, which generally were approved of. He also was obliged to appear in his old age as a performer in these wretched theatrical exhibitions, and, in a farce called *St. George for England*, acted a dragon inclosed in a case of green leather of his own invention. To this circumstance, Dr. Young refers in the following lines of his epistle to Mr. Pope:

"Poor Elkanah all other changes
"past,
"For bread in Smithfield dra-
"gons hiss'd at last,
"Spit streams of fire to make
"the butchers gape,
"And found his manners suit-
"ed to his shape.
"Such is the fate of talents
"misapply'd, &c."

In the end, he obtained admission into the Charter house, and died there Feb. 12, 1723-4. The writer of a periodical paper, called, *The Briton*, Feb. 19, 1724, speaks of him as then just dead, and adds, "he was a man of tall stature, red face, short black hair, "lived in the city, and had a numerous poetical issue, but shared "the misfortune of several other "gentlemen, to survive them all."

Mr. Settle's dramatic works are,

1. *Cambyses, King of Persia.* T. 4to. 1671.
2. *The Empress of Morocco.* T. 4to. 1673.
3. *Love and Revenge.* T. 4to. 1675.
4. *The Conquest of China by the Tartars.* T. 4to. 1676.
5. *Ibrahim, the Illustrious Bassa.* T. in heroic verse. 4to. 1677.
6. *Pastor Fido*; or, *The Faithful Shepherd.* Past. 4to. 1677.
7. *Fatal Love*; or, *The Forced Inconstancy.* T. 4to. 1680.
8. *The Female Prelate*, being the history of the life and death of Pope Joan. T. 4to. 1680.
9. *The Heir of Morocco.* T. 4to. 1682.
10. *Distressed Innocence*; or, *The Princess of Persia.* T. 4to. 1691.
11. *The Ambitious Slave*; or, *A generous Revenge.* T. 4to. 1694.
12. *Philaster*; or, *Love lies a bleeding.* T. C. 4to. 1695.
13. *The World in the Moon.* O. 4to. 1697.
14. *The Virgin Prophetess*; or, *The Fate of Troy.* An Opera. 4to. 1701.
15. *City Ramble*; or, *The Playhouse Wedding.* C. 4to. N. D.
16. *The Siege of Troy.* Dr. Perf. 8vo. 1707.
17. *The Ladies Triumph.* A Comic Opera. 8vo 1718.

This author had a pension from the city, for an annual panegyric to celebrate the festival of the lord mayor; in consequence of which he wrote various poems, called *Triumphs for the Inauguration of the Lord Mayor*; the

the last of which was in the year 1708, but was not represented on account of the death of prince George of Denmark two days before. Besides his dramatic pieces, he published many occasional poems, addressed to his patrons. Some months before his decease, he offered a play to the managers of the theatre-royal in Drury-Lane, but he lived not to bring it on the stage: it was called, *The Expulsion of the Danes from Britain.*

SEWELL, Dr. GEORGE. This author was born, in what year we know not, at the college of Windsor, of which place his father, Mr. John Sewell, was treasurer and chapter clerk. He received his early education at Eton school, but was afterwards sent to the university of Cambridge, where he was entered of Peter-House College, and there took the degree of batchelor of physic in 1709. From thence he went over to Leyden, where he studied under the famous Dr. Boerhaave; and, on his return to London, practised physick in that metropolis for several years; but his success was not sufficient to induce him to continue there. He then retired to Hampstead, and followed his profession with credit, reputation, and profit, until three other physicians settled at the place, after which his gains became very inconsiderable. He kept no house, but was a boarder; was much esteemed, and so frequently invited to the tables of gentlemen in the neighbourhood, that he had seldom occasion to dine at home. He died the 8th of February, 1726, and was supposed at that time to be in very indigent circumstances, as he was interred on the 12th of the same month in the meanest manner, his coffin being little better than those allotted by the parish to their poor who are buried from the work-house; neither did a single friend or relation attend him to the grave. No memorial was placed over his remains; but they lie just under a holly tree, which formed a part of a hedge-row that was once the boundary of the church-yard.

He was a man of an amiable disposition, and greatly esteemed among his acquaintance. In his political principles he was inclined to the tory party, which might in some measure be the reason of his being so warm an antagonist to the bishop of Salisbury, whose zeal had so eminently exerted itself in the cause of the whigs. As an author, he was undoubtedly possessed of a considerable share of genius, and wrote in concert with several of his contemporary geniuses, particularly in the *Spectators* and *Tatlers*, in the fifth volume of the latter, and the ninth of the former, in which he was principally concerned, as also in a translation of the *Metamorphoses* of Ovid, and an edition of Shakspeare's Poems. He left only one dramatic piece behind him, which met with good success at first, but has not been acted for several years past, entitled,

1. *Sir Walter Raleigh.* T. 8vo. 1719.

2. *King Richard the First.* 8vo. 1728. This consists only of a few fragments.

SHADWELL, CHARLES. This gentleman, Jacob tells us, was nephew to the poet-laureat, whose life we shall record in the next article. But Chetwood, in his *British Theatre*, makes him more nearly related, being, as he says, his younger son He had served in Portugal, and enjoyed a post in the revenue in Dublin, in which city he died on the 12th of August, 1726.

1726. He wrote ſeven dramatic pieces, the titles of which are,

1. *Fair Quaker of Deal.* C. 4to. 1710.
2. *Humours of the Army.* C. 4to. 1713.
3. *Haſty Wedding.* C.
4. *Sham Prince.* C.
5. *Rotheric O'Connor.* T.
6. *Plotting Lovers.* F.
7. *Iriſh Hoſpitality.* Com.

All theſe, excepting the *Fair Quaker of Deal*, and the *Humours of the Army*, made their appearance on the Iriſh ſtage only, and are printed together in one volume in 12mo. 1720.

SHADWELL, THOMAS. Poet-laureat to king William III. was deſcended from an ancient family in Staffordſhire, and was born about the year 1640, at Lauton Hall in Norfolk, a ſeat belonging to his father, who was bred to the law; but, having an ample fortune, did not trouble himſelf with the practice, chuſing rather to ſerve his country as a juſtice of peace. He was in that commiſſion for three counties, Middleſex, Norfolk, and Suffolk, and diſcharged the office with diſtinguiſhed ability and exact integrity. In the civil wars he was a great ſufferer for the royal cauſe; ſo that, having a numerous family, he was reduced to the neceſſity of ſelling and ſpending a conſiderable part of his eſtate, to ſupport it. In theſe circumſtances he reſolved to breed his ſon to his own profeſſion; but the young gentleman, having as little diſpoſition to plod in the drudgery of the law, as his father had, quitted the Temple, and reſolved to travel. He had a taſte, and ſome genius, for polite literature; and, upon his return home, falling into acquaintance with the moſt celebrated wits of the age, he applied himſelf wholly to cultivate thoſe elegant ſtudies which were the faſhionable amuſements of the times; and it was not long before he became eminent in dramatic poetry, a ſpecimen of which appeared in a comedy called *The Sullen Lovers*, or, *The Impertinents*, which was acted at the duke's theatre. As the play was well received, he wrote a great many more comedies, which met with good ſucceſs.

In the mean while, as it was impoſſible in theſe times to ſhine among the great ones, which is the poet's ambition, without ſiding with one of the parties, whig or tory, Mr. Shadwell's lot fell among the whigs; and, in conſequence thereof, he was ſet up as a rival to Dryden. Hence there grew a mutual diſlike between them; and, upon the appearance of Dryden's tragedy, called *The Duke of Guiſe*, in 1683, our author was charged with having the principal hand in writing a piece, intitled, *Some Reflections on the pretended Parallel in the Play called the* Duke of Guiſe, *in a Letter to a Friend*; which was printed the ſame year, in four ſheets, 4to. Mr. Dryden wrote a vindication of the Parallel; and ſuch a ſtorm was raiſed, both againſt Shadwell and his friend Hunt, who aſſiſted him in it, that this latter was forced to fly into Holland; and we find our author complaining, that in theſe, which he calls the worſt of times, his ruin was deſigned, and his life ſought; and that, for near ten years, he was kept from the exerciſe of that profeſſion which had afforded him a competent ſubſiſtence. However, he at laſt ſaw himſelf crowned with the laurel, which was ſtripped from the brows of his antagoniſt; who thereupon, by way of revenge, wrote

wrote the bitterest satire against him that ever was penned; this was the celebrated Mac-Flecknoe.

Our new laureat had the misfortune to enjoy his honour but a very few years, for he died suddenly in 1692, in the fifty-second year of his age, at Chelsea, and was interred in the church there. His friend, Dr. Nicholas Brady, preached his Funeral Sermon; wherein he assures us, that our author was "a man of great honesty and integrity, and had "a real love of truth and sincerity; an inviolable fidelity and "strictness to his word, an unalterable friendship where-ever "he professed it; and a much "deeper sense of religion, than "many others have, who pretend "to it more openly. His natural "and acquired abilities, (continues the Doctor) made him sufficiently remarkable to all that he "conversed with, very few being "equal to him, in all the becoming qualities and accomplishments of a compleat gentleman." After his death came out *The Volunteers*, or, *The Stock-Jobbers*, a comedy, acted by their majesties' servants, with a dedication to the queen by Mrs. Shadwell, our author's widow; and an epilogue, wherein his character as a poet is set in the best and most advantageous light; which, perhaps, was judged necessary to balance the very different drawing, and even abusive representation of it, by Dryden, who is generally condemned for treating our author too unmercifully, his resentment carrying him beyond the bounds of truth; for though it must be owned that Shadwell fell vastly short of Ben Jonson, whom he set up to himself as a model of excellence, yet it is certain there are high authorities in favour of many of his comedies, and the best judges of that age gave their testimony for them. They have in them fine strokes of humour; the characters are often originals, strongly marked, and well sustained. Add to this, that he had the greatest expedition imaginable in writing, and sometimes produced a play in less than a month. Besides seventeen plays, he wrote several other pieces of poetry, some of which have been commended. An edition of his works, with some account of his life and writings prefixed, was published in 1720, in four volumes, 12mo. His dramatic works are;

1. *The Sullen Lovers*; or, *The Impertinents*. C. 4to. 1668.
2. *The Royal Shepherdess*. T. C. 4to. 1669.
3. *The Humourist*. C. 4to. 1671.
4. *The Miser*. C. 4to. 1672.
5. *Epsom Wells*. C. 4to. 1673.
6. *Psyche*. T. 4to. 1675.
7. *The Libertine*. T. 4to. 1676.
8. *The Virtuoso*. C. 4to. 1676.
9. *The History of Timon of Athens, the Manhater*. 4to. 1678.
10. *A true Widow*. C. 4to. 1679.
11. *The Woman Captain*. C. 4to. 1680.
12. *The Lancashire Witches, and Teague O'Divelly, the Irish Priest*. C. 4to. 1682.
13. *The Squire of Alsatia*. C. 4to. 1688.
14. *Bury Fair*. C. 4to. 1689.
15. *Amorous Bigot*, with the second part of *Teague O'Divelly*. 4to. 1690.
16. *The Scowerers*. C. 4to. 1691.
17. *The Volunteers*; or, *The Stock-Jobbers*. A posthumous Comedy, already mentioned. 4to. 1693.

SHAKSPEARE, WILLIAM. The great poet of nature, and the glory of the British nation, was descended of a reputable family, at Strat-

ford

ford upon Avon. His father was in the wool-trade, and dealt considerably that way. He had ten children, of whom our immortal poet was the eldest, and was born the 16th of April, 1564. At a proper age he was put to the free-school in Stratford, where he acquired the rudiments of grammar-learning. Whether he discovered at this time any extraordinary genius or inclination for literature, is uncertain. His father had no design to make a scholar of him; on the contrary, he took him early from school, and employed him in his own business; but he did not continue long in it, at least under the controul, for at seventeen years of age he married, commenced master of a family, and became a parent before he was out of his minority. He is now supposed to have settled in business for himself, and to have had no other thoughts than of pursuing the wool-trade; when, happening to fall into acquaintance with some persons who followed the practice of deer-stealing, he was prevailed upon to engage with them in robbing Sir Thomas Lucy's Park, near Stratford. The injury being repeated more that once, that gentleman was provoked to enter a prosecution against the delinquents; and Shakspeare, in revenge, made him the subject of a ballad, which, tradition says, was pointed with so much bitterness, that it became unsafe for the author to stay any longer in the country. To escape the law, he fled to London, where, as might be expected from a man of wit and humour in his circumstances, he threw himself among the players. Thus was this grand luminary driven, by a very untoward accident, into his genuine and proper sphere.

His first admission into the playhouse was suitable to his appearance; a stranger, and ignorant of the art, he was glad to be taken into the company in a very mean rank; nor did his performance recommend him to any distinguished notice. The part of an under-actor neither engaged nor deserved his attention. It was far from filling, or being adequate to, the powers of his mind: and therefore he turned the advantage which that situation afforded him, to a higher and nobler use. Having, by practice and observation, acquainted himself with the mechanical œconomy of the theatre, his native genius supplied the rest: but the whole view of his first attempts in stage-poetry being to procure a subsistence, he directed his endeavours solely to hit the taste and humour that then prevailed amongst the meaner sort of people, of whom his audience was generally composed; and therefore his images of life were drawn from those of an inferior rank. Thus did Shakspeare set out, with little advantage of education, no advice or assistance of the learned, no patronage of the better sort, or any acquaintance among them. But when his performances had merited the protection of his prince, and the encouragement of the court had succeeded to that of the town, the works of his riper years were manifestly raised above the level of his former productions.

In this way of writing he was an absolute original, and of such a peculiar cast, as hath perpetually raised and confounded the emulation of his successors; a compound of such very singular blemishes, as well as beauties, that these latter have not more mocked the toil of every aspiring undertaker

taker to emulate them, than the former, as flaws intimately united to diamonds have baffled every attempt of the ablest artists to take them out without spoiling the whole. It is said that queen Elizabeth was so much pleased with the delightful character of Sir John Falstaff, in the two parts of *Henry the Fourth*, that she commanded the author to continue it for one play more, and to shew the Knight in Love; which he executed inimitably, in *The Merry Wives of Windsor*.

The names of his patrons are now unknown, except that of the earl of Southampton, who is particularly honoured by him, in the dedication of two poems, *Venus and Adonis*, and the *Rape of Lucrece*; in the latter especially he expresses himself in such terms, as gives countenance to what is related of that patron's distinguished generosity to him. In the beginning of king James I's reign (if not sooner) he was one of the principal managers of the play-house, and continued in it several years afterwards; till, having acquired such a fortune as satisfied his moderate wishes and views in life, he quitted the stage and all other business, and passed the remainder of his time in an honourable ease, at his native town of Stratford, where he lived in a handsome house of his own purchasing, to which he gave the name of *New-Place*; and he had the good fortune to save it from the flames, in the dreadful fire that consumed the greatest part of the town, in 1614.

In the beginning of the year 1616, he made his will, wherein he testified his respect to his quondam partners in the theatre. He appointed his youngest daughter, jointly with her husband, executors, and bequeathed to them the best part of his estate, which they came into the possession of not long after. He died on the 23d of April following, being the fifty-third year of his age, and was interred among his ancestors, on the North side of the chancel, in the great church of Stratford, where there is a handsome monument erected for him, inscribed with the following elegiac distich in Latin.

Judicio Pylium, Genio Socratem, Arte Maronem,
Terra tegit, Populus mœret, Olympus habet.

In the year 1740, another very noble one was raised to his memory, at the public expence, in Westminster-Abbey; an ample contribution for this purpose being made, upon exhibiting his tragedy of *Julius Cæsar*, at the theatre royal in Drury-Lane. April 28, 1738. Seven years after his death, his plays were collected and published in 1623, in folio, by two of his principal friends in the company of comedians, Heminge and Condell; who perhaps likewise corrected a second edition in folio, 1632. Though both these were extremely faulty, yet they are much less so than the editions in folio of the years 1664 and 1685; nor was any better attempted until 1714, when a fifth was published in 8vo. by Mr. Nicholas Rowe, but with few if any corrections; only he prefixed some account of the author's life and writings. But the plays being almost in the same mangled condition as at first, Mr. Pope was prevailed upon to undertake the task of clearing away the rubbish, and reducing them to a better order; and accordingly he printed a new edition of them in 1721, in 4to. Hereupon Mr. Lewis Theobald,

after many years spent in the same task, published a piece, called *Shakspeare restored*, 4to. 1726, which was followed by a new edition of Shakspeare's works in 1733 by the same author, republished in 1740. In 1744, Sir Thomas Hanmer published at Oxford a pompous edition, with emendations, in six volumes, 4to. The late Dr. Warburton, bishop of Gloucester, added another new edition, with a great number of corrections, in 1747. This was succeeded by other editions, viz. that of Dr. Johnson, in 8 vols. 8vo. 1765. Twenty of the old quartos by Mr. Steevens, 4 vols. 8vo. 1766. Of all the plays by Mr. Capell, 10 vols. crown 8vo. 1768. Hanmer's quarto republished at Oxford 1771; a new edition in 10 vols. 8vo. 1773, by Johnson and Steevens; and a second impression of the same work, with corrections and additions, 1778.

Lest it should be thought singular, that the plays of Shakspeare remain unindebted for the least correction, or explanation, to our heroes of the stage who have been so often styled his *best commentators*, it is time to remark that this sentiment, though long and confidently repeated, has little pretension to the degree of credit which it should seem to have obtained. How far the rules of grammar have been observed or violated, cannot be known from attitude or grimace; nor can obscure or corrupted passages be illustrated or restored by gesture or vociferation. The utmost a player can do, is to deliver lines which he understands, with propriety, energy, and grace. Here his power commences, and here it ends. 'Tis necessary therefore that the loud and indistinct applause which has hitherto been lavished on the idea of histrionic commentatorship, should be confined within its proper bounds, and that a line of separation should be drawn between the offices and requisites of the scholar and the mimic, between the undertaking that demands some degree of capacity and learning, and that which may be satisfactorily executed by the mere aid of imitation and sensibility. A late actress of unrivalled excellence in both tragedy and comedy, together with a young actor of the highest promise, were known to have possessed understandings of no greater extent than the platform on which they trod. They were happy in a strong theatrical conception, and from that single circumstance their success was derived.—New monuments, however, are continually rising to honour Shakspeare's genius in the learned world; and we must not conclude, without adding another testimony of the veneration paid to his manes by the publick in general, which is, that a mulberry-tree, planted upon his estate by the hands of this revered bard, was cut down not many years ago, and the wood, being converted to several domestic uses, was all eagerly bought at a high price, and each single piece treasured up by its purchaser, as a precious memorial of the planter, after the seller of it had been driven out of the town.

The following is a list of our author's plays, specifying the years in which they are severally supposed to have been written. The arrangement of them is adopted from that of Mr. Malone, the accuracy of which, not having been disputed, we presume has received the sanction of the learned.

1. * *Titus Andronicus*. 1589.
2. *Love's Labour Lost*. 1591.
3. *First*

3. *First Part of King Henry* VI. 1591.
4. *Second Part of King Henry* VI. 1592.
5. *Third Part of King Henry* VI. 1592.
6. * *Pericles.* 1592.
7. * *Lucrine.* 1593.
8. *The Two Gentlemen of Verona.* 1593.
9. *The Winter's Tale.* 1594.
10. *A Midsummer's Night's Dream.* 1595.
11. *Romeo and Juliet.* 1595.
12. *The Comedy of Errors.* 1596.
13. *Hamlet.* 1596.
14. *King John.* 1596.
15. *King Richard* II. 1597.
16. *King Richard* III. 1597.
17. *First Part of King Henry* IV. 1597.
18. *The Merchant of Venice.* 1598.
19. *All's Well that ends well.* 1598.
20. * *Sir John Oldcastle.* 1598.
21. *Second Part of King Henry* IV. 1598.
22. *King Henry* V. 1599.
23. * *The Puritan.* 1600.
24. *Much ado about Nothing.* 1600.
25. *As you like it.* 1600.
26. *Merry Wives of Windsor.* 1601.
27. *King Henry* VIII. 1601.
28. * *Life and Death of Lord Cromwell.* 1602.
29. *Troilus and Cressida* 1602.
30. *Measure for Measure.* 1603.
31. *Cymbeline.* 1604.
32. * *The London Prodigal.* 1605.
33. *King Lear.* 1605.
34. *Macbeth.* 1606.
35. *The Taming of the Shrew.* 1606.
36. *Julius Cæsar.* 1607.
37. * *A Yorkshire Tragedy,* 1608.
38. *Antony and Cleopatra.* 1608.
39. *Coriolanus.* 1609.
40. *Timon of Athens.* 1610.
41. *Othello.* 1611.
42. *The Tempest.* 1612.
43. *Twelfth Night.* 1614.

The years in which the above pieces were severally printed, may be seen in the subsequent volume under the title of each play.

The seven Plays marked thus * in the above list, are omitted in most of the editions of our author's works, on a supposition that they were not written by him. They have, however, been separately republished with great elegance and correctness, and the advantage of an ample commentary (together with all his Poems), by the ingenious Mr. Malone, in two volumes 8vo. 1780. At present therefore every reader has the power of judging for himself.

SHARP, LEWIS. This gentleman lived in the reign of Charles I. and wrote one play, entitled,

The Noble Stranger. C. 4to. 1640.

SHARPMAN, EDWARD. Was a member of the Middle Temple in the reign of James I. and wrote a play much resembling, if not borrowed from, Marston's comedy of the *Parasitaster.* It is entitled,

The Fleire. C. 4to. 1615.

SHAW, SAMUEL. Was born at Repton, in the county of Derby, in the year 1635, and educated at the free-school there. At the age of fourteen years he was sent to the university of Cambridge, and became a member of St. John's College. When he had completed his studies, he removed to Tamworth in Warwickshire, and was usher of the free-school there in 1656. From Tamworth he removed to Mosely, a small place on the borders of Worcestershire, being invited thither by colonel Greaves of that place, who had a great respect for him, and shewed him much kindness. At his coming thither, he was ordained by the classical presbytery at Wirksworth in Derbyshire;

byſhire; and in 1658 obtained a preſentation from the protector to the rectory of Long Whatton, which was in the gift of the crown. In June the ſame year he had full and free poſſeſſion of this living, in which he continued until the Reſtoration in 1660. At that juncture, apprehending ſome diſturbance, he, in September, obtained a freſh preſentation under the great ſeal of England; but notwithſtanding his title was thus corroborated, intereſt was made with the lord chancellor, and our author was turned out of his preferment about a year before the act of Uniformity took place. He was afterwards offered his living again, without any other condition than reordination. But he uſed to ſay he would not lie to God and man, in declaring his preſbyterian ordination invalid.

From Whatton he removed to Cotes, a ſmall village near Loughborough, and during his ſtay there both himſelf and his family were afflicted with the plague, being infected by ſome relations from London who came from thence to avoid it. He buried two friends, two children, and a ſervant, of that diſtemper, during the progreſs of which he and his wife attended the ſick and each other, and he himſelf was forced to bury the dead in his own garden.

Towards the latter end of the year 1666, he removed to Aſhby de la Zouch, and was choſen in 1668 to be ſole ſchool-maſter of the free-ſchool there, which his piety, learning, and temper, ſoon raiſed into ſuch reputation, that the number of his ſcholars increaſed in ſo great a degree, that he had often 160 boys or more under his care. Many of theſe afterwards became diſtinguiſhed characters in the three profeſſions of law, phyſic, and divinity.

He died Jan. 22, 1696, in the 59th year of his age, leaving behind him the character of an upright, modeſt, ſenſible, and moderate man, an ornament to his profeſſion, and a benefactor to his country.

He was the author of two dramas written for his ſcholars, and acted by them at their breakings up for the holidays. They are called,

1. *Words made viſible*; or, *Grammar and Rhetorick accommodated to the Lives and Manners of Men.* 12mo. 1679.

2. ΠΟΙΚΙΛΟΦΡΟΝΗΣΙΣ; or, *The Different Humours of Men.* 12mo. 1692.

Sheffield, John, Duke of Buckingham. This great nobleman, whoſe character was conſpicuous in the age he lived, in the ſeveral capacities of a ſoldier, a ſtateſman, and a writer, was born in the year 1645. At nine years of age he loſt his father, and his mother marrying again ſoon after, the care of his education was left entirely to the conduct of a governor, who, though himſelf a man of learning, had not that happy manner of communicating his knowledge whereby his pupil could reap any great improvement under him. In conſequence of which, when he came to part from his governor, after having travelled with him into France, he quickly diſcovered, in the courſe of his converſation with men of genius, that though he had acquired the politer accompliſhments of a gentleman, yet that he was ſtill greatly deficient in every part of literature, and thoſe higher excellencies, without which it is impoſſible to riſe to any conſiderable degree of eminence.

Piqued

Piqued at this reflection, and resolved by his own application to make amends for the fault of his governor, and recall the time he had lost, he determined, though in the height of youthful blood, and in possession of an ample fortune, two strong allurements to dissipation, to lay a restraint on his appetites and passions, and dedicate for some time a certain number of hours every day to study. By this means he made an amazing progress, and very soon acquired a degree of learning, which very justly entitled him to the character he ever after maintained, of a very fine scholar.

Not contented, however, with this acquisition, but as eager in the pursuit of martial as of literary glory, he again obtained a mastery over even the most irresistible of all the passions; and though engaged in an attachment of love to a lady, by whom, from his own account, he met with an equal return of affection, yet even this tie could not keep him at home, when the call of honour summoned him abroad. In short, he entered himself a volunteer with the earl of Ossory, in the second Dutch war, and was present in that famous and bloody naval engagement at Soldbay, where the duke of York, afterwards James II. commanded as admiral. And though this was at a time of life when most young gentlemen are scarcely out of the hands of their dancing-masters, our youthful hero exerted so much gallantry of behaviour, that he was immediately appointed commander of the Royal Catharine, a second rate man of war.

After this our author made a campaign in the French service; and when Tangier was in danger of being taken by the Moors, he was, in consequence of his own offer to head the forces which were to defend it, appointed commander of them. He was then earl of Mulgrave, one of the lords of the bed chamber to king Charles II. and had been, on the 28th of May, 1674, installed knight of the Garter. But now a most wicked machination against his life was concerted at court, in which the king himself has been suspected to have acted a very principal part, and for which historians assign different causes. Some of the writers have imagined that the king had discovered an intrigue between lord Mulgrave and one of his own mistresses, and was therefore determined to put his rival out of the way at any rate. But Mrs. Manley, in her *Atalantis*, and Mr. Boyer, in his History of Queen Anne, attribute it to the discovery of certain overtures towards marriage, which this nobleman was bold enough to make to the princess Anne, and which she herself seemed not inclinable to discourage.

Be the cause what it would, however, it is apparent that it was intended lord Mulgrave should be lost in the passage; a vessel being provided to carry him over, which had been sent home as unserviceable, and was in so shattered a condition, that the captain of her declared he was afraid to make the voyage. On this his lordship applied not only to the lord high admiral, but to the king himself. These remonstrances, however, were in vain; no redress was to be had, and the earl, who saw the trap laid for him by his enemies, was compelled to throw himself into almost inevitable danger, to avoid the imputation of cowardice, which of all others he had the greatest detestation of. He, however, dissuaded several volunteers of quality from accompany-

ing him in the expedition; only the earl of Plymouth, the king's natural son, piqued himself on running the same hazard with a man, who, in spite of the ill treatment he met with from the ministry, could so valiantly brave every danger in the service of his father.

Providence, however, defeated this malicious scheme, by giving them remarkable fine weather through the whole voyage, which lasted three weeks, at the termination of which, by the assistance of pumping the whole time to discharge the water, which leaked in very fast, they arrived safe at Tangier. And perhaps there cannot be a more striking instance of innate firmness and magnanimity than in the behaviour of this nobleman during the voyage. For though he was fully convinced of the hourly dangers they were in, yet was his mind so calm and undisturbed, that he even indulged his passion for the Muses amidst the tumults of the tempestuous elements, and during this voyage composed a poem, which is to be met with among his other works.

The consequence of this expedition was the retreat of the Moors, and the blowing-up of Tangier. On his return, the king becoming appeased, and the earl forgetting the ill offices done him, a mutual reconciliation ensued, and he enjoyed his majesty's favour to the last.

During the short reign of king James II. he held several considerable posts, particularly that of governor of Hull, in which he succeeded the unfortunate duke of Monmouth, and the high office of lord chamberlain, which, although lately that monarch grew cooler towards him on account of the zealous and honest remonstrances he frequently made to him against those measures by which he afterwards lost the crown, yet he did not think proper to take from him. His lordship was no friend to, or promoter of, the Revolution; and when king James, in opposition to that nobleman's advice and that of his friends, did quit the kingdom, he appears to have been one of the lords who wrote such letters to the fleet, the army, and all the considerable garrisons in England, as persuaded them to continue in proper order and subjection. To his humanity, direction, and spirited behaviour in council also, his majesty stood indebted for the protection he obtained from the lords in London, upon his being seized and insulted by the populace at Feversham in Kent.

When the Revolution was brought about, lord Mulgrave was guilty of no mean compliances to king William; and though he voted and gave his reasons strongly in parliament for the prince of Orange's being proclaimed king, together with the princess his wife, and afterwards went to court to pay his addresses, where he was very graciously received, yet he accepted of no post under that government till some years afterwards.

In the latter part of king William's reign, however, he enjoyed several high offices, and on the accession of queen Anne, that princess, who ever had a great regard for him, loaded him with employments and dignities. In April 1702, he was sworn lord privy seal, made lord lieutenant and custos rotulorum for the North Riding of Yorkshire, and one of the governors of the Charter-house; and the same year was appointed one of the commissioners to treat of an union between England and Scotland.

Scotland. On the 9th of March, 1703, he was created duke of Normanby (of which he had been made marquis by king William), and on the 19th of the same month duke of Buckingham.

In the year 1710, the whig ministry beginning to give ground, his grace, who was strongly attached to tory principles, joined with Mr. Harley, afterwards earl of Oxford, in such measures as brought about a change in the ministry, shook the power of the duke and dutchess of Marlborough, and introduced Mr. Harley, the earl of Shrewsbury, lord Bolingbroke, &c. into the administration. Her majesty now offered to make him chancellor, which he refused, but in 1711 was appointed steward of her majesty's household, and president of the council, and on her decease in 1713 was nominated one of the lords justices in Great Britain, till the arrival of king George I. from Hanover.

His grace died on the 24th of February 1720, in the 75th year of his age, and after lying in state for some days at Buckingham house, was interred with great solemnity in Westminster-Abbey, where a handsome monument has since been erected to his memory, with an epitaph written by himself, and directed by his will to be engraved on it. He left only one legitimate son behind him, named Edmund; but that young nobleman dying in the very bloom of youth, with him the titles of the Sheffield family expired.

His grace's valour was on many occasions sufficiently proved, nor were his other abilities confined to letters only, and the encouragement of learning, for by the accounts given of him by all his biographers, he appears to have been a most accomplished nobleman, whether we view him in the light of an excellent poet, a shining orator, a polite courtier, or a consummate statesman. But as talents so superior, and a disposition so enterprizing as the duke of Buckingham's, never fail to excite envy and malevolence, it is not to be wondered at that his character should have been attacked with severity by some of his enemies. The principal faults they have laid to his charge are avarice, pride, and ill-nature. As to the first, every one who is in the least acquainted with the human heart, must be perfectly convinced that covetousness is absolutely incompatible with indolence, and yet it is well known that his grace lost very considerably for a course of forty years together, from his not taking the pains to visit those estates he possessed at some distance from London. And as to the latter part of the accusation, those who were most intimate with him have declared him to be of a tender compassionate disposition. He is indeed allowed to have been passionate, but when his rage subsided, his concern for having given way to that infirmity ever testified itself in peculiar acts of kindness and beneficence towards those on whom his passion had vented itself. An intrepid magnanimity, and perseverance in whatever he undertook, seem to have been his strongest characteristic, and although a natural gaiety of disposition, backed by affluence of fortune, led him into some acts of libertinism in his youth, especially with regard to the fair sex, which in the latter part of his life he frequently expressed concern for, yet over his passions he seems to have had the strongest command, whenever

ever motives of greater importance called on him to lay a restraint upon them.

With respect to genius and those talents which were adapted to the polite arts, it is evident from his works that he possessed them in an eminent degree. He was perhaps one of the most elegant prose writers of his time, and is inferior to few even in the sublime flights of poetry. He has left behind him two dramatic pieces, which, though never acted, were intended for the stage, and to be performed after the manner of the ancients, with musical choruses between the acts. They are both taken from the tragedy of *Julius Cæsar*, as written by Shakspeare, but with great alterations made in them by our author. The titles of them are,

1. *Julius Cæsar.*
2. *Marcus Brutus.* 4to. 1722.

SHEPHERD, RICHARD. This author is now living. He is a clergyman, and was formerly a member of the university of Oxford. At one period of his life he was fellow of Corpus Christi College, and took the degree of M. A. January 14, 1757, B. D. January 28, 1765, and we believe that of D. D. since. He has written several poetical and other performances, and two dramatic pieces, called,

1. *Hector.* D. P. 4to. 1770.
2. *Bianca.* Trag. 8vo. 1772. Printed at Oxford.

SHEPPARD, S. Lived in the reign of king Charles I. He was the son of Dr. Harman Sheppard a physician, who died July 12, 1639. Oldys, in his MS. notes, says our author was imprisoned at Whittington College, for writing a paper or news-book, which came out weekly, or thrice a week, called, *Mercurius Eleniticus.* He also, during the prohibition of the stage, wrote and published two small dramatic pieces on party subjects, which, however, bear much stronger testimony to his loyalty than to his poetical abilities; for, besides the shortness of each of them, being not longer than a single act of a moderate play, they are almost entirely stolen from other authors. The titles of them both, are the same, the second being only a continuation of the same subject with the first. They are entitled,

The Committee Man curried. C. in two parts. 4to. 1647.

SHERBURNE, Sir EDWARD, Knight. This author, or at least learned translator, was born in Goldsmith's Rents, in the parish of St. Giles's, Cripplegate, London, in 1616, and was of the same ancient family with Sir Nicholas Sherburne, Bart. of Stonyhurst in Lancashire. He was commissary general of king Charles I's artillery, was constant in his attachment to the royal cause, and, in consideration of many faithful services and sufferings, was knighted by Charles II. at Whitehall, in 1682. Wood mentions him by the title of late clerk of his majesty's ordnance and armories within the kingdom of England, which post he must have held under king Charles II. He was a person of great learning, and translated three of the tragedies of Seneca, viz.

1. *Medea.* 8vo. 1648.
2. *Troades.* 8vo. 1679.
3. *Phædra and Hippolitus.* 8vo. 1701.

Coxeter also tells us, that he had been informed that the Clouds in Stanley's life of Aristophanes was written by this gentleman. He also conjectures him to be the translator of the

Phillis of Scyros,

But

But with regard to that conjecture, ſee before under the initial letters S. J.

SHERIDAN, Dr. THOMAS. This author was the intimate friend of Dean Swift. He is ſaid by Shields, in Cibber's Lives of the Poets, to have been born about the year 1684, in the county of Cavan, where, according to the ſame authority, his parents lived in no very elevated ſtate. They are deſcribed as being unable to afford their ſon the advantages of a liberal education; but he being obſerved to give early indications of genius, attracted the notice of a friend to his family, who ſent him to the college of Dublin, and contributed towards his ſupport while he remained there. He afterwards entered into orders, and ſet up a ſchool in Dublin, which long maintained a very high degree of reputation, as well for the attention beſtowed on the morals of the ſcholars, as for their proficiency in literature. So great was the eſtimation in which this ſeminary was held, that it is aſſerted to have produced in ſome years the ſum of one thouſand pounds.

It does not appear that he had any conſiderable preferment; but his intimacy with Swift, in the year 1725, procured for him a living in the South of Ireland worth about 150 *l.* a year, which he went to take poſſeſſion of, and, by an act of inadvertence, deſtroyed all his future expectations of riſing in the church; for being at Corke on the firſt of Auguſt, the anniverſary of king George's birth-day, he preached a Sermon, which had for its text, *Sufficient for the day is the evil thereof.* On this being known, he was ſtruck out of the liſt of chaplains to the lord lieutenant, and forbid the caſtle.

This living Dr. Sheridan afterwards changed for that of Dunboyne, which, by the knavery of the farmers and power of the gentlemen in the neighbourhood, fell as low as 80 *l. per annum.* He gave it up for the free-ſchool of Cavan, where he might have lived well in ſo cheap a country on 80 *l.* a year ſalary, beſides his ſcholars; but the air being as he ſaid too moiſt and unwholeſome, and being diſguſted with ſome perſons who lived there, he ſold the ſchool for about 400 *l.* and having ſoon ſpent the money, he grew into diſeaſes, and died Sept. 10, 1738.

Lord Corke has given the following character of him: "Dr. "Sheridan was a ſchool-maſter, "and in many inſtances perfectly "well adapted for that ſtation. "He was deeply verſed in the "Greek and Roman languages, "and in their cuſtoms and anti-"quities. He had that kind of "good nature, which abſence of "mind, indolence of body, and "careleſſneſs of fortune, produce; "and although not over-ſtrict in "his own conduct, yet he took "care of the morality of his "ſcholars, whom he ſent to the uni-"verſity remarkably well found-"ed in all kinds of claſſical learn-"ing, and not ill inſtructed in the "ſocial duties of life. He was "ſlovenly, indigent, and chearful. "He knew books much better "than men; and he knew the "value of money leaſt of all. In "this ſituation, and with this diſ-"poſition, Swift faſtened upon "him as upon a prey with which "he intended to regale himſelf "whenever his appetite ſhould "prompt him." His lordſhip then mentions the event of the unlucky Sermon, and adds, "this ill-"ſtarred, good-natured, improvi-"dent

" dent man returned to Dublin, " unhinged from all favour at " court, and even banished from " the castle. But still he remain- " ed a punster, a quibbler, a fidler, " and a wit. Not a day passed " without a rebus, an anagram, or " a madrigal. His pen and his " fiddlestick were in continual mo- " tion, and yet to little or no pur- " pose, if we may give credit to " the following verses, which shall " serve as the conclusion of his " poetical character:

" With music and poetry equally " bless'd,
" A bard thus Apollo most hum- " bly address'd:
" Great Author of poetry, music, " and light,
" Instructed by thee, I both fiddle " and write;
" Yet unheeded I scrape, or I " scribble all day,
" My tunes are neglected, my " verse flung away.
" Thy substitute here, Vice- " Apollo disdains
" To vouch for my numbers, or " list to my strains.
" Thy manual sign he refuses to " put
" To the airs I produce from the " pen or the gut:
" Be thou then propitious, great " Phœbus, and grant
" Relief, or reward, to my merit " or want.
" Tho' the Dean and Delany " transcendently shine,
" O! brighten one solo, or son- " net of mine:
" Make one work immortal, 'tis " all I request.
" Apollo look'd pleas'd, and re- " solving to jest,
" Replied—Honest friend, I've " consider'd your case,
" Nor dislike your unmeaning " and innocent face.
" Your petition I grant, the boon " is not great,
" Your works shall continue, and " here's the receipt;
" On Rondeaus* hereafter your " fiddle-strings spend,
" Write verses in circles, they ne- " ver shall end."

Dr. Sheridan translated *Persius*, and claims a place in this work as the translator of

Philoctetes. T. from *Sophocles*, 8vo. 1725.

SHERIDAN, THOMAS, M. A. This gentleman, who is now living, is son of the former, and has made himself well known by his several endeavours for the promotion and improvement of the art of oratory in these kingdoms. He was, I believe, born at Quilca, a little estate in the county of Cavan in Ireland, which came into the family in right of his mother, the daughter of one Mr. M'Pherson, a Scots gentleman, who became possessed of it during the troubles in Ireland.

He had the honour to have Dean Swift for his god-father. The early parts of his education he received from his father, who afterwards sent him to Westminster school, at a time when he could very ill afford it. Our author was there immediately taken notice of upon examination, and although a mere stranger, was by pure merit elected a king's scholar. But their maintenance sometimes falling short, the Doctor was so poor, that he could not add fourteen pounds to enable his son to finish the year, which if he had done, he would have been removed to a higher class, and in another year would

* A Song, or peculiar kind of Poetry, which returns to the beginning of the first verse, and continues in a perpetual rotation.

have

have been ſped off (as the phraſe is) to a fellowſhip in Oxford or Cambridge. Being thus recalled to Dublin, he was ſent to the univerſity there, and was choſen of the foundation; ſoon after obtained an exhibition, and, in 1738, propoſed to ſtand for a fellowſhip. He likewiſe took his degree of M. A. This courſe of education finiſhed, it was time for Mr. Sheridan to ſet forwards in life; but having no kind of intereſt to procure preferment, had he thought of going into orders, nor any fortune to provide for himſelf in any of the other liberal profeſſions, till ſuch time as his own talents might have inſured his ſucceſs, what ſtep was to be taken became a point of ſome conſideration. The young gentleman's inclinations, added to the applauſe that he had frequently met with from thoſe who had been preſent at the delivery of ſome of his academical exerciſes, in which, though very young, he had acquired great reputation as a juſt and critical orator, pointed his thoughts towards the theatre. That of Dublin was indeed, at that time, at a very low ebb, not only with reſpect to the emoluments ariſing from it, but alſo as to the theatrical merit of the performers, and ſtill much more ſo as to the internal œconomy and conduct of it, and the private characters of the greateſt part of its members, and conſequently not much frequented, excepting by the younger and more licentious members of the community, who went there more for the ſake of indulging an inclination of riot and intrigue, than from any other motive. Notwithſtanding theſe diſadvantages, however, Mr. Sheridan's merit, and the ſtrong ſupport his intereſt met with from his fellow-collegians, who, in that city, bear great ſway in all the affairs of public entertainment, forced him into notice and approbation. And, as if one period had been fixed on by fate for awakening the almoſt expiring taſte of both kingdoms, it was nearly at the ſame time that our great brilliant ſtar appeared at once with dazzling luſtre in the Eaſt, and this other new phænomenon ſhone forth with almoſt equal luſtre from the Weſt of the theatric hemiſphere. But there was a piece of ſervice ſtill remaining to be done to the Iriſh theatre, even of more importance than the acquiſition of capital performers, and which was reſerved for Mr. Sheridan to accompliſh. This was the curbing the licentiouſneſs which had long reigned with an unlimited empire behind the ſcenes, and the putting a ſtop to the liberties daily taken by the young and unruly among the male part of the audience, who, by the preſcription of cuſtom almoſt immemorial, had conſtantly claimed a right of coming into the green-room, attending rehearſals, and carrying on gallantries in the moſt open and offenſive manner, with ſuch of the actreſſes as would admit of them, while thoſe who would not, were perpetually expoſed to inſult and ill-treatment. Theſe grievances Mr. Sheridan, as ſoon as he became manager of the theatre, which was not long after his firſt coming on the ſtage, determined by degrees to remove, and he at laſt happily effected, though not till after his having been involved in conteſts with perhaps the moſt tumultuous audiences in the world, not only at the hazard of loſing his means of ſubſiſtence, but even at the riſque of his life, from the reſentment of a ſet of lawleſs rioters, who were however, through a noble exertion of juſtice in the magiſtracy of Dublin, in the ſupport of

of so good a cause, at length convinced of their error, or at least of the impracticability of pursuing it any farther with impunity. And thus to Mr. Sheridan's care, judgment, assiduity, and spirit, the theatre of Dublin stands indebted for the regularity, decorum, and propriety, which it has since been conducted with, and the reputation it has acquired; it having been brought to that strictness of conduct, that neither powers of interest or of violence could procure an admittance for any one behind the scenes during the time either of performance or rehearsal. Nor has the public been under less considerable obligations to this gentleman, not only for the ease and quiet enjoyment of their most rational amusement, but also for the very merit of the performances, in consequence of his introducing such a degree of regularity into them, as became a temptation for other persons, as well as himself (possessed of amiable characters, descended from good families, whose educations had been liberal, and who were endowed with those virtues and accomplishments without which theatrical excellence can never be attained) to offer their services to the public, in a profession, which, for a long time, with respect to that kingdom, none but persons, indifferent to that most valuable of all earthly possessions, the good opinion of the world, would venture to appear in.

During the space of about eight years, Mr. Sheridan possessed this important office of manager of the theatre Royal of Dublin, with all the success both with respect to fame and fortune that could well be expected; till at length, an unfortunate occurrence overthrew at once the seemingly stable fabric he had so long and with so much pains been rearing, proved the shipwreck of his private fortune, and indeed hitherto the destruction of all those flourishing prospects the Irish stage seemed then to have of an established success.

In the summer of the year 1754, in which the rancour of political party arose to the greatest height that it had almost ever been known to do in Dublin, Mr. Sheridan unfortunately revived a tragedy, viz. *Miller's Mahomet*. In this play were many passages, which, though no more than general sentiments of liberty, and the detestation of bribery and corruption in those who have the conduct of public affairs, yet being fixed on by the anti-courtiers as expressive of their own opinions in regard to certain persons at that time in power, those passages were insisted on by them to be repeated; a demand which, on the first night of its representation, was complied with by Mr. Digges, by whom the part of Alcanor, in which most of them occurred, was then performed. On the succeeding night, however, in consequence of some remonstrances which had been made by the manager, on the impropriety and inconveniences attending on such a practice, the same speeches, when again called for by the audience, were refused by the actor, and, on some hints which he could not avoid giving of his inducement for that refusal, the manager became the object of their resentment. On his not appearing to mollify their rage by some kind of apology, they flew out into the most outrageous violence, cut the scenery to pieces with their swords, tore up the benches and boxes, and, in a word, totally despoiled the theatre; concluding

cluding with a resolution never more to permit Mr. Sheridan to appear on that stage.

In consequence of this tumult he was obliged to place the management of his ravaged playhouse in other hands for the ensuing season, and come himself to England, where he continued till the opening of the winter of the year 1756, when the spirit of party being in some degree subsided, and Mr. Sheridan's personal opponents somewhat convinced of the impetuous rashness of their proceedings, he returned to his native country, and having preceded his first appearance on the stage by a public apology for such parts of his conduct as might have been considered as exceptionable, he was again received with the highest favour by the audience. But now, though once more seated on the throne of theatrical sovereignty, his reign, which had been thus disturbed by an insurrection at home, was yet to undergo a second shock from an affair still, if possible, more fatal, being no less than an invasion from abroad. Two mighty potentates from England, viz. Mr. Barry and Mr. Woodward, having found means to sound the disposition of the people of Dublin, with whom the former, exclusive of his allowed theatrical merit, had great interest by being their countryman, and finding it the opinion of many, that a second theatre in that city would be likely to meet with encouragement, if supported by good performers, immediately raised a large subscription among the nobility and gentry, set artificers to work, erected a new play-house in Crow-street during the summer season, and, having engaged a company selected from the two theatres of London, were ready for opening by the beginning of the ensuing winter. And now, at a time when Mr. Sheridan needed the greatest increase of theatrical strength, he found himself deserted by some of his principal performers, who had engaged themselves at the new house; and, as if fate was determined to combat against him, some valuable auxiliaries, which he had engaged from England, among whom were Mr. Theophilus Cibber, and Mr. Maddox the wire-dancer, lost their lives in the attempt to come to Ireland, being driven by a storm, and cast away on the coast of Scotland.

This was the finishing stroke to that ruin which had begun to take place, and had been so long impending over his head. He was now compelled entirely to throw up his whole concern with that theatre, and to seek out for some other means of providing for himself and family.

In the year 1757, Mr. Sheridan had published a plan, whereby he proposed to the natives of Ireland the establishment of an academy for the accomplishment of youth in every qualification necessary for a gentleman. In the formation of this design he considered the art of oratory as one of the principal essentials, and, in order to give a stronger idea of the utility of that art, by example as well as theory, he opened his plan to the public in two or three orations, which were so well written, and so admirably delivered, as to give the highest proofs of the abilities of the proposer, and his fitness for the office of superintendant of such an academy; for which post he offered his service to the public. Yet how it happened I know not, but, though the plan itself was in some degree carried into execution, Mr. Sheridan was unfortunately excluded

cluded from any ſhare in the conduct of it.

He then came over once more to England, where he compoſed a courſe of excellent lectures on Elocution and Oratory, which he publicly read in the theatres of the univerſities of Oxford, and Cambridge to numerous and elegant audiences, very conſiderably to his emolument, and ſtill more ſo to his reputation. From thence he again came to London, where, for ſeveral years paſt, his time ſeems to have been divided between the avocations of his former profeſſion (having performed frequently in ſome of his moſt favourite characters in the ſeveral theatres royal), and that of reading lectures. Some part of the winter of 1763, alſo, he publiſhed propoſals for eſtabliſhing an academy for introducing the Engliſh language in its purity, both of grammar and pronunciation, into the kingdom of Scotland, where moreover he had met with ſucceſs in his lectures; but this deſign ſeems, for the preſent at leaſt, to be laid aſide.

Mr. Sheridan, in 1778, publiſhed a Dictionary of the Engliſh language, and, for the laſt three years, exerciſed the office of manager of Drury-Lane theatre under his ſon, one of the patentees. He is at preſent engaged in a deſign of giving the public a complete edition of the works of Dean Swift, together with a life of the author, concerning which, from the new information he is ſuppoſed to be capable of communicating, conſiderable expectations are formed.

I have been the fuller in my account of this gentleman, as his cloſe connection with, and his real conſequence in theatrical hiſtory, ſeem naturally to render the events of his life of ſome importance to the devotees of the dramatic Muſes, and to entitle him to an ample mention in a work of this nature. What plan he propoſes to purſue hereafter I am not informed of; but, be it what it will, his merits of various kinds certainly entitle him to the encouragement of the public, in whoſe ſervice he has ever been faithfully aſſiduous, although in many inſtances unſucceſsfully ſo. As an actor, the capital ſtation he ſo long maintained in the good opinion of audiences who value themſelves highly on being critical judges of theatrical performances, is ſurely ſufficient to authorize our allowing him, if not a place in the firſt rank of actors, at leaſt deſerving of one ſuperior to thoſe in the ſecond. Nature has indeed been rather niggard of her favour to him with reſpect to voice and perſon, but the judgment in oratorical execution, and the critical underſtanding of his author, which are ſo eſſentially his characteriſtics, muſt ever afford delight to the judicious and diſcerning.—As a ſcholar, all who know him muſt acknowledge his excellencies; and as a writer, his Eſſay on *Britiſh Education*, and his courſe of *Oratorical Lectures*, as well as the many little pieces which, in his own defence, he has at times been obliged to ſend forth into the world, ſhew a depth of reaſoning, a fullneſs of imagination, and a command of language, which ſpeak his praiſes in more proper terms than it is in the power of my pen to diſplay them with. In the dramatic way he has only produced one original piece, and prepared three more for the ſtage from the works of other authors, viz.

1. *Captain O'Blunder*. Farce.
2. *Coriolanus*. Trag.
3. *Loyal Subject*. T. C. altered from Beaumont and Fletcher.
4. *Romeo*

4. *Romeo and Juliet.* T. altered from Shakſpeare.

SHERIDAN, RICHARD BRINSLEY. This gentleman, who is with great propriety ſtyled the *Congreve* of the preſent theatre, is the ſon of Mr. and Mrs. Sheridan mentioned in the preceding and ſubſequent articles. He was born at Quilca, near Dublin, about the year 1752, and at the age of ſix years was brought to England, and placed at Harrow ſchool, where he received his education under the care of Dr. Sumner. After having finiſhed his ſtudies at that ſeminary, he entered himſelf of the Middle Temple ſociety, with a view to the profeſſion of the law, but the attractions of dramatic poetry ſeem to have ſuſpended his ardour in that purſuit. At the age of eighteen, he joined with another gentleman in tranſlating the epiſtles of *Ariſtænetus* from the Greek; and before he arrived at the age of twenty-two, his firſt play, *The Rivals*, was acted. In the year 1776, Mr. Garrick, having reſolved to quit all his theatrical connections, entered into a treaty with Mr. Sheridan, Mr. Linley, and Mr. Ford, for the ſale of his ſhare and intereſt in the patent, which agreement was ſoon afterwards finiſhed; and ſince that period our author has been one of the managers of Drury-Lane theatre. On the 13th of April, 1773, he was married to Miſs Elizabeth Linley, an accompliſhed lady of exquiſite muſical talents. He at preſent repreſents the borough of Stafford in parliament, and is the author of the following pieces:

1. *The Rivals.* C. 8vo. 1775.
2. *St. Patrick's Day*; or, *The Swaggering Lieutenant.* F. 1775. N. P.
3. *The Duenna.* C. O. 1775. N. P.
4. *A Trip to Scarborough.* C. altered from Vanbrugh 1776. N. P.
5. *The School for Scandal.* C. 1777. N. P.
6. *The Camp.* F. 1778. N. P.
7. *The Critic*; or, *A Tragedy rehearſed.* F. 1779. N. P.

SHERIDAN, FRANCES. This lady was wife to Mr. Sheridan the elder. She was born in Ireland about the year 1724, but deſcended from a good Engliſh family which had removed thither. Her maiden name was Chamberlaine, being the grand-daughter of Sir Oliver Chamberlaine. The firſt literary performance, by which ſhe diſtinguiſhed herſelf, was a little pamphlet at the time of a violent party diſpute relative to the theatre, in which Mr. Sheridan had newly embarked his fortune. So well-timed a work exciting the attention of Mr. Sheridan, he procured himſelf to be introduced to his fair patroneſs, to whom he was ſoon afterwards married. She was a perſon of the moſt amiable character in every relation of life, with the moſt engaging manners. After lingering ſome years in a very weak ſtate of health, ſhe died at Blois, in the ſouth of France, in the year 1767.

Her dramatic works are,

1. *The Diſcovery.* Com. 8vo. 1763.
2. *The Dupe.* C. 8vo. 1765.

Mrs. Sheridan was alſo the author of *Sydney Biddulph*, a novel in 5 volumes, which may be ranked with the firſt productions of that claſs in ours, or in any other languages. There is alſo an excellent little romance in one volume, called, *Nourjahad*, in which there is a great deal of imagination productive of an admirable moral.

SHIPMAN, THOMAS. Of this gentleman we have no farther information, than that he was deſcended of a very good family, and had, by dint of an excellent

 educatic

education, acquired all those accomplishments which were necessary to fit him for conversation, and render his company desirable by the best wits of the age. We find only one dramatic piece of his extant, whose title is

Henry III. *of France*. T. 4to. 1678.

Yet it appears, from a collection of his poems, entitled, *Carolina*, that he was held in high esteem by Mr. Cowley, and had written other tragedies. But what they were entitled, or whether ever published, it is not easy to trace. He lived in the reign of Charles II. and is supposed to have died in the year 1691.

Shirley, Henry. Of this gentleman I can trace no farther particulars, than that he lived in the reign of king Charles I. and wrote one play, entitled,

1. *The Martyr'd Soldier*. Trag. 4to. 1638.

and the following which were never printed, viz.

2. *The Spanish Duke of Lerma*.
3. *The Duke of Guise*.
4. *The Duch Bawd*.
5. *Gisaldo the Constant Lover*.

Entered in the books of the Stationers company Sept. 9, 1653. Flatman, speaking of him, says, "in the calamities of the late rebellion he was no small sharer, "but had the good fortune to retire from a total ruin."

Wood imagines him to have been brother, or some near relation of James Shirley, whom I now shall proceed to give some account of.

Shirley, James. Was of an ancient family, and born about the year 1594, in London. He was educated at Merchant-Taylor's school, and from thence removed to St. John's in Oxford; where Dr. Laud, then president of that college, conceived a great affection for him, on account of his excellent parts, yet would often tell him, that "he was an unfit "person to take the sacred function upon him, and should never "have his consent," because Mr. Shirley had a large mole upon his left cheek, which Laud esteemed a deformity. Afterwards, leaving Oxford, he went to Cambridge, and soon after, entering into orders, he took a cure at or near St. Albans. In the mean time, growing unsettled in his principles, he changed his religion for that of Rome, left his living, and taught a grammar-school in St. Albans; but this employment being uneasy to him, he retired to London, lived in Gray's-Inn, and became a writer of plays. By this he gained, not only a livelihood, but also great respect and encouragement from persons of quality, especially from the queen, wife to king Charles I. who made him her servant. When the rebellion broke out, he was obliged to leave London and his family (for he had a wife and children), and being invited by his patron William, earl, afterwards duke of Newcastle, to follow his fortune in the civil wars, he attended his lordship. On the decline of the king's cause, he retired to London; where, among other of his friends, he found Mr. Stanley, author of the *Lives of the Philosophers*, who supported him for the present. The acting of plays being prohibited, he then returned to his old occupation of teaching school, which he did in White-Fryars; and, at the Restoration, several of his plays were brought upon the theatre again. In 1666 happened the great fire of London, by which he was burnt out of his house near Fleet street; from whence he removed into the parish of St. Giles's in the Fields; where, being

being extremely affected with the loss and terror occasioned by that dreadful conflagration, they both died within the space of twenty-four hours, and were interred in the same grave.

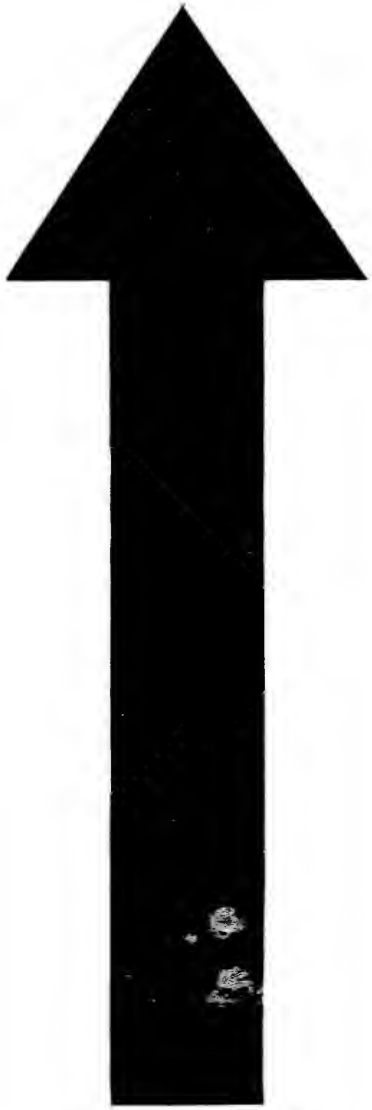
Besides thirty-nine plays, tragedies and comedies, printed at different times, he published an octavo volume of poems in 1646, with three tracts relating to grammar. He assisted his patron, the duke of Newcastle, in composing several plays, which the duke published; as likewise Mr. John Ogilby, in his translation of *Homer* and *Virgil*, by writing notes on them. He was by many considered as one of the most noted dramatic poets of his time; and some thought him even equal to Fletcher himself.

Our author's dramatic pieces are,

1. *The Wedding*. C. 4to. 1629.
2. *The Grateful Servant*. C. 4to. 1630.
3. *The School of Compliments*. C. 4to. 1631.
4. *The Changes*; or, *Love in a Maze*. Com. 4to. 1632.
5. *Contention for Honour and Riches*. Masque, 4to. 1633.
6. *The Witty Fair-One*. C. 4to. 1633.
7. *The Triumphs of Peace*. M. 4to. 1633.
8. *The Bird in a Cage*. C. 4to. 1633.
9. *The Traytor*. T. 4to. 1635.
10. *The Lady of Pleasure*. C. 4to. 1637.
11. *The Young Admiral*. Tragi-Com. 4to. 1637.
12. *The Example*. Tragi-Com. 4to. 1637.
13. *Hyde Park*. C. 4to. 1637.
14. *The Gamester*. C. 4to. 1637.
15. *The Royal Master*. Tragi-Com. 4to. 1638.
16. *The Duke's Mistress*. Tragi-Com. 4to. 1638.
17. *The Maid's Revenge*. Trag. 4to. 1638.
18. *Chabot Admiral of France*. Trag. 4to. 1639.
19. *The Bad*. C. 4to. 1639.
20. *Arcadia*. Dramatic Pastoral. 4to 1640.
21. *The Humorous Courtier*. C. 4to. 1640.
22. *The Opportunity*. Com. 4to. 1640.
23. *St. Patrick for Ireland*. Hist. Play. 4to. 1640
24. *Love's Cu[illegible]* Trag. 4to. 1640.
25. *The Constan[illegible]* 4to. 1640.
26. *The Coronat[illegible]*. Com. 4to. 1640.
27 *The Triumph of Beauty*. M. 8vo. 1646.
28. *The Brothers*. Com. 8vo. 1652.
29. *The Sisters*. C. 8vo. 1652.
30. *The Doubtful Heir*. Tragi-Com. 8vo. 1652.
31. *The Impostor*. Tragi-Com. 8vo. 1652.
32. *The Cardinal*. Trag. 8vo. 1652.
33. *The Court Secret*. Tragi-Com. 8vo. 1653.
34. *Cupid and Death*. M. 4to. 1658.
35. *The Politician*. T. C. 4to. 1655.
36. *The Gentleman of Venice*. T. C. 4to. 1655.
37. *The Contention of Ajax and Ulysses for Achilles' Armour*. M. 8vo. 1659.
38. *Honoria and Mammon*. C. 8vo. 1659
39. *Andromana*; or, *The Merchant's Wife*. T. 4to. 1660.

He was also the author of the following, not printed:

St. Alexis. T. 1639.
Looke to the Ladie. C. 1639.
Rosania, or *Love's Victory*, C. mentioned in his poems. ap-



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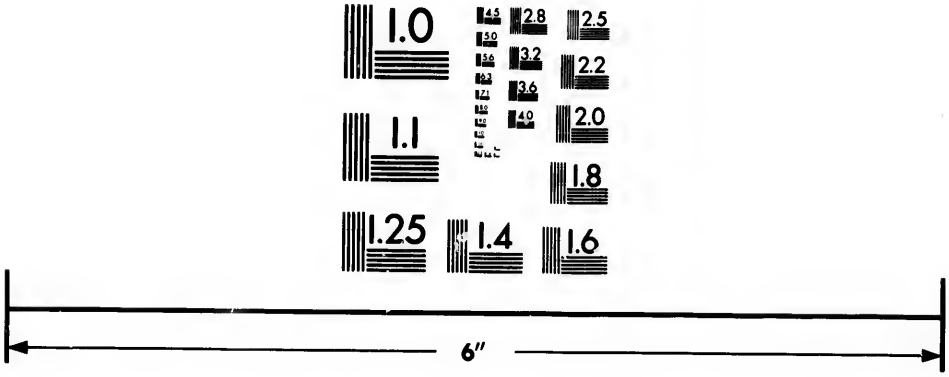

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prehend this laſt to be the ſame as *The Doubtful Heir.*

We have long wiſhed to ſee a corrected edition of all this author's pieces. "His imagination (ſays Dr. Farmer in his *Eſſay on the Learning of Shakſpeare*) is ſometimes fine to an extraordinary degree." Why will not (we borrow the words of another Cambridge man, the author of *An Heroic Addreſs in Proſe to the Rev. Richard Watſon, D. D. F. R. S.* 4to. 1780. a work replete with wit, humour, learning and fancy, together with a pleaſant degree of extravagance) "ſome ingenious commentator, perhaps one of the *Shakſperian* troop of which there are above fifty horſe and foot, *named* with an &c. at the end," undertake the taſk?

SHIRLEY, WILLIAM. This gentleman is ſtill living, and was for ſome years reſident in Portugal, in a public character, if I miſtake not. On ſome diſguſt, however, or diſpute which he had involved himſelf in there, he returned to England about the year 1749. He has ever been eſteemed a perſon of deep penetration, and well verſed in affairs of trade and the commercial intereſts and connections of different kingdoms, more eſpecially thoſe of Great-Britain and Portugal. He has alſo been generally conſidered as the author of ſeveral letters on thoſe ſubjects, publiſhed in the *Daily Gazetteer*, and ſigned *Luſitanicus*. In his poetical capacity, however, Mr. Shirley does not ſtand in ſo conſiderable a light, though ſeveral of his plays have been repreſented on the ſtage.

The following is a liſt of them:

1. *The Parricide.* T. 8vo. 1739.
2. *King Pepin's Campaign.* B. O. 8vo. 1745.
3. *Edward the Black Prince.* T. 8vo. 1750.
4. *Electra.* T. 4to. 1765.
5. *The Birth of Hercules.* M. 4to. 1765.
6. *The Roman Sacrifice.* T. 1776. N. P.
7. *The Roman Victim.* T.
8. *Alcibiades.* T.
9. *The First Part of King Henry the Second.* H. T.
10. *The Second Part of King Henry the Second.* H. T.
11. *The Fall of Carthage.* T.
12. *All miſtaken.* C.
13. *The Good Engliſhman.* B. O.
14. *Faſhionable Friendſhip.* B. O.
15. *The Shepherds Courtſhip.* M. P.

The laſt nine are not yet printed.

SHUCKBOROUGH, CHARLES. Of Longborough, in the county of Glouceſter, was the author of one play never acted, entitled,

Antiochus. A Trag. 8vo. 1740.

SKELTON, JOHN. A poet, who was deſcended from the Skeltons of Cumberland, and flouriſhed in the reigns of Henry VII. and VIII. He was laureated at Oxford, and was permitted to hold the ſame honour at Cambridge. Having ſtudied (ſays Mr. Warton) in both our univerſities, he was promoted to the rectory of Diſs, in Norfolk. But for his buffooneries in the pulpit, and his ſatirical ballads againſt the mendicants, he was ſeverely cenſured, and perhaps ſuſpended by Nykke his dioceſan, a rigid biſhop of Norwich, from exerciſing the duties of the ſacerdotal function. Wood ſays, he was alſo puniſhed by the biſhop for "having been guilty of *certain crimes*, AS MOST POETS ARE" But theſe perſecutions only ſerved to quicken his ludicrous diſpoſition, and to exaſperate the acrimony of his ſatire. As his ſermons could be no longer a vehicle for his abuſe, he vented his ridicule in rhiming libels. At length daring to attack the dignity of cardinal Wolſey, he was cloſely purſued

Purſued by the officers of that powerful miniſter; and, taking ſhelter in the ſanctuary of Weſtminſter-Abbey, was kindly entertained and protected by abbot Iſlip, to the day of his death. He died and was buried in the chancel of the neighbouring church of Saint Margaret, in the year 1529.

With the general coarſeneſs, obſcenity, and ſcurrility, that diſtinguiſhes his ſmaller poems, our readers cannot fail to be acquainted. He takes his place, however, in this work, as author of four dramatic pieces, entitled,

1. *The Nigramanſir.* An Enterl.
2. *Magnificence.* A Morality.
3. *The Comedy of Virtue.*
4. *The Comedy of Good Order.*

Of the ſecond an imperfect copy is in the collection of the late David Garrick, Eſq; and a perfect one in the univerſity library at Cambridge, D 4. 8. The two latter ſeem not to have been printed.

SLADE, JOHN. Was a lieutenant in the tenth regiment of marines, and loſt his life in the Ramillies, when that ſhip was caſt away the 15th of February, 1760. He wrote a play, acted one night at the Hay-Market by himſelf and his friends. It was called,

Love and Duty. T. 8vo. 1756.

SMART, CHRISTOPHER. We have but few particulars of this unfortunate author, who, from the dedication of his Poems, appears to have been born in the county of Kent. He was once the favourite of Pembroke Hall, Cambridge, where he received a part of his education, took the degree of M. A. and became a fellow. At this early period of his life, he was not more remarkable for his learning than his humour, of which many examples, like the following, are ſtill remembered by his academical acquaintance. The three beadles of the univerſity being men of unuſual bulk, he is ſaid to have characterized them in this *extempore* hexameter—

Pinguia tergeminorum abdomina bedellorum.

He loſt his fellowſhip, however, by marrying Newbery the bookſeller's wife's daughter by a former huſband; yet to this event his ſucceeding miſcarriages are not to be imputed, as he had previouſly quitted the univerſity on account of debts he had contracted by his extravagance and attachment to the bottle.

This unfortunate habit of intemperance had a fatal effect upon him. It was carried to ſuch exceſs, that about the year 1757 he was obliged to be confined in a madhouſe, where he continued about two years, and during that time is ſaid to have completed his tranſlation of the Pſalms. In 1759, he had a benefit at Drury-Lane theatre, when Mr. Garrick's Farce of *The Guardian* was acted for the firſt time. After his releaſe from confinement, he publiſhed many pieces, and was reduced to the moſt deplorable ſtate of poverty. At length, after ſuffering the accumulated miſeries of debts, diſeaſe, and inſanity, he was releaſed by death on the 21ſt of May, 1771.

His tranſlation of Pope's *Ode on Saint Cecilia's Day* has been celebrated much beyond its merit. Being written without regard to conformity of meaſure, it cannot be received as the legitimate repreſentative of a Roman ode; neither are ſome expreſſions in it authorized by any writer in the ſame language.

The ſucceſs of his verſion of Pope's *Eſſay on Criticiſm* was ſuitable to the wildneſs of ſuch an undertaking. Had he choſen the *Temple of Fame*, or *Windſor Foreſt*, for the experiment, being general ſub-

jects, the Latin language could easily have furnished him with correspondent expressions; but where could he expect to meet with phrases capable of conveying ideas of the jingle of rhime, and other peculiarities of modern English versification?

The performance that exhibits the highest flight of his genius, is one of those copies of Latin verses published annually at Cambridge under the title of a *Tripos*. In this, his personifications of *Mathesis*, *Atheia*, &c. abound with the most poetical imagery, delivered in language that will abide the test of criticism.

Smart was engaged with Rolt in more than one literary enterprize, particularly in *Mother Midnight's Entertainment* at the Hay-Market theatre. This was first undertaken at the expence of the Mr. Newbery already mentioned, and was afterwards carried on with some degree of success. See article ROLT.

Our author's claim to a place in this work is derived from a dramatic piece written by him, and acted at Pembroke College under the following title:

1. *The Grateful Fair*. C.

In this mock drama his well known simile of the Collier, the Brickdustmen, and the Barber, was originally inserted. The Prologue to it is printed in the fourth volume of *The Poetical Calender*.

2. *The Judgment of Midas*. M. 4to. 1752.

3. *Hannah*. O 4to. 1764.

SMITH, EDMUND. A poet of considerable reputation, was the only son of Mr. Neale, an eminent merchant, and was born in the year 1668. Some misfortunes of his father, which were soon after followed by his death, occasioned the son's being left very young in the hands of Mr. Smith, who had married his father's sister. This gentleman treated him as if he had been his own child, and placed him at Westminster school, under Dr. Busby. After the death of his generous guardian, whose name in gratitude he thought proper to assume, he was removed to Christ-Church, in Oxford, and was there, by his aunt, handsomely maintained till her death. Some time before his leaving Christ-Church, he was sent for by his mother to Worcester, and acknowledged by her as a legitimate son; which his friend Mr. Oldisworth mentions, to wipe off the aspersions that some had ignorantly cast on his birth. He passed through the exercises of the college and university with unusual applause, and acquired a great reputation in the schools both for knowledge and skill in disputation. Mr. Smith's works are not many. His only tragedy was acted in 1709; and was introduced upon the stage at a time when the Italian operas so much engrossed the polite world, that sense was altogether sacrificed to sound: and this occasioned Mr. Addison, who did our poet the honour to write the prologue, to rally therein the vitiated taste of the public, in preferring the unideal entertainment of an opera to the genuine sense of a British poet. This t[illegible]y, with a poem to the memory [illegible] Mr. John Phillips, his most intimate friend, three or four odes, and a Latin oration, spoken publickly at Oxford, *in Laudem Thomæ Bodleii*, were published in the year 1719, under the name of his works, by Mr. Oldisworth; who prefixed a character of the author, from whence this account is taken. Mr. Smith died in July 1710, in the forty-second year of his age, at the seat of George Ducket, Esq; called Hartham,

tham, in Wiltſhire, and was buried in the pariſh church there. Mr. Oldiſworth has repreſented Mr. Smith as a man abounding with qualities equally good and great; and we have no reaſon to impute this panegyric to the partiality of friendſhip. Mr. Smith had, nevertheleſs, ſome ſlight defects in his conduct; one was an extreme careleſſneſs in dreſs, which ſingularity procured him the name of captain Ragg. His perſon was yet ſo well formed, that no neglect of this kind could render it diſagreeable; inſomuch that the fair ſex, who obſerved and admired him, uſed at once to commend and reprove him, by the name of the handſome ſloven. It is acknowledged alſo, that he was much inclined to intemperance; which ſunk him into that ſloth and indolence which has been the bane of many a bright genius. Upon the whole, he was a good-natured man, a finiſhed ſcholar, a fine poet, and a diſcerning critic.

Mr. Smith took the degree of M. A. July 9, 1696, and was expelled the college Dec. 20, 1705. The only play which he finiſhed was,

Phædra and Hippolitus. T. 4to. N. D. [1709.]

He had begun a tragedy on the ſubject of lady Jane Gray, but died before it was finiſhed.

Smith, Henry. Wrote in the reign of William III. He belonged to Clifford's-Inn, and was author of one play, entitled,

The Princeſs of Parma. T. 4to. 1699.

Smith, John. Lived at Stenton, in Yorkſhire; and wrote one dramatic piece, refuſed by the players, but printed under the title of,

Cytherea. C. 4to. 1677.

Smith, William. This gentleman wrote, in the reign of king James I. three dramatic pieces, whoſe titles are,

1. *Hector of Germany.* Hiſt. Play. 4to. 1615.

2. *Freeman's Honour.* Play.

3. *St. George for England.* This was deſtroyed by Mr. Warburton's ſervant.

The ſecond of them, I believe, never appeared in print, being only mentioned in the epiſtle dedicatory of the other.

Coxeter quæries, whether this author is not the William Smith, *Rouge Dragon* purſuivant at arms, ſpoken of in the Engliſh *Topographer*, p. 2.

Smith, Dr. ——. Concerning this author we ſhall tranſcribe the account given by Dr. Johnſon in his life of Savage. "Mr. Smith, "a gentleman educated at Dublin; "but being hindered by an impediment in his pronunciation "from engaging in orders, for "which his friends deſigned him, he "left his own country, and came to "London in queſt of employment, "where he found his ſolicitations "fruitleſs, and his neceſſities every "day more preſſing. In this diſtreſs he wrote a tragedy, and offered it to the players, by whom "it was rejected. Thus were his "laſt hopes defeated, and he had "no other proſpect than that of "the moſt deplorable poverty. "But Mr. Wilks thought his performance, though not perfect, "at leaſt worthy of ſome reward, "and therefore offered him a benefit. This favour he improved "with ſo much diligence, that "the houſe afforded him a conſiderable ſum, with which he "went to Leyden, applied himſelf "to the ſtudy of phyſic, and proſecuted his deſign with ſo much "diligence and ſucceſs, that when "Dr. Boerhaave was deſired by "the Czarina to recommend pro-

"per persons to introduce into "Russia the practice and study "of physic, Dr. Smith was one "of those he selected. He had a "considerable pension settled on "him at his arrival, and was af-"terwards one of the chief phy-"sicians at the Russian court."

The play above-mentioned was called,

The Captive Princess. N. P.

A grateful letter from Dr. Smith to Mr. Wilks is printed in Chetwood's *History of the Stage*, p. 240.

SMOLLET, TOBIAS, M. D. A well-known writer of the present age, was born at a small village within two miles of Cameron, on the banks of the river Eden, about the year 1720. He was bred to the practice of physic and surgery, and was some time on board a ship of war as surgeon, in which capacity he served at the siege of Carthagena. At the end of the war which was terminated by the peace of Aix la Chapelle, in 1748, having no farther employment at sea, he betook himself to his pen; and, being happy in a lively genius, he soon produced his celebrated novel, entitled *Roderick Random*, which met with great success. This encouraged him to pursue the same path, and he afterwards gave the town another novel, entitled *Peregrine Pickle*; in which he luckily introduced the history of the celebrated lady Vane. This episode gave the book a great run; but it had likewise no inconsiderable merit, independent of that lady's entertaining narrative, the materials of which, it is said, she herself furnished. He likewise wrote a third novel, entitled *Ferdinand Count Fathom*, which was judged greatly inferior to the two former; and to this gentleman also the public was obliged for a new translation of *Gil Blas*, which was well received. He also made a new translation of *Don Quixote*, from the Spanish: and, in 1752, he struck into a different branch of literature, and published a tract on bathing and Bath waters. About this time he obtained a degree as doctor of physic. He resided at Chelsea, and had some practice; but writing was his chief pursuit. His *History of England* met with amazing success; but this was chiefly attributed to the uncommon arts of publication made use of by his bookseller; nevertheless, there is considerable merit in the doctor's history, which, in point of style, is inferior to none. He also engaged in a periodical work, entitled *The Critical Review*; in which the acrimony of his strictures exposed him to great inconveniences, particularly a prosecution from admiral Knowles; in consequence of which he underwent a heavy fine and imprisonment in the Kings's Bench. In the year 1762, he engaged in defence of administration, and published a paper, called *The Briton*; but being offended at some behaviour in his friends, he relinquished the employment in disgust.

At length, his constitution being greatly impaired by a sedentary life and assiduous application to study, he went abroad for his health in the month of June 1763. He wrote an account of his travels in a series of letters to some friends, which were afterwards published in two volumes. During all that time he appears to have laboured under a constant fit of chagrin. He had just before lost his only child, a daughter, whom he loved with the tenderest affection. After his return to his native country, he found his health continue to decline; he therefore went

went back to Italy, and died near Leghorn, Oct. 21, 1771.

The plays and poems of Dr. Smollet have been collected and published by T. Evans, in one volume 8vo.

The doctor had a very agreeable vein of poetry; as appeared by some little occasional pieces, particularly *The Tears of Scotland*. He is author of two dramatic pieces, viz.

1. *The Regicide*. T. 8vo. 1749.
2. *The Reprisal*; or, *The Tars of Old England*. F. 8vo. 1757.

SMYTH, JOHN. Was the son of John Smyth of Barton, in Gloucestershire. He was born in the year 1662, and became a servitor of Magdalen-College in 1679, at the age of seventeen years. In June 1686, he took the degree of M. A. at that time he was usher of the school adjoining to Magdalen College great gate.

He wrote one play, intitled,

Win her and take her; or, *Old Fools will be meddling* C. 4to. 1691.

Wood says, he was the author of *Scarronides*; or *Virgil Travesty*. A mock poem on the second book of Virgil's *Æneis*, in English burlesque, 1691. 8vo.

Odes paraphrased and imitated in *Miscellany Poems and Translations*, by Oxford Hands, 1685. 8vo. They are from p. 64 to 92.

SMYTH, JAMES MOORE, Esq. Was the son of Arthur Moore, Esq; one of the lords commissioners of trade in the reign of queen Anne; and his mother was the daughter of Mr. Smyth, who left this his grandson an handsome estate, upon which account he obtained an act of parliament to change his name from Moore to Smyth; and, besides this estate at the death of his grandfather, he had his place of pay-master to the band of gentlemen pensioners, jointly with his younger brother, Arthur Moore, Esq. He was bred at Oxford, and wrote one comedy, called,

The Rival Modes. 8vo. 1726.

He wrote several humorous songs and poems; and, in conjunction with the late duke of Wharton, began a weekly paper, called *The Inquisitor*, which savoured so much of Jacobitism, that the publisher thought it too dangerous to print, and it dropt of course. He died in the year 1734. This gentleman, having the misfortune to rank with the enemies of Mr. Pope, was *honoured* with a place in that immortal satire, *The Dunciad*; in which he is damned to everlasting fame. He is particularly pointed at there as a notorious plagiary, instanced in a remarkable story, for which the reader is referred to the notes to the second book of *The Dunciad*, in that part which celebrates the foot-race of the booksellers.

SOMERVILE, WILLIAM. This gentleman was descended from a very ancient family in the county of Warwick. His ancestors had large possessions at Kingston, in Worcestershire, so early as the reign of Edward I. He was the son of Robert Somervile of Edston, in Warwickshire, and, as he says himself, was born near Avon's Banks. He was bred at Winchester-school, but it does not appear that he was of any university. Dr. Johnson says, he never heard of him but as of a poet, a country gentleman, and a useful justice of the peace.

The following account, copied from the letters of his friend Shenstone, will be read with pain by those whom his poems have delighted.

"Our old friend Somervile is "dead! I did not imagine I could "have

"have been so sorry as I find myself on this occasion, *Sublatum quærimus.* I can now excuse all his foibles; impute them to age and to distress of circumstances: the last of these considerations wrings my very soul to think on. For a man of high spirit, conscious of having (at least in one production) generally pleased the world, to be plagued and threatened by wretches that are low in every sense, to be forced to drink himself into pains of the body, in order to get rid of the pains of the mind, is a misery."

He died July 14, 1743.

From lady Luxborough's letters, p. 211. we find Mr. Somervile translated from Voitaire the following play, which was then in MS. in her hands, viz.

Alzira.

SOMNER, HENRY. Of this gentleman I know nothing farther than that he wrote one dramatic piece, entitled,

Orpheus and Euridice. Op. 4to. 1740.

SOUTHERN, THOMAS. This eminent poet was born in Dublin, in the year 1660, and received his education at the university there. In the eighteenth year of his age he quitted Ireland, and, as his intention was to pursue a lucrative profession, he entered himself in the Middle Temple; but the natural vivacity of his mind overcoming all considerations of advantage, he quitted that state of life, and entered into the more agreeable service of the Muses. The first dramatic performance of Mr. Southern, was his *Persian Prince*, or *Loyal Brother*, acted in the year 1682. This play was introduced at a time when the tory interest was triumphant in England, and the character of the *Loyal Brother* was intended to compliment James duke of York, who afterwards rewarded the poet. His next play was a comedy, called *The Disappointment*; or, *The Brother in Fashion*, performed in the year 1684.

After the accession of king James II. to the throne, when the duke of Monmouth made an unfortunate attempt upon his uncle's crown, Mr. Southern went into the army, in the regiment of foot raised by the lord Ferrers, afterwards commanded by the duke of Berwick; and he had three commissions, viz. ensign, lieutenant, and captain, under king James, in that regiment. During the reign of this prince, in the year before the Revolution, he wrote a tragedy, called the *Spartan Dame*. This play was inimitably acted in 1719. Mr. Booth, Mr. Wilks, Mr. Cibber, Mr. Mills, sen. Mrs. Oldfield, and Mrs. Porter, all performed in it, in their height of reputation, and the full vigour of their powers. Mr. Southern acknowledged, that he received from the bookseller, as a price for this play, 150*l.* which at that time was very extraordinary. He was the first who raised the advantage of playwriting to a second and third night. Southern was industrious to draw all imaginable profits from his poetical labours. Dryden once took occasion to ask him, how much he got by one of his plays? to which he answered, that he was really ashamed to inform him. But Mr. Dryden being a little importunate to know, he plain'y told him, that by his last play he cleared seven hundred pounds; which appeared astonishing to Dryden, as he himself had never been able to acquire more than one hundred by his most successful pieces. The secret is,

Southern

Southern was not beneath the drudgery of ſolicitation, and often ſold his tickets at a very high price, by making applications to perſons of diſtinction; which, perhaps, Dryden thought was much beneath the dignity of a poet. Our author continued, from time to time, to entertain the public with his dramatic pieces, the greateſt part of which met with the ſucceſs they deſerved.

Of our author's comedies, none are in poſſeſſion of the ſtage, nor perhaps deſerve to be ſo; for in that province he is leſs excellent than in tragedy. The moſt finiſhed, and the moſt pathetic of his plays, in the opinion of the critics, is his *Oroonoko*. His *Fatal Marriage*, or *Innocent Adultery*, met with deſerved ſucceſs; the affecting incidents, and intereſting tale in the tragic part, ſufficiently compenſate for the low, trifling, comic intruſions. Mr. Southern died May 26, 1746, in the eighty-ſixth year of his age; the latter part of which he ſpent in a peaceful ſerenity, having, by his commiſſion as a ſoldier, and the profits of his dramatic works, acquired a handſome fortune; and, being an exact œconomiſt, he improved what fortune he gained, to the beſt advantage: he enjoyed the longeſt life of all our poets, and died the richeſt of them, a very few excepted.

His dramatic pieces are,

1. *The Loyal Brother*. T. 4to. 1682.
2. *The Diſappointment*. C. 4to. 1684.
3. *Sir Anthony Love*, or *The Rambling Lady*. C. 4to. 1691.
4. *The Wives' Excuſe*, or *Cuckolds make themſelves*. C. 4to. 1692.
5. *The Maid's laſt Prayer*, or *Any Thing rather than fail*. C. 4to. 1693.
6. *The Fatal Marriage*, or *The Innocent Adultery*. T. 4to. 1694.
7. *Oroonoko*. T. 4to. 1696.
8. *The Fate of Capua*. T. 4to. 1700.
9. *The Spartan Dame*. T. 8vo. 1719.
10. *Money's the Miſtreſs*. C. 8vo. 1726.

Gildon, in his continuation of Langbaine (ſays Mr. Oldys in his MS. additions to that book), informs us, that our author was the ſon of George Southerne, of Stratford upon Avon, in Warwickſhire; and that he became a ſervitor of Pembroke-Hall, Oxford, in the year 1680, aged ſeventeen, or more, according to Wood. Mr. Oldys adds, that he remembered Mr. Southern "a grave and venerable old gentleman. He lived near Covent-Garden, and uſed often to frequent the evening prayers there, always neat and decently dreſſed, commonly in black, with his ſilver ſword and ſilver locks; but latterly it ſeems he reſided at Weſtminſter." The late excellent poet Mr. Gray, in a letter to Mr. Walpole, dated from Burnham, in Buckinghamſhire, September 1737, has alſo the following obſervation concerning our author. "We have old Mr. Southern at a gentleman's houſe a little way off, who often comes to ſee us; he is now ſeventy-ſeven years old, and has almoſt wholly loſt his memory; but is as agreeable an old man as can be, at leaſt I perſuade myſelf ſo when I look at him, and think of Iſabella and Oroonoko." Mr. Maſon adds in a note on this paſſage, 4to. edit. p. 25. that "Mr. Gray always thought highly of his pathetick powers, at the ſame time that he blamed his ill taſte for mixing them ſo injudiciouſly with farce, in order to produce that monſtrous

monſtrous ſpecies of compoſition, called Tragi-comedy." Mr. Southern, however, in the latter part of his life, was ſenſible of the impropriety of blending tragedy and comedy, and uſed to declare to lord Corke his regret at complying with the licentious taſte of the times.

His dramatic writings were for the firſt time completely publiſhed by T. Evans, in 3 vols. 12mo.

SPATEMAN, THOMAS. This gentleman was rector of Wilton, in Northamptonſhire, and author of one drama, called,

The School Boys Maſk, deſigned for the Diverſion of Youth, and their Excitement to Learning. 8vo. 1742.

SPEED, JOHN. Son of John Speed the chronologer, was born in London, elected ſcholar of St. John's College, from Merchant Taylors ſchool, in 1612, at the age of ſeventeen years. He afterwards became fellow of that college, and took his degrees of M. A. and B. and D. M. In this laſt faculty he became eminent among the academicians, but was ſnatched away at an early age. He died in May 1640, and was buried in the chapel of St. John's College. He is the author of,

Stonehenge. Paſt. 1636. N. P.

This was acted before Dr. Richard Baylie, the preſident, and fellows of the College, in their common refectory.

STANLEY, THOMAS. Was the ſon of Sir Thomas Stanley, Knight, and was born at Comberlow, in the pariſh of Clothall, in Hertfordſhire. After an education in grammar learning in his father's own houſe by the ingenious Mr. Edward Fairfax, the tranſlator of *Taſſo*, he was admitted a gentleman commoner of Pembroke Hall, in Cambridge, at the age of thirteen years, and became an early proficient in in all kinds of polite literature. In 1640, he was incorporated M. A. at Oxford, having taken before that degree at Cambridge. He then travelled into foreign countries, and on his return lived, during part of the civil wars, in the Middle Temple, where he became acquainted with Sir Edward Sherburne. He died the 12th of April, 1678, at his lodgings in Suffolk-ſtreet, and was buried at St. Martin's in the Fields. He tranſlated

The Clouds, from the Greek of Ariſtophanes, folio, 1656.

Printed in his *Hiſtory of Philoſophy.*

STAPLETON, Sir ROBERT. Was the third ſon of Richard Stapleton, Eſq; of Carleton, in Yorkſhire, and was educated a Roman Catholic, in the college of the Engliſh Benedictines, at Doway; but, being born with a poetical turn, and too volatile to be confined within the walls of a cloiſter, he threw off the reſtraint of his education, quitted a recluſe life, came over to England, and turned Proteſtant. Sir Robert having good intereſt, the change of his religion having prepared the way to preferment, he was made gentleman-uſher of the privy-chamber to the prince of Wales, afterwards Charles II. We find him conſtantly adhering to the intereſt of his royal maſter; for when his majeſty was driven out of London, by the threatenings and tumults of the diſcontented, he followed him, and, in 1642, he received the honour of knighthood. After the battle of Edgehill, when his majeſty was obliged to retire to Oxford, our author then attended him, and was created doctor of the civil laws. When the royal cauſe declined, Stapleton thought proper to retire and apply

apply himſelf to ſtudy; and, as he was not amongſt the moſt conſpicuous of the royaliſts, he was ſuffered to enjoy his ſolitude unmoleſted. At the Reſtoration he was again promoted in the ſervice of Charles II. and held a place in that monarch's eſteem till his death. Langhaine ſays, that his writings have made him not only known, but admired, throughout all England, and while *Muſæus* and *Juvenal* are in eſteem with the learned, Sir Robert's fame will ſtill ſurvive; the tranſlation of theſe two authors having placed his name in the temple of immortality. As to *Muſæus*, he had ſo great a value for him, that, after he had tranſlated him, he reduced the ſtory into a dramatic poem.

He died the 10th of July 1669, and was buried at St. Peter's Weſtminſter. He is the author of,

1. *The Slighted Maid.* C. 4to. 1663.

2. *The Step-mother.* T. C. 4to. 1664.

3. *Hero and Leander.* C. 4to. 1669.

In the books of the Stationers' Company the 29th of November 1553, is entered, as the production of this author, a play, called,

4. *The Royal Choice.* N. P.

STAYLEY, GEORGE. A comedian formerly on the Iriſh ſtage, who wrote one piece, called,

The Rival Theatres; or, *A Playhouſe to be Let.* A Farce. 8vo. 1759.

STEELE, Sir RICHARD. Was born about the year 1676, in Ireland, in which kingdom one branch of the family was poſſeſſed of a conſiderable eſtate in the county of Wexford. His father, a counſellor at law in Dublin, was private ſecretary to James duke of Ormond, but he was of Engliſh extraction, and his ſon, while very young, being carried to London, he put him to ſchool at the Charter-houſe, whence he was removed to Merton College in Oxford, where he was admitted a poſt-maſter in 1692. His inclination and genius being turned to polite literature, he commenced author during his reſidence in the univerſity, and actually finiſhed a comedy; which, however, he thought fit to ſuppreſs, as unworthy of his genius. Mr. Steele was well-beloved and reſpected by the whole ſociety, and had a good intereſt with them after he left the univerſity, which he did without taking any degree, in the full reſolution to enter into the army. This ſtep was highly diſpleaſing to his friends; but the ardor of his paſſion for a military life rendered him deaf to any other propoſal. Not being able to procure a better ſtation, he entered as a private gentleman in the horſe-guards, notwithſtanding he thereby loſt the ſucceſſion to his Iriſh eſtate. However, as he had a flow of good-nature, a generous openneſs and frankneſs of ſpirit, and a ſparkling vivacity of wit,—theſe qualities rendered him the delight of the ſoldiery, and procured him an enſign's commiſſion in the guards. In the mean time, as he had made choice of a profeſſion which ſet him free from all the ordinary reſtraints on youth, he ſpared not to indulge his inclinations in the wildeſt exceſſes. Yet his gaieties and revels did not paſs without ſome cool hours of reflection, and in theſe it was that he drew up his little treatiſe, entitled *The Chriſtian Hero*, with a deſign, if we may believe himſelf, to be a check upon his paſſions. For this uſe and purpoſe it had lain ſome time by him, when he printed it in 1701, with a dedication to lord Cutts,

Cutts, who had not only appointed him his private secretary, but procured for him a company in lord Lucas's regiment of fusileers. The whole plan and tenour of our author's book was such a flat contradiction to the general course of his life, that it became a subject of much mirth and raillery: but these shafts had no effect; he persevered invariably in the same contradiction, and, though he had no power to change his heart, yet his pen was never prostituted to his follies. Under the influence of that good sense, he wrote his first play, which procured him the regard of king William, who resolved to give him some essential marks of his favour; and though, upon that prince's death, his hopes were disappointed, yet, in the beginning of queen Anne's reign, he was appointed to the profitable place of *Gazetteer*. He owed this post to the friendship of lord Halifax and the earl of Sunderland, to whom he had been recommended by his school-fellow Mr. Addison. That gentleman also lent him an helping hand in promoting the comedy, called *The Tender Husband*, which was acted in 1704, with great success. But his next play, *The Lying Lover*, found a very different fate. Upon this rebuff from the stage, he turned the same humorous current into another channel; and, early in the year 1709, he began to publish *The Tatler*; which admirable paper was undertaken in concert with Dr. Swift. His reputation was perfectly established by this work; and, during the course of it, he was made a commissioner of the stamp-duties, in 1710. Upon the change of the ministry the same year, he sided with the duke of Marlborough, who had several years entertained a friendship for him; and, upon his grace's dismission from all employments, in 1711, Mr. Steele addressed a letter of thanks to him for the services done to his country. However, as our author still continued to hold his place in the stamp-office under the new administration, he forbore entering with his pen upon political subjects. But, adhering more closely to Mr. Addison, he dropt *The Tatler*; and afterwards, by the assistance chiefly of that steady friend, he carried on the same plan, under the title of *The Spectator*. The success of this paper was equal to that of the former, which encouraged him, before the close of it, to proceed upon the same design in the character of *The Guardian*. This was opened in the beginning of the year 1713, and was laid down in October the same year. But, in the course of it, his thoughts took a stronger turn to politics; he engaged with great warmth against the ministry, and, being determined to prosecute his views that way, by procuring a seat in the house of commons, he immediately removed all obstacles thereto. For that purpose, he took care to prevent a forcible dismission from his post in the stamp-office, by a timely resignation of it to the earl of Oxford; and, at the same time, gave up a pension, which had been, till this time, paid him by the queen, as a servant to the late prince George of Denmark. This done, he wrote the famous *Guardian* upon the demolition of Dunkirk, which was published August 7, 1713; and the parliament being dissolved the next day, the *Guardian* was soon followed by several other warm political tracts against the administration. Upon the meeting of the new parliament, Mr. Steele having been returned a member for the borough of Stockbridge in Dorset-

shire,

ſhire, took his ſeat accordingly in the houſe of commons, but was expelled thence in a few days after, for writing ſeveral ſeditious and ſcandalous libels, as he had been indeed forewarned by the author of a periodical paper, called *The Examiner*. Preſently after his expulſion, he publiſhed propoſals for writing the Hiſtory of the Duke of Marlborough. At the ſame time he alſo wrote *The Spinſter*; and ſet up a paper, called, *The Reader*. He alſo continued publiſhing ſeveral other things in the ſame ſpirit, until the death of the queen. Immediately after which, as a reward for theſe ſervices, he was taken into favour by her ſucceſſor to the throne, K. George I. and appointed ſurveyor to the royal ſtables of Hampton-Court, and put into the commiſſion of the peace in the county of Middleſex; and, having procured a licence for chief manager of the royal company of comedians, he eaſily obtained it to be changed the ſame year, 1714, into a patent from his majeſty, appointing him governor of the ſaid company during his life; and to his executors, adminiſtrators, or aſſigns, for the ſpace of three years afterwards. He was alſo choſen one of the repreſentatives for Boroughbridge in Yorkſhire, in the firſt parliament of that king, who conferred the honour of knighthood upon him, April 28, 1715, and, in Auguſt following, he received five hundred pounds from Sir Robert Walpole, for ſpecial ſervices. Thus highly encouraged, he triumphed over his opponents in ſeveral pamphlets wrote in this and the following year. In 1717, he was appointed one of the commiſſioners for enquiring into the eſtates forfeited by the late rebellion in Scotland. This carried him into that part of the united kingdom, where, how unwelcome a gueſt ſoever he might be to the generality, yet he received from ſeveral of the nobility and gentry the moſt diſtinguiſhing marks of reſpect. In 1718, he buried his ſecond wife, who had brought him a handſome fortune, and a good eſtate in Wales; but neither that, nor the ample additions lately made to his income, were ſufficient to anſwer his demands. The thoughtleſs vivacity of his ſpirit often reduced him to little ſhifts of wit for its ſupport; and the project of the *Fiſh-pool* this year owed its birth chiefly to the projector's neceſſities. The following year he oppoſed the remarkable peerage bill in the Houſe of Commons, and, during the courſe of this oppoſition to the court, his licence for acting plays was revoked, and his patent rendered ineffectual, at the inſtance of the lord chamberlain. He did his utmoſt to prevent ſo great a loſs, and, finding every direct avenue of approach to his royal maſter effectually barred againſt him by his powerful adverſary, he had recourſe to the method of applying to the public, in hopes that his complaints would reach the ear of his ſovereign, though in an indirect courſe, by that canal. In this ſpirit he formed the plan of a periodical paper, to be publiſhed twice a week, under the title of *The Theatre*; the firſt number of which came out on the 2d of Jan. 1719-20. In the mean time, the misfortune of being out of favour at court, like other misfortunes, drew after it a train of more. During the courſe of this paper, in which he had aſſumed the feigned name of Sir John Edgar, he was outrageouſly attacked by Mr. Dennis, the noted critic, in a very abuſive pamphlet, entitled, *The Character*

racter and Conduct of Sir John Edgar. To this insult our author made a proper reply in *The Theatre.*

While he was struggling, with all his might, to save himself from ruin, he found time to turn his pen against the mischievous South-Sea scheme, which had nearly brought the nation to ruin, in 1720. And the next year he was restored to his office and authority in the play-house in Drury-Lane. Of this it was not long before he made an additional advantage, by bringing his celebrated comedy, called *The Conscious Lovers*, upon that stage, where it was acted with prodigious success; so that the receipt there must have been very considerable, besides the profits accruing by the sale of the copy, and a purse of five hundred pounds given to him by the king, to whom he dedicated it. Yet, notwithstanding these ample recruits, about the year following, being reduced to the utmost extremity, he sold his share in the play-house, and soon after commenced a law-suit with the managers, which in 1726 was determined to his disadvantage. During these misfortunes of Sir Richard, there was once an execution in his house. Being however under the necessity of receiving company a few days afterwards, he prevailed on the bailiffs to put on liveries, and pass for his servants. The farce succeeded but for a short time; for the knight enforcing his orders to one of them in a manner which this vermin of the law thought too authoritative, the insolent rascal threw off the mask, and discovered his real occupation. Soon after, Sir Richard retired to a small house on Haverstock-hill, in the road to Hampstead. Part of this building remains, and is now a cottage. Here Mr. Pope and other members of the Kit-cat club (which during summer was held at the Upper Flask on Hampstead Heath) used to call on him, and take him in their carriages to the place of rendezvous. Having now, therefore, for the last time, brought his fortune, by the most heedless profusion, into a desperate condition, he was rendered altogether incapable of retrieving the loss, by being seized with a paralytic disorder, which greatly impaired his understanding. In these unhappy circumstances, he retired to his seat at Langunnor, near Caermarthen in Wales; where he paid the last debt to nature, on the 21st of September, 1729, and was privately interred, according to his own desire, in the church of Caermarthen.

Of three children which Sir Richard had by his second wife, Elizabeth, being the only one then living, was married young, in 1731, to the honourable John Trevor, then one of the Welch judges, afterwards baron Trevor of Bromham. Sir Richard was a man of undissembled and extensive benevolence, a friend to the friendless, and, as far as his circumstances would permit, the father of every orphan. His works are chaste and manly. He was a stranger to the most distant appearance of envy or malevolence, never jealous of any man's growing reputation, and so far from arrogating any praise to himself from his conjunction with Mr. Addison, that he was the first who desired him to distinguish his papers. His greatest error was want of œconomy. However, he was certainly the most agreeable, and (if we may be allowed the expression) the most innocent rake, that ever trod the rounds of indulgence.

The

The dramatic works of Sir Richard Steele are the following:

1. *The Funeral*; or, *Grief Alamode*. C. 4to. 1702.

2. *The Tender Husband*; or, *The Accomplished Fools*. C. 4to. 1704.

3. *The Lying Lover*; or, *The Ladies' Friendship*. C. 4to. 1706.

4. *The Conscious Lovers*. C. 8vo. 1721.

5. *The Gentleman*. C.

6. *The School of Action*. C.

The two last were left unfinished, and are probably still in MS.

STEPHENS, JOHN. Lived in the reign of James I. was a member of the honourable society of Lincoln's-Inn, and author of one dramatic piece, entitled,

Cynthia's Revenge. T. 4to. 1613.

STERLING, J. Was the intimate friend of Mr. Concanen already mentioned, and born in the same country. They appear to have visited England at the same time; and in order to improve their fortunes, they agreed to write for and against the ministry; and that the side each of them was to take, should be determined by tossing up a piece of money. It fell to our author's lot to oppose the ministry, but he was not equally successful with his friend. He afterwards went into orders, and became a clergyman in Maryland. He wrote two plays, called,

1. *The Rival Generals*. T. 8vo. 1722.

2. *The Parricide*. T. 8vo. 1736.

STEVENS, GEORGE ALEXANDER. This personage, who is still living, and is well known both as an actor and author, but still more so as a boon companion, was born in Holborn. Inclination or necessity, and probably both, led him early to the stage, in which profession he passed some years in itinerant companies, particularly in that whose principal station is at Lincoln, till at length he appeared to have fixed his residence in London, where he was established by an engagement at the theatre royal in Covent Garden. His performances as an actor, were truly contemptible, for in that walk he displayed no genius or merit. After living in every kind of dissipation, generally necessitous, and always extravagant, he had the good fortune to hit upon a plan which enabled him to place himself in independent if not affluent circumstances. He composed a strange medley of sense and nonsense, wit and ribaldry, adapted to his own powers of performance, called *A Lecture upon Heads*. With this, he travelled about England, exhibiting at different towns, and was uncommonly successful in his undertaking. By this happy expedient, he in a few years acquired a fortune sufficient to afford him a comfortable retreat in his old age, which is said to have already overtaken him, and impaired in some measure the faculties of his mind. As a companion, he was chearful, humorous, and entertaining; particularly after the manner of his predecessor Tom D'Urfey, by his singing, with much drollery and spirit, a variety of songs of his own writing, many of which are not only possessed of great humour, but true wit, a happy manner of expression, and an originality of fancy, not often exceeded by authors in that walk of poetry. He has, indeed, been sometimes condemned, and that not entirely without cause, for having run into too great a degree of libertinism in his little sallies of this kind. Mr. Stevens is also author of a novel in two volumes, entitled *The Adventures of Tom Fool*, and has been concerned in several literary productions of the periodical

periodical kind, viz. essays in *The Public Ledger, Beauties of the Magazines*, &c. in which he has given proof of a considerable share both of humour and genius. His claim to a place in this work is on account of the following pieces.

1. *Distress upon Distress*; or, *Tragedy in true Taste*. Burlesque Trag. 8vo. 1752.

2. *The French Flogged*; or, *The British Sailors in America*. F. 8vo. 1767. This is generally ascribed to him.

3. *The Court of Alexander*. O. 8vo. 1770.

4. *The Trip to Portsmouth*. A sketch of one Act. 8vo. 1773.

Stevens, John. This person was by profession a bookseller, but, failing in business, applied for subsistence to the collecting together any materials he could meet with of the poetical productions of his acquaintance, and printing them for his own advantage, sometimes as his own, and sometimes without any mention of the authors; but more frequently making use of their names for a sanction to pieces which he put forth without their consent, and, indeed, to their prejudice, being generally printed from spurious and incorrect copies, which he had by some clandestine means or other procured. Among the rest of his publications is one dramatic piece, for which he took subscriptions in his own name; but, indifferent as it is, I am much in doubt as to its being his production. It is entitled,

The Modern Wife. C. 8vo. 1745.

Stevens, Captain John. The continuator of Dugdale's *Monasticon*, and compiler of a Spanish Dictionary. He was a Roman Catholick, and at the Revolution followed the fortunes of his abdicating master, in whose service he accepted a commission, and accompanied him in the wars in Ireland. He also was employed in several other services, and died the 27th of October 1726. He translated several books from the Spanish, and one play in which he made some alterations, called,

An Evening's Intrigue. C. 8vo. 1707.

Stewart, James. This author we believe to be a printer. He is still living, and is said to have wrote the second, as well as the first, piece,

1. *The Two English Gentlemen*. C. 8vo. 1774.

2. *The Cobler of Castlebury*. C. 8vo. 1779.

Stewart, Thomas. Of this author we only know that he wrote

Valentia; or, *The Fatal Birth-Day*. T. 8vo. 1772.

Still, John. Was the son of William Still, of Grantham in Lincolnshire. He was admitted at Christ's College, Cambridge, where he took the degree of M. A. He afterwards became rector of Hadleigh, in the county of Suffolk, and archdeacon of Sudbury. He was also successively master of St. John's and Trinity Colleges in the university already mentioned; and two years after the death of bishop Godwin, was appointed to the vacant see of Bath and Wells, in which he continued till his decease, which happened Feb. 26, 1607.

His name, as a dramatic writer, has been hitherto unknown; but there are circumstances to induce a belief that he was the author of,

Gammer Gurton's Needle. C. 4to. B. L. 1575.

In the Bursar's books of Christ's College, 9 Eliz. (i. e. 1566) is the following entry: "Item for the "Carpenters setting upp the scaf-"fold at the Plaie xx^{d}." As at that time there was no master of arts of Christ's College whose name began with the letter S; and as it

it is not probable that any other person than one belonging to the house where the play was acted, would be employed in writing it, there is little reason to hesitate about ascribing this piece to our author. From the books of the Stationers' Company, it might seem as though it had been composed some years before publication, there being an entry in 1563 by Thomas Colwell, editor to the above performance, of a play, entitled, *Dyccon of Bedlam*, which we imagine was not printed under that title. This circumstance, however, is inconclusive. In the year 1598, an interlude, called *Thersytes*, appeared, a production we have never met with; but no one has hitherto conceived it to be the same with *Troilus and Cressida*; because the character of *Thersites* has likewise been introduced in the latter. *Bedlam beggars* (as they were styled) we may suppose to have been characters common to many of our ancient dramas. See note on *King Lear*, edit. 1778, vol. IX. p. 426.

STILLINGFLEET, BENJAMIN. Grandson to the well-known bishop of Worcester, and equally distinguished as a naturalist and a poet. His father Edward was fellow of St. John's College in Cambridge, F. R. S. M. D. and Gresham professor of physic; but, marrying in 1692, lost his lucrative offices, and the bishop's favour; a misfortune that affected both him and his posterity. However, going into orders, he obtained, by his father's means, the living of Newington-Butts, which he immediately exchanged for those of Wood-Norton and Swanton in Norfolk. He died in 1708. Benjamin, his only son, was educated at Norwich school, which he left in 1720, with the character of an excellent scholar. He then went to Trinity College in Cambridge, at the request of Dr. Bentley, the master, who had been private tutor to his father, domestic chaplain to his grandfather, and was much indebted to the family. Here he was a candidate for a fellowship; but was rejected by the master's influence. This was a severe and unexpected disappointment; and but little alleviated afterwards by the Doctor's apology, that it was a pity that a gentleman of Mr. Stillingfleet's parts should be buried within the walls of a college. Perhaps, however, this ingratitude of Dr. Bentley was not of any real disservice to Mr. Stillingfleet. By being thrown into the world, he formed many honourable and valuable connections. The late lord Barrington gave him, in a very polite manner, the place of master of the barracks at Kensington; a favour to which Mr. Stillingfleet, in the dedication of his "Calendar of Flora" to that nobleman, alludes with great politeness, as well as the warmest gratitude. His "Calendar" was formed at Stratton in Norfolk, in 1755, at the hospitable seat of Mr. Marsham, who had made several remarks of that kind, and had communicated to the publick his curious "Observations on the "Growth of Trees." But it was to Mr. Wyndham, of Felbrig in Norfolk, that he appears to have had the greatest obligations. He travelled abroad with him; spent much of his time at his house; and was appointed one of his executors; with a considerable addition to an annuity which that gentleman had settled upon him in his life-time. Mr. Stillingfleet's genius seems, if we may judge from his works, to have led him principally to the study of natural history, which he prosecuted as an ingenious

ous philosopher, an useful citizen, and a good man. Mr. Gray makes the following favourable mention of him, in one of his letters dated from London, in 1761: "I have lately made an acquaintance with this philosopher, who lives in a garret in the winter, that he may support some near relations who depend upon him. He is always employed, consequently (according to my old maxim) always happy, always chearful, and seems to me a worthy honest man. His present scheme is to send some persons, properly qualified, to reside a year or two in Attica, to make themselves acquainted with the climate, productions, and natural history of the country, that we may understand Aristotle, Theophrastus, &c. who have been Heathen Greek to us for so many ages; and this he has got proposed to lord Bute, no unlikely person to put it in execution, as he is himself a botanist." A beautiful elogium on him, by Mr. Pennant, is prefixed to the fourth volume of the "British Zoology." An epistle by Mr. Stillingfleet, in 1723, is printed in the Poetical Magazine, 1764, p. 224. He published, about 1733, an anonymous pamphlet, intituled, "Some Thoughts concerning Happiness;" and in 1759 appeared a volume of "Miscellaneous Tracts," which is in much esteem, and does great honour both to his head and heart. They are chiefly translations of essays in the "Amœnitates Academicæ," published by Linnæus, interspersed with some observations and additions of his own. In this volume he shews a taste for classical learning, and entertains us with some elegant poetical effusions. He annexed to it some valuable "Observations on Grasses," and dedicated the whole to George lord Lyttelton. A second edition of it appeared in 1762; a third in 1775. Mr. Stillingfleet likewise published "Some Thoughts occasioned by the late Earthquakes, 1750," a poem in 4to. and "The Principles and Powers of Harmony, 1771," 4to. a very learned work, built on Tartini's *Trattato di Musica secondo la vera Scienza dell' Armonia*. These, and his "Essay on Conversation," in the first volume of Dodsley's Collection of Poems, entitle him to a distinguished rank among our English poets. The "Essay" is addressed to Mr. Wyndham with all that warmth of friendship which distinguishes Mr. Stillingfleet. As it is chiefly didactic, it does not admit of so many ornaments as some compositions of other kinds. However, it contains much good-sense, shews a considerable knowledge of mankind, and has several passages that, in point of harmony and easy versification, would not disgrace the writings of our most admired poets. Here more than once Mr. Stillingfleet shews himself still sore from Dr. Bentley's cruel treatment of him; and towards the beautiful and moral close of this poem (where he gives us a sketch of himself) seems to hint at a mortification of a more delicate nature, which he is said to have suffered from the other sex. This too may perhaps account for the asperity with which he treats the ladies in the "Verses" printed in the sixth volume of Mr. Nichols' Collection of Poems. To these disappointments it was perhaps owing that Mr. Stillingfleet neither married, nor went into orders. His London residence was at a sadler's in Piccadilly, where he died in 1771, aged above seventy, leaving several valuable papers behind him. To these Mr.

Mr. Pennant alludes, when he ſays, " I received the unfiniſhed " tokens of his regard by virtue " of his promiſe; the only papers " that were reſcued from the " flames to which his modeſty had " devoted all the reſt." He was buried in St. James's church, without the ſlighteſt monument of his having exiſted.

He is the author of one drama, called,

Paradiſe Loſt. Orat. 4to. 1760.

STOCKDALE, PERCIVAL. This gentleman is a native of the northern part of the kingdom, and is alſo a clergyman. He was ſome time chaplain to the factory at Leghorn, and reſided in Italy. After his arrival in England, he became acquainted with Mr. Garrick, by whoſe intereſt he procured the appointment of chaplain to a man of war; but this office he has ſince reſigned. He is the author of a tranſlation from *Taſſo*, called,

Amyntas. Paſt. 8vo. 1770.

STORACE, STEPHEN. A foreigner and a muſician. He was, we think, at one time a proprietor of Marybone-Gardens, during which period he produced,

1. *La Serva Padrona.* M. E. tranſlated.

2. *The Coquet.* M. E. tranſlated, 8vo. 1771.

STRODE, Dr. WILLIAM. This gentleman was only ſon of Philip Strode Eſq; ſometime living near Plimpton, and grandſon to ſir Richard Strode, of Newinham in Devonſhire, in which county he was born towards the end of queen Elizabeth's reign, and, at nineteen years of age, was admitted of Chriſt Church College, Oxford, into which he had been received a ſtudent from Weſtminſter ſchool. He took holy orders, and became a florid and celebrated preacher in the univerſity. In 1629, he was choſen public orator of the univerſity, being then one of the proctors of it; and two years after, was admitted to the reading of the ſentences. In 1638, he was inſtalled canon of Chriſt-Church, and in the ſame month created doctor in divinity.

Dr. Strode died of a middle age, having only attained his 45th year, on the 10th of March, 1644, and was buried in the divinity chapel belonging to the cathedral church of Chriſt Church, Oxon. He was a good preacher, an exquiſite orator, an eminent poet, and indeed, in the general, a perſon of great parts, though, as Wood obſerves, not equal to thoſe of William Cartwright, of whom ſee an account before. He publiſhed many ſermons, ſpeeches, orations, epiſtles, and poems, but has left behind him no more than one attempt in the dramatic way, which is entitled,

The Floating Iſland. Tr. Com. 4to. 1655.

Wood has given us the title of it as follows,

Paſſions calmed; or, *The ſettling of the Floating Iſland.*

STROUDE, Mr. Downes, in his *Roſcius Anglicanus*, p. 31. mentions a perſon of this name as the author of one play acted at the Duke's theatre between 1662 and 1671, entitled,

All Plot; or, *The Diſguiſes.* C. probably not printed.

STUDLY, JOHN. Of this gentleman I can find no farther mention made by any of the writers, than that he ſtood in high eſtimation as a poet in the reign of queen Elizabeth; that he received his education at Weſtminſter ſchool, was afterwards a ſtudent at Trinity College, Cambridge, and is by Chetwood ſaid to have been killed in Flanders in 1587,

at the siege of Breda, where he had a command under prince Maurice. All the connection he has with dramatic history, is his having translated the fourth, seventh, eighth, and tenth tragedies of *Seneca*, viz.

1. *Agamemnon.* 8vo. 1563.
2. *Medea.* 8vo. 1563.
3. *Hercules Oetæus.* 4to. 1581.
4. *Hippolitus.* 4to. 1581.

STURMY, JOHN. Wrote three plays, all of which seem to have met with success. Their respective titles are,

1. *Love and Duty.* Trag. 8vo. 1722.
2. *The Compromise.* Com. 8vo. 1723.
3. *Sesostris.* Trag. 8vo. 1728.

SUCKLING, Sir JOHN. Was son of Sir John Suckling, comptroller of the houshold to king Charles I. and was born in the year 1613. He cultivated music and poetry, and excelled in both; for, though he had a vivacity and sprightliness in his nature, which would not suffer his attention to be long confined to any thing, yet he was made ample amends for this, by strength of genius and quickness of apprehension. In his youth he travelled into foreign countries, and became a most accomplished gentleman. He was allowed to have the peculiar happiness of making every thing he did become him. Yet he was not so devoted to wit, gallantry, and the Muses, as to be wholly a stranger to the camp. In his travels he made a campaign under the great Gustavus Adolphus, where he was present at three battles, five sieges, and several skirmishes; and, if his valour was not so remarkable, says Mr. Longbaine, in the beginning of our civil wars, yet his loyalty was exceedingly so; for, after his return to his country, he raised a troop of horse, for the king's service, entirely at his own charge, and so richly and compleatly mounted, that it is said to have cost him 1200 l. But these troops and their leader distinguished themselves only by their finery, for they did nothing for the king's service, which Sir John laid very much to heart. He died of a fever, the 7th of May 1641, at twenty-eight years of age. The advantages of birth, person, education, parts and fortune, with which this gentleman set out in the world, had raised the expectations of mankind to a prodigious height; and, perhaps, his dying so young was better for his fame, than if he had lived longer. He was a sprightly wit and a courtly writer, as Dryden somewhere calls him; but certainly not a great genius, as some have affected to represent him; a polite and easy versifier, but not a poet. His works consist of a few poems, letters, &c. and five plays. These last are,

1. *The Discontented Colonel.* 4to. N. D. (1642.)
2. *Aglaura.* T. C.
3. *The Goblins.* C.
4. *The Sad one.* T. unfinished.
5. *Brenoralt.* T. This is *The Discontented Colonel*, altered.

The last four were printed originally in 1646.

His poems, plays, specches, tracts, and letters, are all collected into one volume, in 8vo. 1709.

SWIFT, Dr JONATHAN. This excellent writer has never yet been included in any list of dramatic authors; but though his temper and inclination seem not to have led him to pay much regard to the stage, yet we apprehend him to have an undoubted right to a place in this work, even on account of his *Polite Conversation*,

tion, which is carried on in a manner truly dramatic. He was born the 30th of November, 1667, at Dublin, according to some writers, but, as he himself at other times used to assert, at Leicester. At six years of age he was sent to the school at Kilkenny, where he continued eight years. On the 24th of April 1682, he was entered of the college of Dublin, but while there discovered no promise of any superior abilities. In 1685, after having been refused his degree of batchelor of arts for insufficiency, he was admitted *speciali gratia*, which in that university is considered as the highest degree of reproach and dishonour. This disgrace was attended with very good effects. To prevent a repetition of it, he bent all his faculties to the improvement of his mind, during the space of seven years, in which time he studied eight hours a day. In 1688, his uncle, who had supported him, died; on which event he visited his mother, and by her recommendation made himself known to Sir William Temple, who received him with great kindness, and entertained him at his house. On the 14th of June 1692, he was admitted B. A. at Oxford, and on the 5th of July took his master's degree there. In the year 1694, a difference arose between him and Sir William Temple, which occasioned their parting, and Dr. Swift soon after entered into holy orders. The first preferment he received was the prebend of Kilroot, worth about 100*l.* a year. This he soon after resigned at the request of Sir William Temple, who desired to be reconciled to him, and undertook to procure him other preferment in England. From this time he resided chiefly at the house of Sir William, who at his death left to his care the publication of his posthumous works. Soon after the death of his patron, he accepted an invitation from the earl of Berkeley, one of the lords justices of Ireland, to accompany that nobleman as his chaplain and private secretary. But the latter office he never executed, another person being appointed to it. He, however, received the livings of Laracor and Rathbeggin, in the diocese of Meath, and, in 1701, took the degree of doctor of divinity. He soon became eminent as a writer, and attached himself to the whig party, by whom he was neglected, and, in consequence thereof, took the first opportunity of quitting them in disgust. In 1710, he was commissioned by the primate of Ireland to solicit the queen to exonerate the clergy of Ireland from paying the twentieth parts and first fruits, which occasioning his introduction to Mr. Harley, afterwards earl of Oxford, he was received with open arms by the tories, to whom he became from that time a fast friend and steady adherent. He contributed by his pen in a great degree to the downfal of the whig ministry, and supported in the same manner the measures of the four last years of queen Anne. He had, however, no reward for his labours until the year 1713, when he accepted the deanery of St. Patrick's, Dublin; and the queen dying soon after, his friends fell into disgrace, and he obtained no further preferment during the rest of his life. From this period he resided almost wholly in Ireland and, by devoting his attention to the interest of that country, acquired a greater share of popularity there than any private person had ever before possessed. In the latter part of his life he

was afflicted with fits of deafness and giddiness, which terminated in a state of idiotism. He died in October 1745, and left his fortune to endow an hospital for the reception of lunatics.

Besides *The Polite Conversation* already mentioned, it is asserted by George Faulkner, in a note on Mr. Ford's letter, dated Dec. 13, 1732, that the Dean, in 1730, wrote two acts of a comedy, which he sent to Mr. Gay to finish, called,

The Players Rehearsal.

SWINEY, MAC OWEN. A gentleman born in Ireland, and formerly a manager of Drury-Lane theatre, and afterwards of the queen's theatre in the Hay-Market. After leaving that office he resided in Italy several years, and, at his return, procured a place in the Custom-House, and was keeper of the King's Mews. He died the 2d of October 1754, and left his fortune to his favourite Mrs. Wofsington. His dramatic pieces are,

1. *The Quack*; or, *Love's the Physician.* C. 4to. 1705.
2. *Camilla.* O. 4to. 1707.
3. *Pyrrhus and Demetrius.* O. 4to. 1709.
4. *The Quack*; or, *Love's the Physician.* F. 8vo. 1745. An alteration of the former.

SWINHOE, GILBERT, Esq. A native of Northumberland, lived in the reigns of king Charles I. and king Charles II. and, during the Usurpation, published one play, entitled,

The Unhappy Fair Irene. T. 4to. 1658.

SYDNEY, Sir PHILIP, the Marcellus of the English nation, was born at Penshurst in Kent, in 1554. His father was Sir Henry Sydney, Bart. and his mother was Mary, daughter to John Dudley, duke of Northumberland. He was educated at Oxford, where he continued till seventeen years of age, when he set out on the tour of Europe, and at Paris narrowly escaped the horrid massacre in 1572, by taking shelter in the house of the English ambassador. Queen Elizabeth so highly prized his merit and abilities, that she sent him ambassador to Vienna, and to several other courts in Germany; and, when the fame of his valour became so extensive, that he was put in election for the crown of Poland, she refused to further his advancement, lest she should lose the brightest jewel of her crown. The brevity we are confined to in this work, will not permit us to enlarge on the transactions of his life. We shall therefore only add, that he was killed at the battle of Zutphen, in 1586, while he was mounting the third horse, having before had two killed under him. Beside his other works, he wrote one dramatic piece, which is printed with his poems, and called,

The Lady of May. Masque, presented to queen Elizabeth, in the gardens of Wanstead in Essex.

T.

TAILOR, ROBERT. Wrote one play, called,

The Hog has loſt his Pearl. C. 4to. 1611.

TALBOT, J. In this manner, one of the initial letters prefixed to a dramatic piece, publiſhed in the laſt century, was filled up in a copy which had long been in the poſſeſſion of a noble family. No particulars are known of this author, but he ſeems to have been the ſame perſon who wrote ſome verſes, printed in the third volume of Nichols' *Select Collection of Poems*, p. 89. This play abovementioned was a tranſlation from Seneca, entitled,

Troas. 4to. 1686.

TARLTON, RICHARD. Was a celebrated actor and jeſter, and like many of his fraternity joined ſome humour to a great deal of profligacy. He was born at Condover, in the county of Salop, and was originally brought to London, and introduced to court by a ſervant of Robert earl of Leiceſter, who found him in a field keeping his father's ſwine; where being highly pleaſed, ſays Fuller, with his happy *unhappy* anſwers, he took him under his patronage. He was an actor at the Bull, in Biſhopſgate-ſtreet, and performed the Judge's character in the play of *King Henry* V. which was prior to that of Shakſpeare. Stow ſays, in 1583, when the queen, at the ſuit of Sir Francis Walſingham, conſtituted a dozen players at Barn-Elms, allowing them wages and liveries as grooms of the chamber, Richard Tarlton was one. Sir Richard Baker ſays, that for the Clown's part he never had his equal, nor ever will. Ben Jonſon, who libels the fraternity, mentions him with ſome reſpect for ſupporting the character of the ſtage-keeper in the induction to *Bartholomew-Fair*. He for ſome time kept an ordinary in Pater-noſter-Row, and then the ſign of the Tabor, a tavern in Grace-church-ſtreet, where he was choſen ſcavenger, but was often complained of by the ward for neglect: he laid the blame on the raker, and he again on his horſe, who being blooded and drenched the preceding day, could not be worked. Then, ſays Tarlton, the horſe muſt ſuffer; ſo he ſent him to the Compter, and when the raker had done his work, ſent him there to pay the priſon-fees, and redeem his horſe. Another ſtory is told of him, that having run up a large ſcore at an ale-houſe in Sandwich, he made his boy accuſe him for a ſeminary prieſt. The officers came and ſeized him in his chamber on his knees croſſing himſelf; ſo they paid his reckoning with the charges of his journey, and he got clear to London. When they brought him before the recorder Fleetwood, he knew him, and he not only diſcharged him, but entertained him very courteouſly. Tarlton was married to a wife named Kate, who is ſaid to have cuckolded him, wherefore a waterman once landed him at Cuckolds Point coming from Greenwich. Another time being in a great ſtorm as they were ſailing from Southampton, and every man being to throw his heavieſt baggage overboard which he could beſt ſpare, he offered to throw

throw his wife over, but the company rescued her. Heywood says, he was gracious in his time with the queen, and in the people's great applause; and Fuller asserts, that "when queen Elizabeth was "serious (I care not say sullen) "and out of good humour, he "could undumpish her at his plea-"sure. Her highest favourites "would in some cases go to Tarl-"ton before they would go to the "queen, and he was their usher "to prepare their advantageous "access unto her. In a word, he "told the queen more of her faults "than most of her chaplains, and "cured her melancholy better than "all her physicians". He, however, was some time in disgrace, and discarded from court for scurrilous reflections on Leicester and Raleigh. He was very famous for his extempore wit on the stage. Dr. Cave, *De Politica*, Oxf. 1588, 4to. says, "Aristoteles su-"um Theodoretum laudavit quen-"dam peritum tragædiarum ac-"torem, Cicero suum Roscium, "nos Angli *Tarletonum* in cujus "voce et vultu omnes jocosi af-"fectus, in cujus cerebroso ca-"pite lepidæ facetiæ habitant." Fuller says, "much of his merri-"ment lay in his very looks and "actions, according to the epitaph "written upon him:

"Hic situs est cujus poterat vox,
"actio, vultus,
"Ex Heraclito reddere De-
"mocritum.

"Indeed the self-same words spok-"en by another, would hardly "move a merry man to smile, "which uttered by him would "force a sad soul to laughter."

He was the author of one dramatic performance, called,

The Seven deadly Sins

which is now lost: but the scheme or plan of it hath been lately discovered by Mr. Steevens, and is at present in Mr. Malone's possession. In Gabriel Harvey's "*Foure Letters and* "*certaine Sonnets, especially touching* "*Robert Greene and other parties by* "*by him abused*," 4to. 1592, p. 29. mention is made of a work written by Thomas Nashe, "—right "formally conveyed according to "the stile and tenour of Tarlton's "president, his famous play of the "*Seven deadly Sinnes*, which most "deadly, but most lively playe, I "might have seene in London: "and was very gently invited "thereunto at Oxford by Tarlton "himselfe, of whome I merrily "demaunding, which of the seaven "was his owne deadlie sinne, he "bluntly answered after this "manner; By God, the sinne of "other gentlemen, lechery. Oh, "but that, M. Tarleton, is not your "part upon the stage; you are to "blame, that dissemble with the "world, and have one part for "your frends pleasure, another "for your owne. I am somewhat "of Doctor Perne's religion, quoth "he: and abruptlie tooke his "leave." Tarlton died about 1589, and was buried at Shoreditch. On the 2d day of August, in that year, Henry Kyrkham had license unto "A sorowfull newe "sonnette, intitled Tarlton's Re-"cantation upon this theame, "gyven him by a gent at the "Bel Savage without Ludgate "(nowe or els never), beinge the "laste theme he songe." And on the 16th of October, there was licenced to Richard Jones, "Tarl-"ton's repentance or his farewell "to his friends in his sicknes a "little before his death, &c." (See the entries from the books of the Stationers' Company.)

He was so celebrated in his time, that his portrait was hung out as a sign

ſign for ale-houſes. Biſhop Hall, in his Satires, has this line:

"To ſit with *Tarlton* on an ale-
"poſt's ſigne!"

Oldys, in his MS notes, ſays, there is an ale houſe ſign of a Tabor and Pipe-man, with the name of Tarlton under it, in the Borough of Southwark, and it was taken from the print before the old 4to. Book of Tarlton's Jeſts. Lord Oxford had a portrait of him with his tabor and pipe, and it was probably taken from the pamphlet, called *Tarlton's Jeſts*, 4to. 1611. in the title-page of which there is a wooden plate of Tarlton at full length in his Clown's dreſs, playing on his pipe with one hand, and beating his drum with the other. This print is ſo well cut, that the flatneſs appears in his noſe which he got by parting ſome dogs and bears; yet it did not affect him, he ſaid, but he could ſmell an honeſt man from a knave.

TATE, NAHUM. This author was the ſon of Dr. Faithful Tate, and was born at Dublin in 1652. At the age of ſixteen years, he was admitted of the college there, but does not appear to have followed any profeſſion. It is obſerved in the notes to the *Dunciad*, that he was a cold writer, of no invention, but tranſlated tolerably when befriended by Dryden, with whom he ſometimes wrote in conjunction. He ſucceeded Shadwell as poet-laureat, and continued in that office until his death, which happened on the 12th day of Auguſt, 1715, in the Mint, where he then reſided as a place of refuge from the debts which he had contracted, and was buried in St. George's Church. Gildon ſpeaks of him as a man of great honeſty and modeſty; but he ſeems to have been ill qualified to advance himſelf in the world. A perſon who died in 1763, at the age of ninety, remembered him well, and ſaid he was remarkable for a downcaſt-look, and had ſeldom much to ſay for himſelf. Oldys alſo deſcribes him as a free, good-natured, fuddling companion. With theſe qualities, added to a meagre countenance, it will not appear ſurprizing that he was poor and deſpiſed. He is at preſent better known for his verſion of the Pſalms, in which he joined with Dr. Brady, than any other of his works, amongſt which are the following plays:

1. *Brutus of Alba*. T. 4to. 1678.
2. *The Loyal General*. T. 4to. 1680.
3. *King Lear*. Altered from Shakſpeare, 4to. 1681.
4. *Richard* II. or *The Sicilian Uſurper*. Hiſt. Play, 4to. 1681.
5. *The Ingratitude of a Commonwealth*, or *The Fall of Coriolanus*. 4to. 1681.
6. *Cuckold's Haven*, or *An Alderman no Conjurer*. F. 4to. 1685.
7. *A Duke and no Duke*. F. 4to. 1685. Taken from Sir Aſton Cockain's *Trappolin*.
8. *The Iſland Princeſs*. Tragi-Com. 4to. 1687.
9. *Injured Love*, or *The Cruel Huſband*. T. 4to. 1707.

TATHAM, JOHN. City-poet in the reign of Charles I. wrote four plays, viz.

1. *Love crowns the End*. P. 12mo. 1640.
2. *The Diſtracted State*. T. 4to. 1651.
3. *Scots Vagaries*, or *A Knot of Knaves* 4to. 1652.
4. *The Rump*, or *The Mirror of late Times*. C. 4to. 1661.

TAVERNER, WILLIAM. The ſon of Mr. Jeremiah Taverner, a portrait-painter, was bred to the civil

civil law, which he practised in Doctors' Commons. He had also himself a genius for painting, but never exercised it with a view to profit. He died the 8th of January, 1731, and was author of the following pieces:

1. *The Faithful Bride of Granada.* Play, 4to. 1704.

2. *The Maid the Mistress.* C. 4to. 1708.

3. *The Female Advocates*, or *The Frantick Stock-Jobbers.* C. 4to. 1713.

4. *The Artful Husband.* C. N. D. [1716.]

5. *The Artful Wife.* C. 8vo. 1718.

6. *'Tis well if it takes.* C. 8vo, 1719.

Mears, in his Catalogue, mentions him as the author of the following two pieces, which, I believe, were never printed:

7. *Ixion.* M.

8. *Every Body mistaken.* F.

TAYLOR, JOHN. This writer is usually distinguished by the title of *The Water Poet*, having been of no higher occupation than a sculler on the river Thames. He was born in the city of Gloucester in 1580; but received hardly any education, as he declares he scarce learnt his Accidence. He was bound apprentice to a waterman in London, and at the intervals which he could spare from his business, used to employ himself in writing pamphlets, of which some are not destitute of merit. He was fourteen or sixteen years servant in the Tower, and once was mad enough to venture himself and a companion in a boat made of paper to Rochester; but before they landed the water soaked through, and if it had not been for corks or bladders, they had been both drowned. In the year 1632, a folio volume of his works was published, containing about half the number of pieces which he produced. He was a violent loyalist; and at the beginning of the rebellion retired to Oxford, from whence, on the surrender of that place, he returned to London, and kept a publick-house in Phœnix-Alley, by Long Acre. On the death of the king, he set up the sign of the Mourning Crown; but that giving offence to the reigning powers, he was obliged to pull it down; on which he hung up his own picture, under which were written these two lines:

"There's many a King's Head
"hang'd up for a sign,
"And many a Saint's Head too,
"Then why not mine?"

He died in the year 1654, in the seventy-fifth year of his age, and was buried in Covent-Garden Church-yard. His nephew, a painter at Oxford, gave his picture to the school-gallery there.

In Hyde's Catalogue of the Bodleian Library, two plays by our author are mentioned, which are in no other collection. They are called,

1. *The Sculler.* A Play, 1614. 4to.

2. *Fair and Foul Weather.* A Play. 1615. 4to.

TERFS, T. This author, who published a translation of Voltaire's poem of the civil war of Geneva, likewise wrote one play, called,

Richard in Cyprus. Trag. 8vo. 1769.

THEOBALD, LEWIS. This author, who was born at Sittingborne, in Kent, was the son of Mr. Theobald, an attorney of that town, and was bred to his father's business. He was concerned in a paper, called, *The Censor*, and published an edition of all Shakspeare's plays, which was once in great esteem, being preferred to those editions

editions published by Pope, Warburton, and Hanmer. He died in the year 1742 leaving the following dramatic pieces:

1. *Electra.* T. 12mo. 1714.
2. *The Persian Princess*; or, *Royal Villain.* T. 12mo. 1715.
3. *The Perfidious Brother.* T. 4to. 1715.
4. *Oedipus King of Thebes.* T. 12mo. 1715.
5. *Plutus*; or, *The World's Idol.* C. 12mo. 1715.
6. *The Clouds.* C. 12mo. 1715.
7. *Pan and Syrinx.* O. 1717.
8. *The Lady's Triumph.* D. O. 8vo. 1718.
9. *Decius and Paulina.* M. 8vo. 1718.
10. *Richard the Second.* T. 8vo. 1720.
11. *The Rape of Proserpine.* P.
12. *Harlequin a Sorcerer.* P. 8vo. 1725.
13. *Apollo and Daphne.* O. 8vo. 1726.
14. *The Double Falshood*; or, *The Distrest Lovers.* Play. 8vo. 1727.
15. *Orestes.* D. O. 8vo. 1731.
16. *The Fatal Secret.* T. 12mo. 1735.
17. *Orpheus and Eurydice.* O. 8vo. 1740.
18. *The Happy Captive.* O. 8vo. 1741.

THEOBALD, JOHN. This gentleman had the degree of a doctor of physic, but does not appear to have been of the London college of physicians. He published a little volume of poetry in 1753, called "Musa Panegyrica; died May 17, 1760; and, amongst many other performances, produced a translation of

Merope. T. from Voltaire, 8vo. 1744.

THOMPSON, THOMAS. All we can say of this author is, that he published the two following plays:

1. *The English Rogue.* C. 4to. 1668.
2. *Mother Shipton.* Com. 4to. N. D.

THOMPSON, EDWARD. This meretricious bard, lest any disputes should hereafter arise about the place of his birth, hath in the introduction to one of his lewd poems, given the world a kind of information which would hardly have been thought worth seeking. He says,

"I am the bard (the *Naso* of
"my time)
"Born on the *Humber*, famed
"for luscious rhime."

His education, if we may judge by his writings, was in the stews; but yet, strange as it may seem, he claims the honour of being a pupil of Dr. Cox at Harrow. He went early to sea, making his first voyage to Greenland, in the year 1750, and was on board the fleet of admiral Hawke, when the signal victory was obtained in Quiberon Bay, in 1759. He was at that time a lieutenant, having received his appointment the 26th of November 1757. After the war was over, he employed himself as an author, and enlisting himself under Mr. Garrick, obtained through the interest of that gentleman the commission of a captain on the 7th of April 1772. He is at present commander of a frigate, and is entitled to claim the thanks of his brethren on account of his petition to parliament, for an increase of their half-pay. He is the author of the following pieces:

1. *The Hobby Horse.* F. 1766. N. P.
2. *The Fair Quaker*; or, *The Humours of the Navy.* C. 8vo. 1773.
3. *The Syrens.* M. 8vo. 1776.
4. *Saint Helena*; or, *The Isle of Love.* M. E. 1776. N. P.

5. *The*

5. *The Seraglio.* C. O. 8vo. 1776.

THOMPSON, WILLIAM. Was second son of the Rev. Mr. —— Thompson, thirty-two years vicar of Brough, in the county of Westmorland. He received his education at Queen's College, in the university of Oxford, where he afterwards became a fellow, and took the degree of M. A. the 26th of February 1738. In 1751, he was a candidate for the poetry professorship at Oxford, but did not succeed in his application. He was rector of South Weston and Hampton Pyle, in the county of Oxford. I have not been able to discover when he died. He wrote one play, called,

Gondibert and Birtha. T. 8vo. 1757. Printed in a volume of poems.

THOMSON, JAMES. Was born the 11th of September 1700, at Ednam, in the shire of Roxburgh, in Scotland. His father was minister of Ednam, and was highly respected for his piety and diligence in the pastoral duty. Our author received his school education at Jedburgh, from whence he was removed to the university of Edinburgh. At this time the study of poetry was become general in Scotland, the best English authors being universally read, and imitations of them attempted. Thomson's genius led him this way, and he soon relinquished his views of engaging in the sacred function; nor had he any prospect of being otherwise provided for in Scotland, where the first fruits of his genius were not so favourably received as they deserved to be. Hereupon he repaired to London, where works of fancy seldom fail of meeting with a candid reception and due encouragement. Nor were the hopes which Mr. Thomson had conceived, from his journey to the capital, in the least disappointed. The reception he met with, wherever he was introduced, emboldened him to risque the publication of his excellent poem on Winter. This piece was published in 1726; and, from the universal applause it met with, Mr. Thomson's acquaintance was courted by people of the first taste and fashion. But the chief advantage which it procured him, was the acquaintance of Dr. Rundle, afterwards bishop of Derry, who introduced him to the late lord chancellor Talbot; and some years after, when the eldest son of that nobleman was to make his tour of travelling, Mr. Thomson was chosen as a proper companion for him. The expectations which his *Winter* had raised, were fully satisfied by the successive publications of the other seasons: of *Summer*, in the year 1727; of *Spring*, in the following year; and of *Autumn*, in a quarto edition of his works, in 1730. Besides the *Seasons*, and his tragedy of *Sophonisba*, written and acted with applause in the year 1729, he had, in 1727, published his poem to the memory of Sir Isaac Newton, with an account of his chief discoveries; in which he was assisted by his friend Mr. Gray, a gentleman well versed in the Newtonian philosophy. That same year the resentment of our merchants, for the interruption of their trade by the Spaniards in America, running very high, Mr. Thomson zealously took part in it, and wrote his spirited and public-spirited *Britannia*, to rouse the nation to revenge.

With the hon. Mr. Charles Talbot, our author visited most of the courts in Europe, and returned with his views greatly enlarged; not of exterior nature only, and the

the works of art, but of human life and manners, and of the constitution and policy of the several states, their connections, and their religious institutions. How particular and judicious his observations were, we see in his poem on *Liberty*, begun soon after his return to England. We see, at the same time, to what a high pitch his care of his country was raised, by the comparisons he had all along been making of our happy government with those of other nations. To inspire his fellow subjects with the like sentiments, and shew them by what means the precious freedom we enjoy may be preserved, and how it may be abused or lost, he employed two years in composing that noble work, upon which he valued himself more than upon all his other writings. On his return to England with Mr. Talbot (who soon after died), the chancellor made him his secretary of briefs; a place of little attendance, suiting his retired indolent way of life, and equal to all his wants. This place fell, when death, not long after, deprived him of his noble patron, and he then found himself reduced to a state of precarious dependence, in which he passed the remainder of his life; excepting only the two last years of it, during which he enjoyed the office of surveyor-general of the Leeward-Islands, procured for him by lord Lyttelton. His genius, however, could not be suppressed by any reverse of fortune. He resumed his usual chearfulness, and never abated one article in his way of living, which, though simple, was genial and elegant. The profits arising from his works were not inconsiderable; his tragedy of *Agamemnon*, acted in 1738, yielded a good sum. But his chief dependence was upon Frederick prince of Wales, who settled on him a handsome allowance, and honoured him with many marks of particular favour. Notwithstanding this, however, he was refused a licence for his tragedy of *Edward and Eleonora*, which he had prepared for the stage in the year 1739.

Mr. Thomson's next performance was the masque of *Alfred*, written jointly with Mr. Mallet, by the command of the prince of Wales, for the entertainment of his royal highness's court, at Clifden, his summer residence, in the year 1740. Mr. Thomson's poem, entitled, *The Castle of Indolence*, was his last work published by himself; his tragedy of *Coriolanus* being only prepared for the theatre, when a fatal accident robbed the world of one of the best of men and best of poets. He would commonly walk the distance between London and Richmond (where he lived), with any acquaintance that offered, with whom he might chat, and rest himself, or perhaps dine by the way. One summer evening, being alone, in his walk from town to Hammersmith, he had over-heated himself, and, in that condition, imprudently took a boat to carry him to Kew; apprehending no bad consequence from the chill air on the river, which his walk to his house, towards the upper end of Kew-Lane, had always hitherto prevented. But now the cold had so seized him, that the next day he found himself in a high fever. This, however, by the use of proper medicines, was removed, so that he was thought to be out of danger; till the fine weather having tempted him to expose himself once more to the evening dews, his fever returned with violence, and with such symptoms as left no hopes of a cure. His lamented death happened on the 27th of August.

August, 1748. His testamentary executors were the lord Lyttleton, whose care of our poet's fortune and fame ceased not with his life; and Mr. Mitchell, a gentleman equally noted for the truth and constancy of his private friendship, and for his address and spirit as a public minister. By their united interest, the orphan play of *Coriolanus* was brought on the stage, to the best advantage; from the profits of which, and the sale of manuscripts and other effects, a handsome sum was remitted to his sisters. His remains were deposited in the church of Richmond, under a plain stone, without any inscription. A decent monument was erected to him in Westminster-Abbey, in the year 1762, the charge of which was defrayed by the profits arising from a splendid edition of his works in quarto; Mr. Millar, the bookseller, who had purchased all Mr. Thomson's copies, generously giving up his property, on this grateful occasion. His dramatic works are,

1. *Sophonisba.* T. 8vo. 1730.
2. *Agamemnon.* T. 8vo. 1738.
3. *Edward and Eleonora.* Trag. 8vo. 1739.
4. *Alfred.* Masque, written in conjunction with Mr. Mallet. 8vo. 1740.
5. *Tancred and Sigismunda.* T. 8vo. 1745.
6. *Coriolanus.* T. 8vo. 1749.

Thornton, Bonnell. This ingenious gentleman was the son of a physician, we think, in Dorsetshire, and he himself was intended for the same profession. He was born in the City of Westminster, and educated at the school there, from whence he was removed to Christ-Church, Oxford. At one or other of these seminaries, it seems probable, he became acquainted with Mr. Colman, in concert with whom he, in 1754, began that excellent periodical work *The Connoisseur*, which was carried on for two years with great spirit and success. From the date on his monument, he appears to have been born in 1724, though from the description of the authors of *The Connoisseur* in the last number, where his age is mentioned to be then only thirty, it is rather to be fixed two years later. He had the degree of M. A. conferred on him, April 19th, 1750, and B. M. May 18, 1754. Though he took one degree in physick, he never practised that science, but being in easy circumstances determined to indulge the bent of his inclination, unshackled by the fetters of any profession. Like Dr. Arbuthnot, he amused himself with laughing at the follies of the times, with a degree of pleasantry that amused the publick, without offending the individual, at whom the ridicule was aimed. Scarce a single popular topick offered which did not afford him a subject for a pamphlet, an essay, a copy of verses, or some whimsical paragraphs, in the news-papers. Of some of these diurnal vehicles of intelligence he was the founder and conductor, as well as the chief support of others. Few persons possessed more wit and humour; still fewer exercised these qualities in a manner more harmless, or less offensive. He, at one period of his life, entered into a treaty with the late Mr. Rich for the purchase of Covent Garden theatre, but the negotiation proved abortive, for reasons to which we are strangers. The latter part of Mr. Thornton's life cannot be contemplated with pleasure; he indulged himself so frequently and immoderately

ately in the pleasures of the bottle, that he at last ruined his constitution, and died the 9th of May 1768. A monument was soon afterwards erected to his memory in the Cloisters, Westminster, on which is an inscription written by Mr. Thomas Warton. Though Mr. Thornton seems to have been so well qualified for comick writing, yet he produced nothing for the stage, and his introduction into this work arises only from a translation of Plautus, in which the following plays are indebted to him for their English dress, viz.

1. *Amphitryon.*
2. *The Braggart Captain.*
3. *The Treasure.*
4. *The Miser.*
5. *The Shipwreck.*

THURMOND, JOHN. Was the son of Mr. John Thurmond, an actor of some eminence, at Drury Lane theatre. He was bred a dancing-master, and in that walk acquired considerable reputation. He was the composer of several pantomines; and Chetwood intimates that he was living in the year 1749, having quitted the practice of his profession before he was disabled by age or infirmities. The performances which he brought on the stage, are,

1. *Harlequin Sheppard.* 8vo. 1724.
2. *Apollo and Daphne*, or, *Harlequin Mercury.* 8vo. 1725.
3. *Harlequin Doctor Faustus with the Masque of the Deities.*
4. *Apollo and Daphne*, or *Harlequin's Metamorphoses.*
5. *Harlequin's Triumph*, &c.

The last three were printed together. 12mo. 1727.

TOLSON FRANCIS. Was a clergyman, and, we believe, a native of the county of Northampton. At an early period of life he was discarded by his father, who afterwards disinherited him on account, as it is said, of the irregularities of his life; and indeed when it is considered that, in the year 1723, he fell under suspicion of murdering a bastard child, which he had by a young lady, though then in orders and a married man, for which a bill was preferred against him at the assizes, but thrown out by the grand jury, the resentment of his father will hardly be supposed to be ill-founded. At the time his play appeared, he was much distressed. In his dedication to lord Grimston, he says, "It is well "known that an attempt of this "nature, especially when the first, "and that of one whose years "have not as yet been sufficient "to draw out to his experience "the plan of human life, is always "attended with vast, and almost "unconquerable difficulties, even "among those who can boast more "to have shared the smiles of for-"tune than I can. How then "shall I stem this tempestuous "sea? How then shall I, almost "o'ergrown with misfortunes, find "a person whose unbiassed hon-"our will smile on my poor en-"deavours?—Again: Nor was it "a small motive to induce me to "lay my labours at your feet, "that your lordship had some "knowledge of me before the un-"happy differences betwixt my "father and myself left me ex-"posed to the hard usage of an "ungrateful world." He afterwards became chaplain to the earl of Sussex, and in 1736, by the interest of lady Longueville, vicar of Easton Mauduit. He died in 1745-6, having besides some other works, produced,

The Earl of Warwick, or *British Exile.* T. 8vo. N. D. [1719].

TOLLET, ELIZABETH. Was the daughter of George Tollet, Esq;

Esq; commissioner of the navy in the reigns of king William and queen Anne. She was born in the year 1694, and her father, observing her extraordinary genius, gave her so excellent an education that, besides great skill in music and drawing, she spoke fluently and correctly the Latin, Italian, and French languages; and well understood history, poetry, and the mathematicks. These qualifications were dignified by an unfeigned piety, and the moral virtues which she possessed and practised in an eminent degree. The former part of her life was spent in the Tower of London, where her father had a house; the latter at Stratford and Westham. She died on the 1st of February, 1754, aged sixty years, and was buried at the latter place.

In the year 1755, a volume of her poems was printed, amongst which appeared,

Susanna, or, *Innocence Preserved*. A musical drama.

She was honoured with the friendship of Sir Isaac Newton, who was much pleased with some of her first essays. It has been observed, that a few of her poems have such a philosophical cast, and so great a depth of thought, that they will scarce be understood by the Beau Monde. Her Latin poems are also written in a truly classical taste. She would not suffer her works to appear till she herself was beyond the reach of envy or applause. They abound with sentiment and simplicity, and yet are far from being destitute of spirit and poetical ornament.

Her estate, which was a considerable one, she left to her youngest nephew. Her eldest nephew George Tollet, of Betley, in Staffordshire, but formerly of Lincoln's-Inn, who was well known for his valuable notes on Shakspeare, died the 21st day of October, 1779.

TOMKIS, Mr. The fate of this author is singularly hard. Though the comedy he has written is indisputably an excellent one, yet the whole we know of him is, that he was scholar of Trinity College, Cambridge, in 1594, and B. A. in 1598. He produced one play, called,

Albumazar. C. 4to. 1615.

TOMS, Mr. Was celebrated for his performance on the trumpet. He died about the year 1779, having adapted to the stage *La Buona Figliola*, under the title of

The Accomplished Maid. B. O. 8vo. 1766.

TOOSEY, G. P. An author still living, who follows the business of an apothecary in Compton-street, Soho. He has published one play, called,

Sebastian. T. 8vo. 1772.

TOURNEUR, CYRIL. An author of the reign of king James I. the circumstances of whose life are totally unknown. A contemporary writer says of him:

"His fame unto that pitch was "only rais'd,
"As not to be despis'd, nor over "prais'd."

He wrote,

1. *The Revenger's Tragedy*. 4to. 1607. D. C.

2. *The Atheist's Tragedy*. 4to. 1612.

3. *The Nobleman* T. C. N. P.

TRACY, JOHN. A gentleman of Gloucestershire, was author of

Periander, King of Corinth. T. 8vo. 1731.

TRAPP, Dr. JOSEPH. A celebrated divine and poet, was the son of Mr. Joseph Trapp, rector of Cherington in Gloucestershire, where he was born in 1679. He was

was educated at Wadham College, Oxford, where he was chosen fellow, and took the degree of M. A. May 13, 1702, and was afterwards created D. D. by Diploma, February 1, 1727. In 1707, he was appointed to the professorship of poetry founded by Dr. Birkhead, formerly fellow of All-Souls College. He was the first professor, and published his Lectures under the title of *Prælectiones Poeticæ*. He has shewn there, in very elegant Latin, how perfectly he understood every species of poetry, and how critically and justly he could give directions towards the formation of a poem on the most just and most established rules. He shewed afterwards, by his translation of *Virgil*, that a man may be able to direct, who cannot execute; that is, may have the critic's judgment, without the poet's animation. While he was employed, however, in this undertaking, he would often rise from bed, strike a light, and commit a number of lines to paper. Surely no part of his work has merit enough to justify his frequent desertion and disturbance of his wife at such unseasonable hours; but it should seem, from this example, that a *Pegasus of Lead* may sometimes be as restless as a *Muse of Fire*. Dr. Trapp was rector of Harlington in Middlesex, of Christ Church in Newgate-street, and St. Leonard's in Foster-lane, London; also lecturer of St. Lawrence-Jury and St. Martin's in the Fields. His very high-church-principles were probably the reason why he did not reach a more dignified station. He died in November 1747, and left behind him the character of a pathetic and instructive preacher, an excellent scholar, a discerning critic, and a very exemplary liver. He is author of a tragedy, called, *Abramule*, or *Love and Empire*. T. 4to 1704.

Several occasional poems were written by him in English; and there is one Latin production of his in the *Musæ Anglicanæ*. He also translated Milton's *Paradise Lost* into Latin verse, but with little success.

TROTTER, CATHARINE. Was the daughter of captain David Trotter, a Scots gentleman. He was a commander in the royal navy in the reign of Charles II. and at his death left two daughters, the youngest of whom, Catharine, our celebrated authoress, was born in London, August 16, 1679. She gave early marks of her genius, and learned to write, and also made herself mistress of the French language, by her own application and diligence, without any instructor; but she had some assistance in the study of the Latin grammar and logic, of which latter she drew up an abstract for her own use. The most serious and important subjects, and especially religion, soon engaged her attention. But, notwithstanding her education, her intimacy with several families of distinction, of the Romish persuasion, exposed her, while very young, to impressions in favour of that church, which not being removed by her conferences with some eminent and learned members of the church of England, she embraced the Romish communion, in which she continued till the year 1707. In 1696, she produced a tragedy, called *Agnes de Castro*, which was acted at the theatre-royal, when she was only in her seventeenth year. The reputation of this performance, and the verses which she addressed to Mr. Congreve upon his *Mourning Bride*, in 1697, were probably the foundation of her

acquaintance with that celebrated writer. Her second tragedy, *Fatal Friendship*, was acted in 1698, at the new theatre in Lincoln's-Inn-Fields. This tragedy met with great applause, and is still thought the most perfect of her dramatic performances. Her talents, however, not being confined to tragedy, she brought upon the stage, in 1701, a comedy, called *Love at a Loss*, or *Most Votes carry it*. In the same year she gave the public her third tragedy, entitled, *The Unhappy Penitent*, acted at the theatre-royal in Drury-Lane. But poetry and dramatic writing did not so far engross the thoughts of our author, but that she sometimes turned them to subjects of a very different nature. Though engaged in the profession of a religion not very favourable to so rational a philosophy as that of Mr. Locke, yet she had read his incomparable *Essay on Human Understanding* with so clear a comprehension, and so unbiassed a judgment, that her own conviction of the truth and importance of the notions contained in it, led her to endeavour that of others, by removing some of the objections urged against them. She drew up, therefore, a defence of the essay, against some remarks which had been published against it in 1667; and farther distinguished herself in an extraordinary manner, in defence of Mr. Locke's writings, a female metaphysician being a remarkable phœnomenon in the republic of letters.

She returned to the exercise of her dramatic genius in 1701, and fixed upon the revolution of Sweden, under *Gustavus Erickson*, for the subject of a tragedy. This tragedy was acted in 1706, at the queen's theatre in the Hay-Market. In 1707 her doubts concerning the Romish religion, which she had so many years professed, having led her to a thorough examination of the grounds of it, by consulting the best books on both sides of the question, and advising with men of the best judgment, the result was a conviction of the falseness of the pretensions of that church, and a return to that of England, to which she adhered during the remainder of her life. In 1708, she was married to the reverend Mr. Cockburn, then curate of St. Dunstan's in Fleet-street, but who afterwards obtained the living of Long-Horsely, near Morpeth, in Northumberland. He was a man of considerable abilities; and, among several other things, wrote an account of the Mosaic deluge, which was much approved by the learned.

Mrs. Cockburn's remarks upon some writers in the controversy concerning the foundation of moral duty and moral obligation, were introduced to the world in August 1743, in the Literary Journal, entitled *The History of the Works of the Learned*. The strength, clearness, and vivacity, shewn in her remarks upon the most abstract and perplexed questions, immediately raised the curiosity of all good judges about the concealed writer; and their admiration was greatly increased when her sex and advanced age were known. Dr. Rutherforth's *Essay on the Nature and Obligations of Virtue*, published in May 1744, soon engaged her thoughts; and, notwithstanding the asthmatic disorder which had seized her many years before, and now left her small intervals of ease, she applied herself to the confutation of that elaborate discourse; and, having finished it with a spirit, elegance, and perspicuity equal, if not superior,

perior, to all her former writings, transmitted her manuscript to Mr. Warburton, afterwards bishop of Gloucester; who published it, with a preface of his own, in April 1747, under the title of, *Remarks upon the Principles and Reasonings of Dr. Rutherforth's Essay on the Nature and Obligations of Virtue, in Vindication of the contrary Principles and Reasons inforced in the Writings of the late Dr. Samuel Clark.*

The loss of her husband, on the 4th of January 1748, in the 71st year of his age, was a severe shock to her; and she did not long survive him, dying on the 11th of May 1749, in her 71st year, after having long supported a painful disorder, with a resignation to the divine will, which had been the governing principle of her whole life, and her support under the various trials of it. She was interred near her husband at Long-Horsley.

Mrs. Cockburn was no less celebrated for her beauty, in her younger days, than for her genius and accomplishments. She was indeed small of stature, but had a remarkable livelinefs in her eye, and a delicacy of complection, which continued to her death. Her private character rendered her extremely amiable to those who intimately knew her. Her conversation was always innocent, useful, and agreeable, without the least affectation of being thought a wit, and attended with a remarkable modesty and diffidence of herself, and a constant endeavour to adapt her discourse to her company. Her disposition was generous and benevolent; and ready upon all occasions to forgive injuries, and bear them, as well as misfortunes, without interrupting her own ease, or that of others, with complaints or reproaches. The pressures of a very contracted fortune were supported by her with calmness and in silence; nor did she ever attempt to improve it among those great personages, to whom she was known, by importunities, to which the best minds are most averse, and which her approved merit and established reputation should have rendered unnecessary. But her abilities as a writer, and the merit of her works, will not have full justice done, without a due attention to the peculiar circumstances in which they were produced: her early youth, when she wrote some; her advanced age, and ill state of health, when she drew up others; the uneasy situation of her fortune, during the whole course of her life; and an interval of near twenty years in the vigour of it, spent in the cares of a family, without the least leisure for reading or contemplation; after which, with a mind so long diverted and incumbered, resuming her studies, she instantly recovered its entire powers, and, in the hours of relaxation from her domestic employments, pursued, to their utmost limits, some of the deepest enquiries of which the human mind is capable! Her works are collected into two large volumes, 8vo. by Dr. Birch, 1751; who has prefixed to them an account of her life and writings, from which we have extracted the imperfect narrative here given.

The following is the list of her dramatic pieces.

1. *Agnes de Castro.* Trag. 4to. 1695.

2. *Fatal Friendship.* Trag. 4to. 1698.

3. *The Unhappy Penitent.* Trag. 4to. 1701.

4. *Love at a Loss*; or, *Most Votes carry it.* C. 4to. 1701. This was afterwards revised, and intend-

ed to be brought again on the stage under the title of,

The Honourable Deceivers; or, *All right at the last*. C. N. P.

5. *The Revolution of Sweden*. T. 4to. 1706.

TUKE, RICHARD. Was author of one religious play, called,

The Divine Comedian; or, *The Right Use of Plays*, a sacred Tragi-Com. 4to. 1672.

TUKE, Sir SAMUEL. This author was of Temple Cressy, in the county of Essex, and a colonel of horse in the service of king Charles the first, while the affairs of that monarch wore any appearance of success. He was very active in a rising in the county of Essex, which ended fatally to some of the chief actors in it. Soon after the Restoration he intended to retire from business, but was diverted from that design for some time by his majesty's recommending him to adapt a Spanish play to the English stage, which he executed with some degree of success. On the 31st of March 1664, he was created a baronet. He married Mary the daughter of Edward Sheldon, a lady who was one of the dressers to queen Mary, and probably a Roman Catholic, of which persuasion our author seems also to have been. He died at Somersethouse on the 26th of January 1673, and was buried in the vault under the chapel there. Langbaine by mistake says, he was alive at the time he published his account of the dramatic poets.

He was the author of,

The Adventures of Five Hours. C. Folio. 1663.

TUTCHIN, JOHN. Was a despicable scribbler in the reign of king James the second, and very early in life became obnoxious to the government from the virulence of his writings. He was prosecuted for a political performance on the side of Monmouth, and being found guilty, was sentenced by Jefferies to be whipped through several market towns in the west. To avoid this severe punishment, he petitioned the king that the sentence might be changed to hanging. At the death of this unfortunate monarch he wrote an invective against his memory, which even the severity of his sufferings can hardly excuse. He was the author of *The Observator*, which was begun April 1, 1702. Becoming obnoxious to the tories, he received a severe beating in August 1707, and died in much distress in the Mint, the 23d of September following, at the age of 47. In some verses on his death he is called captain Tutchin. He wrote

The Unfortunate Shepherd. P. 8vo. 1685. Printed in a collection of his poems.

V.

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VANBRUGH, Sir JOHN. Was descended from an antient family in Cheshire, which came originally from France; though, by his name, he should appear to be of Dutch extraction. He was born about the middle of the reign of Charles II. and became eminent for poetry and skill in architecture; to both which he discovered an early propension. He had a most ready wit, and was particularly turned for dramatic productions. His first comedy, called, *The Relapse*, or *Virtue in Danger*, was acted with great applause in the year 1697, which encouraged him to proceed in the same track. The reputation which he gained by his comedies, was rewarded with greater advantages than usually arise from the profits of writing for the stage. He was appointed Clarencieux king at arms; a place, which he some time held, and at last disposed of. In August 1716 he was appointed surveyor of the works at Greenwich Hospital: he was likewise made comptroller-general of his majesty's works, and surveyor of the gardens and waters. But we are rather to ascribe these preferments to his skill in architecture, than to his dramatic writings. Several noble structures were raised under his direction at Blenheim in Oxfordshire, Claremont in Surry, and the Opera-house in the Hay-market. In some part of Sir John's life, for we cannot ascertain the time, he went over to France; where, his taste for architecture exciting him to view the fortifications of the country, he was one day observed by an engineer, whose information caused him to be secured by authority, and sent to the Bastile; but he was soon set at liberty. He died of a quinsey, at his house in Whitehall, in 1726. He was the contemporary and friend of Mr. Congreve. These two comic writers gave new life to the English stage, and restored it to reputation, when it had, in reality, been sinking for some time. It would, however, have been more to their credit, if, while they exerted their wit upon this occasion, they had preserved it pure and unmixed with that obscenity and licentiousness which, while it pleased, tended to corrupt the audience. When Mr. Collier attacked the immorality and profaneness of the stage, in the year 1698, these two writers were his principal objects.

Sir John's dramatic pieces are,

1. *The Relapse*; or, *Virtue in Danger*. Com. 4to. 1697.
2. *The Provoked Wife*. C. 4to, 1697.
3. *Æsop*. Com. in two parts, 4to. 1697.
4. *The Pilgrim*. C. 4to. 1700.
5. *The False Friend*. Com. 4to. 1702.
6. *The Confederacy*. Com. 4to, 1705.
7. *The Mistake*. C. 4to. 1706.
8. *The Cuckold in Conceit*. C. 1706. N. P.
9. *'Squire Trelooby*. C. 1706. N. P.
10. *The Country-House*. Farce, 12mo. 1715.
11. *A Journey to London*. C. left unfinished. 12mo. 1727.

VAUGHAN, THOMAS. This gentleman is a living dramatist. He is the son of one who acquired a genteel fortune by the practice of the law, for which profession the present author is said to have been intended. He has produced the following pieces, neither of which can boast of much merit or success.

1. *Love's Metamorphosis.* F. 1776. N. P.

2. *The Hoist.* F. 8vo. 1776.

UDAL, NICHOLAS. This author is, by Leland, styled Odovallus. He was born in Hampshire, and was admitted scholar of Corpus Christi College the 18th of June, 1520, at about the age of fourteen. He then took the degree of batchelor of arts, and became probationer fellow the 3d of Sept. 1524; but lost the degree of master soon afterwards, on account of his inclination to the tenets of Luther. He then obtained the mastership of Eton school, and, in the performance of his duty there, behaved, according to the account of Thomas Tusser, with great severity. He proceeded in arts in 1534, but in 1541 was near losing his place, being suspected of some concern in a robbery of plate belonging to the college, with two of his scholars. For this fact he was examined by the king's council, but we do not know the result of their enquiries. The charge probably was discovered to be ill-grounded. He afterwards was servant to queen Catherine Parr, and, in the beginning of Edward VI's time, was promoted to a canonry at Windsor. Wood says he wrote several comedies, and Bale mentions *The Tragedy of Popery.* But none of these, I believe, now exist. A specimen, however, of his abilities in this way, may be seen in a long quotation from a rhiming interlude by him, printed in *Wilson's Art of Logicke.* 1587.

VEOERIUS, PAUL. Translated from the German a play, called,

The Royal Cuckold, or *Great Bastard.* Tragi-Com. 4to. 1693.

VICTOR, BENJAMIN. This gentleman rose to the dignity of Irish laureat, from an outset in life which should seem to have promised him no such advancement. He was brought up a peruke-maker, or rather a barber; but quitted that inglorious and starving profession, to engage in the sale of Norwich stuffs. From this second effort he likewise derived but inconsiderable gains; and, what he thought a still more mortifying circumstance, the memory of his original trade was occasionally unpropitious to his third and most hazardous undertaking, that of dramatic poetry. When he offered one of his plays to the late Mr. Rich (a man apt to treasure up sarcastic images to assist him in keeping writers for the stage at a distance), poor Ben received the usual laconic answer, that his piece *would not do.* The bard, however, desiring to be furnished with more particular reasons for this unfavourable determination, was dismissed by the manager with the following short remark—"Mr, there is too much *horse-hair* in your tragedy." Our author then became under-manager at Smock-Alley, Dublin. At last, after having produced many literary commodities which were chiefly returned upon his hands, he accepted the treasurership of Drury-Lane theatre, a post in which he acquitted himself with the most scrupulous exactness and fidelity. During this period he collected his works in three volumes 8vo. and published them by subscription, omitting only his pamphlet

phlet entitled the *Widow of the Wood*, (a narrative which in its time had afforded no ſmall gratification to malignant curioſity), and his Hiſtory of the Stage. This gentleman's ſingularities (for ſome he had) were of quite an innocent nature. He regarded the proper arrangement of a play-houſe as the greateſt and moſt important taſk propoſed to human abilities. He was therefore ſolemnly and tediouſly circumſtantial in his accounts of entrances and exits P S and O P; deſcribed to an inch the height of every plume, and the length of every train he had ſeen upon the ſtage; and dwelt much on the advantages received by many authors, as well as actors, from his experience and his admonitions. He likewiſe contrived to prolong theſe his narratives by repeated ſummonſes to attention, ſuch as "Sir, ſir, ſir; obſerve, obſerve, obſerve;" and was the moſt faithful chronologer of a jeſt, a riot, or any other incident attending the repreſentation of a new play; always beginning his ſtory in nearly the following words: —"I remember, once in the year "1735, when *I* was at the head "of a merry party in the pit—" The diſguſting pronoun *I* being alſo too laviſhly employed in his *Hiſtory of the Stage*, our late ſatiriſt, Mr. Churchill, obſerved that *Victor ego* ſhould have been its motto. Mr. Victor died about three years ago, at an advanced age, and without previous ſickneſs or pain, at his lodgings in Covent-Garden. He was author of the dramatic pieces now to be enumerated.

1. *The Two Gentlemen of Verona*, C. altered 8vo. 1763.
2. *Altemira*. T. 8vo. 1776.
3. *The Fatal Error*, T. 8vo. 1776.
4. *The Fortunate Peaſant*, or *Nature will prevail*. C. 8vo. 1776.
5. *The Sacrifice*, or *Cupid's Vagaries*. 8vo. 1776.

VILLIERS, GEORGE, DUKE OF BUCKINGHAM. This ingenious and witty nobleman, whoſe mingled character rendered him at once the ornament and diſgrace, the envy and ridicule, of the court he lived in, was ſon to that famous ſtateſman and favourite of king Charles I. who loſt his life by the hands of lieutenant Felton. Our author was born at Wallingford houſe, in the pariſh of St. Martin in the Fields, on the 30th of January 1627, which being but the year before the fatal cataſtrophe of his father's death, the young duke was left a perfect infant; a circumſtance which is frequently prejudicial to the morals of men born to high rank and affluence of fortune. The early parts of his education he received from various domeſtic tutors, after which he was ſent to the univerſity of Cambridge, where having compleated a courſe of ſtudies, he, with his brother lord Francis, went abroad, under the care of one Mr. Ayleſbury. Upon his return, which was not till after the breaking out of the civil wars, the king being at Oxford, his grace repaired thither, was preſented to his majeſty, and entered of Chriſt-Church college. Upon the decline of the king's cauſe, he attended prince Charles into Scotland, and was with him at the battle of Worceſter in 1651, after which, making his eſcape beyond ſea, he again joined him, and was ſoon after, as a reward for this attachment, made knight of the garter.

Deſirous, however, of retrieving his affairs, he came privately to

to England, and in 1657 married Mary, the daughter and sole heiress of Thomas lord Fairfax, through whose interest he recovered the greatest part of the estate he had lost, and the assurance of succeeding to an accumulation of wealth in the right of his wife.

We do not find, however, that this step lost him the royal favour; for, after the Restoration, at which time he is said to have possessed an estate of twenty thousand pounds *per annum*, he was made one of the lords of the bed-chamber, called to the privy council, and appointed lord lieutenant of Yorkshire, and master of the horse. All these high offices, however, he lost again in the year 1666. For having been refused the post of president of the North, he became disaffected to the king, and it was discovered that he had carried on a secret correspondence by letters and other transactions with one Dr. Heydon (a man of no kind of consequence, but well fitted to be made the implement of any kind of business) tending to raise mutinies among his majesty's forces, particularly in the navy, to stir up sedition among the people, and even to engage persons in a conspiracy for the seizing the Tower of London. Nay, to such base lengths had he proceeded, as even to have given money to villains to put on jackets, and, personating seamen, to go about the country begging, and exclaiming for want of pay, while the people oppressed with taxes were cheated of their money by the great officers of the crown. Matters were ripe for execution, and an insurrection, at the head of which the duke was openly to have appeared, on the very eve of breaking out, when it was discovered by means of some agents whom Heydon had employed to carry letters to the duke. The detection of this affair so exasperated the king, who knew Buckingham to be capable of the blackest designs, that he immediately ordered him to be seized; but the duke finding means, having defended his house for some time by force, to make his escape, his majesty struck him out of all his commissions, and issued forth a proclamation, requiring his surrender by a certain day.

This storm, however, did not long hang over his head; for on his making an humble submission, king Charles, who was far from being of an implacable temper, took him again into favour, and the very next year restored him both to the privy-council and bed-chamber. But the duke's disposition for intrigue and machination could not long lie idle, for having conceived a resentment against the duke of Ormond, for having acted with some severity against him in regard to the last-mentioned affair, he, in 1670, was supposed to be concerned in an attempt made on that nobleman's life, by the same Blood who afterwards endeavoured to steal the crown. Their design was to have conveyed the duke to Tyburn, and there have hanged him; and so far did they proceed towards the putting it in execution, that Blood and his son had actually forced the duke out of his coach in St. James's-street, and carried him away beyond Devonshire-house, Piccadilly, before he was rescued from them.

That there must have been the strongest reasons for suspecting the duke of Buckingham of having been a party in this villainous project, is apparent from a story Mr. Carte relates from the best authority

authority in his Life of the duke of Ormond, of the public resentment and open menaces thrown out to the duke on the occasion, by the earl of Ossory, the duke of Ormond's son, even in the presence of the king himself. But as Charles II. like most other men, was more sensible of injuries done to himself than others, it does not appear, that this transaction hurt the duke's interest at court; for in 1671 he was installed chancellor of the university of Cambridge, and sent ambassador to France, where he was very nobly entertained by Lewis XIV. and presented by that monarch at his departure with a sword and belt set with jewels, to the value of forty thousand pistoles; and the next year he was employed in a second embassy to that king at Utrecht. However, in June 1674, he resigned the chancellorship of Cambridge, and about the same time became a zealous partizan and favourer of the Nonconformists. On the 16th of February 1676, his grace, with the earls of Salisbury and Shaftesbury and lord Wharton, were committed to the Tower by order of the house of lords, for a contempt, in refusing to retract the purport of a speech which the duke had made concerning a dissolution of the parliament.

But upon a petition to the king, he was discharged thence in May following. In 1680, having sold Wallingford-house in the Strand, he purchased a house at Dowgate, and resided there, joining with the earl of Shaftesbury in all the violences of opposition. About the time of king Charles's death, he fell into an ill state of health, and went into the country to his own manor of Helmesley, in Yorkshire, where he generally passed his time in hunting and entertaining his friends. This he continued until a fortnight before his death, an event which happened at a tenant's house, at Kirkby Moorside, April 16, 1688, after three days illness, of an ague and fever, arising from a cold which he caught by sitting on the ground after fox-hunting. The day before his death, he sent to his old servant, Mr. Brian Fairfax, to provide him a bed at his house, at Bishop-hill, in Yorkshire; but the next morning the same man returned with the news that his life was despaired of. Mr. Fairfax immediately went post to him, but found him speechless. The earl of Arran, son to duke Hamilton, was with him, who hearing he was sick had visited him in his way to Scotland. When Mr. Fairfax came, the duke knew him, looked earnestly at him, but could not speak. Mr. Fairfax asked a gentleman there present, a justice of peace, and a worthy discreet man in the neighbourhood, what he had said or done before he became speechless; who told him, that some questions had been asked him about his estate; to which he gave no answer. Then he was admonished of the danger he was in, which he seemed not to apprehend; he was asked if he would have the minister of the parish sent for to pray with him; to which he gave no answer. This occasioned another question to be proposed, if he would have a popish priest; but he replied with great vehemence, No, no! repeating the words he would have nothing to do with them. The same gentleman then asked him again, if he would have the minister sent for, and he calmly said, *yes, pray send for him.* The minister accordingly came, and did the office enjoined by the church, the duke

duke devoutly attending it, and receiving the ſacrament. In about an hour after he became ſpeechleſs, and died on the ſame night. His body was buried in Weſtminſter Abbey.

As to his perſonal character, it is impoſſible to ſay any thing in its vindication; for though his ſevereſt enemies acknowledge him to have poſſeſſed great vivacity and a quickneſs of parts peculiarly adapted to the purpoſes of ridicule, yet his warmeſt advocates have never attributed to him a ſingle virtue. His generoſity was profuſeneſs, his wit malevolence, the gratification of his paſſions his ſole aim through life, his very talents caprice, and even his gallantry the meer love of pleaſure. But it is impoſſible to draw his character with equal beauty, or with more juſtice, than in that given of him by Dryden, in his *Abſolom and Achitophel*, under the name of *Zimri*, which is too well known to authorize my inſerting it here, and to which therefore I ſhall refer my readers.

How greatly is it to be lamented that ſuch abilities ſhould have been ſo ſhamefully miſapplied! For, to ſum up his character at once, if he appears inferior to his father as a ſtateſman, he was certainly ſuperior to him as a wit, and wanted only application and ſteadineſs to have made as conſpicuous a figure in the ſenate and the cabinet as he did in the drawing-room. But his love of pleaſure was ſo immoderate, and his eagerneſs in the purſuit of it ſo ungovernable, that they were perpetual bars againſt the execution of even any plan he might have formed ſolid or praiſe-worthy. In conſequence of which, with the poſſeſſion of a fortune that might have enabled him to render himſelf an object of almoſt adoration, we do not find him on record for any one deſervedly generous action. As he had lived a profligate, he died a beggar; and as he had raiſed no friend in his life, he found none to lament him at his death.

As a writer, however, he ſtands in a quite different point of view. There we ſee the wit, and forget the *libertine*. His poems, which indeed are not very numerous, are capital in their kind; but what will immortalize his memory while our language ſhall be underſtood, or true wit reliſhed, is his celebrated comedy of

1. *The Rehearſal*. C. 4to. 1672.

A comedy, which is ſo perfect a maſter piece in its way, and ſo truly an original, that notwithſtanding its prodigious ſucceſs, even the taſk of imitation, which moſt kinds of excellence have excited inferior geniuſes to undertake, has appeared as too arduous to be attempted with regard to this, which through an whole century ſtill ſtands alone, notwithſtanding that the very plays it was written expreſsly to ridicule, are forgotten, and the taſte it was meant to expoſe, totally exploded; and although many other pieces as abſurd, and a taſte as depraved, have ſince at times ſprung up, which might have afforded ample materials in the hands of an equal artificer.

There is alſo another play publiſhed under the duke's name, called,

2. *The Chances*. C. 4to. 1682.

This however is no more than a profeſſed alteration of the comedy of the ſame name, written by Beaumont and Fletcher.

3. *The Battle of Sedgemore*. F.

A compleat edition of this author's works was publiſhed in 2 vols. 8vo. 1775. by T. Evans, in the Strand.

W.

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WAGER, LEWIS. Wrote one interlude, called,

Mary Magdalene, her Lyfe and Repentaunce, 4to. 1567.

WAGER, W. Of this author no particulars are known. He lived in the reign of queen Elizabeth, and wrote,

The longer thou livest, the more Foole thou art. C. 4to. B. L. N. D.

WALDRON, ——. An actor at present at Drury-Lane theatre. He has produced the following pieces:

1. *The Maid of Kent.* C. 1773. Printed in 8vo. about 1778.

2. *The Contrast.* F. 1775. N. P.

3. *The Richmond Heiress.* C. Altered from Durfey, N. P.

WALKER, THOMAS. Was the son of Francis Walker, of the parish of St. Anne, Soho, and was born in the year 1698. He was bred under a Mr. Midon, who kept a private academy; and, having an inclination to the stage, first tried his talents in Mr. Sheppard's company, and was found, by Mr. Booth, acting the part of Paris in a droll, called *The Siege of Troy.* He performed the part of Charles in the *Nonjuror*, and seemed to discover abilities calculated to insure his success on the Sage. After being a few years at Drury-Lane, he deserted to Lincoln's-Inn-Fields, and reached the highest reputation in the character of Captain Macheath, in which it is supposed he has never been equalled. His success in this part was fatal to him. He sunk into habits of intemperance, became useless to the theatre, and in consequence thereof was dismissed from it. He afterwards went to Ireland, and died there in the year 1744.

He brought two dramatic pieces on the stage, viz.

1. *The Quaker's Opera.* 8vo. 1728.

2. *The Fate of Villainy.* T. 8vo. 1730.

WALKER, WILLIAM. Was born in the island of Barbadoes, where his father was a considerable planter. He was sent to England for education, and placed at Eton school. His first play was produced at the age of nineteen years, and he performed a part in it himself. It seems probable that he afterwards studied the law, and returned to his native country, as I find a person of both his names died attorney general at Barbadoes the 14th of August, 1726. He wrote,

1. *Victorious Love.* T. 4to. 1698.

2. *Marry, or do worse.* C. 4to. 1704.

WALKER, T. Was the author of one play, called,

The Wit of a Woman. C. 4to. 1705.

WALLER, EDMUND, Esq. Was the son of Robert Waller, Esq; of Agmondesham in Buckinghamshire, by Anne, the sister of the great Hamden, who distinguished himself so much in the beginning of the civil wars. He was born in 1605; and, his father dying when he was very young, the care of his education fell to his mother, who sent him to Eton school. He was afterwards transferred to King's College in Cambridge, where he could not continue long; for at sixteen or seventeen years of age, he was chosen into the last parliament of king James I. and served as burgess for

for Agmondesham. He began to exercise his poetical talent so early as the year 1623, as appears from his verses "Upon the Danger his "Majesty (being Prince) escaped "in the Road of St. Andero;" for there prince Charles, returning from Spain that year, had like to have been cast away. It was not, however, Mr. Waller's wit, his fine parts, or his poetry, that so much occasioned him to be first publicly known, as his carrying off the daughter and sole heiress of a rich citizen, against a rival, whose interest was espoused by the court. It is not known at what time he married his first lady; but he was a widower before he was five and twenty, when he began to have a passion for Sacharissa, which was a fictitious name for the lady Dorothy Sidney, daughter to the earl of Leicester, and afterwards wife to the earl of Sunderland. He was now known at court, caressed by all who had any relish for wit and polite literature, and was one of the famous club, of which the lord Falkland, Mr. Chillingworth, and other eminent men, were members. He was again returned burgess for Agmondesham in the parliament which met in April 1640. An intermission of parliaments having disgusted the nation, and raised jealousies against the designs of the court, which would be sure to discover themselves, whenever the king came to ask for a supply, Mr. Waller was one of the first who condemned the preceding measures. He shewed himself in opposition to the court, and made a speech in the house on this occasion, from which we may gather some notion of his general principles in government; wherein, however, he afterwards proved very variable and inconstant. He opposed the court also in the long parliament, which met in November following, and was chosen to impeach judge Crawley, which he did in a warm and eloquent speech, July the 6th, 1641. This speech was so highly applauded, that twenty thousand of them were sold in one day. In 1642, he was one of the commissioners appointed by the parliament to present their propositions of peace to the king at Oxford. In 1643, he was deeply engaged in a design to reduce the City of London and the Tower to the service of the king, for which he was tried and condemned, together with Mr. Tomkyns his brother-in-law, and Mr. Challoner. The two latter suffered death, but Mr. Waller obtained a reprieve; he was, however, sentenced to suffer a year's imprisonment, and to pay a fine of ten thousand pounds. After this, he became particularly attached to Oliver Cromwell, upon whom he wrote a very handsome panegyric. He also composed a noble poem on the death of that great man.

At the Restoration he was treated with much civility by Charles II. who always made him one of the party in his diversions at the duke of Buckingham's and other places. He sat in several parliaments after the Restoration. He continued in the full vigour of his genius to the end of his life; and his natural vivacity made his company agreeable to the last. He died of a dropsy, October the 1st, 1687, and was interred in the church-yard of Beconsfield, where a monument is erected to his memory. He is looked upon as the most elegant and harmonious versifier of his time, and a great refiner of the English language. His dramatic pieces are,

1. *Pompey the Great.* T. 1664.

2. *The Maid's Tragedy*; altered from Fletcher. 8vo. 1690.

WALLIS, GEORGE. This author probably resides in the city of York, where his only dramatic piece was acted and printed. It is called.

The Mercantile Lovers. Dram. Sat. 1775. 8vo.

WALPOLE, HORACE. This gentleman is still living. He is the youngest son of the celebrated minister Sir Robert Walpole, afterwards earl of Orford, by his first wife Catherine Shorter; and was born about the year 1715 or 1716. He received his education at Eton, where he became intimately acquainted with our late poet Mr. Gray, with whom, in the years 1739, 1740, and 1741, he made the tour of France and Italy. He was chosen member for Callington in Cornwal, in the parliament which met on June 25, 1741; for Castle Rising, in Norfolk, in 1747; and for King's Lynn in 1754 and 1761; at the end of which session he declined all further parliamentary business. He is usher of his majesty's Exchequer, controller of the Pipe, and clerk of the Estreats in the Exchequer. His own numerous performances, as well as the many excellent works of others, which he has generously thrown into the common stock of literature, have justly entitled him to every various kind of praise that a grateful public could bestow. He is the author of a tragedy, entitled,

The Mysterious Mother.

Printed at his own private press at Strawberry-Hill, 8vo. 1768. but not published.

WANDESFORD, OSBORNE SYDNEY. Of this author I can learn nothing. He produced one play, called,

Fatal Love; or, *The Degenerate Brother.* T. 8vo. 1730.

WAPUL, GEORGE. Wrote one play, called,

Tide tarrieth for no Man. Com. B. L. 4to. 1576.

WARBOYS, THOMAS. This gentleman, we believe, is concerned in some trade. He was brought up in the counting house of Sir Robert Ladbroke, and was contemporary there with the celebrated Mr. Powell. Imbibing the same fondness for theatrical amusements, he determined to try his abilities as an actor, and made his appearance at Covent Garden theatre in the year 1770, in the character of Posthumus. His success in this attempt was very small, and he had the prudence to relinquish a profession in which he was not qualified to excel. He is the author of,

1. *The Preceptor.* Com.
2. *The Rival Lovers.* Com.

Both printed in 8vo. 1777.

WARD, EDWARD. Was a man of low extraction, born in Oxfordshire about the year 1667, and almost destitute of education. He was an imitator of the famous Butler, and wrote *The Reformation*, a burlesque poem, in which he aimed at the same kind of humour which has so remarkably distinguished Hudibras. Of late years, says Mr. Jacob, he has kept a public-house in the city, but in a genteel way. Ward was, in his own droll manner, a violent antagonist to the Whigs, and, in consequence of this, drew to his house such people as had a mind to indulge their spleen against the government. He was thought to be a man of strong natural parts, and possessed a very agreeable pleasantry of temper. Ward was much affronted when he read Mr. Jacob's account,

account, in which he mentions his keeping a public house in the city; and, in a book, called, *Apollo's Maggot*, declared this account to be a great falsity, protesting that his public house was not in the city, but in Moorfields. Oldys says he lived a while in Gray's-Inn, and for some years latterly kept a public-house in Moorfields, then in Clerkenwell, and lastly a punch-house in Fulwood's-Rents, within one door of Gray's-Inn, where he would entertain any company who invited him, with many stories and adventures of the poets and authors he had acquaintance with. In this situation he died June 20, 1731, and was buried the 27th of the same month in St. Pancras Church-yard, with one mourning coach for his wife and daughter to attend his hearse, as himself had directed in his poetical will, which was written by him June 24, 1725. This will was printed in *Appleby's Journal*, Sept. 28, 1731. Ward is most distinguished by his well-known *London Spy*. He wrote one dramatic piece, called,

The Humours of a Coffee-House. Com. as it is daily acted at most of the coffee houses in London.

WARD, HENRY. A comedian, who published three dramatic pieces, called,

1. *The Happy Lovers*; or, *The Beau metamorphosed*. O. 8vo. 1736.

2. *The Petticoat Plotter*; or, *More Ways than one for a Wife*. F.

3. *The Widow's Wish*; or, *An Equipage of Lovers*. F. All these were printed together in 8vo. 1746.

WARDE, WILLIAM. Was a school-master at Beverly, in Yorkshire. He published several pieces on grammar and on husbandry, and one dramatic performance, called,

The Prologue, Interludes, and Epilogue to the Heautontimorumenos of Terence, acted at Beverly School, Christmas 1756. Fo. 1757.

WARNER, RICHARD, Esq. This worthy man was the son of a banker, who is somewhere mentioned by Addison or Steele, as having always worn black leather garters buckled under the knee, a custom most religiously observed by our author, who in no other instance affected singularity. He was possessed of a genteel fortune, and resided in an ancient family seat with an extensive garden belonging to it, on Woodford Green in Essex. He was esteemed to be a sound scholar, and a botanist of no common skill and experience. He published an ingenious tract, intituled, *Plantæ Woodfordienses*, 8vo. and a *Letter to David Garrick, Esq; concerning a Glossary to the Plays of Shakspeare*, &c. 8vo. 1768. Indeed he had been long making collections for a new edition of that author; but on Mr. Steevens's advertisement of his design to engage in the same task on a different plan, he desisted from the pursuit of his own. In his youth he had been remarkably fond of dancing; nor till his rage for that diversion subsided, did he convert the largest room in his house into a library. To the last hour of his life, however, he was employed on the *Glossary* already mentioned, which, since the appearance of our great dramatic writer's plays in ten vols. 8vo. 1778, may be regarded as a work of supererogation. At his death, which happened on the 11th of April 1775, he bequeathed all his valuable books to Wadham College, Oxford, where he received his education; and if we are not misinformed, he left to the same society a small annual stipend to maintain a botanical lecture. He takes his place in this work as the translator

tranſlator of all ſuch comedies of Plautus, as the late Mr. Thornton did not live to finiſh, viz.

1. *The Captives.*
2. *The Twin Brothers.*
3. *The Diſcovery.*
4. *The Apparition.*
5. *The Cheat.*
6. *Conjugal Fidelity.*
7. *The Caſket.*
8. *The Paraſite.*
9. *The Churl.*
10. *The Carthaginian.*
11. *The Courtezans.*
12. *The Perſian.*
13. *The Aſs-Dealer.*
14. *The Lots.*

WASE, CHRISTOPHER. This gentleman was educated at Eton, and in 1645 ſucceeded to King's College Cambridge, where he took the degree of batchelor of arts; but afterwards removed to Oxford, and was appointed ſuperior beadle in law. He was ſome time maſter of Tunbridge ſchool, and tranſlated ſeveral books from the Greek and Latin. He alſo compiled ſome ſchool books, and died about the year 1690. He tranſlated from Sophocles,

Electra. T. 8vo. 1649.

WATSON, JOHN. Was born at Rengworth, in the county of Worceſter. In the year 1559, he was made maſter of the hoſpital of St. Croſs. He was alſo prebendary, dean, and at laſt biſhop of Wincheſter. He was conſecrated September 18, 1580, and died the 23d of January 1583, at the age of 63 years. Meres ſpeaks of the play by our author, after mentioned, as able to abide the teſt of Ariſtotle's precepts and Euripides' examples. From a paſſage in *Aſcham's Scolemaſter* it appears to have been written in Latin and not publiſhed. It was called,

Abſalon. T.

WAYER, WILLIAM. Author of one play, called,

The longer thou liveſte, the more Foole thou arte. C. B. L. N. D.

WEVER, ROBERT. The author of one dramatic piece, called,

Luſty Juventus. Interlude, B. L. N. D.

WEAVER, JOHN. This perſon was a celebrated dancing-maſter, who made his chief reſidence at Shrewſbury. He differed from moſt of his profeſſion, not altogether depending upon his *Heels.* He wrote, or invented, ſeveral pieces, called dramatic pantomimes.

1. *The Loves of Mars and Venus.* 8vo. 1717.
2. *Orpheus and Euridice.* 8vo. 1718.
3. *Perſeus and Andromeda.* 8vo. 1728.
4. *The Judgment of Paris.* 1732.

He alſo wrote ſeveral judicious Books, that ſhew a *Head* is not wanting to his Heels, viz.

A Hiſtory of the Mimes and Pantomimes of the Ancients.

The Art of Dancing, with a Treatiſe on Action and Geſture.

He was the firſt reſtorer of pantomimes after the ancient manner, without ſpeaking.

WEBSTER, JOHN. Was clerk of St. Andrew, Holborn, and a member of the Merchant-taylors company. He was accounted a tolerable poet, and was well eſteemed by his contemporary authors, particularly Decker, Marſton, and Rowley, with whom he wrote in conjunction. His plays are,

1. *The White Devil,* or, *Tragedie of P. Giordano Urſini, Duke of Brachiano, with the Life and Death of Vittoria Corombona, the famous Venetian Courtezan.* 4to. 1612.
2. *The Devil's Law-Caſe;* or, *When Women go to Law, the Devill*

is full of Business. Tragi-Com. 4to. 1623.

3. *The Dutchess of Malfey.* T. 4to. 1623.

4. *Appius and Virginia.* T. 4to. 1654.

5. *The Thracian Wonder.* Comical History. 4to. 1661.

6. *A Cure for a Cuckold.* Com. 4to. 1661.

WELSTED, LEONARD. This gentleman was descended from a very good family in Leicestershire, and his maternal grandfather was Mr. Staveley, author of *The Horseleach.* He received the rudiments of his education in Westminster school. In a piece, said, but falsely, to have been written by Mr. Welsted, called *The Characters of the Times,* printed in 8vo. 1728, he is made to say of himself, that "he had, in his "youth, raised so great expecta-"tions of his future genius, that "there was a kind of struggle "between the two universities, "which should have the honour "of his education; to compound "this, he civilly became a mem-"ber of both, and, after having "passed some time at the one, he "removed to the other. From "thence he returned to town, "where he became the darling "expectation of all the polite wri-"ters, whose encouragement he "acknowledged in his occasional "poems, in a manner that will "make no small part of the fame "of his protectors. It also ap-"pears from his works, that he "was happy in the patronage of "the most illustrious characters of "the present age. Encouraged "by such a combination in his fa-"vour, he published a book of "poems, some in the Ovidian, "some in the Horatian manner, "in both which the most exquisite "judges pronounced he even ri-"valled his masters. His love "verses have rescued that way of "writing from contempt. In his "translations he has given us the "very soul and spirit of his au-"thors. His odes, his epistles, "his verses, his love-tales, all are "the most perfect things in all "poetry." If this pleasant representation of our author's abilities were just, it would seem no wonder, if the two universities should strive with each other for the honour of his education; but it is certain the world hath not coincided with this opinion. Our author, however, does not appear to have been a mean poet; he had certainly from nature, a good genius, but, after he came to town, he became a votary to pleasure; and the applauses of his friends, which taught him to overvalue his talents, perhaps slackened his diligence, and, by making him trust solely to nature, slight the assistance of art.

In the year 1718, he wrote the *Triumvirate,* or a letter in verse from *Palemon* to *Celia* from Bath, which was meant as a satire against Mr. Pope. He wrote several other occasional pieces against this gentleman, who, in recompence of his enmity, has mentioned him in his *Dunciad,* in a parody upon *Denham's Cooper's Hill,* as follows:

"Flow *Welsted,* flow, like thine "inspirer, beer,
"Tho' stale, not ripe, tho' thin, "yet never clear;
"So sweetly mawkish, and so "smoothly dull,
"Heady, not strong, and foaming, "tho' not full."

Mr. Welsted, when he was young, had a place in the secretary of state's office, and married a daughter of Mr. Henry Purcell, who died in 1724. His second wife, who survived him, was sister of Sir Hoveden Walker, and bishop Walker the defender of Londonderry. He

He was in general in good circumſtances, having a place in the office of ordnance, and a houſe in the Tower of London, where he died about the year 1749. His only dramatic piece is,

The Diſſembled Wanton, or *My Son get Money*. C. 8vo. 1726.

West, Gilbert. This excellent writer and worthy man was ſon of the Rev. Dr. Weſt, by a ſiſter of lord Cobham. He was born in 1706, educated at Wincheſter and Eton ſchools, from the latter of which he removed to the univerſity of Oxford, where he became one of the ſtudents of Chriſt-Church College. Being of a ſtudious and grave turn, he was inclined to go into the church; but was perſuaded to abandon that purſuit by his uncle lord Cobham, who gave him a cornetcy in his own regiment, exempting him at the ſame time from country-quarters, &c. This profeſſion he ſoon quitted, a proſpect of advancing himſelf being preſented to him of a nature more agreeable to his wiſhes. A number of young gentlemen were to be elected from the univerſities, and at the expence of government taught foreign languages, and then ſent to the ſecretaries office to be initiated into buſineſs, and trained there for public ſervices, as envoys, embaſſadors, &c. On this plan being adopted, Mr. Weſt was one of thoſe fixed upon; and, on his firſt introduction into the office, was treated with great kindneſs by lord Townſhend, who expreſſed the ſtrongeſt inclination to ſerve him; but his uncle, lord Cobham, being a ſtrenuous oppoſer of government, he ſoon found that he ſhould ſtand no chance of preferment. He therefore quitted the office, and at the ſame time all views of making his fortune; being diſſuaded by his uncle from going to the Temple, where he had been entered with a deſign of ſtudying the law, as his laſt reſource after his diſappointments.

Soon after, he married the daughter of Mr. Bartlett, and retired to Wickham in Kent, where he lived a tranquil, domeſtic life, univerſally eſteemed and loved by his friends, who frequently viſited him in his retreat. Among thoſe with whom he was moſt intimate, one was the great earl of Chatham. This gentleman, on a vacancy which happened whilſt he was paymaſter, appointed Mr. Weſt treaſurer of Chelſea-Hoſpital, a place in his gift. He had in May 1729, in conſequence of a ſchool-friendſhip with one of the duke of Devonſhire's ſons, been nominated a clerk extraordinary of the privy council; but received no advantage from his appointment until April 1752, when by right of ſucceſſion he filled the vacancy made by the deceaſe of one of the clerks in ordinary.

In the year 1747, he publiſhed a very learned and valuable work on the ſubject of the Reſurrection, in which, with great ability, he refuted the objections and cavils of ſome infidel writers. As a teſtimony of the favourable opinion which was entertained of this performance, the univerſity of Oxford created him a doctor of laws by diploma, March 30, 1748. About the year 1755, he loſt his ſon at the age of twenty years, and did not long ſurvive it. He died on the 26th day of March, 1756.

His works bear teſtimony of his worth and learning, and the ſentiments of his friends ſufficiently ſhew the virtues of his heart. Beſides his book on the Reſurrection already mentioned, he tranſ-

lated *Pindar*, and alſo publiſhed ſeveral poetical performances, amongſt which are the following dramas:

1. *The Inſtitution of the Order of the Garter*. D. P. 4to. 1742.

2. *Iphigenia in Tauris*. T.

3. *The Triumphs of the Gout*.

The two laſt were printed in 4to. 1749, with the tranſlation of *Pindar*.

WEST, MATTHEW. This gentleman was of Trinity College, Dublin, and wrote one play, called,

Ethelinda, or *Love and Duty*. T. 12mo. 1769.

WEST, RICHARD. This gentleman was a member of one of the Temples, and married the daughter of biſhop Burnet. He was appointed king's council the 24th of October, 1717; and in the year 1725, advanced to the office of lord chancellor of Ireland. This high poſt he did not long enjoy, but died the 3d of December, 1726, in circumſtances not adequate to the dignity which he had poſſeſſed. He left one ſon, a very promiſing young gentleman, who died on the 1ſt of June, 1742, and who is ſufficiently known to the public by his friendſhip with Mr. Gray. Our author the chancellor, wrote, *A Diſcourſe concerning Treaſons and Bills of Attainder*, 1714; and *An Inquiry into the Manner of creating Peers*, 1719. Whincop ſays, he was ſuppoſed to have written,

Hecuba. T. 4to. 1726.

WESTON, JOHN, Eſq; wrote a play, called,

The Amazonian Queen, or *The Amours of Thaleſtris and Alexander*. Tragi-Com. 4to. 1667.

WETHERBY, JAMES. Belonged to the revenue at Briſtol, and wrote

Paul the Spaniſh Sharper. Farce. 1730.

WHARTON, ANNE. A lady eminent for her poetical talents in the reign of king Charles II. She was the daughter and coheireſs of Sir Henry Lee of Ditchley, in Oxfordſhire, who, dying without a ſon, left his eſtate to be divided between this lady and her ſiſter, the counteſs of Abingdon, whoſe memory Mr. Dryden has celebrated in a funeral panegyric, intitled *Eleanora*. She was the firſt wife of Thomas, afterwards marquis of Wharton, by whom ſhe had no iſſue. She wrote many poems printed in Dryden's and Nichols' Collections. The mother of John Wilmot, earl of Rocheſter, was aunt to this lady; for which reaſon Mr. Waller ſays, they were allied in genius and in blood. She died at Adderbury, October the 29th, 1685, and was buried at Winchenden the 10th of November following.

From a caveat entered on the books of the Stationers' Company, it appears that ſhe wrote a play, which has never been printed, called,

Love's Martyr, or, *Witt above Crownes*.

WHETSTONE, GEORGE. Is an author of whom very little is known. From the circumſtance of his being a kinſman to ſerjeant Fleetwood, recorder of London, it is probable that he was of a good family. It appears that he firſt tried his fortune at court, where he conſumed his patrimony in fruitleſs expectation of preferment. Being now deſtitute of ſubſiſtence, he commenced ſoldier and ſerved abroad, though in what capacity is unknown. Such, however, was his gallant behaviour, that his ſervices were rewarded with additional pay. He returned from the wars with honour, but with little profit,

profit, and his prospect of advancement was so small, that he determined to convert his sword into a plough-share. He therefore turned farmer, and being unsuccessful in that undertaking, as most gentlemen are, was under the necessity of applying to the generosity of his friends. This he found to be "a broken reed, and "worse than common beggary of "charity from strangers. Now "craft accosted him in his sleep, "and tempted him with the pro-"posals of several professions; but "for the knavery or slavery of "them, he rejected all: his mu-"nificence constrained him to "*love* money, and his magnani-"mity to *hate* all the ways of get-"ting it." At last he resolved to seek his fortune at sea, and accordingly embarked with Sir Humphrey Gilbert in the expedition to Newfoundland, which was rendered unsuccessful by an engagement with the Spanish fleet. From this period, Mr. Whetstone seems to have depended entirely on his pen for subsistence. Where or when he died I am totally ignorant.

He was the author of

Promos and Cassandra. C. 4to. 1578.

WHINCOP, THOMAS, Esq; This gentleman wrote

Scanderbeg, or, *Love and Liberty.* Trag. not acted, but published with the life of Scanderbeg, 8vo. 1747.

WHITAKER, WILLIAM. Published a play, called,

The Conspiracy, or *Change of Government.* T. 4to. 1680.

WHITE, JAMES. This author was a school-master in Cecil-street, in the Strand. He wrote a treatise, called "The English Verb, "a Grammatical Essay in the di-"dactive form. 8vo. 1761." and translated from Aristophanes,

The Clouds. C. 12mo. 1759.

WHITEHEAD, WILLIAM. This gentleman is the son of a tradesman in the town of Cambridge, and was member of Clare-Hall. He accompanied the lords viscount Nuneham and Villiers, sons of the earls of Harcourt, and Jersey, in their travels during the years 1754, 1755, and 1756. In 1757, he was appointed poet laureat on the death of Colley Cibber, which office he at present holds, together with that of register of the order of the Bath. He is the author of several poetical works of considerable merit, and the following dramatick pieces,

1. *The Roman Father.* T. 8vo. 1750.

2. *Fatal Constancy.* A Sketch. 12mo. 1753.

3. *Creusa, Queen of Athens.* T. 8vo. 1754.

4. *The School for Lovers.* C. 8vo. 1762.

5. *A Trip to Scotland.* F. 8vo. 1770.

WIGNELL, J. This author was an actor at Covent-Garden, and possessed the singular talent of imparting stateliness to comic dialogues, and merriment to tragic scenes. Little more is known of him, than that he was author of a volume of poems, 8vo. 1762. "Why, Mr. Wignell," exclaimed Garrick, during a rehearsal of the *Suspicious Husband*, "cannot you enter and say, *Mr. Strictland, Sir, your coach is ready*, without all the declamatory pomp of Booth or Quin?" "On my soul, replied the actor, Mr. Garrick, I thought I had kept the sentiment down as much as possible." Those likewise who were lucky enough to be present at Mr. Macklin's performance of *Macbeth*, cannot fail to remember how greatly the

piece was enlivened by the fits of laughter which our author provoked in the very serious character of the *Doctor*.

In the above-mentioned volume are two dramas, entituled,

Love's Artifice, or, *The perplexed Squire*. F.

The Triumph of Hymen. M.

He died the 25th of January, 1774.

WILD, ROBERT. A dissenting minister, was author of *Iter Boreale*, and some other poems: and also of

The Benefice. C. 4to. 1689.

WILDER, JAMES. Was an actor some time at Drury-Lane theatre, but afterwards in Dublin, where he may probably be yet living. He is the author of one musical piece, intituled,

The Gentleman Gardiner. B. O. 12mo. 1751.

WILKINS, GEORGE. This author wrote a play, called,

The Miseries of enforced Marriage. T. C. 4to. 1607. D. C.

WILKINSON, RICHARD. The author of one play, called,

Vice Reclaimed, or, *The Passionate Mistress* C. 4to. 1703.

WILLAN, LEONARD. This author wrote a pastoral, called,

Astrea, or, *True Love's Mirrour*. 8vo. 1651.

WILLET, THOMAS. This author was, and may probably be still, a hardware man at Chelmsford, in Essex. He is the author of one piece, entituled,

Buxom Joan. 4to. 17

WILLIAMS, JOHN. Is only known as the author of one play, called,

Richmond Wells, or, *Good Luck at Last*. C. 12mo. 1723.

WILLIAMS, JOSEPH. Was the author of a play, which was never printed, called,

Have at All, or, *The Midnight Adventures*. C. acted May, 1694

WILLIAMS, ANNA. This is a living authoress, who, under the disadvantage of a loss of her eyesight, hath cultivated letters with some success. She resides under the roof of that constant patron of the unfortunate, Dr. Samuel Johnson. A volume of Miscellanies, written by herself and her friends, was printed in 4to. in 1766, in which is contained,

The Uninhabited Island, translated from Metastasio.

WILMOT, JOHN, EARL OF ROCHESTER. Was son to the famous Henry lord Wilmot, (afterwards earl of Rochester) who was so very instrumental in the preservation of Charles II. in his flight from Worcester, where he was defeated by Cromwell. The memorable wit, who is the subject of this article, was born in 1648, and was educated first at Burford free-school; from whence, in 1659, he was admitted a nobleman of Wadham-College, in Oxford. He afterwards travelled into France and Italy; and, at his return, he frequented the debauched court of Charles II. where his natural propensities to vice were not likely to be curbed or cured. Here he was first made one of the gentlemen of his majesty's bedchamber, and then comptroller of Woodstock Park.

In the winter of 1665 he went to sea, under the earl of Sandwich, who commanded a fleet employed in the war with the Dutch. Wilmot behaved very well in the attack made on the enemy in the port of Bergen in Norway, and gained a high reputation for courage; which he afterwards lost in an adventure with the earl of Mulgrave, who called him to an account,

account, for some words which he was reported to have too freely spoken of the earl. Wilmot accepted the challenge; but when he came to the place appointed, he declined coming to action; urging that he was so weak with a certain distemper, that he found himself unfit to fight. This unlucky affair entirely ruined his reputation for courage, and subjected him to farther insults; which will ever be the case, when once people know a man's weakness in this respect. His reputation for *wit*, however, still kept him from totally sinking in the opinion of the world; but, on the other hand, his excessive debaucheries were every day more and more completing the ruin of his constitution; and the natural vivacity of his imagination being still more inflamed with wine, made his company so eagerly coveted by his gay associates, that they were ever contriving to engage him deeper and deeper in extravagance and intemperance, in order that they might be the more diverted by his humour. All this so entirely subdued him, that, as he afterwards acknowledged, he was for five years together continually drunk; not, indeed, all the while under the visible effect of liquor, but so inflamed in his blood, that he was never cool enough to be master of himself. There were two principles in the natural temper of this lively and witty nobleman, which hurried him into great excesses; a violent love of sensual pleasure, and a disposition to extravagant mirth. The one involved him in the grossest debaucheries, and the other led him to many odd adventures and frolicks; some of which are related in the several accounts that have been published of his life, but we have no room to repeat them here.

As to his genius, his principal turn seems to have been towards satire; but, being in this respect as licentious as in every thing else, his satires usually degenerated into mere libels; in which he had so peculiar a talent of mixing his wit with his malice, that all his compositions were easily known. In regard to his other poems, which have been so usually admired for their wit, as well as for their obscenity, they are too indelicate to deserve any particular notice. It is a compliment justly due to the more refined taste of the present age, to say, that such gross productions no longer please, or can be even endured. They are indeed, as a more moral bard justly expresses it, more apt to *put out* than to *kindle* the fire. His tragedy of *Valentinian*, however, and some other pieces published by Tonson, shew that he was not incapable of more serious productions.

By constant indulgence in sensuality, he entirely wore out an excellent constitution, before he was thirty years of age. In October 1679, when he was slowly recovering from a disease which had proved sufficiently powerful to make a serious impression on him, he was visited by bishop Burnet, on an intimation that such a visit would not be disagreeable. It is natural to suppose that the good bishop has made the most of this affair. We have only his account of the matter; and, as far as that account may be relied upon, he made a perfect convert of this illustrious profligate; so that he who lived the life of a libertine and an atheist, died the death of a good christian and a sincere penitent.

nitent. How far, however, that penitence which is extorted by affliction, and the horrors of an approaching diſſolution, can be eſteemed *genuine*, or *effectual*, is a queſtion which it would not be very proper to diſcuſs in this place.

Lord Rocheſter died in July 1680, of mere old age, before he had compleated his thirty-third year; quite worn down, ſo that nature had not ſtrength even for a dying groan. He left behind him a ſon named Charles, and three daughters. The ſon died the year after his father, ſo the male line ceaſing, the title of earl of Rocheſter was transferred. by the king, to the family of Hyde, in the perſon of Laurence, a younger ſon of Edward earl of Clarendon.

Lord Rocheſter's dramatic works conſiſt only of one play, viz.

Valentinian. Trag. (altered from Beaumont and Fletcher.) 4to. 1685.

Wilmot, Robert. A gentleman of the Temple, who publiſhed a dramatic piece, called,

Tancred and Giſmund. 4to. 1592. D. C. This play was not originally written by Wilmot, but many years before publication, by himſelf and a ſet of Templers, and was reviſed afterwards by him.

Wilson, John. This gentleman, who lived in Ireland, in the reign of king Charles II. and was recorder of Londonderry, was the author of four plays,

1. *Andronicus Comnenius.* T. 4to. 1664.
2. *The Projectors.* C. 4to. 1665.
3. *The Cheats.* C. 4to. 1671.
4. *Belphegor*, or, *The Marriage of the Devil.* C. 4to. 1691.

Wilson, Robert. Wrote one play, called,

The Cobler's Prophecie. C. 4to. 1594.

Wilson, Arthur. Was the ſon of Richard Wilſon, of Yarmouth, in the county of Norfolk, gentleman. He was born in the year 1595, and when at the age of nineteen, was ſent by his mother into France, where he ſtaid until 1611. His father, who had waſted his eſtate, and was not able to maintain him, placed him with Sir Henry Spiller, in order to be one of his clerks in the Exchequer-office; but having ſome quarrels with the domeſtics, he was diſcharged from that ſervice. He then robbed his father, and ſoon after became ſecretary to the earl of Eſſex, whom he accompanied abroad in the ſeveral wars wherein that nobleman rendered himſelf conſpicuous. He was in great favour with his noble patron, with whom he continued until he was forced out of his ſervice by the diſlike which the ſecond counteſs of Eſſex conceived towards him. On this event, he removed to Oxford, and ſettled at Trinity College. He was admitted to the degree of maſter of arts, but appears to have been fickle with reſpect to his academical purſuits. He at times applied himſelf to the mathematics, to phyſic, and to divinity, though without any fixed or determined plan. While he was in this irreſolute ſtate, he received information that the earl of Eſſex had recommended him to the ſervice of Robert earl of Warwick. He accordingly accepted the offer made him by that nobleman, with alacrity, and remained with him during the reſt of his life, which terminated in October 1652, at Felſtead in Eſſex, where he was buried.

He was the author of a Life of King James the Firſt, not very favourable to the character of that monarch;

monarch; and Wood ſays, he had compoſed ſome comedies which were acted at the Black Fryers in London, and during the act-time at Oxford. But none of them ſeem to have been printed. Three of them were entered in the books of the Stationers' Company the 4th of Sept. 1646, and the 9th of Sept. 1653; the titles of which were,

The Switzer.

The Corporal.

The Inconſtant Lady.

The laſt of theſe had been in the poſſeſſion of Mr. Warburton, and was deſtroyed by his ſervant.

WILSON, ——. An author of this name is mentioned by Meres in 1598 as one of the beſt writers of comedy in his time. None of Wilſon's works, I believe, have come down to the preſent day.

WISE, JOSEPH. A clergyman in Suſſex, who is the author of one dramatic piece, entitled,

The Coronation of David. 8vo. 1766.

WISEMAN, JANE. Was a ſervant in the family of Mr. Wright, recorder of Oxford, where having much leiſure time, ſhe employed it in reading plays and novels. She began there a tragedy, which ſhe finiſhed in London; and ſoon after, marrying one Holt, a vintner, they were enabled, by the profits of her play, to ſet up a tavern in Weſtminſter. The drama ſhe produced was called,

Antiochus the Great; or, *The Fatal Relapſe.* T. 1702. 4to.

WOOD, NATHANIEL. Was a clergyman of the city of Norwich; he wrote a dramatic piece, called,

The Conflict of Conſcience. C. 4to. 1581.

WOODWARD, HENRY. This celebrated performer was born in London in the year 1717, educated at Merchant Taylor's ſchool, and was at firſt engaged in the buſineſs of a tallow-chandler. He was then bound prentice to the late Mr. Rich, under whoſe tuition he became qualified for a Harlequin. His ſubſequent ſucceſs as a comic actor is too well known to need our commemoration. After he had ſaved about 6000*l.* from his emoluments on the ſtages in London, he loſt it all again by imprudently commencing manager in Ireland. He then returned to Covent-Garden, where he continued till the time of his death, which happened on the 17th of April, 1777, and was occaſioned by an accident as he was jumping on to a table in the character of Scrub. During his illneſs, the late Dr. Iſaac Schomberg (his ſchool-fellow) who attended him, refuſed the acceptance of a ſingle fee. To have been thus reſpected by a man of diſtinguiſhed integrity, is no ſmall degree of praiſe. Our author's mere excellence in the pantomimic art would not have entitled him to a place in this work. He claims it as the alterer of

1. *Marplot in Liſbon.* F.

2. *The Man's the Maſter.* C. 8vo. 1775.

WORSDALE, JAMES. He would have been little known (as Mr. Walpole obſerves in his *Anecdotes of Painting in England*, vol. IV.) had he been diſtinguiſhed by no talents but his pencil. He was apprentice to Sir Godfrey Kneller; but marrying his wife's niece without their conſent, was diſmiſſed by his maſter. On the ſame, however, of that education, by his ſinging, excellent mimickry, and facetious ſpirit, he gained both patrons and buſineſs, and was appointed maſter-painter to the board of ordnance. He was the author of

of several small pieces, songs, &c. besides the following dramatic performances:

1. *A Cure for a Scold.* F. 12mo. 1738.

2. *The Assembly.* Farce, in which Mr. Worsdale himself acted the part of Old Lady Scandal.

3. *The Queen of Spain.*

4. *The Extravagant Justice.* F. The three last have not been printed.

5. *Gasconado the Great.* Tragi-Com. Political, Whimsical O. P. 4to. 1759.

Of this gentleman Mrs. Pilkington has related several pleasant anecdotes in her *Memoirs.*

He died June 13, 1767, and was buried at St. Paul's, Covent-Garden, with this epitaph composed by himself:

"Eager to get, but not to keep
"the pelf,
"A friend to all mankind, ex-
"cept himself."

Wotton, Sir Henry. Was born at Boston-Hall, in the county of Kent, on the 30th of March, 1568. He was sent to Winchester school, where he continued until the age of sixteen years, and then was admitted of New College, Oxford, but had chambers in Hart-Hall. At two years standing he removed to Queen's College, and studied the civil law under Albericus Gentilis. On the death of his father in 1589, he determined to complete his education abroad, and accordingly travelled through the greater part of Europe. Having spent several years in this manner, he returned home an accomplished scholar, and was about 1590 appointed secretary to Robert earl of Essex, whom he accompanied in his expeditions against the Spaniards and the rebellious Irish. On the earl being taken into custody, our author fled from England to France, afterwards fixed his residence at Florence, and just before the death of queen Elizabeth was employed by the Great Duke of Tuscany to warn king James of some designs supposed to be then forming against his life. This commission he executed to the satisfaction of all parties; and on king James's accession to the crown of England, Mr. Wotton returned home, and was soon afterwards knighted, and appointed ambassador in ordinary to Venice. In passing through Augsburg, he fell into company with some gentlemen, by one of whom he was desired to write a sentence in his *Album*, when he set down the following definition of an ambassador: *Legatus est vir bonus, peregre missus ad mentiendum reipublicæ causa*, in which the Latin word *mentiendum*, being interpreted in a sense different from what was intended by the writer, occasioned him afterwards some trouble. He returned home in 1610, and spent five years in fruitless attendance at court, without any employment, which arose from the above indiscretion at Augsburg. In 1615, after an ambassage of some months to the United Provinces, he returned again to Venice in the same character he had before filled; and on the death of Winwood, secretary of state, expected to have succeeded him, but met with a disappointment. He, however, still kept in employment abroad, being sent ambassador extraordinary to the duke of Savoy, and into Germany upon the affairs of the elector Palatine. He was then remanded to Venice, and did not return to England until after the death of king James. In 1623, he succeeded to the provostship of Eton College, into which he was instituted

tuted July 26, 1625. In this retreat, which was extremely agreeable to him, he might have passed the remainder of his life much to his satisfaction; but by the want of punctuality in the payment of his stipends by the government, and his own improvidence, the advantages of his retirement from the busy world were totally lost. He is said at times to have been in such distress, that he was destitute of means to supply the occasions of the day. In this state, he continued during the rest of his life, harrassed by creditors, and distressed by debts contracted in the service of a government, which refused to relieve him even by paying what he was justly entitled to demand. He died the 10th of December 1639, at the age of seventy-two, and was interred in the chapel of Eton-College.

When he was a young man at Queen's-College, he composed a tragedy, which was never printed, called,

Tancredo.

Wright, John. This gentleman, who was of the Middle-Temple, wrote two dramatic pieces.

1. *Thyestes.* T. 12mo. 1674.

2. *Mock Thyestes.* Farce, in burlesque verse. 12mo. 1674.

Wright, Thomas. Was machinist to the theatre, and wrote

The Female Virtuosos. C. 4to. 1693.

Wycherly, William. This eminent comic poet, who was born about the year 1640, was the eldest son of Daniel Wycherly, of Cleve, in Shropshire, Esq. When he was about fifteen years of age, he was sent to France, where he became a Roman Catholick; but, on his return to England, and being entered a gentleman-commoner of Queen's-College in Oxford, he was reconciled to the Protestant religion. He afterwards entered himself in the Middle-Temple; but, making his first appearance in town in the loose reign of Charles II. when wit and gaiety were the favourite distinctions, he soon quitted the dry study of the law, and pursued things more agreeable to his own genius, as well as to the taste of the age. As nothing was likely to take better than dramatic performances, especially comedies, he applied himself to this species of writing. On the appearance of his first play, he became acquainted with several of the first-rate wits, and likewise with the dutchess of Cleveland, with whom, according to the secret history of those times, he was admitted to the last degree of intimacy. Villiers, duke of Buckingham, had also the highest esteem for him; and, as master of the horse to the king, made him one of his equerries; as colonel of a regiment, captain-lieutenant of his own company, resigning to him at the same time his own pay as captain, with many other advantages. King Charles likewise shewed him signal marks of favour; and once gave him a proof of his esteem, which perhaps never any sovereign prince before had given to a private gentleman. Mr. Wycherly being ill of a fever, at his lodgings in Bow-street, the king did him the honour of a visit. Finding him extremely weakened, and his spirits miserably shattered, he commanded him to take a journey to the South of France, believing that the air of Montpelier would contribute to restore him, and assured him, at the same time, that he would order him 500*l.* to defray the charges of the journey. Mr. Wycherly accordingly

accordingly went into France, and, having ſpent the winter there, returned to England, entirely reſtored to his former vigour. The king, ſhortly after his arrival, told him, that he had a ſon, who he was reſolved ſhould be educated like the ſon of a king, and that he could not chooſe a more proper man for his governor than Mr. Wycherly; for which ſervice 1500*l. per annum* ſhould be ſettled upon him.

Mr. Wycherly, however, ſuch is the uncertain ſtate of all human affairs, loſt the favour of the king, by the following means:—Immediately after he had received the gracious offer above-mentioned, he went down to Tunbridge, where, walking one day upon the Wells-walk, with his friend Mr. Fairbeard, of Gray's-Inn, juſt as he came up to the bookſeller's ſhop, the counteſs of Drogheda, a young widow, rich, noble and beautiful, came there to enquire for *The Plain Dealer*. "Madam," ſaid Mr. Fairbeard, "ſince you "are for the *Plain Dealer*, there "he is for you;" puſhing Mr. Wycherly towards her. "Yes," ſaid Mr. Wycherly, "this lady can "bear plain dealing; for ſhe ap-"pears to be ſo accompliſhed, "that what would be a compli-"ment to others, would be plain "dealing to her." "No, truly, "Sir," ſaid the counteſs, "I am "not without my faults, any more "than the reſt of my ſex; and "yet, notwithſtanding, I love plain "dealing, and am never more "fond of it, than when it tells "me of them." "Then Madam," ſays Mr. Fairbeard, "you and "*The Plain Dealer* ſeem deſigned "by heaven for each other." In ſhort, Mr. Wycherly walked a turn or two with the counteſs, waited upon her home, viſited her daily at her lodgings while ſhe ſtaid at Tunbridge, and at her lodgings in Hatton-Garden after ſhe went to London; where in a little time he married her, without acquainting the king. But this match, ſo promiſing, in appearance, to his fortunes and happineſs, was the actual ruin of both. As ſoon as the news of it came to court, it was looked upon as a contempt of his majeſty's orders; and Mr. Wycherly's conduct after his marriage occaſioned this to be reſented ſtill more heinouſly; for he ſeldom or never went near the court, which made him thought downright ungrateful. The true cauſe of his abſence, however, was not known. In ſhort, the lady was jealous of him to that degree, that ſhe could not endure him to be one moment out of her ſight. Their lodgings were in Bow-ſtreet, Covent-Garden, over againſt the Cock; whither, if he at any time went with his friends, he was obliged to leave the windows open, that his lady might ſee there was no woman in company. Nevertheleſs, ſhe made him ſome amends, by dying in a reaſonable time. She ſettled her fortune on him: but his title being diſputed after her death, the expences of the law and other incumbrances, ſo far reduced him, that, not being able to ſatisfy the importunity of his creditors, he was flung into priſon, where he languiſhed ſeveral years; nor was he releaſed, till king James II. going to ſee his *Plain Dealer*, was ſo charmed with the entertainment, that he gave immediate orders for the payment of his debts; adding withal a penſion of 200*l. per annum*, while he continued in England. But the bountiful intentions of tha:

that prince had not all the designed effect, for Wycherly was ashamed to give the earl of Mulgrave, whom the king had sent to demand it, a full account of his debts. He laboured under these difficulties, till his father died; and then too the estate, that descended to him, was left under very uneasy limitations, since, being only a tenant for life, he could not raise money for the payment of his debts. However, he took a method of doing it, which few suspected to be his choice; and this was, making a jointure. He had often declared, that he was resolved to *die* married, though he could not bear the thoughts of *living* in that state again: accordingly, just at the eve of his death, he married a young gentlewoman with 1500 *l.* fortune, part of which he applied to the uses he wanted it for. Eleven days after the celebration of these nuptials, on the 1st of January 1715, he died, and was interred in the vault of Covent-Garden church. He published a volume of poems in 1704, folio; and, in 1728, his posthumous works, in prose and verse, were published by Mr. Lewis Theobald, in 8vo. His dramatic pieces are,

1. *Love in a Wood*, or, *St. James's Park*. C. 4to. 1672.
2. *The Gentleman Dancing-Master*. C. 4to. 1673.
3. *The Country Wife*. C. 4to. 1675.
4. *The Plain-Dealer*. C. 4to. 1677.

Mr. Pope, when very young, made his court to Mr. Wycherly, when very old; and the latter was so well pleased with the former, and had such an opinion of his rising genius, that he entered into an intimate correspondence with him. See the letters between Pope and Wycherly, printed in Pope's works.

Y.

YARRINGTON, ROBERT. Wrote a play, called,

Twoe Tragedies in One, printed not till many years after it was written, 4to. 1601.

YARROW, JOSEPH. Was a performer in the York theatre, where he produced one drama, entitled,

Love at first Sight, or, *The Wit of a Woman*. B. O. 8vo. 1742.

YOUNG, Dr. EDWARD. The son of Dr. Edward Young, dean of Sarum, was born at Upham, near Winchester, in June 1681. He was placed on the foundation at Winchester College, where he remained until the election after his eighteenth birth-day; when not being chosen to New College, he, on the 13th of October 1703, was

was entered an independent member of that ſociety, and, that he might be at little expence, reſided at the lodgings of the warden, who had been a particular friend of his father. In a few months, the death of his benefactor occaſioned him to remove to Corpus, the preſident of which college invited him there for the ſame reaſons as the warden of New College had before done. In 1708, he was nominated to a law-fellowſhip at All-Souls by archbiſhop Tenniſon. On the 23d of April, 1714, he took the degree of batchelor of civil law; and his doctor's degree, on the 10th of June, 1719.

Two years after he had taken his firſt degree, he was appointed to ſpeak the Latin Oration, which was delivered on laying the foundation of the Codrington Library. In 1719, he was received in the earl of Exeter's family as tutor to lord Burleigh, with whom he was to travel, and might have ſecured an annuity of 100*l.* *per annum*, had he continued in that ſituation; but having been admitted to an intimacy with the witty and profligate duke of Wharton, he directly attached himſelf to that nobleman, with whom he viſited Ireland, and under whoſe auſpices he became a candidate for the borough of Cirenceſter, in which attempt he was unſucceſsful. While he continued in friendſhip with this ingenious, unfortunate, and excentric man of quality, he is ſuppoſed to have greatly relaxed from the ſtrict and rigid rules of virtue, and to have indulged in a degree of licence very remote from the ſeverity he obſerved in the latter part of his life. The connection between the peer and the poet ſeems to have been broken by the retreat of the former from the kingdom, and his death ſoon afterwards. On the firſt of theſe events Dr. Young probably took orders; and in April 1728, was appointed chaplain to George the Second. In July 1730, he was preſented by his College to the rectory of Welwyn in Hertfordſhire; and in April 1732, married lady Elizabeth Lee, daughter of the earl of Litchfield, and widow of colonel Lee. This lady died in the year 1740, and her death was ſoon afterwards followed by that of her daughter, an amiable young lady, whoſe huſband, Mr. Temple, ſon of lord Palmerſton, did not long ſurvive her. The loſs of theſe three perſons, for ſome time threw a gloom over Dr. Young's mind, and gave birth to the *Night Thoughts*, a work by which it certainly was the author's wiſh to be diſtinguiſhed, and by which his reputation has been eſtabliſhed throughout his own and the neighbouring kingdoms. From this time he lived in his retreat at Welwyn, without receiving any addition to his preferment.

In 1761, at the age of fourſcore, he was appointed clerk of the cloſet to the princeſs-dowager of Wales, and died in April 1765.

He left the bulk of his fortune, which was conſiderable, to his only ſon, whom he had long excluded both from his roof and his protection. What offence occaſioned this ſuſpenſion of parental tenderneſs, we are not enabled to determine. Dr. Young himſelf (who never failed to diſcover virtues in a coach and ſix, and without a bluſh could balance "Heaven" againſt lord "Wilmington" *) on the ſcore of profane flattery may need forgiveneſs, and we hope will receive it. Yet during his laſt confinement, even when the expectation of life had forſook him,

* "And laughs at *heaven*, O Wil-
"mington, and *thee*."

he

he continued ſtrenuous in reſuſing to ſee his child, who repeatedly but vainly wiſhed for his parting benediction. How far this obſtinate reſentment accorded with the true ſpirit of Chriſtianity, let thoſe who are engaged in more ſerious diſquiſitions, enquire. Be it ſufficient for us to obſerve, that ſuch ſentiments of placability and mercy as the *Night-Thoughts* inculcate, are not always the reſult of a gentle and compaſſionate frame of mind in the writer of them. They are collected with eaſe, becauſe even novels can furniſh them. They are praiſed with an appearance of zeal, becauſe earneſt commendation of them may be miſtaken for ſympathetic virtue. Had the Sicilian tyrant been an author, he would have been aſhamed to have left his works unfurniſhed with theſe ambitious decorations.

In a codicil to his will, Dr. Young enjoined his houſe-keeper to deſtroy all his manuſcripts, books of accompt excepted. We hope his injunction, for the ſake of his literary fame, was obeyed. It has ſuffered ſufficiently by *Reſignation*, a poem publiſhed by himſelf, as well as by ſuch other trifling pieces as the avarice of bookſellers, ſince his death, has appended to his works.

Of the private habits of Dr. Young, very few particulars are known; but as thoſe few may ſerve to draw out others, we ſhall make no apology for ſuch ſlender information on the ſubject as chance has thrown within our reach.

Singularity is ſaid to have predominated in his moſt juvenile practices. The late Dr. Ridley remembered a report current at Oxford, that when he was compoſing, he would ſhut up his windows, and ſit by a lamp even at mid day;—nay, that ſculls, bones, and inſtruments of death, were among the ornaments of his ſtudy. Thus encouraging the habitual gloom that hung over his imagination, it ſoon became peopled by the phantoms of diſcontent. He indulged an early luxury in deſcribing the miſeries of a world that did not immediately forward his deſigns and gratify his expectations; and was far advanced in this ſtrain of complaint at an age when hope would have been warm in the boſom of every other young man with ſimilar proſpects in view. The reader therefore will not ſuppoſe that his diſpoſition brightened up when he had ſuffered from real diſappointments, and the weight of years ſat heavier upon him. His diſcourſe, even to the laſt, was rather expreſſive of a reſtleſs than a ſettled mind. His powers of delighting were in great meaſure confined to his pen. His extemporaneous wit and merriment however, have been much extolled. The choſen few who were allowed the honour of viſiting him, always returned with pretended aſtoniſhment at his colloquial talents. We ſay *pretended*, becauſe, on enquiry, theſe wonderers could recollect no ſentiment or remark of his that ſparkled as a *bon mot*, or diſtinguiſhed itſelf by any uncommon degree of novelty or importance. Two ſpecimens of his unpremeditated acuteneſs are preſerved. The one is happy enough, the other is diſgraced by profaneneſs. His luck indeed muſt have been bad, if, in threeſcore years of converſation, he had not wandered twice into ſucceſsful pleaſantry.

Dr. Young roſe betimes, and obliged his domeſticks to join with him in the duties of morning prayer. He read but little. Indeed

deed his works betray more of fancy, than variety or depth of knowledge. While his health permitted him to walk abroad, he preferred a ſolitary ramble in his church-yard, to exerciſe with a companion on a more cheerful ſpot. He was moderate in his meals, and rarely drank wine, except when he was ill, being (as he ſaid) unwilling to waſte the ſuccours of ſickneſs on the ſtability of health. After a ſlight refreſhment, he retired to bed at eight in the evening, although he might have gueſts in his houſe who wiſhed to prolong his ſtay among them to a later hour. He lived at a moderate expence, rather inclining to parſimony than profuſion; and yet continued anxious for increaſe of preferment, after it could have added nothing to his enjoyments; for he expended annually little more than the half of his income, the world and he having reciprocally turned their backs on each other. Whether his temper had diſinclined him to conciliate friends, or he had ſurvived their affection, we are not informed; but his curate at Welwyn being appointed his ſole executor, it ſhould ſeem as if he had been reſolved to accompany the fortune a ſon was to inherit, with as few tokens of regard and confidence as a father could poſſibly beſtow. The remains of Dr. Young were depoſited in his own church, with a plain Latin inſcription over them; but as it only tells us what is already known, our readers would gain nothing by its inſertion. The amount of his wealth cannot be aſcertained but by its heir, the executor having purpoſely tranſferred every part of it, without caſting up the total ſum, that he might thereby avoid giving anſwers to the queſtions of thoſe whoſe curioſity exceeds their manners.

In the poetical as well as proſe compoſitions of Young there is much originality, but little judgment. We ſcarce recollect a ſingle line or expreſſion that he has borrowed from any other Engliſh writer. His defects and beauties are alike his own. Of the epigrammatic turn of his ſatires (however vicious in point of taſte) there is no example; nor was he indebted to any poet, ancient or modern, for the plan of his *Night-thoughts*. Among his ſmaller pieces, (even ſuch as were publiſhed by himſelf) there are ſome which we could willingly part with, particularly thoſe childiſh trifles, his odes and ſea-pieces, in which words over-power ideas, and loyalty triumphs at the expence of imagination. On the whole, the writings of Young may be conſidered as thoſe of a powerful though gloomy advocate for religion and morality; and perhaps there is no paſſage, among all his performances, which in the hour of ſelf-examination he would have wiſhed anxiouſly to retract; thoſe excepted, in which his addiction to licentious flattery has induced him to dreſs up his patrons in the attributes of a Being whoſe greatneſs and whoſe goodneſs admit of no approximation.

His dramatic works are,

1. *Buſiris*. T. 8vo. 1719.
2. *The Revenge*. T. 8vo. 1721.
3. *The Brothers*. T. 8vo. 1753.

APPEN-

APPENDIX

TO

THE FIRST VOLUME.

B

BRAITHWAITE, RICHARD. Was the second son of Tho. Braithwaite, of Warcop near Appleby, in Westmorland, the son and heir of Thomas Braithwaite of Barnside, who was son of Richard Braithwaite of Ambleside, in the Barony of Kendal. He was born in the year 1588, and at the age of sixteen years became a commoner of Oriel College, Oxford, being matriculated as a gentleman's son, and a native of Westmorland. While he continued in that house, which was at least three years, "he "avoided (says Wood) as much "as he could the rough paths of "logic and philosophy, and traced "those smooth ones of Poetry "and Roman History, in which "at length he did excell." He afterwards removed to Cambridge, and then retired to the North, where his father bestowed on him an estate at Barnside beforementioned. In this retreat he lived many years, became captain of a foot company in the trained bands, a deputy lieutenant in the county of Westmorland, and a justice of peace. He married a second wife in the latter part of his life, and went to reside at Appleton near Richmond, in Yorkshire; where he died the 4th of May, 1673, and was buried in the parish church of Caterick, near that place.

He was a voluminous writer, and amongst other things produced the following dramas:

1. *Mercurius Britannicus*, or, *The English Intelligencer*. T. C. 4to 1641.

2. *Regicidium*. T. 8vo. 1665.

C

CORNELYS, MRS. A performer belonging to the Theatre in Crow-street, Dublin. She has produced one play, acted at her own benefit, March 14, 1781, called,

The Deceptions. C.

D

DYMOCK, ——. To a gentleman of this name may be ascribed a translation from *Guarini*, of which two editions were printed in the last century. In the dedication of the first to Sir Edw. Dymock, the translator, who is spoken of as his near kinsman, is mentioned to be then dead; and from the second to Charles Dymock, esq; it may be inferred that he was that gentleman's father. The play is, intitled,

Il Pastor Fido, or, *The Faithful Shepherd*, 4to. 1602.

G

GRAVES, RICHARD. Is the second son of Richard Graves, esq;

esq; and was born at Mickleton, in the county of Gloucester, May 4, 1715. He was educated at Abington school, Berks, elected from thence, Nov. 1, 1732, a scholar of Pembroke College, Oxford, chosen fellow of All Souls College, 1736, and M. A. 1739. He is now rector of Claverton, and vicar of Kilmersden, in the county of Somerset. He was the intimate friend of Mr. Shenstone, and has published *The Spiritual Quixote*, in 3 vols. *Columella*, or, *The Distressed Anchoret*. *Euphrosine*, a Collection of Poems, in 2 vols. and other pieces. In the 2d volume of the latter, is,

Echo and Narcissus. Dram. Past. 8vo. 1780.

H

HENLEY, ANTHONY. Father of Lord Chancellor Northington, was bred at Oxford, where he distinguished himself by an early taste for polite literature, and an intimate acquaintance with the ancient Poets, which naturally exciting a congenial spirit, he became no inconsiderable writer. Possessed of an ample fortune, and in high favour at the court of King William, he lived in the greatest familiarity with those of the first rank for quality and wit; but at that time seems to have avoided interfering in politicks. He had something of the character of Tibullus, and, except his extravagance, possessed all his other qualities; his indolence, his gallantry, his wit, his humanity, his generosity, his learning, his share of letters. He consented to be chosen a member of parliament in the last year of King William, and continued in that assembly until his death. Being on all occasions a zealous asserter of liberty, he was the mover of the address for promoting Mr. Hoadly, and occasionally assisted in some Whig publications. He affected a low simplicity in his writings, and was remarkably happy in touching the manners and passions. He died much lamented in August, 1711. Amongst other performances, he is, said by the writer of his life, to have almost finished

Alexander. Opera, set to music by Purcell.

HERVEY, JOHN LORD. This nobleman was the second son of John, the first earl of Bristol, and, on the death of his elder brother, heir to the title, which, however, he did not enjoy, as he was survived by his father. He was born October 15, 1696, and very early became an attendant on the court, being appointed on the 7th of November, 1714, gentleman of the bed-chamber to the Prince of Wales, afterwards George the Second. In the year 1725, he was chosen member for St. Edmund's Bury, which place he continued to represent until he was called up to the House of Lords. On the 6th of May, 1730, he was appointed vice chamberlain of his Majesty's household, and espousing the cause of the then ministry, of which Sir Robert Walpole was at the head, he exerted all the force of his pen and his eloquence in support of the measures of that administration. Mr. Walpole says, his pamphlets are equal to any that were ever written. On account of one of them, called *Sedition and Defamation displayed*, he was involved in a duel the 25th of January, 1731, with the earl of Bath, then Mr. Pulteney, in which neither of the parties received any injury. On the 12th of June, 1733, he was called up to the House of Peers by writ, and

and on the 1ſt of May, 1740, had the cuſtody of the privy ſeal delivered to him. He continued ſteadily attached to the fortune of his friend, Sir Robert Walpole; and when that miniſter was driven from his poſt, he reſigned alſo his employment, and oppoſed the new adminiſtration during the ſhort remainder of his life, which ended Auguſt 5, 1743. His lordſhip was unluckily engaged in a controverſy with Mr. Pope, who, beſides a very ſevere letter in proſe printed in his works, and ſome incidental notices, has drawn his character under the name of *Sporus*, in the Epiſtle to Dr. Arbuthnot, with all the virulence of an enraged author. Lord Hervey was particularly remarkable for the elegance of his dreſs. He left many manuſcripts behind him, which have not been yet printed, and, amongſt the reſt,

Agrippina. Trag.

HUGGINS, WILLIAM. Was the ſon of John Huggins, eſq; Warden of the Fleet. Being intended for Holy orders, he was ſent to Magdalen College, Oxford, where he took the degree of M. A. April 30, 1719. It is probable he did not long perſevere in his intention of entering into the church, as on the 27th of October, 1721, he was appointed wardrobe-keeper and keeper of the private lodgings at Hampton-Court; and on the death of his elder brother, it may be preſumed, he totally laid aſide every idea of following the clerical profeſſion. He tranſlated and publiſhed an edition of *Ariſto*, in two quarto volumes, which he afterwards cauſed to be deſtroyed. He alſo left in MS. at the time of his death, July 2, 1761, a Tragedy, a Farce, and a Tranſlation of *Dante*, of which a ſpecimen was publiſhed in *The Britiſh Magazine*, 1760. He was the author of *Judith*. Oratorio, 8vo. 1732.

K

KNAP, ——. Is a living writer, who has produced one Farce, called,

The Exciſeman, 1780. N. P.

L

LINDSAY, SIR DAVID. Was deſcended of an ancient family, and born in the reign of King James IV. at his father's ſeat, called the Mount, near Coupar in Fifeſhire. He was educated at the univerſity of St. Andrews, and, after making the tour of Europe, returned to Scotland in the year 1514. Soon after his arrival, he was appointed gentleman of the bed-chamber to the king, and tutor to the young prince, afterwards James V. From the verſes prefixed to his *Dream*, we learn that he enjoyed ſeveral other honourable employments at Court; but, being ſuppoſed to favour the Reformation, he fell into diſgrace, and, 1533, was deprived of all his places, except that of Lion King at Arms, which he held to the time of his death.

After the deceaſe of King James V. Sir David Lindſay became a favourite of the earl of Arran, regent of Scotland; but the abbot of Paiſley did not ſuffer him to continue long in favour with the earl. He then retired to his paternal eſtate, and ſpent the remainder of his days in rural tranquillity. He died in the year 1553. His claim to a place in this work is on the ſcore of a few dramatic pieces ſtill preſerved in MS. (and, as I think, in the Advocates' Library at Edinburgh), and perhaps on account of others mentioned in a prefatory advertiſement to his Poems. As the

book is uncommonly ſcarce, I ſhall ſet down the title of it, as well as an extract in ſupport of the latter part of my aſſertion.

"The works of the famous and worthy Knight, Sir David Lindeſay of the Mount, alias, Lyon King of Armes. Newlie corrected and vindicate from the former errours wherewith they were corrupted, and augmented with ſundrie workes, &c. &c. Edinburgh, printed by Andrew Hart. 1634."

From the Printer's Advertiſement to the reader.

"—Sir David Lindeſay, albeit a Courteour of his calling, and exerciſed about matters of eſtate, yet a man of ſuch ſinceritie and faithfulneſſe, that he ſpared not as well in his ſatyricall *farcees* and *playes*, as in all his other workes, to enveigh moſt ſharply, both againſt the enormities of the Court, and the great corruption of the clergie, that it is to be wondred how ever he eſcaped their bloodie hands, they having ſuch power at that time to ſhed the blood of God's Sainctes, &c."

Many of the pieces contained in this collection were written by order of James V. Such is "The Anſwere which Sir David Lindeſay made to the King's flyting." This alliterative rhapſody begins —"Redoubted Roy your ragment I have read:" and the book concludes with the following words: "Quod Lindeſay at the command of James V."

Mackenſie tells us, that our Author's Comedies were ſo facetious, that they afforded abundance of mirth. The ſame writer alſo ſays, that Sir David wrote ſeveral Tragedies, and was the firſt who introduced dramatic poetry into Scotland. One of his Comedies was played in 1615; but he is declared to have underſtood nothing of the rules of the theatre.

LOVETT, ROBERT. Probably an Iriſh gentleman, who wrote one Play, called,

The Baſtard. Trag. See vol. II. p. 28.

M

MORRIS, ROBERT. The author was, I believe, a ſurveyor. He wrote ſome Lectures, and other Pamphlets on the Science of Architecture, and one Play, called,

Fatal Neceſſity, or, *Liberty regained.* T. 8vo. 1742.

MURRAY, C. A performer belonging to the Norwich company of Comedians. He is the author of two dramatic Pieces, called,

1. *The New Maid of the Oaks.* T. 8vo. 1778.
2. *The Experiment.* F. 8vo. 1779.

N

NEDHAM MARCHAMONT. Was born at Burford in Oxfordſhire, in the month of Auguſt, 1620. His father dying ſoon after his birth, the care of his education devolved on Chriſtopher Glyn, vicar of Burford, and maſter of the ſchool there, who had married his mother. At the age of fourteen years, he was ſent to All Souls College, Oxford, where he was made one of the choriſters, and continued until the year 1637, when he took the degree of Bachelor of Arts. He then retired to St. Mary's Hall, and afterwards became uſher at Merchant Taylors School. How long he continued in this ſituation, is unknown; but we afterwards find him an under clerk in Gray's-Inn, where, ſays Wood, by virtue of a good legible court-hand, he obtained a confortable ſubſiſtence. His next tranſition was to a writer againſt government; after which he

he ſtudied phyſic, and veering about in his principles, reconciled himſelf to the king, and wrote againſt his former friends. He was thereupon taken into cuſtody, and having obtained his pardon, was once more prevailed upon to change his party. At the Reſtoration, apprehending the reſentment of the royaliſts, he ſecreted himſelf until his pardon was aſſured to him. He then reſumed the practice of phyſic, and continued it ſucceſsfully during the reſt of his life, which ended ſuddenly at the houſe of one Hidder, in D'evereux Court, Nov. 1678. Wood ſays, "He was a perſon "endowed with quick natural "parts, was a good humanitian "poet, and boon droll: and had "he been conſtant to his cava-"leering principles, he would "have been beloved by, and ad-"mired of all; but being mer-"cenary, and valuing money and "ſordid intereſt rather than con-"ſcience, friendſhip, or love to "his prince, was much hated by "the royal party to his laſt, and "many cannot yet endure to hear "him ſpoken of." He wrote

The Levellers level'd, or, *The Independents Conſpiracy to root out Monarchy*. Interl. 4to. 1647.

O

O Beirne, Thomas Lewis. This gentleman is a native of Ireland, and is in Holy orders. He was chaplain to Lord Howe, and is the author of ſeveral political pieces. Alſo,

The Generous Impoſter. Com. 8vo. 1780.

P

Powell, Martin. The name of this perſon is very familiar to the Engliſh reader, from the frequent mention of it in *The Spectator*. He was the maſter of a celebrated puppet-ſhew, and is ſaid, in the title-page of the following piece, to be the author of it.

Venus and Adonis, or, *The Triumphs of Love*. M. O. 8vo. 1713.

Preston, Mr. An itinerant actor, who publiſhed in Dublin one piece, called,

The Rival Father. F. 8vo. 1754.

R

Raspe, R. E. This writer, who was formerly librarian to the landgrave of Heſſe Caſtle, is author of a few works in Natural Hiſtory, which have acquired him ſome reputation. He has alſo tranſlated from the German one drama, called,

Nathan the Wiſe. Philoſophical Drama, 8vo. 1781.

S

Sheridan, Miss. This lady is daughter of Mr. Sheridan the elder, and ſiſter to the preſent manager of Drury-Lane. She has produced one performance, called,

The Ambiguous Lover. F. 1781. Not printed.

T

Topham, Edward. Is an officer in the guards, and author of one piece, called,

Deaf indeed! F. 1780. N. P.

W

Wilde, George. Was the ſon of Henry Wilde, a citizen of London, and was born in the county of Middleſex in the year 1601. At the age of nineteen years, he was elected a ſcholar of St. John's College from Merchant Taylors School, and, in 1634, took one degree in the faculty of civil law. He afterwards became one of the chaplains to archbiſhop Laud,

Laud, who intended to have preferred him to the vicarage of St. Giles at Reading, in which he was prevented by the civil wars. Adhering to the royal cause, he was appointed preacher before the king and parliament in Oxford, being then in great esteem for his eloquent preaching, and therefore had the degree of LL. D. conferred upon him. In the year 1648, he was turned out of his fellowship by the parliamentary visitors, and suffered most of the hardships which the loyalists experienced. On the King's Restoration, he was amongst the few who were not neglected, being made bishop of Londonderry, where he was much respected for his public spirit, religious conversation and exemplary piety. He was author of,

1. *The Hospital of Lovers*, or, *Love's Hospital*. Com. 1636. N. P.
2. *Hermaphrit*. C. Latin. N. P.

WHARTON, PHILIP DUKE OF. This excentric nobleman, who made himself as remarkable by his vices as by his abilities, was the only son of Thomas Marquis of Wharton. He was born in the year 1699, and at the age of hardly sixteen years, united himself in marriage with a daughter of Major General Holmes; a match which affected his father so much as to contribute in a great measure to his death. In the beginning of the year 1716, he set out upon his travels; but conceiving a dislike to his governor, he abruptly left him at Geneva, and went to Lyons, where an unaccountable whim induced him to write a letter to the Pretender then at Avignon, wherewith he sent a present of a very fine stone horse. These overtures were favourably received, and he was invited to the Chevalier's court, treated with great respect, and had the title of Duke of Northumberland conferred upon him. He staid, however, there but one day, and then went to Paris, where he visited the queen-dowager, widow of James the Second, then living. From thence he returned to England, and afterwards passed over to Ireland, in which kingdom he was permitted to take his seat in the house of peers, though under age. At this juncture, he supported the measures of government; but in a short time changed sides again, and took part with the opposition, to whom he rendered himself extremely serviceable both by his pen and his speeches. In this course he continued some years, and at the same time indulged himself in every species of extravagance to so high a pitch, that he encumbered his estate without a prospect of relieving himself from the difficulties in which he was involved. This situation made it necessary for him to quit the kingdom on a principle of œconomy; but so little did he attend to any rules of prudence, that he immediately went to Vienna, and from thence through Spain, in both kingdoms affording sufficient proofs of his enmity to the Brunswick line. On his arrival at Madrid, he was served with an order under the privy seal, commanding his return home. This he treated with the utmost contempt, and from that time he appears to have abandoned all thoughts of seeing his native country.

Whilst he was rambling abroad in this manner, his dutchess died in England on the 14th of April, 1726; and he soon afterwards married Mademoiselle Obera, one of the maids of honour to the queen

queen of Spain. After the solemnization of his marriage, he spent some time at Rome, accepted of a blue garter from the Pretender, and assumed the title of Duke of Northumberland. His excesses soon disgusted the Italians; and he embarked from Rome to Barcelona, where hearing that the siege of Gibraltar was begun by the Spaniards, he went to the enemy's camp, and acted as a volunteer against his countrymen. For this fact, a bill of indictment was preferred against him for high treason, and his resources from England were instantly cut off. He continued, however, sullenly to refuse making any overtures to reinstate himself, which he might easily have accomplished by the slightest concession. The remainder of his life was passed in the same ignominious and disgraceful manner the former had been. Profligate, poor, and abandoned, he suffered at times all the miseries of want and contempt. At length an affront of a particular kind roused his resentment, and awakened him to a sense of the deplorable state to which he had reduced himself. Unable to revenge the insult, or to bear up against it, he sunk under his accumulated distresses, and fell into a decline. He died the 31st day of May, 1731, at the Bernardine convent at Terragona, and was interred the next day by the monks in the same manner they bury those of their own order. Mr. Pope's character of this unhappy man, in his *Moral Essays*, Epistle I. is too well known to need repeating.

Amongst other extravagances, the duke of Wharton once began a Tragedy, to which Lady Mary Wortley Montague wrote an Epilogue, which is preserved in Dodsley's *Collection of Poems*. The subject of this piece was,

Mary Queen of Scots,

No part of it, however, is said to be existing, but the four following lines:

Sure were I free, and Norfolk were a prisoner,
I'd fly with more impatience to his arms,
Than the poor Israelite gaz'd upon the serpent,
When life was the reward of every look.

ADDITIONS AND CORRECTIONS

TO

THE FIRST VOLUME.

BA

PAGE 14. BARCLAY, SIR WILLIAM.] Dele this article, and substitute the following.

BERKLEY, SIR WILLIAM. Was a knight's son, born in or near London, and younger brother of John, Lord Berkley of Stretton. He was elected probationer fellow of Merton College, Oxford, in 1625, and four years afterwards was admitted Master of Arts. In 1630, he set out on his travels. After his return, he became gentleman of the privy chamber to Charles the First; and in 1646 was sent to Virginia about public concerns. In 1660, he was made governor of that place, and continued in the office until the year 1676. He died soon after his return to England, and was buried at Twickenham, July 13, 1677. He wrote one play, called,

The Lost Lady. Tragi-Com. Fol. 1639.

P. 24. col. 1. BENNET, PHILIP, ESQ; Dele this article, and read

BENNET, PHILIP, ESQ; Was fellow of Magdalen College, in Cambridge. He afterwards took orders, and died about 1752. He was the author of a Poem, called,

BE

The Beau Philosopher, 1736, and *The Beau's Adventures*. Farce, 8vo. 1733.

P. 25. BETTERTON THOMAS.] To this article may be added the following description of him, given by Antony Aston, in a pamphlet, called, "A Brief Supplement to Colley Cibber, esq; his lives of the late famous actors and actresses, 8vo. Mr. Betterton (although a superlative good actor) laboured under an ill-figure, being clumsily made, having a great head, a short thick neck, stooped in the shoulders, and had fat short arms, which he rarely lifted higher than his stomach. His left hand frequently lodged in his breast, between his coat and waistcoat, while with his right he prepared his speech His actions were few, but full. He had little eyes and a broad face, a little pock-fretten, a corpulent body, and thick legs, with large feet. He was better to meet than to follow; for his aspect was serious, venerable, and majestic; in his latter time a little paralytic. His voice was low and grumbling: yet he could

"could tune it by an artful climax, which enforced universal attention, even from the fops and orange girls. He was incapable of dancing, even in a country dance; as was Mrs. Barry: but their good qualities were more than equal to their deficiencies."

P. 28. BICKERSTAFFE, ISAAC.] Add,

He was probably born about the year 1735, having been appointed one of the pages to Lord Chesterfield, when he was Lord Lieutenant of Ireland in 1746.

P. 42. BREWER, ANTHONY.] Add,

The story, however, of Cromwell's having performed a part in *Lingua* might still be true. It is not said he acted in this play on its *first* representation. It might have been exhibited at Cambridge many years after its original production.

There is no more reason for ascribing *Lingua* to Brewer than to any other dramatic writer. The true origin of Philips's mistake, and of Winstanley's also (who copied him implicitly), was this. In his account of Plays, he took Kirkman's Catalogues, printed in 1661 and 1671, for his guide. Kirkman's rule was to set the author's name opposite to his play, and where the writer of a piece was unknown, to leave a blank. Philips, not attending to this, imagined that all the plays which were set down in those Catalogues without an author's name prefixed, belonged to the writer last mentioned; and finding under letter L, the plays of *Loadgartha*, *Love's Loadstone*, LINGUA, and *Love's Dominion*, immediately after *The Love-sick King*, to which Brewer's name is annexed in the Catalogues, he has ascribed all these pieces to that writer. Thus these biographers have ascribed *Liberality and Prodigality*, *Lady Alimony*, *Luminalia*, and *The Laws of Nature*, to Thomas Lodge and Robert Green, merely because all these pieces happened to be arranged in the Catalogues after *The Looking Glass for London*, a play written by those two authors. Almost all their errors will be found to have arisen from this misapprehension.

P. 47. BROOKE, FRANCES.] Add,

The Siege of Sinope. Trag. 8vo. 1781.

P. 52. BURNEY, DR. CHARLES.] Add,

Dr. Burney took his degree at Oxford, June 24, 1769.

C

P. 53. CAPELL, EDWARD.] Add,

Mr. Capell died the 24th of February, 1781, having left the publication of his *School of Shakspeare* to Mr. Collins, a Herefordshire divine, who is shortly expected to publish it.

P. 69. CHAPMAN, GEORGE.] Add,

18. *The Fatal Love*. A French Trag. N. P.

19. *Tragedy of a Yorkshire Gentlewoman and her Son*. N. P.

20. *The Second Maiden's Tragedy*. MS.

In the date of his death, for 1654 read 1634.

P. 91. COBB, MR.] Add,

3. *The Contract*, or, *The Female Captain*. Farce, 1780. N. P.

4. *Who'd have thought it?* F. 1781. N. P.

5. *Kensington Gardens*, or, *The Walking Jockey*. Interlude, 1781. N. P.

P. 94.

P. 94. COLMAN, GEORGE.] Add,

28. *Preludio*, 1781. N. P.

29. *The Merchant*. Com. Printed in Thornton's translation of that author.

P. 95. CONGREVE, WILLIAM.] Add,

Congreve's birth-place, concerning which there has been some dispute, is ascertained by the register of the college of Dublin (where he was educated) in which the following entry is found, "1685, die quinto Aprilis hora "die pomerid. Gulielmus Con-"greve pension. filius Guli. Con-"greve generosi de Youghalia "annos natus sexdecim natus "*Bardsagram in Com Eboracen* "educ Kilkenniæ sat ferula doct "Hinton." Tutor St. George Ashe.

P. 98. COOKE, ADAM MOSES EMANUEL.] Dele the article, and substitute the following.

COOKE, A. M. E. By the last three letters intended for Adam Moses Emanuel, this unhappy lunatic used to distinguish himself. His real name was Thomas, and he was born in Northumberland; received a liberal education there, and from thence was sent to Queen's College, Oxford. In due time he entered into orders, returned to his native county, and was soon after presented to a good living. A turn for mysteries led him to a perusal of our mystic writers, and he caught the same enthusiastic flame which warmed them. A recluse and sedentary life greatly cherished his notions, and it was not long before he was looked on by all the country as a second Jacob Behmen. He had some notions peculiar to himself. He maintained in his sermons and in his private conversation, that the Jewish ceremonies were not abrogated by the Christian dispensation. In particular, he insisted on the necessity of circumcision, and supported his doctrine by his own practice. Such novel notions, and such extravagant behaviour, in a protestant clergyman, soon reached the ears of the bishop of the diocese, and in consequence thereof he was deprived, and his living given to another. Our Jewish Christian then came to London, and commenced author; but his unintelligible jargon not selling, he was reduced to great distress. In this dilemma he knew not what to do; but at last put in practice another odd notion, that the goods of fortune ought to be shared in common by all God's creatures.

Among various expedients for satisfying his hunger formed upon this plan, one was to resort to some well-frequented Coffee-house, and placing himself at a table to appropriate to his own use the first buttered muffin and pot of coffee that was brought to it. This he would often be permitted to do without any interruption from the gentlemen that sat near him, some of whom were diverted, and some astonished to see a clergyman familiarly regale himself with a breakfast that was not provided for him. As soon as it was finished, however, he would rise from the table, say a short grace, and very unconcernedly make towards the door; and when questioned by the master of the coffee-house about the impropriety of using that which he did not order, and the injustice of not paying for it when he had done, he would prove by mode and figure, that the good things of this world ought to be in common. The bucks and bloods enjoyed the joke, and

and a ring was usually formed for the two disputants, the parson and the coffee-man; but the latter being unable to invalidate the testimonies brought out of *The Talmud* and many learned Writings, which were quoted in Hebrew, Greek, and Latin, the former always came off victorious.

Another practice by which this gentleman signalized himself was street-preaching; and having some time before let his beard grow, he was generally known by the name of *The Bearded Priest*. In this extravagant manner he went on for some time, till some clergymen made interest for him to be sent to Bedlam, where he was confined for about two or three years. As soon as he was released, he took a resolution of going to Scotland, and actually travelled over that country on foot with not a single farthing in his pocket, subsisting, as himself informs us in one of his pamphlets, by the contributions of the well-disposed. From thence he went to Ireland, and travelled over a great part of that kingdom; and, on his arrival at Dublin in 1760, was entertained by some gentlemen in Trinity College, who compassionating the melancholy case of a clergyman in distress, gave him his board and lodging gratis. After he had staid in Ireland a few months, and published some very original pieces, which no one could understand but himself, he returned to England, visited Oxford, and then came again to London. He afterwards proposed to go to America as soon as his finances would enable him; but this voyage, we believe, he never made. His death is said to have been occasioned by his copying Origen too closely. The time when it happened is uncertain.

His dramatic works have been already enumerated.

P. 103. COWLEY, MRS. H.] Add,

6. *The World as it goes.* Com. 1781. N. P. Afterwards altered to *Second Thought is best.* C. 1781. N. P.

P. 104. CRAVEN, LADY ELIZABETH.] Add,

3. *The Silver Tankard.* M. F. 1781. N. P.

D

P. 120. DELAP, MR.] Add,

2. *The Royal Suppliants.* T. 8vo. 1781.

P. 126. DIBDEN, CHARLES.] Add,

17. *The Islanders.* C. O. 8vo. 1781.

P. 130. DOVER, JOHN.] Add, Wood says he had written one or two more plays.

DOW, ALEXANDER.] Being under the necessity of quitting Scotland in consequence of a duel, he entered himself as a common sailor on board an East-India ship, bound to Bencoolen; where the secretaryship to the governor being vacant, Mr. Dow very fortunately obtained that office, and soon became lieutenant colonel.

DOWNING, GEORGE.] Was at one time a comedian in the York company. He quitted the stage before his death, and became master of a school at Birmingham, where he died about the latter end of the year 1785.

P. 133. DRYDEN, JOHN.] Add,

The following curious circumstances of this great writer I have been favoured with by a gentleman, to whom this Appendix owes other obligations.

The original compiler of this work has observed, that Dryden engaged by contract to write *four* plays a year; but it has lately been proved

proved by indisputable authority that he only contracted to produce *three* in every year. This agreement, however, he never performed, as appears from an original paper signed by the players with whom he made this stipulation, which is preserved in Mr. Malone's *Supplement to Shakspeare*, vol. I. p. 395.

The disorderly manner in which Dryden's funeral was conducted is ascertained by a satirical poem, intituled, "Description of Mr. "Dryden's Funeral," printed in Fol. 1700. The author of these verses, however, makes no mention of the outrages said to have been committed by the son of Lord Jefferies. Had such a circumstance happened, he hardly would have omitted it. This writer asserts, that the expence of the funeral was defrayed by Lord Halifax.

—"such as wrote our country to enslave;
His kindness follows even to the grave.
He the great bard *at his own charge inters*,
And dying vice to living worth prefers."

The following lines, in which Dr. Garth is described, are not without merit.

"But stay, my Muse, the learned Garth appears,
He sighing comes, and is half drown'd in tears;
The famous Garth, whom learned poets call
Knight of the order of the urinal.
He of Apollo learn'd his wondrous skill,
He taught him how to sing, and how to kill;
For all he sends unto the darksome grave
He honours also with an epitaph *.
He entertain'd the audience with Oration,
Tho' very new, yet something out of fashion;
But 'cause the hearers are with learning blest,
He said it in the language of the beast;
But so pronounc'd, the sound and sense agrees
A country mouse talks better in a cheese.
—Next him the sons of Musick pass along,
And murder Horace in confounded song,
Whose monument, more durable than brass,
Is now defac'd by every chanting Ass.
No man at Tyburn, doom'd to take a swinging,
Would stay to hear such miserable singing."

From an Epigram printed shortly after his death, we learn that Dryden had a severe, unanimated countenance.

"A *sleepy* eye he shews, and no *sweet* feature †,
Yet was in truth a favourite of nature"——

See *Epigrams on the Paintings of the most eminent Masters*, by J. C. Esq. 8vo, 1700.

As curiosity is interested in every particular relating to so great a poet, the following anecdotes are perhaps worth preserving: "I remember plain John Dryden (says a writer in *The Gentleman's Magazine*, for February, 1745, who was then eighty-seven years of age) before he paid his court to the great, in one uniform cloathing of Norwich Drugget. I have eat tarts with him and Madam Reeve [an actress, who was Dryden's mistress, and the original performer of *Amarillis* in *The Rehearsal*] at the Mulberry Garden, when our author advanced to a sword and *Chedreux* Wig. [This was probably the Wig that Swift has ridiculed in *The Battle*

* Mr. Oldys, in one of his MSS. mentions that Garth's Epitaph on Dryden was in his possession. It is not however, I believe, now extant.

† Feature is but a stroke or part of the countenance, but is here by Synechdoche used for the *whole*. [Note by the author.]

of

of the Books.] Posterity is absolutely mistaken as to that great man. Though forced to be a satirist, he was the mildest creature breathing, and the readiest to help the young and deserving. Though his comedies are horribly full of double entendre, yet 'twas owing to a false compliance for a dissolute age: he was in company the modestest man that ever conversed."

He had, however, as Dr. Johnson has observed, no mean opinion of his own abilities. Of this an anecdote, which a late learned Judge used to relate to his *son*, now a dignitary in the church, is a sufficient proof. In his youth he frequented Will's Coffee-house, and occasionally entered into conversation with the old bard. Soon after the first appearance of *Alexander's Feast*, he congratulated the author on his having produced an Ode which the whole town considered as the best composition of that kind that had ever been written. "Why it is so, said Dryden; and I will tell you farther, young man; it is the best ode that ever will be written."

For the first play of Dryden which was published by the elder Tonson, the price given was twenty pounds. This sum the bookseller (whose shop was then in the street near Gray's-Inn) was unable to raise without applying to Abel Swale, then a bookseller in Little Britain, who advanced the money for a moiety of the profits. The play sold; and Tonson was enabled by it to purchase the succeeding ones on his own bottom.

P. 141. DUBOIS, DOROTHEA.] Add,

She died in Dublin about January 1774.

F

P. 152. FARQUHAR, GEORGE.] Add,

He was entered as a Sizer in the College of Dublin, July 17, 1694. In the Register he is styled "filius Gulielmi Farquhar Cleric annos 17 natus." A late Biographer, who appears to have had good information, says his father had only a living in the church of 150*l.* a year, and that he had seven children. The same writer says he left the College of Dublin in the year 1695, on account of the death of his patron Dr. Wiseman, bishop of Dromore, and makes no mention of his having been expelled. Farquhar's first appearance on the stage was in the character of Othello.

P. 159. FIELD, NATHANIEL.] Add,

Gildon, in his continuation of Langbaine, was the first writer that said this author was likewise an actor.

P. 173. FRANCIS, PHILIP.] For Captainship read Chaplainship.

G

P. 188. GENTLEMAN, FRANCIS.] Add,

8. *Oroonoko*, or, *The Royal Slave*. T. 12mo. 1760.

9. *The Coxcombs*. F. 1771. N. P.

P. 190. GOLDSMITH, OLIVER.] Add,

He was not born at Elphin, but at a place called Forney, in the county of Longford.

P. 198. GREENE, ROBERT.] Add,

The letter mentioned in this page is asserted by Nashe, in his *Apologie of Pierce Pennilesse*, 1593, to be a forgery.

H

P. 206. HAMILTON, NEWBURGH.] Add,

3. *Sampson*. Orat. 4to. 1743.

P. 208. HARRIS, JAMES.] Add,

He

He died the 21st day of December, 1780.

Ibid. HARRISON, THOMAS.] Dele the whole article, and substitute the following.

HARRISON, THOMAS. Was minister of the Dissenting Congregation in Little Wild-Street. On March 16, 1728-9, he preached the Funeral Sermon of Dame Mary Page at Devonshire Square. He afterwards conformed and received episcopal ordination from the bishop of London, Sept. 14, 1729, at St. Leonard's Foster-Lane, and preached a Recantation Sermon there. He on the 15th of February, 1729, preached a Sermon at Ratcliffe, in Leicestershire, on his introduction to that cure, and all these Sermons are in print. He is also the author of one drama, called,

Belshazzar, &c.

P. 212. HEARD, WILLIAM.] Add,

2. *Valentine's Day*. M. D. 8vo. 1776.

P. 220. HEYWOOD THOMAS.] Add,

The assertion that third nights were not known until after the Restoration is not well founded. It appears from a Prologue of Decker's, that authors had the benefit of one third night so early as the year 1612.

P. 245. HOWARD, EDWARD.] Add,

From the following verses in *The Session of the Poets*, printed among *The State Poems*, Part I. p. 206. it should seem that some of the plays ascribed to Edward Howard, were written by Shirley:

"Ned Howard in whom great nature is found,
Tho' never took notice of until that day,
Impatiently sat till it came to his round,
Then rose and commended the plot of his play.
Such arrogance made Apollo stark-mad,
But Shirley endeavour'd to appease his choler,
By owning this play, and swearing the lad
In poetry was a very pert scholar."

P. 247. HOWARD, GORGES EDMOND.] Add,

The Female Gamester is a Tragedy, and was printed, 12mo. 1778.

P. 250. HULL, THOMAS.] Add,

12. *Love will find out the way*. C. O. 1777. Songs only printed.

P. 264. JONSON BENJAMIN.] Add,

It is observable that Meres, in his *Wits Treasury*, printed in 1598, enumerates B. Jonson among the most eminent *Tragic* writers of that time. Yet his first play *(Every Man in his Humour)* is not supposed to have appeared before that year, and the only two tragedies he has left were not acted or printed till some years afterwards.

The writers of that time indeed use the word *Tragedy* in a very lax sense; but Jonson had not then written even a poem of so serious a cast as to be entitled to that appellation.

K

P. 268. KEEFE, JOHN.] Add,

3. *The Dead Alive*. F. 1781. N. P.

4. *The Agreeable Surprize*. F. 1781. N. P.

L

P. 278. LANGFORD, ABRAHAM.] Add,

He died the 18th of September, 1774, aged sixty-three, and was buried in St. Pancras Churchyard, where a monument is erected to his memory, with a ridiculous epitaph inscribed on one side of it, and absurdly copied on the opposite side.

P. 280.

P. 280. LEE, JOHN.] Add,

Since this article was printed, Mr. Lee died 1781.

P. 281. LENNOX, ARABELLA.] Her name Charlotte.

P. 289. LUCAS, HENRY.] Add,

2. *Love in Disguise.* Op. about 1767.

P. 290. LYNCH, FRANCIS.] For *only* read *also.*

M

P. 300. MARLO, CHRISTOPHER.] L. 2 of Poetry, for *sublunary* read *translunary.*

P. 301. col. 1. For *Shepherd's Holyday* read *Mayden's Holyday.*

P. 322. MILTON, JOHN.] L. 29. for *Poetical* read *Political.*

P. 333. col. 1. For MOZEEN, WILLIAM, read MOZEEN THOMAS.]

N

P. 336. NASH, THOMAS.] Add,

To the account already given of this writer it may be added, that it appears from a very scarce pamphlet entitled, "The Trimming of "Tho. Nashe gentleman, by the "high tituled patron Don Richardo "de Medico Campo, Barber Chi-"rurgeon to Trinity College in "Cambridge," 4to. 1597, that Nashe was then (in 1597) in confinement on account of his having written a play, called, *The Isle of Dogs*; that while he was at Cambridge, he wrote part of a show, called *Terminus et non Terminus*, for which the person, who was concerned with him in that composition, was expelled; that Nashe left his college when he was seven years standing, and before he had taken his Master's degree, about the year 1587; and that after his arrival in London, he was often confined in different gaols.

Supposing him to have gone to college when he was sixteen years old, it appears by this account that he was born in the same year that gave Shakspeare to the world (1564).

He died either in the year 1600 or 1601; for he published one of his pamphlets in 1599, and he is spoken of as dead in an old comedy, called *The Return from Parnassus*, which was written in 1602.

P

P. 357. PILON, F.] Add

8. *Thelypthora.* F. 1781. N. P.

P. 358. PIX, MARY.] Add

11. *The Adventures of Madrid.* Com. 4to. N. D.

P. 359. POTTER, R.] Add,

Since this article was written, Mr. Potter has published the first volume of a translation of Euripides, 4to. 1781; containing,

1. *The Bacchæ.*
2. *Ion.*
3. *Alcestis.*
4. *Medea.*
5. *Hippolitus.*
6. *The Phoenician Virgins.*
7. *The Supplicants.*
8. *Hercules.*
9. *The Heraclidæ.*

R

P. 371. ROBINSON, MARIA.]

Since this article was written, I am inclined to doubt the truth of some circumstances contained in it. Later information induces me to believe, that neither the father (who is living), nor the husband of this lady, were ever in such respectable situations as they are represented to have been. It is more than probable, that they are all worthy of one another, and the best of the set is undeserving of any further notice.

P. 429. col. 1. l. 34. for 1553 read 1653.

P. 433.

P. 433. col. 1. l. 8. for 1706 read 1704.

S

P. 434. STEWART, JAMES.] Dele *The Cobler of Castlebury*; and add,

STEWART, CHARLES. The author of

1. *The Cobler of Castlebury*. C. O. 8vo. 1779.

2. *Ripe Fruit*, or, *The Marriage Act*. Int. 1781. N. P.

3. *Damnation*, or, *Hissing hot*. Int. 1781. N. P.

T

P. 444. TAYLOR, JOHN.] Dele the whole article. On examining the pieces said in the Bodleian Catalogue to be Plays, we find them to be only Poems put down by mistake under the former description.

P. 445. THEOBALD, LEWIS.] Add

19. *Merlin*, or, *The Devil of Stonehenge*. Pant. 8vo. 1734.

20. *The Death of Hannibal*. T. See vol. II. p. 82.

V

P. 460. VILLIERS, GEORGE DUKE OF BUCKINGHAM.] Add

4. *The Restoration*. T. C.

W

P. 464. col. 2. Dele article WAYER, WILLIAM.

Y

P. 477. YARROW, JOSEPH.] Add

2. *Trick for Trick*, or, *The Vintner outwitted*. P. O. 8vo. 1742.

END OF THE FIRST VOLUME.