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A Midsummer Night's Dream.

Harvey, Del. *Branston & Wright, Sc.*

Pomp, and Feast, and Revelry,
And Masque, and antique Pageantry;
Such sights as youthful poets dream,
On Summer Eves by haunted stream.

MILTON.

THE

DRAMATIC SOUVENIR:

BEING

LITERARY AND GRAPHICAL ILLUSTRATIONS

OF

SHAKESPEARE

AND OTHER

CELEBRATED ENGLISH DRAMATISTS.

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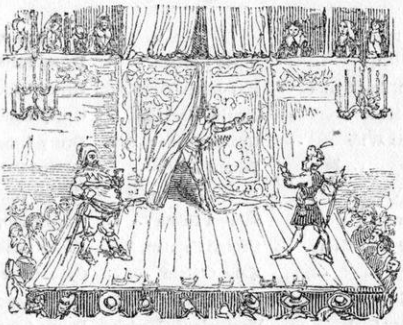


HISTORICAL VIEW

OF THE ORIGIN AND IMPROVEMENT OF THE

English Stage.

However deficient may be the materials for compiling a perfect History of the Drama in England, the illustrations of it, recovered by modern research, are far too numerous to be contained in the space here allotted to the subject: so that the reader will be presented with only some of the leading features of the ancient national Stage, and of the principal points of it's rise and improvement.

The old Greek Drama appears to have flourished at Constantinople, until the fourth century of the Christian Era; about which time Gregory of Nazianzen, the Patriarch of that city, a poet, and one of the Fathers of the Church, banished the pagan plays of Sophocles and Euripides from the stage, and introduced those Scripture histories which appear to have been the earliest dramatic entertainments in every part of Europe. In these the Grecian chorusses were turned into Christian hymns, the pieces being arranged on the plan of the more ancient tragedies; and one of the oldest religious dramas written by Gregory is yet extant, called *Christ's Passion*, the prologue to which states, that the Virgin Mary was then for the first time brought upon the stage. The early commercial intercourse between Constantinople and Italy, soon introduced these performances into Europe; in which country the Italian Theatre is affirmed to be the most ancient. The period of it's earliest religious Drama, is, nevertheless, assigned to the year 1243, when a spiritual comedy was performed at Padua; and in 1264, the Fraternitate del Gonfalóne was established, part of whose occupation was to represent the sufferings of Christ during Passion-Week. The origin of the French Theatre cannot be traced higher than 1398, when *The Mystery of the Passion* was represented at Saint-Maur. In England, however, the first spectacle of the kind was probably the Miracle-Play of *Saint Catherine*, mentioned by Matthew Paris as having been written

by Geoffrey, a Norman, afterwards Abbot of St. Alban's, and performed at Dunstaple Abbey in the year 1110. It is also stated in the *Description of the most noble City of London*, composed by William Fitz-Stephen, a monk of Canterbury, about 1174, in treating of the *ordinary* diversions of the inhabitants of the metropolis,—that "instead of the common interludes belonging to theatres, they have plays of a more holy subject; representations of those sacred miracles which the holy confessors wrought, or of those sufferings wherein the glorious constancy of the martyrs did appear."

It will be hence observed that the ancient religious Dramas were distinguished by the names of MYSTERIES, properly so called, wherein were exhibited some of the mysteries or events of Scripture-story; and MIRACLES, which were of the nature of tragedy, representing the acts or martyrdom of a Saint of the Church. The introduction of this species of amusement into England, has been attributed to the pilgrims who went to the Holy-land; and the very general custom of performing such pieces at festivals, to the sacred plays at those ancient national marts, by which the commerce of Europe was principally supported. To these, the merchants who frequented them used every art to draw the people, employing jugglers, buffoons, and minstrels, to attract and entertain them. By degrees, however, the clergy observing the disposition to idleness and festivity which was thus introduced, substituted their dramatic legends and histories from the Scriptures, for the ordinary profane amusements; causing them to be acted by monks in the principal churches and cathedrals at certain seasons, with all the attraction and state of choral chaunting, playing upon organs, and ecclesiastical dresses and ornaments. The duration of the exhibition appears to have been regulated partly by the length of time appointed for the fair or festival; for though some pieces consisted of a single subject only, as *The Conversion of St Paul*, or *The Casting Out of the Evil Spirits from Mary Magdalene*,—others comprised a long series of Scriptural histories, which were presented for several days successively.

The principal of these religious plays appear to have been derived from two very celebrated series of them, annually performed at Chester, at Whitsuntide, and, sometimes, at Midsummer; and at Coventry at the feast of Corpus-Christi, or June 14th. The Whitsuntide plays are commonly called "the Chester Mysteries," both because they were translated by Randle Higden, a monk of that city, about 1327-28, and were originally played there on the Monday, Tuesday, and Wednesday, in the Whitsun-week, so early as 1269. They were 24 in number, and commenced with *The Fallinge of Lucifer* and *The Creation of the World*; and ended with *Antichrist* and *Domesday*. There was considerable difficulty in procuring the Pope's permission that they might be performed in English, and hence it has been presumed that all the previous Mysteries were in Latin, which gives to these pieces the merit of having been the first interludes in the national language. A manuscript specimen of a *Corpus-Christi* Pageant instituted at York, early in the thirteenth century, yet exists in the records of that city; but the most popular dramas exhibited on this day were generally entitled *Ludus Coventriæ*, or the Coventry Play, because they were performed there at that time, as early as 1416, before Henry V., under the direction of the Franciscan Friars of the city, to which fraternity their original composition has been attributed. A transcript of them of the fifteenth century is in the

Cottonian Library, consisting of 40 pageants, or plays, also extending from the Creation to the Judgement of the World.

At the times of these performances, great multitudes were drawn from all parts of England to Chester and Coventry, to the great benefit of those cities; and, as learning increased, and was more widely disseminated from the monasteries, the acting of sacred plays extended from them to the public schools and universities, when choristers, schoolboys, parish-clerks, and trading-companies, were employed in their representation. The Mysteries, both of Chester and Coventry, were performed by, and at the expense of, the members of the trading-guilds of those cities; each society retaining to itself a particular portion of the sacred history. Thus at Chester, the Tanners represented *The Fall of Lucifer*, the Drapers *The Creation*, the Dyers *The Deluge*, *&c.*; and at Coventry the Shearmen played *The Nativity*, and the Cappers *The Resurrection and Descent into Hell*. The Parish-Clerks of London were also accustomed yearly to perform a long series of sacred Mysteries near West-Smithfield, at Skinners' Well; the name of which has been for so many centuries altered to their own. On July 18th, 19th, and 20th, 1390, they played at Clerkenwell before Richard II., his Queen, and several of the nobility; and in 1409 they presented a drama extending from the Creation of the world till Doomsday,—supposed to be one of the Chester or Coventry Mysteries,—which lasted for eight days, in the presence of some of the principal personages of the kingdom. Down to this time it does not positively appear that a drama upon any profane subject, either tragic or comic, had been produced in England; and even the emblematical and decorative pageants presented to a Sovereign were almost entirely scriptural. In 1487, after the birth of Prince Arthur, Henry VII. was entertained at Winchester Castle, on a Sunday during dinner, with a drama called *The Harrowing of Hell*, or the triumphant entry of Christ into the infernal world, and delivering thence the souls of the faithful departed. It was performed by the charity, or choir, boys of Hyde Abbey and St. Swithin's Priory, two large monasteries of Winchester; and was one of both the Chester and Coventry Mysteries, sometimes entitled *Ludus Paschalis*, or the Easter Play, the subject having been taken from the spurious *Gospel of Nicodemus*, as peculiarly proper to the festival. These performances, however, had not become common to all persons without some opposition; since in, 1378, the scholars or choristers of St. Paul's School, presented a petition to Richard II., praying him to prohibit some ignorant and inexpert persons from acting the *History of the Old Testament*, to the great prejudice of the clergy of that church, who had prepared it with considerable cost for representation at the ensuing Christmas.

Such of the ancient English Mysteries as are yet extant, are written in long stanzas of alternate rhyme, having the actors' names and stage-directions in Latin prose, with many occasional Latin phrases. At the commencement of the Coventry Mysteries is a very long Prologue, spoken by three *Vexillatores*, or banner-men, alternately, announcing the subject of the ensuing pageants; and prefixed to the Chester Plays are "the Bannes which are reade before their beginning," which declare their origin and author, also in metre, and contain directions to the several Companies of the scenes they are to exhibit. Notwithstanding the seriousness of the subject, the Mysteries were not without a considerable portion of coarse jests and strange absurdities, both in the language and

action. The part of *Beelzebub* was also full of the broadest mirth, and, with his inferior demons, he used to excite the laughter of the audience by a variety of voices, and strange gestures, and contortions of the body. He was represented with horns, cloven-feet, and a tail, and wore a mask with a very wide mouth, staring eyes, a large nose, and a red beard; and his constant attendant was the *Vice*, or buffoon of the piece, whose part was to leap upon his shoulders, and beat him with his wooden dagger till he made him roar.

The stages of the ancient Mysteries, called Pageant-houses, consisted of large and high frame-carriages, mounted on six wheels, and formed like dwellings containing two stories; in the lower of which the performers dressed, and played upon the upper, which was either surmounted by arches, battlements, vanes, &c., or left open to the top. Rushes were strewed upon the stage, and the lower room was enclosed with cloths, which are supposed to have been painted with the subject, or emblems, of the performance. A decoration, or Pageant, representing the general scene of the piece, was erected on the stage; some of which remaining in 1563 are described, as "the City of Jerusalem with towers and pinnacles,—Old Tobye's House,—A Fyrmament with a fyry cloud, and a double cloud," &c. Numerous records are also extant of the dresses and properties used in these performances, which appear occasionally to have been extremely rich and costly. The Mystery-actors had their faces painted, and the Plays of Chester and Coventry were attended by Waits and Minstrels: the Theatres were drawn from one street to another in appointed order, as each piece concluded; the whole being in performance at the same time, which divided the crowd and gave all an opportunity of seeing the entire series. The time of action was about six in the morning, and nine separate Pageants were exhibited in one day.

As both the Miracle-Plays and Mysteries included the personification of allegorical characters, as Sin, Death, &c., and the poetry of the times improved, a different kind of Drama was devised, consisting entirely of such abstract personifications, which were thence called MORALITIES. They probably did not appear before the reign of Edward IV., (1461) and the splendid pageants presented to Henry VI. being the first which were enlivened by the introduction of speaking allegorical personages properly habited, naturally assisted in exciting a taste for them. Several Moralities are yet extant, bearing the remarkable titles of *Every Man*, composed in the reign of Henry VIII.; *Magnificence; Impatient Poverty*, 1560; *The Marriage of Wit and Science*, 1570; *The Longer Thou Livest, the More Fool thou art; The Conflict of Conscience*, 1581; &c.—Mysteries did not, however, cease to be exhibited, though they were probably seldom represented after 1542-43, when a Statute was passed by Henry VIII. to purify the kingdom from all religious plays, ballads, and songs; as being "equally pestiferous and noisome to the commonweal:" permitting them only for the rebuking and reproaching of vices, and setting forth of virtue, if they meddled not with Scripture contrary to the declared doctrine. Mysteries and Moralities were thus made the vehicles of religious controversy; John Bales' *Comedy of the Three Laws of Nature*, 1538,—in reality a Mystery,—being a disguised satire against Popery, as was also Weever's Morality of *Lusty Juventus*, written in the reign of Edward VI. The performance of Mysteries was slightly revived with the Catholic religion under Queen Mary; and

in 1556 and 1577, "a goodly stage-play of *The Passion of Christ*," was represented at the Grey-Friars in London, on Corpus-Christi day, before the Lord Mayor, Privy-Council, &c. In the time of Elizabeth these pieces were probably performed only occasionally and privately, by Catholics, in her earlier years: the Chester Plays, revived in 1533, wholly ceased in 1600; and the last Mystery performed in England is supposed to have been that of *Christ's Passion*, in the reign of James I., at Ely-House, Holborn, on Good-Friday at night, before Count Gondamar, when thousands were present. Moralities continued to be exhibited throughout the reigns of Elizabeth and James I., but about 1570 they began to lose their attraction.

In this interval appeared that species of Drama called INTERLUDES, or facetious and satirical dialogues, which were commonly played at the festivals held at the Inns of Court. After various alterations and improvements they became MASQUES, the serious parts of which were divided by a ridiculous Interlude, called the *Anti* or *Antic-Masque*.

The first English piece which appears like a regular COMEDY, was produced in 1552, by John Still, afterwards Bishop of Bath and Wells. It was acted at Christ's College, Cambridge, is entitled *Gammar Gurton's Needle*, and abounds in familiar humour and grotesque dialogue. In 1561-62, Thomas Sackville, Lord Buckhurst, and Thomas Norton, wrote the TRAGEDY of *Gorboduc*, or *Ferrex and Porrex*, which was exhibited before Elizabeth by the students of the Inner-Temple, on January 18th, at Whitehall. It is a specimen of strong old English eloquence, and is probably the first example in the language of an heroic tale in verse, divided into acts, and possessing the formalities of a tragedy. Neither of these dramas appears to have been acted at a public theatre, nor was there at the time any building in London solely appropriated to plays; but the custom of performing them at universities, &c. greatly contributed to the Drama's improvement, since their members began to compose pieces on historical subjects, upon the classical model; and it may also be observed that the principal early dramatic authors were all scholars. Their taste, however, between 1570 and 1590, produced a number of those sanguinary and bombastic heroical pieces which were afterwards so much ridiculed: whilst the plot of *Gorboduc* having been derived from the ancient British annals, similar sources were immediately resorted to, and those dramas properly called HISTORIES, were brought upon the stage. They consisted of a series of events taken from the English Chronicles, represented simply in order of time, but without any artful conduct of the fable: their introduction has been erroneously attributed to Shakspeare, though the truth is, that every one of his historical subjects had been dramatised and performed before his time. With more probability their origin has been assigned to the celebrated *Mirrour for Magistrates*, first published in 1563, in which the most distinguished characters of the English annals are introduced, giving poetical narratives of their own misfortunes. Romance was also now made the subject of dramatic performances; and *The Palace of Pleasure*, and various other collections of novels, to which Shakspeare afterwards had recourse, as well as Comedies, in English and other languages, were carefully examined, to furnish matter for the stage.

The precursors of Shakspeare, who were most famous as dramatic authors, were Robert Greene and Thomas Lodge, remarkable for their humorous satire; George Peele, a flowery and most ingenious poet;

Christopher Marlow, a fine tragic writer, of great state and sweetness in his verses; Thomas Nashe, a comic author and satirist, John Lyly, the Euphuist; and Thomas Kyd, whose works contain passages not unworthy of the best of his successors. These all contributed greatly to advance the improvement and perfection of the English Stage, and though there be many blemishes to be found in their productions, and much affectation and pedantry, an unfettered spirit of true poetry runs through them all, with language often dignified and harmonious, and always nervous. At length, about 1591, the great luminary of the dramatic world blazed out upon England, and began to produce that inimitable series of plays, which, for more than two centuries, have been the delight, the admiration, and the boast, of his countrymen. His excellencies are numerous and varied, but the charms of his versification, the beauty of his descriptions, the sublimity of his language, his irresistible humour, and the exquisite nature which pervades the whole of his writings,—are perhaps the most striking features of his splendid genius. His time, too, formed the Golden Age of the Drama; since the vigourous language and learning of Ben Jonson, the wit and sweetness of Dekker, the thought of Marston, the gravity of the classical Chapman, the grace and comic vein of Beaumont and Fletcher, the copious genius of Middleton, the pathos of Webster, and the easy mirth of Heywood, —formed an assemblage of more dramatic talent than has ever been witnessed in all the years that have since elapsed.

At this time the Players of London began to act in temporary theatres and on scaffolds in Inn-yards, on account of the convenience of their spacious areas, galleries, and private passages,—and the general form of modern theatres has been attributed to these models;—but one or more regular playhouses, at the Black and White Friars, were certainly erected before 1580, when they were suppressed for their immorality, together with all the temporary stages of London. Between 1570 and 1629 seventeen Theatres had been erected, including five inns, converted into playhouses, and the singing-school of St. Paul's. The *Black-Friars* Theatre, was situate in Playhouse-Yard, near Apothecaries' Hall, and was built about 1570; the *White-Friars* Theatre, was built in Salisbury Street, or the Court beyond it, before 1580; and the *Cockpit*, or *Phœnix* Theatre, stood in Drury-Lane, and was erected about 1617. These were all smaller than the others, and considered as private Playhouses, which were opened in the winter only, the performances being by candle-light; their audiences were of a superior order, and a part occupied seats on the stage at a higher charge. The *Fortune* Theatre, stood between Whitecross Street and Golden-Lane, Cripplegate; and was partly rebuilt and altered into a playhouse in 1599 by Edward Alleyn. This large edifice was burned down in 1621, and was rebuilt of still greater capacity. The *Globe* Theatre, one of the most famous in London, was situate on the Bankside, nearly opposite the end of Friday Street; it was of considerable size, the performances always took place in summer, and by daylight, and it was erected about 1596, and was burned down June 29th, 1613. The *Curtain* Theatre, so called from a striped curtain which hung outside, was built in the vicinity of Shoreditch, or, perhaps, near the Curtain-Road, and was open in 1610. The *Red Bull* Theatre stood on a piece of ground formerly called Red Bull Yard, near the upper end of St. John's Street, Clerkenwell. Upon removing from the last-named house, the King's Company performed

in a new building erected in Gibbon's Tennis Court near Clare-Market; and April 8th, 1663, opened a more convenient edifice in *Drury-Lane*, which Theatre was first destroyed by fire 1672, and was last rebuilt in 1809. The Duke's Company performed first at the Cockpit, then at a new house in Lincoln's Inn Fields, and, in November 1671, at another new and splendid building called the *Duke's Theatre* in Dorset-Gardens, Fleet-Street. This was abandoned upon the opening of the grand *Opera-House* in the Haymarket, April 9th, 1705, but in 1720 the *Little Theatre* was built in the same part of London, to remedy it's inconveniences. *Covent Garden Theatre* was originally erected in 1733, and occupied by John Rich's company from Lincoln's Inn Fields; and it was last rebuilt in 1809 after the fire of the preceding year.

The engravings at the commencement and conclusion of this sketch will furnish some notion of the interiors of the old English Theatres. They appear to have been hung with tapestry, and lighted by cressets, lanthorns, or wax-lights about 1661, in branches or circular wooden frames: but after Garrick's return from France in 1765, the present invisible side-lamps were adopted. Curtains of silk or woollen, parting in the middle, hung in the rear of the stage, through which the performers entered; and above was a balcony, or upper stage, eight or nine feet from the lower, which was frequently required in various performances, as for the Court during the play in *Hamlet*, or the Citizens of Angiers above the gate in *King John*, &c. The old stages were separated from the audience by pales or a ballustrade, which is particularly shewn in the wood-cut on page xvi, taken from the title-page to Dr. William Alabaster's Latin Tragedy of *Roxana*, printed in 1632. It does not appear that there were any painted scenes previously to 1605, when Inigo Jones exhibited them in three plays before James I. at Oxford; but the name of the place supposed, seems to have been written on a suspended board, and during the representation of tragedies the stage was hung with black. Female parts were originally played by boys or young men, the first woman on the English Stage probably appearing at the Theatre in Vere Street, near Clare Market, as *Desdemona*, on Saturday, December 8th, 1660, and tradition reports her name to have been Saunderson; but Kynaston still remained celebrated for similar parts. The price of admission at the ancient principal Theatres to the pit and galleries, or scaffolds, was generally 6*d*., though in some inferior it was only one penny or two-pence; yet even in Shakspeare's time the best rooms or boxes were 1*s*., and at the Duke's Theatre in Lincoln's Inn Fields, they were 2*s*. 6*d*. Plays commenced at one o'clock in the afternoon, and usually occupied about two hours; but in the time of Charles II. they did not begin till four, and lasted longer, the practice of performing two pieces together having been introduced after the Restoration.

The time cannot now be ascertained, when the profession of a Player became common and established; but Stow remarks that when Edward IV. shewed himself in state, he went to his palace at St. John's, to see "the City Actors." In the Exchequer are several entries proving that both French and English actors were attached to the Court of Henry VII., and licenses were granted to comedians by Henry VIII., Edward VI., and Mary; the latter of whom retained "eight players of interludes" in her household, at 66*s*. 8*d*. each yearly. In 1574, Queen Elizabeth gave authority to Thomas Burbage and four others, servants to

the Earl of Leicester, to exhibit all kinds of stage-plays, during pleasure, in any part of England. In January 1583-84, soon after the puritans had made a violent attack upon the stage, twelve performers were selected from the principal Companies then existing, under the protection of various noblemen, and were sworn her Majesty's servants. There were then eight principal Companies in London, each performing twice or thrice in the week; but about the latter part of Shakspeare's life, there were five only, the chief being the performers of the Globe and Black-Friars Theatres, to whom James I. gave a license in 1603, when they received the name of "the King's Servants." The other companies were the Prince's Servants, who played at the Curtain; the Palsgrave's Servants, at the Fortune; the Players of the Revels at the Red Bull; and the Lady Elizabeth's, or Queen of Bohemia's Servants, at the Cockpit. In this state the players continued until February 11th, 1647, when the Parliament issued an ordinance declaring them rogues and vagrants, liable to the ordinary penalties: the Theatres, also, were ordered to be destroyed, and a fine of 5*s*. was imposed on every person present at a play. The greater part of the performers, therefore, took up arms for the King; and though in the winter of 1648 some of them ventured to act at the Cockpit, they were soon interrupted by the soldiers, who took them into custody in the middle of a performance, and committed them to prison. By connivance or bribery of the commanding officer at Whitehall, they privately represented a few plays at a short distance from town, and occasionally entertained some of the nobility at their country-seats; especially acting at Holland-House, Kensington, private information being given to the friends of the Drama. They were sometimes also permitted to play publicly at the Red Bull, though not always without interruption, since the soldiers stripped and fined them at pleasure, seized upon their wardrobes, and reduced them to perform in suits of painted cloth. In their distress they were often obliged to publish several of those excellent manuscript pieces, which had till then remained the sole property of their respective Companies; and fifty of these dramas appeared in one year.

At the worst period of their persecution, the humorous Robert Cox devised a new dramatic entertainment, blended with rope-dancing, &c. to disguise the acting; which entirely filled the capacious Red Bull Theatre. His performance was chiefly a combination of the richest comic scenes of Marston, Shirley, Shakspeare, &c. into single pieces, called HUMOURS, or DROLLERIES, which were printed in 1662 for the use of performers at fairs. An engraving attached to this very rare and curious work, is supposed to represent the interior of the Red Bull Theatre; and a part of it is copied in the cut at the commencement of the present Introduction, as giving some notion of the features of an old English Playhouse. In 1656, Sir William Davenant made another effort for the Drama at Rutland House, where he exhibited entertainments of declamation and music, in the manner of the ancients; removing two years after to the Cockpit in Drury-Lane, where he remained until the eve of the Restoration. About the time that General Monk led the Scots' army to London, in 1659, a bookseller named Rhodes, formerly wardrobe-keeper at the Black-Friars Theatre, fitted up the Cockpit; and the other actors re-assembled at the Red Bull. After the Restoration two new patents were issued, one to Sir William Davenant, a renewal of that given him by Charles I., and the other to

Thomas Killegrew: the former company was joined by the Red Bull actors, and was called the King's Servants; and the latter included the old performers, under the protection of the Duke of York. The subsequent alterations of these Patents, is the most intricate, and the least generally interesting, part of theatrical history; and it will therefore not be consistent with either the space or character of this Introduction to enter into any detail of them.

A brief retrospect of the Origin and Improvement of the English Stage has now been given; and the present sketch shall be concluded with a very few remarks upon the spirit and genius of the Drama at it's principal eras. The most illustrious of these was during the reign of Elizabeth, when Literature was advancing under the influence of the Reformation, and the works of the British Dramatists began to be stamped with that boldness and energy, that graceful simplicity and exquisite nature, which were so entirely their own. This is the character of "the best words of the best authors"; whilst the coarse jests and gross language which frequently deform some of their finest and most serious scenes, must be attributed to the imperfection of manners, the slow advance of general civilisation, and the remains of that rude humour, which introduced it's dissolute and profane merriment into even the sacred stories of the Scripture-Mysteries. Much of the old poetical spirit remained until the Civil Wars, when the Drama was overthown in the confusion and violence which ravaged the country; and the Restoration brought over that French taste which had been so long familiar to the English exiles. The tide of foreign extravagance and obscenity, of unnatural declamation and unmeaning frivolity, was too powerful for opposition, and even Dryden's splendid talents yielded to the vicious fashion; though their lustre continually breaks forth, notwithstanding their prostitution. With more or less of the same characteristics, the English Drama was supported by Otway, Southerne, and Rowe; and afterwards by the many excellent Comic and Tragic authors of the last century. Slowly and gradually it became purified from it's dissolute and profane wit, and if at present the talents of the olden time be no longer evident, the immorality attending them has also departed.

LITERARY AND GRAPHICAL

Illustrations

OF

SHAKSPEARE

AND THE

BRITISH DRAMA.

THE TEMPEST:

A PLAY, BY WILLIAM SHAKSPEARE.

The learning and research so long employed upon the illustration of Shakspeare, have hitherto failed in discovering all the original materials of the present drama: the magical portion of it being said to belong to some old Italian Novel, the name of which was forgotten by those who had read it. Mr. Douce and Mr. Malone have attributed the outlines of the storm and the Enchanted Island, to Silvester Jourdan's *Discovery of the Burmudas, otherwise called the Island of Divels*, 1610, 4to., which also contains an account of the shipwreck of Sir George Somers; and to William Strachey's *Laws, &c. of the English Colony in Virginia*, 1612, 4to. The idea of *Caliban* has been traced to the account of a savage in Robert Eden's *Historie of Travaile*, 1577, 4to.; and the remainder of the plot to Robert Greene's *Comical History of Alphonsus, King of Arragon*, 1597, 4to., and one of George Turberville's *Tragical Tales*, translated from Boccaccio, and published in 1587. The scene is laid upon the sea, in a vessel, and afterwards on the Enchanted Island; and the action is supposed to occupy about four hours.

There was not any edition of this play before the First Folio of Shakspeare's Works, in 1623; but it is supposed to have been written about 1611, and is generally received as almost the very last of his pieces, though usually printed the first. It most probably appeared in the latter part of 1612, or the beginning of 1613, when it was performed before Prince Charles, the Princess Elizabeth, and the Prince Palatine. Dr. Johnson has celebrated the diversity of characters, boundless invention, profound skill in nature, and variety of scenes and incidents, exhibited in the *Tempest;* and Warburton calls it one of the noblest efforts of that sublime and amazing imagination peculiar to Shakspeare. On the contrary, it has been observed, that the actions of the human beings of the drama are scarcely sufficient to make human beings anxious about them: and therefore, in 1670, an alteration of the *Tempest* by Dryden and Sir William Davenant, was produced at the Dorset Gardens' Theatre, with the additional characters of *Dorinda* and *Hippolyto;* a woman who had never seen a man, a man who had never beheld a woman, and a female monster. In 1756, Garrick produced it as an Opera, with new songs; and, in 1777, Sheridan revived it nearly in it's original form as a play. The drama, however, was best adapted to the modern stage by the late J. P. Kemble, the finest representative of *Prospero*, and produced by him at Drury-Lane on October 13th, 1789; and, with additions, at Covent-Garden on December 8th, 1806.

The Tempest.

Prospero. ———— Here cease more questions;
Thou art inclin'd to sleep; 'tis a good dulness,
And give it way; I know thou can'st not choose. [*Miranda sleeps.*
Come away, servant, come: I am ready now;
Approach, my Ariel, come.

Act 1. *Sc.* 2.

Caliban. ———— Sometime am I
All wound with adders, who, with cloven tongues,
Do hiss me into madness.

Act 2. *Sc.* 2.

THE TWO GENTLEMEN OF VERONA:

A COMEDY, BY WILLIAM SHAKSPEARE.

SEVERAL indications, both in the historical allusions and style of this play, are supposed to prove it one of the author's earliest productions; if not, as Malone conjectures, his very first, written in 1595. Of the former marks, is that passage descriptive of the employment of young men of rank at the period, in the 3rd Scene of the 1st Act;—

> "Some to the wars, to seek their fortunes there;
> Some to discover islands far away;"

which have been referred to the military preparations against the Spaniards, and for the assistance of Henry IV. of France, at the time above-mentioned; and to Sir Walter Raleigh's voyage to the Island of Trinidado, and up the River Oronooko, to discover Guiana, in 1595, or to Sir Humphrey Gilbert's expedition of the preceding year. *Speed*, also, in enumerating the symptoms of love, Act ii. Scene 1, mentions "to walk alone, like one that had the pestilence;" which has been considered an allusion to the plague of 1593, when nearly 11,000 persons died near London. Most of the original materials of the story seem likewise to point to the same period, as an imitation of a passage in the old play of *King John*, 1591, 4to.; the incident of *Valentine* joining the robbers, probably taken from that of Pyrocles and the Helots, in Sir Philip Sidney's *Arcadia*, published in 1590; some allusions to Marlow's poem of *Hero and Leander*, entered at Stationers' Hall in 1593; and the story of *Proteus* and *Julia*, which has been compared to one in George of Montemayor's *Diana*, also translated in the time of Shakspeare.

The style of this piece is considered to be less figurative and more natural than any of the author's dramas; which, with it's abrupt conclusion, has been considered a proof of it's early composition. Sir Thomas Hanmer, Upton, &c. have doubted if Shakspeare did more than supply some speeches and lines, but Dr. Johnson found his sentiments and language in both the serious and comic parts; and few plays, he adds, "have more lines and passages, which, singly considered, are eminently beautiful."

There is no edition of this Comedy earlier than that of 1623, though it is mentioned by Francis Meres in his *Wits' Treasury*, 1598. It was produced at Drury-Lane, in 1763, with alterations and additions by Benjamin Victor, but performed five nights only; was again adapted to the modern stage by J. P. Kemble, at Covent-Garden, April 21st, 1808; and on November 29th, 1821, was again revived with great splendour of scenery, and an introduced Masque and Songs, selected from Shakspeare's Poems and Plays.

The Two Gentlemen of Verona.

Julia. Lo, here in one line is his name twice writ,—
Poor forlorn Proteus, passionate Proteus,
To the sweet Julia;—that I'll tear away:
And yet I will not, sith so prettily
He couples it to his complaining names:
Thus will I fold them one upon another;
Now kiss, embrace, contend, do what you will.

Act 1. *Sc.* 2.

Speed. Come, fool, come: try me in thy paper.
Launce. There; and Saint Nicholas be thy speed!
Speed. Imprimis, *She can milk.*
Launce. Ay, that she can.
Speed. Item, *She brews good ale.*
Launce. And thereof comes the proverb,—Blessing of your heart! you brew good ale.

Act 3. *Sc.* 1.

THE MERRY WIVES OF WINDSOR:

A COMEDY, BY WILLIAM SHAKSPEARE.

THE events of this play are certainly supposed to take place between the First and Second parts of *Henry IV.*, whilst *Falstaff* is yet in favour at Court; and in some credit for *Prince Henry's* report of his services at Shrewsbury, on which "warlike, courtlike, and learned, preparations," he is complimented by *Ford*. Dennis, on the information of Dryden derived from Davenant, and thence from the author himself, states that the drama was written by command of Queen Elizabeth, to continue the character of *Falstaff*, and exhibit him in love: a passion, however, which Shakspeare protected from so vile a habitation, and substituted avarice in it's stead. It is also recorded, that the Queen was so desirous of seeing the Comedy acted, that she ordered it to be finished in fourteen days; and was very well pleased with the representation. The time when this was done, is believed to be in 1600 or 1601, the play being entered on the books of Stationers' Hall, January 18th in the latter year. There was, however, no perfect and entire edition of it until the folio of 1623; the quartos of 1602 and 1619 having possibly been printed from a corrupt copy, surreptitiously procured, as they contain many profane and gross expressions, afterwards omitted, and many chasms occur in the dialogue.

A few incidents in this Comedy were perhaps taken from an old translation of the *Dunce*, or *Il Pecorone*, of Giovanni Fiorentino; and the same are to be met with in the *Fortunate, the Deceived, and the Unfortunate, Lovers.* The adventures of *Falstaff* appear to have been taken from *The Lovers of Pisa*, a story in Tarleton's *Newes out of Purgatorie*, black-letter, 4to., no date, but entered on the Stationers' books in 1590: and the character of *Justice Shallow* is generally received and well known as a satire upon Sir Thomas Lucy. The most remarkable feature of this drama, is the number, variety, and discrimination, of the characters; but the action is often broken and not naturally successive, yet the whole is full of wit, and in the highest degree entertaining. The scene is laid in Windsor and the adjacent parts, and the action is supposed to extend from the dinner at *Page's* house, about twelve at noon, to midnight on the third day after.

This drama was adapted to the modern stage by J. P. Kemble, and produced by him at Drury-Lane, November 9th, 1797, and at Covent-Garden, April 18th, 1804: and, February 20th, 1824, it was again brought out at Drury-Lane as a Musical Play, by the addition of songs taken from the author's own works, with original and selected music by H. R. Bishop.

The Merry Wives of Windsor.

Mrs. Page. Come, mother Prat, come; give me your hand.
Ford. I'll *prat* her: out of my door, you witch!—[*beats him.*] you rag, you baggage, you polecat, you ronyon! out! out! I'll conjure you, I'll fortune-tell you.

Act 4. *Sc.* 2.

Ford. There is money; spend it, spend it; spend more; spend all I have; only give me so much of your time in exchange of it, as to lay an amiable siege to the honesty of this Ford's wife: use your art of wooing, win her to consent to you; if any man may, you may as soon as any.

Act 2. *Sc.* 2.

MEASURE FOR MEASURE:

A PLAY, BY WILLIAM SHAKSPEARE.

A Novel by Cynthio Geraldi, repeated in the *Tragic Histories* of Belleforest; George Whetstone's old Play of *Promos and Cassandra*, printed in 1578; and the same author's prose history of the same title, recounted in the fourth day of his *Heptameron*, London, 1582, 4to.,—are supposed to contain the imperfect materials of this most entertaining and highly interesting drama. There is no printed edition nor entry of it before 1623, but Malone believes it to have been written about the close of 1603, or at least previously to 1607; and that it contains several allusions to the early events of the reign of James I. The scene is laid in the city of Vienna, and the time occupied by the action, after the end of the first scene, is within three days.

There has been much objection, as well as much admiration, expressed towards this play. Dr. Johnson censured the intricacy of the plot, and indefinite character of the action; and whilst he allowed the comic parts to be natural and pleasing, attributed to the graver scenes more labour than elegance. Others have considered the *Duke's* disguise as insufficient, the vice of *Angelo* unnatural, and the deception imposed upon him improbable; the serious parts as generally heavy in performance, and the comic as altogether indecent. On the other hand, the admirers of *Measure for Measure* have dwelt on the piety, purity, tenderness, firmness, and eloquence, of *Isabella;* whom Schlegel calls "an Angel in the humble habit of a Novice:" to which it may be added, that in no part does Shakspeare attempt to extenuate the conduct of *Claudio;* though he might have been represented as a martyr, and though his guilt is such as the world in general regards but too lightly, yet his crime is always treated as disgusting and contemptible: whilst even the coarse mirth of the common characters, serves only to heighten the holy purity of the beauteous Novice by the contrast. The noble parts of the *Duke* and *Isabella*, were formerly excellently played by Henderson and Mrs. Yates; but it was reserved for the gifted family of Kemble to bring them to perfection. Mrs. Siddons was proverbial for her fine appearance and exquisite acting; and the personal dignity of her brothers was alike appropriate to the hood of the *Friar* and the coronet of the *Duke*.

An indifferent alteration of this play by Charles Gildon, was produced in 1700, at the Theatre in Lincoln's Inn Fields; but the modern adaptation is that brought out by J. P. Kemble at Covent-Garden, November 21st, 1803.

Measure for Measure.

Angelo. Be you content, fair maid;
It is the law, not I, condemns your brother:
Were he my kinsman, brother, or my son,
It should be thus with him;—he must die to-morrow.
Isabella. To-morrow! O, that's sudden! Spare him, spare him:
He's not prepar'd for death! Even for our kitchens
We kill the fowl of season; shall we serve heaven
With less respect than we do minister
To our gross selves? Good, good my lord, bethink you?
Who is it that hath died for this offence?
There's many have committed it. *Act 2. Sc. 2.*

Clown. I hope, sir, your good worship will be my bail.
Lucio. No, indeed, will I not, Pompey; it is not the wear. I will pray, Pompey, to increase your bondage: if you take it not patiently, why, your mettle is the more. Adieu, trusty Pompey.—Bless you, friar. *Act 3. Sc. 2.*

THE COMEDY OF ERRORS:

BY WILLIAM SHAKSPEARE.

Few of the productions of the Great Dramatist have received so much censure as the present, for it's almost impossibility of fable and incident. Steevens vehemently denies that it was entirely Shakspeare's, but pronounces it to be the composition of two very unequal writers; though he admits that the supposed author had undoubtedly a share in it: and Ritson also perceives "the most striking dissimilarity of style," though boasting the embellishments of the master-genius in "additional words, lines, speeches, and scenes." The narrative of *Ægeon*, however, at the commencement, and the whole of the *Abbess Æmilia's* character, have been received as genuine. The original story is generally stated to be the *Menæchmi*, or *Twin Brothers*, of Plautus, a translation of which was published by W. Warner in 1595: the poetical argument whereof is usually cited as containing an outline of the plot, but this is strenuously denied by Ritson. Schlegel has observed, in defence of this Comedy, that it is the best of all pieces on the same subject; and that if it be inferior to the other productions of Shakspeare, it is because nothing more could be made of the materials. The scene is laid in the city of Ephesus, and the action of the piece is supposed to pass between the morning and sunset of a single day.

The earliest edition of this Comedy is in the folio collection of 1623, but it is mentioned by Meres in 1598; and, partly from a possible allusion to the civil war of France against Henry IV. in a speech by Dromio, Act iii. Sc. 2, it's composition is referred by Malone to 1593, or 1596, but Chalmers ascribes it to 1591. Before the time of Shakspeare, the Dramatic Poets were accustomed to write the parts of inferior characters in comedies, in rhyme of the same kind as that adopted for several of the speeches of the two *Dromios* in this piece; which is also considered as another argument that it was one of the very first written by Shakspeare, before the originality of his genius had fully expanded.

The *Comedy of Errors* appears to have been scarcely known upon the stage until it was produced in 1779, with several alterations, by Thomas Hull, deputy-manager at Covent-Garden Theatre; when it became attractive for some nights, and was afterwards placed upon the ordinary list of performing pieces. The last alteration of it was into a Musical Play, by the insertion of songs from the other works of Shakspeare, composed by Bishop, in which form it was produced at Covent-Garden, December 11th, 1819.

The Comedy of Errors.

Angelo. Master Antipholus?
Antipholus S. Ay, that's my name.
Angelo. I know it well, sir: Lo, here is the chain:
I thought to have ta'en you at the Porcupine:
The chain unfinish'd made me stay thus long.
Antipholus S. What is your will, that I shall do with this?

Act 3. *Sc.* 2.

Antipholus S. What, wilt thou flout me thus unto my face,
Being forbid? There, take you that, sir knave.
Dromio E. What mean you, sir? for God's sake, hold your hands.

Act 1. *Sc.* 2.

MUCH ADO ABOUT NOTHING:

A COMEDY, BY WILLIAM SHAKSPEARE.

As this Play was printed in quarto in 1600, appears entered at Stationers' Hall on August 23rd in the same year, and is not mentioned by Meres in his list of Shakspeare's works, published about the end of 1598; it is believed that the above date may be accurately assigned as the time of it's production. It is reported to have been formerly known under the name of *Benedick and Beatrice.*

The several originals to which the plot is commonly attributed, are acknowledged to be all remote. Pope refers it to the story of *Ariodante and Genevra*, in the 5th book of Ariosto's *Orlando Furioso;* and Steevens to book ii. canto 4, of Spenser's *Faërie Queene.* One of the nearest originals seems to be a Novel by Matteo Bandello, copied into the *Tragical Histories* of Francis de Belleforest; but as no English translation of it has hitherto occurred, it is perhaps probable that Dr. Farmer's suggestion is right, when he refers the drama to George Turberville's version of Ariosto's *Genevra.*

Messina, in Sicily, is the scene of this Comedy; a day and night pass to the end of Act ii. Scene 1; a week then elapses before the intended marriage of Claudio; and the rest of the action occupies about three days more.

The principal charm of this Comedy consists in the dialogue, since the piece contains two of the most lively of the characters of Shakspeare: in *Benedick*, the wit, the humourist, the gentleman, and the soldier; and in the sprightly and feeling *Beatrice;* who are most happily similar, and yet free from any sameness of identity. The inferior comic characters are also in the highest degree delightful; and whilst they form the most accurate and curious portraits of such persons in the sixteenth century, their general resemblance is still felt to be true to nature.

The chief objections which have been made to this Comedy, are, that too little interest is excited by the love or the disappointment of *Hero* and *Claudio*, the repetition of the same artifice against *Benedick* and *Beatrice*, and the censurable nature of their listening to a private conversation; which, it may be observed, is practised by nearly all the personages of the drama. Schlegel, however, defends the repetition, by observing that the pleasantry lies in the deception being in both cases precisely the same.

In 1748, Garrick first appeared in the character of *Benedick*, which he always performed with the greatest vivacity and humour; and the Comedy of *Much Ado about Nothing* was re-produced on the modern stage, with alterations by J. P. Kemble, at Drury-Lane Theatre, on February 2nd, 1799.

Much Ado about Nothing.

Leonato. My lord, my lord,
I'll prove it on his body, if he dare;
Despite his nice fence, and his active practice,
His May of youth, and bloom of lustyhood.
Claudio. Away, I will not have to do with you.
Leonato. Canst thou so daff me? Thou hast kill'd my child;
If thou kill'st me, boy, thou shalt kill a man.

Act 5. Sc. 1.

Hero. ——Look where Beatrice, like a lapwing, runs
Close by the ground, to hear our conference.

Act 3. Sc. 1.

LOVE'S LABOUR'S LOST:

A COMEDY, BY WILLIAM SHAKSPEARE.

The present is another play, which all the editors of this Poet have concurred in censuring, and which some have regarded as altogether unworthy of him; though it is admitted that it contains many proofs of his genius, and that none of his pieces have more certain evidences of his hand. This remark is partly supported by the title-page to the oldest known edition, 1598, 4to., whereon the drama is stated to have been "newly corrected and augmented by W. Shakspeare," which some have considered to express his only share in the production: but it's irregularities, continual play upon words, and loose rhymes in the dialogue,—which are the chief faults it is charged with,—may, perhaps, be accounted for by considering it as one of Shakspeare's earliest pieces. From a supposed reference in it to Vincentio Saviolo's treatise of *Honourable Quarrels*, published in 1595, and the mention of "Bankes's Horse," which had been exhibited before 1589, Malone has referred it's first composition to 1594, or earlier; with some additions to 1597. The expression of the old edition already cited, he thinks, implies that there had been either a former impression of the play, or else that it had been originally performed in a less perfect state than that in which it was printed and now appears; and in which the title-page states it was "presented before her Highness"—Queen Elizabeth—"the last Christmas," namely, that of 1597. It was also acted at the Black-Friars and Globe Theatres. *Love's Labour's Lost* was not entered at Stationers' Hall until January 22nd, 1606-7, and the next earliest known edition of it is that of 1631, 4to.

The original novel on which this Comedy was founded, has hitherto eluded the search of Shakspeare's commentators; but, from the names of the characters, it is expected to prove of French extraction. Francis Meres, who mentions this play in his very valuable notice of Shakspeare's works in his *Wits' Treasury*, published about September 1598,—also speaks of a drama by the poet, called *Love's Labour Won;* which is, however, generally supposed to be no other than *All's Well that ends Well.*

The scene of this Comedy is laid in the Kingdom of Navarre. The action is probably intended to be comprised within a very few days, or, perhaps, little more than one, out of the three years mentioned in the commencement. A twelvemonth and a day are supposed to ensue at the end, before the marriages of the lovers take place.

Love's Labour's Lost.

King. What will Birón say, when that he shall hear
A faith infring'd, which such a zeal did swear?
How will he scorn? how will he spend his wit?
How will he triumph, leap, and laugh, at it?
For all the wealth that ever I did see,
I would not have him know so much by me.
Biron. Now step I forth to whip hypocrisy.—
Ah, good my liege, I pray thee pardon me. [*Descends from the tree.*]

Act 4. *Sc.* 3.

Moth. Come, you transgressing slave; away.
Costard. Let me not be pent up, sir; I will fast, being loose.
Moth. No, sir; that were fast and loose: thou shalt to prison.

Act 1. *Sc.* 2.

A MIDSUMMER NIGHT'S DREAM:

A COMEDY, BY WILLIAM SHAKSPEARE.

This beautiful creation of the fancy of the great Poet, is distinguished by the ordinary characteristic of his early plays,—the introduction of whole passages and scenes in rhyme. From this circumstance, added to the glowing poetry which it contains, the slightness of the fable, and the want of discrimination in the higher personages of the drama,—Malone is inclined to attribute it to a youthful hand, and to think that it was written in 1592. It does not, however, appear entered on the Stationers' Hall books until October 8th, 1600, in which year it was also twice printed in quarto, as "acted by the Lord Chamberlain's servants."

The original hint of the plot has been referred to Chaucer's *Knights Tale;* and Tyrwhitt remarks that *Pluto* and *Proserpina,* in the *Marchante's Tale* of the same Poet, appear to have been the true progenitors of Shakspeare's *Oberon* and *Titania:* but both personages had been made familiar in a Masque, presented to Elizabeth at Lord Hertford's, in 1591, 4to. Perhaps, from the fanciful nature of the ethereal essences with which this drama is filled, and the many sweet and beautiful descriptions it contains, it's scenes, in their original form, are fitted rather for perusal than performance; yet different portions have been separately made use of in the formation of separate pieces. The Interlude of *Pyramus and Thisbe* was produced as a Comic Masque at Lincoln's Inn Fields Theatre in 1716, and as a Mock-Opera at Covent Garden in 1745. *The merry-conceited humours of Bottom the Weaver,* is one of Robert Cox's Drolls, which used to be performed at Bartholomew, and other Fairs, by the strolling companies: and the parts of *Oberon* and *Titania* formed the foundation of the *Fairy Queen,* acted at the Haymarket in 1692; and of the elder Colman's and Garrick's *Fairies* and *Fairy Tale,* produced at Drury-Lane in 1763, 1764, and 1777; the first of which pieces was acted but twice only, to a very thin house, which it sent to sleep. *The Midsummer Night's Dream,* was the first of that series of Shakspeare's Dramas which were with happier effect converted into Musical Plays by the addition of songs, &c. from the Author's own works, united to some of the richest melodies of Bishop; and it was thus produced, with considerable splendour, at Covent-Garden, January 17th, 1816.

The scene of this Play is "Athens, and a wood not far from it;" and the action is supposed to be comprised within the four days before the *Duke's* marriage, mentioned in Scene 1. From Act ii., however, to the beginning of Act iv., the incidents all take place on the second night.

A Midsummer Night's Dream.

Bottom. Why do they run away? this is a knavery of them, to make me afeard.

Re-enter Snout.

Snout. O, Bottom, thou art changed! what do I see on thee?

Bottom. What do you see? you see an ass's head of your own; do you? *Act* 3. *Sc.* 1.

Oberon. Then, my queen, in silence sad,
Trip we after the night's shade:
We the globe can compass soon,
Swifter than the wand'ring moon. *Act* 4. *Sc.* 1.

THE MERCHANT OF VENICE:

A COMEDY, BY WILLIAM SHAKSPEARE.

A PASSAGE in Stephen Gosson's *School of Abuse*, 1579, wherein he speaks of "*The Jew* shewn at the Bull, representing the greediness of worldly choosers, and the bloody minds of usurers," has been supposed to refer to a drama, comprehending all the plots of the present, exhibited long before Shakspeare commenced author: though the words may be equally well applied to Marlow's *Jew of Malta*, acted in 1591 and 1594. The *Merchant of Venice* is supposed by Chalmers to have been written in 1597, but Malone places it in 1594; his chief arguments, however, being a manuscript notice that the "Venesyan Comedy" was then acted, and a supposed allusion to an account of the Coronation of Henry IV. of France, published in that year. The Play was entered at Stationers' Hall, July 22nd, 1598, and it is mentioned by Meres in his list of Shakspeare's works; though the first known edition of it is the quarto of 1600.

The principal features of the plot have been traced to several sources: as a story in *Il Pecorone* of Ser Govanni Fiorentini, a novelist who wrote in 1378; the 32nd history in Wynkyn de Worde's old English edition of the *Gesta Romanorum*, which furnished the incidents of the caskets; a translation of Alex. Silwayn's *Orator*, 1596, for the Jew's speech before the Senate; and two old ballads of *Gernutus the Jew of Venice*, and the *Rich Jew of Malta*, published about 1594. The story of the Jew and the Christian is, however, stated to have actually occurred in Italy; only the cruelty was really on the part of the latter, and the Hebrew debtor died beneath it's effects.

The strength of character and dialogue exhibited in the part of *Shylock*, prove it to have been intended by the Author as tragic; but in 1701, Granville, Lord Lansdowne, produced an alteration of this play at Lincoln's Inn Fields, in which the celebrated Dogget performed the Jew as broad farce. This piece caused the original to be neglected until Macklin found it, saw it's fine tragic capabilities, and appeared in it at Drury-Lane, February 14th, 1741, with the most triumphant success; though when he first announced his intention of performing *Shylock* seriously, he was assailed with raillery and entreaties to make him abandon it.—Since his time perhaps Kean has played it with the most congenial talent.

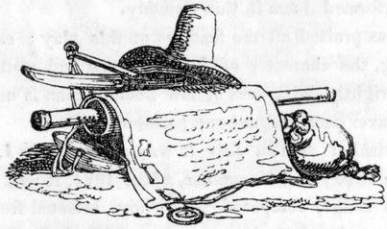
The Merchant of Venice was adapted to the modern stage, by J. P. Kemble, and produced at Drury-Lane, March 10th, 1795; and in 1825 a series of the most accurate historical costumes was prepared for it by Mr. J. R. Planché, for the Theatre Royal Covent-Garden.

The Merchant of Venice.

Launcelot. I know not what I shall think of that; but I am Launcelot, the Jew's man; and I am sure, Margery, your wife, is my mother.

Gobbo. Her name is Margery, indeed: I'll be sworn, if thou be Launcelot, thou art mine own flesh and blood. Lord worshipped might he be! what a beard hast thou got! thou hast got more hair on thy chin, than Dobbin, my thill-horse, has on his tail.

Launcelot. It should seem then, that Dobbin's tail grows backward; I am sure he had more hair on his tail, than I have on my face, when I last saw him. *Act* 2. *Sc.* 2.



Portia. ———This bond is forfeit;
And lawfully by this the Jew may claim
A pound of flesh, to be by him cut off
Nearest the merchant's heart.— *Act* 4. *Sc.* 1.

AS YOU LIKE IT:

A COMEDY, BY WILLIAM SHAKSPEARE.

The Forest of Ardenne, in which the principal scenes of this beautiful play are laid, is an extensive woody district in French Flanders, near the Meuse, between Charlemont and Rocroy. As a sovereign Duke of France is one of the characters, the action may be supposed to take place before the union of the great fiefs to the crown; or not later than the reign of Louis XII., whose marriage with Anne of Bretagne in 1499, incorporated that last, and most independent, Duchy to the royal dominions. In this Comedy, *Jaques*, *Touchstone*, and *Audrey*, are allowed to be original characters; but the plot of the play has been traced by Stevens to Thomas Lodge's Novel of *Rosalynde, or Euphues' Golden Legacie*, London, 1590, 4to., which Shakspeare has followed rather more closely than usual. Dr. Grey and Mr. Upton attributed the drama to *The Coke's Tale of Gamelyn*, erroneously called Chaucer's; but there existed no printed edition of it until 1721.

The first publication of *As You Like It* appears to have been the folio of 1623, yet it is supposed to have been written after 1596 and before 1600. *Rosalind's* expression of "Diana in the Fountain," Act iv. Sc. 1,—though sufficiently general and intelligible,—has been referred to the figure of Diana, which, Stow relates, was set up as a fountain on the East of the Cross in Cheapside, in 1598; and which, in 1603, he speaks of as being then decayed. There is also an allusion to Marlow's *Hero and Leander*, printed in 1598, or probably earlier; and in an entry in the Stationers' Hall books of August 4th, 1600, there is a caveat against publishing Shakspeare's *Henry V.*, *Much ado about Nothing*, and the present Comedy. The two former, however, appeared within the month, but no such early edition of this has been discovered. Shakspeare himself is said to have performed *Adam* in this Comedy.

Dr. Johnson has praised all the features of this play; calling the fable wild and pleasing, the character of *Jaques* natural and well preserved, the comic dialogue sprightly, with less of low humour than is usual with Shakspeare, and the graver parts elegant and harmonious.

The modern revisal of *As You Like It* was produced by J. P. Kemble at Covent-Garden in 1810; and November, 25th, 1824, it was brought out at Drury-Lane, with songs, composed by Bishop, selected from the poetical works of the Author. In 1825, the researches of Mr. J. R. Planché supplied it with a series of accurate historical costume, expressly for the proprietors of Covent-Garden Theatre.

As You Like It.

Rosalind. Gentleman, [*Giving him a chain from her neck.*]
Wear this for me; one, out of suits with fortune,
That could give more, but that her hand lacks means.
Act 1. *Sc.* 2.

Jaques. ——Then he drew a dial from his poke;
And, looking on it with lack-lustre eye,
Says, very wisely, *It is ten o'clock:*
Thus may we see, quoth he, *how the world wags;*
'Tis but an hour ago since it was nine;
And after an hour more 'twill be eleven:
And so, from hour to hour, we ripe and ripe,
And then, from hour to hour, we rot and rot,
And thereby hangs a tale. *Act* 2. *Sc.* 7.

THE TAMING OF THE SHREW:

A COMEDY, BY WILLIAM SHAKSPEARE.

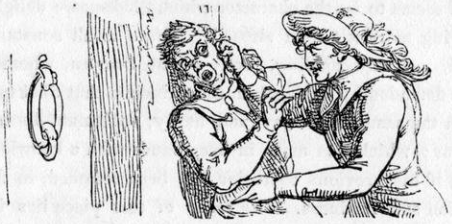
On the Stationers' Hall books of May 24th, 1594, is entered a *Pleasant conceyted Historie, called the Taming of A Shrew,—sundry times acted by the Earl of Pembroke, his servants;* which is commonly attributed to George Peele, or Robert Greene: and Sir John Harington is supposed to allude to it in his *Metamorphosis of Ajax*, 1596, in saying "read the booke of Taming of a Shrew, which hath made a number of us so perfect, that now every one can rule a shrew in our country,—save he that hath her!" Upon this very inferior production, erroneously attributed to Shakspeare, the present drama is supposed to have been founded: since it was not an uncommon practice in his age for authors, booksellers, and actors, to avail themselves of the titles of elder popular works; and the name of even the old play mentioned above, was probably adopted from that of the more ancient story called *A Wyf wrapped in Morell's skin, or the Taming of a Shrew.* Some further confusion also appears to have arisen, from the remains of the Earl of Pembroke's company reproducing the old play, in consequence of the popularity of Shakspeare's piece, performing at the same time at the Globe or Blackfriars. The outline of the Induction has been traced to an old ballad in the Pepysian Library, called *The Frolicksome Duke, or the Tinker's good-fortune;* a collection of short comic prose stories, "sett forth by Maister Richard Edwards, Mayster of her Majesties Revels," 1570, black-letter; and finally to the Arabian tale of *The Sleeper Awakened.* It is supposed to have been written in 1596.

Though the present drama has seldom appeared upon the modern stage, it has formed the foundation of several later pieces. In 1698, the famous mimic, John Lacy, brought out *Sawney the Scot, or the Taming of the Shrew*, at Drury-Lane; in 1716 was produced Charles Johnson's *Cobbler of Preston*, at the same house, whilst another piece of a similar name was played at the same time at Lincoln's Inn Fields; but the most regular adaptation of it was Garrick's well-known *Catherine and Petruchio*, acted at Drury-Lane in 1756. The oldest edition of this Comedy is the folio of 1623, but a quarto impression appeared in 1631. In 1647, Beaumont and Fletcher published a sequel to it, called *The Woman's Prize, or the Tamer Tamed;* wherein a character called *Petruchio* is subdued by a second wife. The scene of the Induction to this Comedy is Wincot-Heath, in Warwickshire, and the action of it is supposed to be but a few hours. The scene of the presented play is in Padua, and the country near it, and it's incidents occur within a fortnight.

The Taming of the Shrew.

Petruchio. I tell thee, I, that thou hast marr'd her gown.
Tailor. Your worship is deceiv'd; the gown is made
Just as my master had direction:
Grumio gave order how it should be done.
Grumio. I gave him no order, I gave him the stuff.

Act 4. *Sc.* 3.



Petruchio. Will it not be?
'Faith, sirrah, an you'll not knock, I'll wring it;
I'll try how you can *sol, fa,* and sing it.

[*He wrings Grumio by the ears.*]

Grumio. Help, masters, help! my master is mad.

Act 1. *Sc.* 2.

ALL'S WELL THAT ENDS WELL:

A COMEDY, BY WILLIAM SHAKSPEARE.

The Remidie of Love, translated from Ovid, 1600, has a passage which shews the antiquity of the title of this Comedy as a sententious expression: "You may take the old proverb, with a right application, for my just excuse, *All's well that ends well*, and so end I." The story of the plot was originally taken from Boccaccio; but came immediately to Shakspeare from the tale of *Giletta of Narbonne*, in the first volume of William Painter's *Palace of Pleasure*, London, 1566, 4to. To this novel, however, Shakspeare is indebted for only a few leading circumstances of the more serious parts of his drama; the comic scenes, and especially *Parolles*, appearing to be entirely of his formation.

It is supposed by Malone, that this Comedy was written in 1606; but the many passages of rhyme scattered through it, seem to mark it as an earlier production. In 1598, Meres refers to a play of Shakspeare's, called *Love's Labour Wonne*, which title singularly well applies to the present, though to no other of his writings; and it's date may therefore be placed a year or two before that period. A circumstance of much earlier date is alluded to by the *Clown* in Act i. Scene 3., since he refers to the objection of the Puritans to wearing the surplice; but this dispute, though it commenced in 1589, was much agitated throughout the whole reign of Elizabeth. Of this play there is no earlier edition than the first folio.

The story of the drama is conducted with great spirit, and it's several incidents are supported by an equal degree of vivacity in the delineation of character. *Parolles*, says Dr. Johnson, "has many of the lineaments of *Falstaff*, and seems to be the character which Shakspeare delighted to draw; a fellow having more wit than virtue." *Helena* is all constancy, modesty, and devoted, yet unpretending, love; whilst *Bertram*, whom Johnson has censured, is defended by Schlegel on the principle that Shakspeare intended to leave him the same brave, gay, and hardy, nobleman, distinguished only by his valour; which was more in accordance with a knowledge of human nature, than if his previous character had been softened, in the conclusion, into contrition and fondness. The scene of this piece lies in France and Tuscany.

A modern adaptation of *All's Well that Ends Well* was produced by F. Pilon at the Haymarket in 1785, and by J. P. Kemble at Drury-Lane in 1793, and Covent-Garden in 1811: though it has never maintained long possession of the stage.

All's Well that Ends Well.

Helena. Then I confess,
Here, on my knee, before high heaven and you,
That, before you, and next unto high heaven,
I love your son. *Act* 1. *Sc.* 3.

1 *Lord.* I have told your lordship already; the stocks carry him. But, to answer you as you would be understood; he weeps, like a wench that had shed her milk: he hath confessed himself to Morgan, whom he supposes to be a friar, from the time of his remembrance, to this very instant disaster of his setting i'the stocks.

Act 4. *Sc.* 3.

TWELFTH-NIGHT; OR, WHAT YOU WILL:

A COMEDY, BY WILLIAM SHAKSPEARE.

STEEVENS derives the serious part of this play from some old translation of Belleforest's *Histoires Tragiques*, and supposes that the incident of the *Duke* sending his page to court for him a lady, who becomes enamoured of the messenger, might have been taken from some verses in the 5th of the *Eclogues* of Barnaby Googe, published in 1563. The comic scenes and characters appear to have been entirely of Shakspeare's invention; and the second title of *What you will*, is supposed to have been adopted from a play so named, by Marston, published in 1607.

Malone considered that *Twelfth-Night* was written at leisure, in 1614, when the author had retired from the Theatre, the very last of his plays, and about three years before his death; and there are in it several allusions which refer it to about that period of time. In Act iii. Scene 4, *Sir Toby Belch* uses the phrase "if you be an *Undertaker*, I am for you;" which Tyrwhitt conjectures refers to certain agents so called in the Journals of the House of Commons of the above year, who *undertook* to manage the election of Knights and Burgesses to Parliament, so as to secure a majority for the Court. *Maria*, in speaking of *Malvolio*, mentions "the new map with the augmentation of the Indies;" which, however, Steevens assigns to one engraven for Linschoten's *Voyages*, published in English in 1598, being the first in which the Eastern Islands are included. "Mrs. Mall's picture" probably alludes to the portrait of the notorious Moll Cutpurse, well known in London in 1611; and the mention of "the Sophy" is thought to refer to Sir Robert Shirley, Ambassador from the Sophy of Persia in 1612. Some expressions in Act iii. of Ben Jonson's *Every Man out of his Humour*, have been considered as intended to ridicule this drama; but the passage is not in point, and was probably written at the least twelve years previous.

This play was adapted to the modern stage by J. P. Kemble, and produced by him at Covent-Garden; and on November 8th, 1820, it was brought out at the same Theatre with songs selected from the author's works, and the music composed by H. R. Bishop.

It is said that Charles I., whose admiration of Shakspeare was a crime with the Puritans, gave this play the title of *Malvolio;* had he seen Mrs. Jordan perform in it he would perhaps rather have called it *Viola*. The effect of it's performance must have been greatly heightened, when Mrs. Henry Siddons, and her brother, Mr. W. Murray, gave their fine and remarkably personal likeness to the brother and sister of the drama.

Twelfth-Night; or, What you Will.

Duke. [*to Viola.*] Boy, thou hast said to me a thousand times,
Thou never should'st love woman like to me.
Viola. And all those sayings will I over-swear;
And all those swearings keep as true in soul,
As doth that orbed continent the fire
That severs day from night.
Duke. Give me thy hand;
And let me see thee in thy woman's weeds. *Act 5. Sc. 1.*

Sir Andrew. Here's the challenge, read it; I warrant, there's vinegar and pepper in't.
Fabian. Is't so saucy?
Sir And. Ay, is it, I warrant him: do but read.
Sir Toby. Give me. [*Reads.*] Youth, whatsoever thou art, thou art but a scurvy fellow.

Act 3. Sc. 4.

THE WINTER'S TALE:

A PLAY, BY WILLIAM SHAKSPEARE.

SCHLEGEL has observed of this beautiful drama, that it's title is happily adapted to it's subject; it being one of those histories which appear framed to delight the leisure of a long evening. It is founded on Robert Greene's *Pleasant and delightful History of Dorastus and Faunia*, 1588, which is still to be met with under other titles as a juvenile tale. Shakspeare has, however, changed the names of the characters, and added the interesting parts of *Antigonus* and *Paulina*, and also that of the immortal *Autolycus*.

The earliest edition of *The Winter's Tale* is that of the folio in 1623; though on the Stationers' Hall books, May 22nd, 1594, appears the entry of *A Wynter Nyght's Pastyme*. It is stated, however, in the office-book of Sir Henry Herbert, that it was licensed by Sir George Buck; and, as he did not get possession of his place of Master of the Revels until 1610, it is argued that the play was not written *before* that year, and of course not *after* 1613, when it was performed at Court.

In 1619, Ben Jonson, without any ill-nature, pointed out the error of this drama representing Bohemia as a maritime country, which has "no sea near by a hundred miles," but that defect is to be found in the original story, and Sir Philip Sidney, Dryden, and Pope, condemn the impossibility of the incidents. Lord Orford has an extraordinary conjecture that the play was intended to gratify Queen Elizabeth, by making it an allegorical second part of Henry VIII.; *Leontes* representing the monarch jealous of *Hermione*, or Anne Boleyn, *Mamillius* a young prince who died in his infancy, and the beautiful *Perdita* was intended for Elizabeth. It is most certain, however, that the piece was written at least seven years *after* the Queen's death.

About 1754, *The Winter's Tale* was produced at Covent-Garden for Barry's benefit, being reduced into a pastoral Comedy by Captain Morgan, and called *Florizel and Perdita, or the Sheep-Shearing;* another similar alteration was brought out at Drury-Lane by Garrick, in 1756; and a third appeared at the Haymarket, by Colman, in 1777, which was played but one night. In 1811, the entire play was best adapted to the modern stage by J. P. Kemble, and performed at Covent-Garden; in which Mrs. Siddons standing for the statue of *Hermione*, was an exhibition grand beyond any conception.

This piece concludes the series of the Plays and Comedies of Shakspeare, according to the arrangement of his Dramas in the first collection of 1623, the classification of which has been adopted in the present pages.

The Winter's Tale.

Hermione. You gods, look down,
And from your sacred vials pour your graces
Upon my daughter's head!—

Act 5. Sc. 3.

Antigonus. Thy mother
Appear'd to me last night: for ne'er was dream
So like a waking. To me comes a creature,
Sometimes her head on one side, some another;
I never saw a vessel of like sorrow
So fill'd, and so becoming: in pure white robes,
Like very sanctity, she did approach
My cabin where I lay.

Act 3. Sc. 3.

KING JOHN:

AN HISTORICAL TRAGEDY, BY WILLIAM SHAKSPEARE.

The dramatic chronicles of this author pre-eminently deserve the title of the Histories of England; since it is certain that such parts of it's annals as he has formed into scenes, are more extensively and more perfectly familiar to the nation, than any other portions of British story. The materials of the present play, are to be found in the Chronicles of Harding and Holinshed; but it was formed chiefly out of an older Drama, in two parts, printed in 1591, entitled *The troublesome Raigne of John, King of England, with the discoverie of King Richard Cordelion's base son, vulgarly called the Bastard Fawconbridge; also the Death of King John at Swinestead Abbey. As it was sundry times publikely acted by the Queene's Majesties Players in the honourable Cittie of London.* Pope attributes this anonymous piece to Shakspeare and Rowley, though without stating his authority; and there are two editions of it, 1611 and 1622, in which the name of the former is placed upon the title-page. In the present drama, Shakspeare has preserved the greater part of the arrangement of the original, as well as some of the lines: though he has not adopted the classical quotations, rhyming Latin, and ballad-metre, which are scattered through it, nor the humour of Falconbridge at the plunder of a monastery.

The scene of this Tragedy lies both in England and France, and it's action begins in June, 1199, when John first invaded Normandy in his own right; and occupies the whole of his reign,—nearly eighteen years,—terminating with his supposed poisoning at Swineshead Abbey, October 19th, 1216: in all which scenes there occur many historical errors and anachronisms. This Tragedy appears to have been written in 1596, though it was not printed until 1623, and is the only play by Shakspeare, which is not entered at Stationers' Hall. As the author lost his only son Hammet, twelve years of age, in the former year, it has been supposed that the eloquent grief of *Constance*, in Act iii. Scene 4, was but a copy of his own.

The modern adaptation of this play, was produced at Drury-Lane, in 1800, and at Covent-Garden, in 1804, by the late J. P. Kemble, whose genius gleamed terrifically through the gloomy *John;* whilst his brother and Mrs. Siddons were equally eminent in the parts of *Falconbridge* and *Constance*, for which Garrick and Mrs. Cibber had been before so celebrated. On April 5th, 1824, *King John* was revived at Covent-Garden, with an attention to propriety of costume, &c. never before attempted, under the superintendance of Mr. J. R. Planché.

King John.

Bastard. Oh! I am scalded with my violent motion,
And spleen of speed, to see your majesty.
K. John. Oh, cousin! thou art come to set mine eye:
The tackle of my heart is crack'd and burn'd;
And all the shrouds, wherewith my life should sail,
Are turned to one thread, one little hair:
My heart hath one poor string to stay it by,
Which holds but till thy news be uttered;
And then, all this thou see'st, is but a clod,
And module of confounded royalty.

Act 5. Sc. 7.

Arthur. Alas! what need you be so boist'rous-rough?
I will not struggle, I will stand stone-still.
For heaven's sake, Hubert, let me not be bound!
Nay, hear me, Hubert! drive these men away,
And I will sit as quiet as a lamb;
I will not stir, nor wince, nor speak a word,
Nor look upon the iron angerly:
Thrust but these men away, and I'll forgive you,
Whatever torment you do put me to.

Act 4. Sc. 1.

KING RICHARD THE SECOND:

AN HISTORICAL TRAGEDY, BY WILLIAM SHAKSPEARE.

SCHLEGEL observes, that this drama appears to be the first of a series intended to form one great whole, constituting an historical heroic poem, the separate plays being considered as rhapsodies. The authority used for the present one was Holinshed's *Chronicle*, some passages of which, especially the Bishop of Carlisle's speech in Act iv. Scene 1, in defence of the King,—were adopted with very little alteration. It was supposed, however, by Dr. Farmer, that there was a piece upon this point of history anterior to Shakspeare, called *The Play of Henry IV.*, which he adopted and altered, and that the rhyming parts of the present were taken from it. The chief reason for this belief is that, in the rebellion of the Earl of Essex, in 1601, Sir Gillie Merrick and others concerned in that affair, "procured the play of deposing of King Richard the Second," or *Henry IV.*, to be performed before them; and when it was objected that the players would lose by it, for the piece being *old*, would not draw an audience, there were forty shillings extraordinary given to Augustine Phillips, the comedian, as a compensation, "and so thereupon played it was." This anecdote, however, does not certainly imply a drama before that by Shakspeare; since it's production being assigned to 1593, the players would naturally consider it out of date in eight years afterwards, and no longer likely to attract spectators.

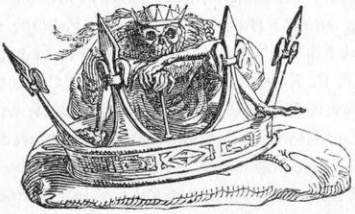
Richard the Second was printed four times during the author's life; the first editions appearing in 1597 and 1598, without the scene of the Deposition, which was originally published in 1608. The next impression was that of 1615.

The scene of this play is laid "dispersedly in England and Wales," and the action comprises the events of something more than three years; commencing with Henry of Bolingbroke's Appeal against Thomas Mowbray, Duke of Norfolk, for High-treason, and their prevented Trial by Battle at Coventry, September 16th, 1398; and closing with the murder of Richard II., at Pomfret Castle, February 14th, 1400.

In 1681, Nahum Tate's alteration of this play, afterwards called *The Sicilian Usurper*, appeared at Drury-Lane; in 1720, another version by Lewis Theobald, was performed at the Theatre in Lincoln's Inn Fields; and on March 9th, 1815, an adaptation by R. Wroughton, was produced at Drury-Lane for Mr. Kean, with considerable accuracy and splendour in the costume.

King Richard II.

Aumerle. For ever may my knees grow to the earth, [*Kneels.*
My tongue cleave to my roof within my mouth,
Unless a pardon, ere I rise, or speak.
Bolingbroke. Intended, or committed, was this fault?
If but the first, how heinous ere it be,
To win thy after-love, I pardon thee. *Act 5. Sc. 3.*



K. Richard. Within the hollow crown,
That rounds the mortal temples of a king,
Keeps Death his court: and there the antic sits
Scoffing his state, and grinning at his pomp;
Allowing him a breath, a little scene
To monarchise, be fear'd, and kill with looks;
Infusing him with self and vain conceit,—
As if this flesh, which walls about our life,
Were brass impregnable; and, humour'd thus,
Comes at the last, and with a little pin
Bores through his castle wall, and—farewell, king!
Act 3. Sc. 2.

KING HENRY THE FOURTH—THE FIRST PART:

AN HISTORICAL PLAY, BY WILLIAM SHAKSPEARE.

From the connection between the commencement of this fine drama, and the last act of *Richard the Second*, wherein *Henry Bolingbroke* declares his purpose of visiting the Holy Land, and the wildness of his son is mentioned, — Dr. Johnson observed, that Shakspeare apparently designed a regular succession of these histories, the reader being thus prepared for the character and frolics which the present play exhibits. The latter feature, however, is historically inaccurate, since the Prince was only twelve years old in 1399, when the conspiracy of Edward Plantagenet, Duke of Aumerle, was discovered; and, therefore, as yet too young to be a daily frequenter of the taverns of London. It is also extremely likely that the dissolute life attributed to him by the Chroniclers who wrote in English in the sixteenth century is fictitious.

The production of the *First Part of Henry IV.* is assigned to 1596 or 1597. It appears entered at Stationers' Hall, February 25th, in the latter year, and five editions of it in quarto, were published in the author's life; namely, in 1598, 1599, 1604, 1608, and 1613.

The scene is laid in various parts of England, and the action embraces the events of about ten months: commencing with the arrival of the tidings of *Hotspur's* defeat of the Scots at Holmedon, or Halidown-Hill, on Holy-Rood day, September 14th, 1402; and ending with Percy's defeat at Shrewsbury, on the Eve of St. Mary Magdalene, July 21st, 1403.

King Henry IV., with the Humours of Sir John Falstaff, as altered by Betterton, was acted at Lincoln's Inn Fields Theatre in 1700; and the original Play adapted by J. P. Kemble, was produced at Covent-Garden in 1803. It was also again revived at that house May 6th, 1824, with the same laudable attention to the historical costume, as that bestowed upon *King John*, under the superintendance of Mr. J. R. Planché.

Rowe has stated from tradition, that *Falstaff* in this piece was originally called *Oldcastle;* and it is affirmed that in the older English plays produced by Papists, Sir John Oldcastle, who suffered as a Lollard in 1418, was frequently represented with the person and follies of *Falstaff*. From these Shakspeare adopted the name and character, but from the advance of Protestantism, or Elizabeth's command that the former should be altered out of regard to some of the martyr's descendants, the present appellation was given; which has, however, been confounded with that of Sir John Fastolfe, a valiant and pious knight under Henry V.

King Henry IV. Part I.

Prince Henry. Your money! [*Rushing out upon them.*

Poins. Villains!

[*As they are sharing, the Prince and Poins set upon them. Falstaff, after a blow or two, and the rest, run away, leaving their booty behind them.*

Prince Henry. Got with much ease. Now, merrily to horse;
The thieves are scatter'd, and possess'd with fear
So strongly, that they dare not meet each other;
Each takes his fellow for an officer.
Away, good Ned. Falstaff sweats to death,
And lards the lean earth as he walks along:
Wer't not for laughing, I should pity him. *Act 2. Sc. 2.*

Falstaff. I'll follow, as they say, for reward. He that rewards me, God reward him! If I do grow great, I'll grow less; for I'll purge, and leave sack, and live cleanly, as a nobleman should do.

[*Exit, bearing off the body.*

Act 5. Sc. 4.

KING HENRY THE FOURTH—THE SECOND PART:

AN HISTORICAL PLAY, BY WILLIAM SHAKSPEARE.

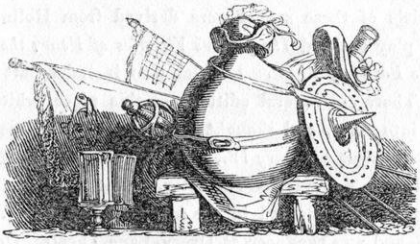
THOUGH the fine chorus by *Rumour*, with which this piece commences, be said by Dr. Johnson to give no information which "the first scene does not clearly and naturally discover,"—it is nevertheless important in connecting the past action with that which now opens; by preparing the reader or auditor, who has already seen the real issue of the battle of Shrewsbury, for those perfectly contrary reports of it which were spread "through the peasant towns," between the place of conflict and Warkworth Castle, in Northumberland. The second part of this Sovereign's reign thus commences within a very few days of the close of the former, July 21st, 1403; and the subsequent action embraces a period of almost nine years, since it terminates with the death of Henry IV. in the Jerusalem Chamber at Westminster, March 20th, 1412-13, and the Coronation of Henry V. at the Abbey there, on Passion-Sunday, April 9th, 1413. The scene of this play is laid in different parts of England, London, Westminster, &c.

Malone refers it's production to the year 1598, and Chalmers to 1597. That it was certainly written *after* 1596, is argued from a speech of *Henry* V. in Act v. Scene 2nd; which is supposed to allude to the barbarity of the Turkish Emperor Mohammed, who, after the death of his father Amurath III. in February, 1596, invited his unsuspecting brothers to a feast at Constantinople, and caused them all to be strangled. The play of *Henry IV.* is also mentioned in the list of Shakspeare's works in Meres' *Wits' Treasury*, in 1598; and, by the Epilogue to the drama, it appears to have been written before that of *Henry V.*, which is fixed with some accuracy to 1599. It was entered at Stationers' Hall, August 23rd, 1600, and the first two editions of it in quarto were published in the same year.

The materials of both parts of this piece were derived chiefly from Holinshed's *Chronicle of England*, and an old play anterior to Shakspeare, published by Nichols, which also includes the reign of Henry V. *The Second Part of Henry IV.* was adapted to the modern stage by J. P. Kemble, and produced at Covent Garden, January 17th, 1804; and on June 25th, 1821, it was again revived at the same Theatre, for the purpose of introducing three additional scenes, exhibiting the Procession, Ceremonies, Banquet, and Challenge of the King's Champion, at a Royal Coronation. Dr. Johnson observes, that none of Shakspeare's plays are read more than these two parts of Henry IV.; and that perhaps no author has ever in two pieces afforded so much delight.

King Henry IV. Part II.

Falstaff. Give me my rapier, boy.
Doll. I pray thee, Jack, I pray thee, do not draw.
Falstaff. Get you down stairs. [*Drawing, and driving Pistol out.*
Hostess. Here's a goodly tumult! I'll forswear keeping house, afore I'll be in these tirrits and frights. So; murder, I warrant now!—Alas! alas! put up your naked weapons, put up your naked weapons.
Act 2. Sc. 4.



KING HENRY THE FIFTH:

AN HISTORICAL PLAY, BY WILLIAM SHAKSPEARE.

A CONVERSATION mentioning this Sovereign's design of invading France, concludes the *Second Part of Henry IV.*, and commences the dramatic chronicle of the reign of his son; the former scene being supposed to take place immediately after the coronation of the new king, and the latter about July 1414, the middle of his first year. From his famous expedition forming the chief feature of this piece, it has sometimes appeared with the second title of *The Conquest of France;* and the scene is accordingly laid entirely in that country after the Third Scene of the Second Act, the previous events having passed in London and Southampton. The whole action is supposed to occupy about six years: in which are comprised the treason of the Earl of Cambridge, Henry Lord Scrope of Masham, and Sir Thomas Grey, in July 1415; the King's departure from Southampton, August 11th; the siege and capture of Harfleur, September 22nd; the advance of the English into Picardy; and the Battle of Agincourt, on October the 25th;—all which extend to the close of Act iv. The ensuing Chorus briefly sums up Henry's triumphant entry into London; and the next scene recommences the history with the Treaty of Troyes, April 1st, 1420, wherein it was agreed that the King of England should marry the Princess Katherine of France.

By the same Chorus it is ascertained that this play must have been produced between April 15th and September 28th, 1599, whilst the Earl of Essex was General in Ireland for Queen Elizabeth; those being the times of his departure and return: and it is also shewn by the Epilogue to *Henry IV., Part II.*, to have been written *after* that piece. It was entered at Stationers' Hall, August 14th, 1600, and three editions in quarto were published during the author's life, namely, in 1600, 1602, and 1608; all of which are without the Choruses, and commence with the fourth speech of Act ii.

The materials of these scenes were derived from Holinshed's *Chronicle*, and an older play entitled *The famous Victories of Henry the Fift containing the honourable Battle of Agincourt*, which also includes part of the reign of Henry IV. There are several editions of this piece, which is very short, not divided into Acts, and thought to be that "displeasing play" mentioned in the Epilogue to *Henry IV., Part II.;* since the *Falstaff* of it is called *Oldcastle*, and made a despicable character, full of ribaldry and impiety.

King Henry V. was adapted to the modern stage by J. P. Kemble and J. Wrighten, and was produced at Drury-Lane Theatre, October 1st, 1789, and again in 1801; and at Covent-Garden in 1806.

King Henry V.

K. Henry. Touching our person, seek we no revenge;
But we our kingdom's safety must so tender,
Whose ruin you three sought, that to her laws
We do deliver you. Get you therefore hence,
Poor miserable wretches, to your death:
The taste whereof, God, of his mercy, give you
Patience to endure, and true repentance
Of all your dear offences!—Bear them hence.

[*Exeunt Conspirators, guarded.*
Act 2. *Sc.* 2.

KING HENRY THE SIXTH—PART THE FIRST:

AN HISTORICAL PLAY, ASCRIBED TO WILLIAM SHAKSPEARE.

MALONE, in a most curious, elaborate, and ingenious, Essay, has all but proved that the present part of this drama has been improperly attributed to the above author: his principal arguments being, that it is destitute of those Shaksperianisms, which abound in the other two parts; that it has more classical allusions, and is more correct in language, than the works of Shakspeare, corresponding more with those of the authors who preceded him; and that his historical events are more accurately related, and were taken from Holinshed's *Chronicle*, and not from that of Hall, which is known to have been here used. Malone presumes that Shakspeare did not commence writing for the stage before 1590, but that the present play was produced in 1588 or 1589, being originally called *The Historical Play of Henry the Sixth;* and in the MSS. accounts of Henslowe, proprietor of the Rose Theatre, Bankside, the drama is recorded by that name, the first entry of it being March 3rd, 1591; but as Shakspeare never appeared to have any connection with that house, or company, the circumstance is considered to be an additional argument against attributing this piece to him. It was, however, very successful, being played thirteen times in one season; and Thomas Nashe, in his *Supplication of Pierce Pennilesse*, 1592, says of part of it's action,—"How would it have joyed brave Talbot, the terror of the French, to think that, after he had lain two hundred years in his tomb, he should triumph again on the stage, and have his bones new embalmed with teares of ten thousand spectators, at least, at several times; who, in the tragedian that represents his person, imagine they behold him fresh bleeding."

There was no printed edition of this play before the folio collection of the Dramas of Shakspeare published in 1623; in which it appears to have been inserted partly to make up the series, and partly because he made some slight alterations in it, or wrote some lines. It evidently stands properly in order of time after *Henry V.;* though in the Epilogue-Chorus to that play, the minority of Henry VI. and the loss of France, are mentioned as having been already exhibited on the stage.

The scene of this dramatic history is of course partly in England and partly in France, and the events contained in it begin with the burial of Henry V., in November, 1422, and conclude with the Earl of Suffolk being sent to France for Margaret of Anjou, in the close of 1443. There is, however, little attention shewn to dates, since *Lord Talbot* is slain at the end of Act iv., who did not really fall until July 13th, 1453.

King Henry VI. Part I.

Pucelle. Dauphin, I am by birth a shepherd's daughter,
My wit untrain'd in any kind of art.
Heaven, and our Lady gracious, hath it pleas'd
To shine on my contemptible estate:
Lo, whilst I waited on my tender lambs,
And the sun's parching heat display'd my cheeks,
God's mother deigned to appear to me;
And, in a vision full of majesty,
Will'd me to leave my base vocation,
And free my country from calamity. *Act* 1. *Sc.* 2.

Mortimer. Direct mine arms, I may embrace his neck,
And in his bosom spend my latter gasp:
Oh! tell me, when my lips do touch his cheeks,
That I may kindly give one fainting kiss.—
And now declare, sweet stem from York's great stock,
Why didst thou say—of late thou wert despis'd?
Plantagenet. First lean thine aged back against mine arm;
And, in that ease, I'll tell thee my disease. *Act* 2. *Sc.* 5.

KING HENRY THE SIXTH—PART THE SECOND:

AN HISTORICAL TRAGEDY, BY WILLIAM SHAKSPEARE.

An old play in two parts, originally published in 1594 and 1595, is the foundation of this and the ensuing drama; that containing the materials of the present, being called *The Contention of the Two famous Houses of York and Lancaster*. To both Shakspeare wrote new beginnings for the Acts, and re-versified, modelled, and transposed, many parts; as well as greatly amplified and improved the whole. In 1619, long after these alterations had been made, and much longer before they were printed,—one Pavier brought out a mere re-impression of both the old plays, and, calling them *The Second and Third Parts of Henry the Sixth*, substituted the words "newly corrected and enlarged by W. Shakspeare," for those which stood on the original title: from which circumstance they were erroneously attributed to him. That he did not write them, however, Malone argues from the absence of his name in the entries of them at Stationers' Hall, and in the title-pages to the editions of 1594, 1595, and 1600. He ascribes them to some authors who preceded Shakspeare, and wrote about 1590; and it appears probable from a passage in Robert Greene's *Groat's worth of Wit*, 1592, that they were produced by Greene, Christopher Marlowe, and George Peele. The former of these writers addressing the latter, and speaking of the players, says, "Trust them not; for there is an upstart crowe beautified with our feathers, that, with 'his tygre's head wrapt in a player's hyde,' supposes he is as well able to bombaste out a blanke verse as the best of you; and, being Johannes factotum, is, in his own conceit, the onely *Shake-scene* in a countrey." The allusion here is, doubtless, to Shakspeare, and his alteration of these plays; Greene not being able to conceal his mortification at their improvement by another. The quotation is a parody upon a line in the *Duke of York's* speech to *Margaret, Henry VI. Part III. Act I. Sc.* 4., which was adopted from the old play.

From this passage Malone conjectured that Shakspeare altered the old play about 1591; but, from the praise of it in the Epilogue to Henry V., and the silence of Meres, he afterwards supposed it might be as late as 1600. There is no earlier edition of this revisal than the folio of 1623.

The scene of this piece is laid dispersedly in various parts of England; and the action, embracing ten years, commences with the conclusion of Henry's marriage with Margaret of Anjou, in May, 1444; and terminates with the first battle fought and won at St. Albans, for the House of York, 22nd May, 1455.

King Henry VI. Part II.

Duchess. Come you, my lord, to see my open shame?
Now thou dost penance too. Look, how they gaze!
See how the giddy multitude do point,
And nod their heads, and throw their eyes on thee!
Ah! Gloster, hide thee from their hateful looks;
And, in thy closet pent up, rue my shame,
And ban thine enemies, both mine and thine.
Gloster. Be patient, gentle Nell; forget this grief.

Act 2. *Sc.* 4.

Q. Margaret. Oft have I heard—that grief softens the mind,
And makes it fearful and degenerate;
Think therefore on revenge, and cease to weep!
But who can cease to weep, and look on this?
Here may his head lie on my throbbing breast:
But where's the body that I should embrace?

Act 4. *Sc.* 4.

KING HENRY THE SIXTH—PART THE THIRD:

AN HISTORICAL TRAGEDY, BY WILLIAM SHAKSPEARE.

THAT portion of the old dramatic history on which the present piece was founded, originally appeared in 1595, and is entitled *The true Tragedy of Richard Duke of York, and the Death of good King Henry the Sixt, with the whole Contention between the Two Houses of Lancaster and Yorke; as it was sundry times acted by the Right Honourable the Earl of Pembroke his servants.*— Both this and the former play were reprinted together in 1600; which Malone mentions as an additional argument that they were never considered to be written by the author of the first part of the reign of this Sovereign.

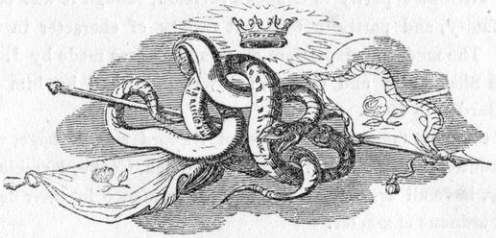
The scene is laid in various parts of England, excepting the Third Scene of the Third Act, which passes in France; and the action comprises the space of full sixteen years. It commences immediately after the first battle at St. Albans, in 1455, with which the last play closed; and terminates with the supposed murder of Henry VI., by Richard, Duke of Gloucester, May 22nd, 1471, and the birth of Prince Edward, afterwards Edward V., November 4th, in the same year.

Two Tragedies by J. Crowne, in great part taken from the present and the preceding plays, were produced at the Duke's Theatre in Dorset-Gardens, in 1680 and 1681; one being called *Henry the Sixth, the Second Part, or the Misery of Civil War.* The other was entitled The First Part of the same, or *the Murder of Humphrey, Duke of Gloucester;* which was represented with much applause, until the Romish interest at Court opposed it, and procured it's suppression. The works of the original author, however, appear to have been but little known at this time, since the prologue of Crowne declared the piece to be entirely his own; though the first scene was that of *Jack Cade,* literally copied from the *Second Part of Henry VI.,* and several others were taken from the present drama with but little variation. In 1720 appeared another alteration of this play by Theophilus Cibber, "as a sequel to the Tragedy of Humphrey, Duke of Gloucester, and an introduction to the tragical history of King Richard III." It was, however, acted but once only at Drury-Lane in the same year; and the name of Savage the Poet appears in the list of performers, for the part of the Duke of York.

Dr. Johnson considered the second of this series of plays to be the best; whilst Schlegel observes of the scene of Beaufort's death, that it is the height of sublimity, awful without being horrible, and that it exhibits the piety of Henry in contrast with the Cardinal's guilt, and leads the mind from the judgement of man to the contemplation of the mercy of Heaven.

King Henry VI. Part III.

K. Henry. Here on this mole-hill will I sit me down.
To whom God will, there be the victory!
For Margaret my queen, and Clifford too,
Have chid me from the battle; swearing both,
They prosper best of all when I am thence.
'Would I were dead! if God's good will were so:
For what is in this world, but grief and woe?
O God! methinks, it were a happy life,
To be no better than a homely swain;
To sit upon a hill, as I do now,
To carve out dials quaintly, point by point,
Thereby to see the minutes, how they run;
How many make the hour full complete,
How many hours bring about the day,
How many days will finish up the year,
How many years a mortal man may live. *Act 2. Sc. 5.*



KING RICHARD THE THIRD:

AN HISTORICAL TRAGEDY, BY WILLIAM SHAKSPEARE.

In the commencement of this drama, which, in the original title, is stated to be *The Life and Death* of the Sovereign whose name it bears,—the historical action is somewhat confused: since it opens with George, Duke of Clarence, being committed to the Tower, in the beginning of 1478; whilst the Second Scene brings in the Funeral of Henry VI., who is commonly reported to have been murdered May 22nd, 1471. It closes with the death of Richard in the battle of Bosworth Field, August 22nd, 1485; and thus may be said to comprise the space of fourteen years. The scene is laid in London, and various parts of England.

There seem to have been several dramas and other pieces written upon this point of history, before Shakspeare produced the present; but he does not appear to have used any of them. Mr. Boswell supposed, however, that *An Enterlude of Richard the Third, with the Death of Edward the Fourth, the Smothering of the Two Princes, the End of Shore's wife, and the Contention of the Houses of Lancaster and York*, published in 1594,—had so great a resemblance to this play, that the author must have seen it before he composed his own. It is, notwithstanding, one of the worst of the ancient dramas, and has but few traces of likeness.

The Tragedy by Shakspeare was probably written in 1593, or 1594; it appears entered at Stationers' Hall, October 20th, 1597; and was printed in the same year, as well as in 1598, 1602, 1612 or 1613, 1622, and twice in 1629, all the editions being in quarto.

In 1700, Colley Cibber's alteration of this Tragedy was produced at Drury-Lane, from which the Licenser obliterated the whole of the First Act, observing that the distresses and murder of Henry VI., would too much remind weak persons of James II., then in exile at St. Germain's. It was thus performed for several years, and was always very successful and popular, which Steevens attributes partly to Cibber's revision, though it was certainly extremely faulty, and partly to the vast variety of character in the part of *Richard*. The modern adaptation of this piece was made by J. P. Kemble, from both Shakspeare and Cibber, and was published by him as acted at Covent-Garden in 1810.

One of the most famous performers of *Richard* was Burbage, who was the author's contemporary; but Henderson, Garrick, Cooke, Kemble, Kean, and Macready, have all arrived at the highest eminence in their delineation of this most arduous character.

King Richard III.

K. Richard. Have mercy, Jesu!—Soft; I did but dream.
Oh! coward conscience, how thou dost afflict me!—
The lights burn blue.—It is now dead midnight.
Cold fearful drops hang on my trembling flesh.—
Methought, the souls of all that I had murder'd
Came to my tent; and every one did threat
To-morrow's vengeance on the head of Richard!

Act 5. *Sc.* 3.

Tyrrel. 'O thus,' quoth Dighton, 'lay the gentle babes'—
'Thus, thus,' quoth Forrest, 'girdling one another
Within their alabaster innocent arms:
Their lips were four red roses on a stalk,
Which, in their summer beauty, kiss'd each other.
A book of prayers on their pillow lay,
Which once,' quoth Forrest, 'almost chang'd my mind.'

Act 4. *Sc.* 3.

KING HENRY THE EIGHTH:

AN HISTORICAL PLAY, BY WILLIAM SHAKSPEARE.

It is generally supposed that this drama was written a short time before the death of Elizabeth, March 24th, 1603; as well from the prophetic eulogium upon her in the last scene, as from the imperfect way in which the panegyric upon King James was subsequently inserted. Having lain for several years unacted, it is supposed that this play was revived by Richard Burbage's company at the Globe Theatre, Bankside, June 29th, 1613, under the title of *All is True;* with new properties, &c. and a prologue and epilogue. Sir Henry Wotton, in a letter dated July 2nd, states that during this performance "King Henry making a masque at Cardinal Wolsey's house, and certain cannons being shot off at his entry, some of the paper, or other stuff, wherewith one of them was stopped, did light in the thatch; where, being thought at first but an idle smoke, and their eyes more attentive to the show, it kindled inwardly, and ran round like a train, consuming, within less than an hour, the whole house to the very ground."

Dr. Johnson suggested that the present Prologue and Epilogue were written by Ben Jonson; in which Dr. Farmer, Steevens, and Malone, concurred, and even attributed to him some of the speeches. He, however, was not in England at the time of it's production; and Gifford supposes that *All is True* was an entirely different performance. It is, nevertheless, argued, that the Prologue which has been prefixed to Shakspeare's drama ever since it's first publication in 1623, has repeated allusions to such a title; that the piece in question was upon the same point of history; and that the names of old plays were frequently changed.

The scene of *Henry VIII.* is laid in London and Westminster, excepting Sc. 2nd, Act iv., which is at *Queen Katherine's* last retirement at Kimbolton, in Hertfordshire. The action commences with the arrest of the Duke of Buckingham, April 16th, 1521, and ends with the christening of *Elizabeth,* September 10th, 1533. It should be observed, however, that *Queen Katherine* did not die until January 8th, 1536.

The modern revisal of *Henry VIII.* was produced by J. P. Kemble at Covent-Garden, April 22nd, 1804. It has always been celebrated for it's splendour; and about 1747 the coronation of *Anne Boleyn* caused it to be performed seventy-two times in one season. Splendour, however, is not it's only merit, since the parts of *Katherine, Wolsey,* and *Cromwell,* comprise scenes which are some of the highest efforts of Tragedy; and with which the fame of Mrs. Siddons and her brothers is inseparably united.

King Henry VIII.

Wolsey. I must read this paper;
I fear, the story of his anger.—'Tis so;
This paper has undone me!—'Tis the account
Of all that world of wealth I have drawn together
For mine own ends; indeed, to gain the Popedom,
And fee my friends in Rome. *Act 3. Sc. 2.*

Cranmer. Let me speak, sir,
For Heaven now bids me; and the words I utter
Let none think flattery, for they'll find them truth.
This royal infant, (Heaven still move about her!)
Though in her cradle, yet now promises
Upon this land a thousand thousand blessings,
Which time shall bring to ripeness. *Act 5. Sc. 4.*

TROILUS AND CRESSIDA:

A PLAY, BY WILLIAM SHAKSPEARE.

A Latin Poem by Lollius, an ancient historiographer of Urbino in Italy; Guido di Colonna's *History of Troy* in the same language; and Chaucer's metrical English tale of *Troylus and Cresyde*;—contain the original history of these famous lovers. Steevens supposes, that the popularity of the last work might be the cause of the present play; but Shakspeare's authorities were Caxton's translation of Raoul le Fevre's *Recueyll of the Historyes of Troye*, 1471, and Lydgate's *Troye Boke*, printed by Pynson in 1513. The remarkable character of *Thersites*, however, was probably taken from an Interlude bearing his name, published in 1598; or George Chapman's translation of Homer, which first appeared in 1596. On the books of the Stationers' Company in 1581, is entered "A proper ballad, dialogue-wise, between Troilus and Cressida," and in 1599, a play was written on the same subject, by Thomas Dekker and Henry Chettle, out of which it has been suggested that Shakspeare might have formed the present.

Malone assigned this drama to the year 1602, chiefly upon the authority of an entry at Stationers' Hall of *The Booke of Troilus and Cressida*, February 7th, 1603, for J. Roberts, who printed some others of these plays; which, he conceived, identifies it with Shakspeare. In 1609 it was again entered, and published, without being divided into acts, "as acted by the Lord Chamberlen's men;" though in the preface of that edition it is called "a new play, never staled with the stage, never clapper-clawed with the palmes of the vulgar." This has been reconciled by supposing it might have been performed *at Court only* in 1602, by the servants of the Lord Chamberlain, as many of the players then were, and some years *after* exhibited at the Globe Theatre, to which Shakspeare belonged; to the performers of which James I. gave a license in 1603, when they were called his Majesty's servants.

Dryden considered this play as one of the author's "first endeavours on the stage,—in the apprenticeship of his writing;" whilst Pope thought it one of his last works, as well from the terms of the preface, as from "the great number of observations, both moral and political, with which it is crowded, more than any of his other pieces." The scene is laid in the City of Troy, and the Grecian Camp before it; and the time is in the seventh year of the siege.

In 1679, Dryden produced an alteration of this play called *Troilus and Cressida, or Truth found too late*, at the Duke's Theatre, Dorset-Gardens; in which he remodelled the plot, more accurately divided the scene, omitted some characters, expanded others, and added that of *Andromache*.

Troilus and Cressida.

Cressida. In faith, I cannot: What would you have me do?
Thersites. A juggling trick, to be—secretly open.
Diomedes. What did you swear you would bestow on me?
Cressida. I pr'ythee, do not hold me to mine oath;
Bid me do any thing but that, sweet Greek.
Diomedes. Good night.
Troilus. Hold, patience!
Ulysses. How now, Trojan?
Cressida. Diomed,——
Diomedes. No, no, good night: I'll be your fool no more.
Troilus. Thy better must.
Cressida. Hark! one word in your ear.
Troilus. Oh! plague and madness!
Ulysses. You are mov'd, prince; let us depart, I pray you,
Lest your displeasure should enlarge itself
To wrathful terms: this place is dangerous;
The time right deadly; I beseech you, go.

Act 5. Sc. 2.

CORIOLANUS:

A TRAGEDY, BY WILLIAM SHAKSPEARE.

THE materials of this inimitable drama were derived chiefly from the memoirs of *Coriolanus* contained in *The Lives of the Noble Grecians and Romanes compared together, by that graue learned Philosopher and Historiographer, Plutarke of Chæronea;* translated by Thomas North, Esq. Comptroller of the Household to Queen Elizabeth, London, 1579, folio: and from this book many of the speeches were also adopted, with such alterations only as were required to form them into blank verse. The scene is laid in Rome, and partly in the territories of the Volscians and Antiates; and the action commences with the secession to the Mons Sacer, in the Year of Rome 262,—492 Before Christ,—and ends with the death of *Coriolanus*, Y. R. 266.

There is no entry nor edition of this play, earlier than that of the folio 1623; but, from a slight resemblance between the language of the fable told by *Menenius* in the First Scene, and that of the same apologue in Camden's *Remains*, published in 1605,—Malone supposes the passage to have been imitated from that volume. He assigns the production, however, to 1609 or 1610: partly because most of the other plays of Shakspeare have been reasonably referred to other years, and therefore the present might be most naturally ascribed to a time when he had not ceased to write, and was probably otherwise unemployed;—and partly from *Volumnia* mentioning the mulberry, the white species of which was brought into England in great quantities in 1609, though possibly other sorts had been already planted here.

A Tragedy of the same name and subject as the present, by James Thomson, was produced at Covent-Garden in 1748, for the benefit of the Author's family, by the zeal of Sir George Lyttleton; which raised a considerable sum, though it added nothing to the Poet's fame. In 1755 Thomas Sheridan brought out *Coriolanus, or the Roman Matron*, at the same Theatre, composed from both Shakspeare and Thomson; which had some success, being assisted by a splendid ovation. The best revisal, however, was that also taken from both authors by J. P. Kemble, produced originally at Drury-Lane in February, 1789, sometimes ascribed to Wrighten, the Prompter. It was again brought out by the same excellent performer, with some additions from Thomson, at Covent-Garden, November 3rd, 1806; in which his *Coriolanus*, and the *Volumnia* of Mrs. Siddons, formed the proudest display of even their magnificent histrionic powers. It was in the part of the Roman General that Mr. Kemble took leave of the stage, at the above Theatre, on Monday, June 23rd, 1817.

Coriolanus.

Coriolanus. I'll enter: if he slay me,
He does fair justice; if he give me way,
I'll do his country service.

Act 4. *Sc.* 4.

Coriolanus. Despising,
For you, the city, thus I turn my back:—
There is a world elsewhere.

Act 3. *Sc.* 1.

TITUS ANDRONICUS:

A TRAGEDY, ASCRIBED TO WILLIAM SHAKSPEARE.

It is supposed that the present play was admitted into the original complete edition of Shakspeare's works, only because he had written a few lines in it, assisted in it's revisal, or produced it upon the stage. A tradition to this effect is mentioned by Edward Ravenscroft in the preface to his alteration of this Tragedy, called *Titus Andronicus, or the Rape of Lavinia*, acted at Drury-Lane in 1687; since he says "I have been told, by some anciently conversant with the stage, that it was not originally Shakspeare's, but was brought by a private author to be acted, and he gave only some master-touches to one or two of the principal parts."—Gerard Langbaine, who alone appears to have seen the first edition of this piece, states that it was published in 1594; and, therefore, the entry at Stationers' Hall, February 26th, 1593-94, of "A booke entitled A noble Roman Historie of Titus Andronicus,"—is concluded to have been this very piece. It was again reprinted in 1600 and 1611, but both times anonymously, though Shakspeare was then in his highest reputation; and it is recorded to have been performed by the servants of the Earls of Pembroke, Derby, and Sussex, who acted the old plays *attributed* to Shakspeare, but not one of his *undisputed* dramas. The arguments advanced in favour of it's being genuine, are, that Meres enumerates it as Shakspeare's, in the list of his works printed in the *Second Part of Wits' Commonwealth*, 1598; the insertion of it as such, in the folio collection of Dramas published by the players in 1623; and even it's inferiority, as marking it the first, or one of the earliest of the author's pieces, written in youth and in accordance with the taste of the time. It has been also objected to Ravenscroft's tradition, that Shakspeare would not have been sought out as a theatrical patron by any author, because, at the time this play was produced, he was but about twenty years of age, without literary reputation or influence, and had probably not left Warwickshire: for, in the Induction to Ben Jonson's *Bartholomew Fair*, 1614, this Tragedy is stated to have been "five-and-twenty or thirty years on the stage;" which bring it's original appearance to 1589, 1587, or, perhaps, even yet earlier.

The composition seems most to resemble the style of Christopher Marlow; and the plot might have been taken from an old ballad originally published in 1594, and reprinted by Percy, called "The Lamentable and Tragical History of Titus Andronicus;" though the story appears to have been well known under some other form of narrative. The scene is laid in Rome and the country round it.

Titus Andronicus.

Aaron. The empress, the midwife, and yourself:
Two may keep counsel, when the third's away:
Go to the empress; tell her, this I said:— [*Stabbing her.*
Weke, weke!—so cries a pig prepared to the spit.

Act 4. *Sc.* 2.

Aaron. Now to the Goths, as swift as swallow flies;
There to dispose this treasure in mine arms,
And secretly to greet the empress' friends.—
Come on, you thick-lipp'd slave, I'll bear you hence;
For it is you that puts us to our shifts:
I'll make you feed on berries, and on roots,
And feed on curds and whey, and suck the goat,
And cabin in a cave; and bring you up
To be a warrior, and command a camp.

Act 4. *Sc.* 2.

ROMEO AND JULIET:

A TRAGEDY, BY WILLIAM SHAKSPEARE.

The earlier annalists of Verona are silent upon the narrative of these lovers; but Girolamo della Corte, a later author of less credit, relates it circumstantially for a true event, occurring in 1303. It's remote original and varieties have been traced to the tale of *Pyramus and Thisbe;* the *Ephesiacs* of Xenophon of Ephesus, in the middle ages; the story of *Mariotto di Giannozza*, in the *Novelino* of Masuccio Salernitano, 1476; *La Guiletta*, of Luigi da Porto, a gentleman of Vicenza, who died in 1529; and the Novels of Matteo Bandello, 1554. The tale, however, seems to have been popularly received into the traditions of Verona, since the last two authors appear to have derived it from the same person: Porto stating that it was related to him by one of his *archers*, named *Peregrino, a native of Verona*, upon the solitary road between Gradisca and Udine; and Bandello mentioning as his original reciter, one *Captain Alessandro Peregrino, a native of Verona*, whom he met at the baths of Caldera. Bandello's narrative was translated into French by Pierre Boisteau, and into English in Painter's *Palace of Pleasure*, Volume ii. Novel 38, and a long poem by Arthur Brookes, published in 1562 and 1587. From these versions, especially the latter, Shakspeare derived his materials; but it is supposed that there was also an old play upon the same subject.

Malone imagined that the present piece was designed in 1591, and finished in 1596; but Chalmers refers it to 1592, and Dr. Drake to 1593. There are four early editions of it in quarto, namely, those of 1597, 1599, 1609, and one without date; the first of which is less copious than the others, since Shakspeare revised the play by additions to particular passages. The scene, during the greater part of the piece, is at Verona, but Scene 1. Act v. is at Mantua; and the action commences on Sunday morning, and ends on the following Friday or Saturday, about midnight.

In Sir William Davenant's Theatre this piece was converted into a Tragi-Comedy, by James Howard, who preserved the lovers alive; and for several days together the original and the alteration were performed alternately; but the best version was that produced by Garrick at Drury-Lane in 1750. Barry was probably the finest *Romeo* which ever appeared; and a famous contest between him and Garrick in the part, took place in October 1749, continuing for twelve nights without intermission. The two most admirable performers of *Juliet* have been reserved for the modern stage of Covent-Garden; namely, Miss O'Neill, who first appeared October 6th, 1814, and Miss Fanny Kemble, who also came out in the character, October 5th, 1829.

Romeo and Juliet.

Nurse. Lord, how my head aches! what a head have I!
It beats as it would fall in twenty pieces!
My back o' t'other side,—Oh! my back, my back!——
Juliet. I'faith, I am sorry that thou art not well:
Sweet, sweet, sweet nurse, tell me, what says my love?
Act 2. *Sc.* 5.

Juliet. What if it be a poison, which the friar
Subtly hath minister'd to have me dead;
Lest in this marriage he should be dishonour'd,
Because he married me before to Romeo?
I fear it is.— *Act* 4. *Sc.* 3.

TIMON OF ATHENS:

A TRAGEDY, BY WILLIAM SHAKSPEARE.

THE original materials of this fine and interesting drama, were derived from a very slight notice of the above celebrated misanthrope in the life of Antony, in North's translation of *Plutarch*; and the 28th Novel in Volume I. of William Painter's *Palace of Pleasure*. Joseph Strutt, the engraver, had however, a manuscript play upon this subject, which appeared to have been written or transcribed about the year 1600, in which was a scene resembling *Timon's* feast, in Act iii. Scene 6. of the present Tragedy; though, instead of warm water, the guests are served with stones painted like artichokes, with which they are driven out of the room: which incident Shakspeare is supposed to have had in memory or design, when he made his *Fourth Lord* say,

"One day he gives us diamonds, next day, stones."

In the old play *Timon* then retires to the woods, attended by his faithful steward *Laches*, who disguises himself that he may continue his services to his lord; and this character is thought to have suggested to Shakspeare the similar part of *Flavius*. In the last act the recluse is followed by his inconstant mistress, *Callimela*, and others, upon the report that he had discovered a treasure in digging, a feature likewise adopted in the present Tragedy; in which, however, all these hints have been incomparably improved and expanded, the original being a very inferior production, though, from the Greek frequently introduced in it, apparently the work of a scholar.

There were neither entry nor printed edition of Shakspeare's play until those of the folio in 1623, but Malone supposes that it was written in 1610, chiefly upon the reasons which led him to assign *Coriolanus* to the preceding year. It is also possible that this Tragedy has some allusion to the Plague of London in 1609, especially in *Timon's* speech to *Alcibiades*, in Act iv. Scene 3,—"Be as a planetary plague," &c.

The scene of this drama is Athens, and the woods adjoining; and Spon states that a building near the city is yet remaining, called "Timon's Tower." The period of history lies about the retirement of *Alcibiades* to Sparta, Year of Rome, 339, Before Christ, 415; and previous to his recall, Y. R. 347, B.C. 407.—In 1678 this piece was altered by Thomas Shadwell, being, as he expressed it, "made into a play;" and was acted at the Duke's Theatre, Dorset-Gardens. Richard Cumberland produced another alteration, from Shakspeare only, at Drury-Lane, in 1771; and Thomas Hull tried another with as little success, for his own benefit at Covent-Garden, May 13th, 1786, with a new character of *Timon's* mistress.

Timon of Athens.

Flavius. Oh! you gods!
Is yon despis'd and ruinous man my lord?
Full of decay and failing? Oh! monument
And wonder of good deeds evilly bestow'd!
What an alteration of honour has
Desperate want made!

Act 4. *Sc.* 3.

Timon. ———What is here?
Gold? yellow, glittering, precious, gold?

Act 4. *Sc.* 3.

JULIUS CÆSAR:

A TRAGEDY, BY WILLIAM SHAKSPEARE.

Several dramatic compositions upon this subject appear to have existed previously to the production of the present; and it is also possible that another is referred to by *Polonius* in *Hamlet*, Act iii. Scene 2, when he is said to have "played once in the University," enacting *Julius Cæsar*, whom *Brutus* "killed i' the Capitol." The chief materials of the present Tragedy were certainly derived from North's *Plutarch;* but it has been supposed that Shakspeare was also acquainted with a drama on this point of history, written by William Alexander, afterwards Earl of Stirling, published in 1607. From this conjecture, Malone supposed that the present drama must have been produced *after* 1607, or, at the earliest *in* that year; though there appears to have been an edition of Lord Stirling's Tragedy in 1604. That by Shakspeare was neither entered at Stationers' Hall nor printed, before 1623; but a memorandum by Vertue states, that a play called *Cæsar's Tragedy* was acted at Court before April 10th, 1613, which is supposed to have been the present piece, it being a frequent practice at that time to alter the names of this author's plays.

The scene of *Julius Cæsar*, to the end of Scene 1. Act iv., is at Rome; it is then at the camp, near Sardis; and the whole of Act v. passes in different parts of the Plains of Philippi. The action commences at the *Lupercalia*, a frantic festival sacred to Pan, held in honour of *Cæsar*, about the middle of February, in the Year of Rome 710,—Before Christ 40,—when the crown was offered him by *Antony:* Act i. Scene 2. He was slain March 15th in the same year; and the proscription of the Triumviri, exhibited in Act iv. Scene 1, really took place November 27th, Y. R. 711, on a little island formed by the River Rhenus near Bononia. The last defeat of *Brutus* and *Cassius* was about the end of October, Y. R. 712.

The first alteration of this piece was acted at Drury-Lane in 1719, and was attributed to Dryden and Sir William Davenant; but, from the inferiority of the additions, is believed to have been only the marked playhouse-copy traditionally ascribed to them. In 1722, Sheffield, Duke of Buckingham, made *Julius Cæsar* into two Tragedies, one terminating with his murder, and the other being called *Marcus Brutus:* they had a prologue and choruses, two of the latter being furnished by Pope. The last revisal was produced at Covent-Garden, February 29th, 1812, by J. P. Kemble, when the excellence of his own *Brutus*, his brother's *Antony*, and Young's *Cassius*, rendered the whole performance scarcely less vivid than the reality.

Julius Caesar.

Titinius. Why didst thou send me forth, brave Cassius?
Did I not meet thy friends? and did not they
Put on my brows this wreath of victory,
And bid me give't thee? Didst thou not hear their shouts?
Alas! thou hast misconstrued every thing.
But hold thee, take this garland on thy brow;
Thy Brutus bid me give it thee, and I
Will do his bidding. *Act 5. Sc. 3.*

Brutus. Speak no more of her.—Give me a bowl of wine:—
In this I bury all unkindness, Cassius.
Act 4. Sc. 3.

MACBETH:

A TRAGEDY, BY WILLIAM SHAKSPEARE.

Propriety of fiction, solemnity, grandeur, and variety of action, are the chief features of this sublime and deservedly-celebrated play; which has been pronounced in the Theatre "the highest of all dramatic enjoyments." It's general scene is in various parts of Scotland, and, chiefly, at *Macbeth's* Castle near Inverness; but the third scene of Act iv. passes in England. The progress of the action is fearfully rapid, and seems to include but a few days: yet, though it's precise historical duration cannot be ascertained, Boethius and Buchanan state that *Duncan* was murdered by his cousin-german, *Macbeth*, about A.D. 1040, or 1045; and that the latter was slain by *Macduff* in A.D. 1057 or 1061.

The original narrative of these events is contained in the *Scotorum Historiæ* of Hector Boethius; whence it was translated into Scottish by John Bellenden, and afterwards into English by Raphael Holinshed, from whose *Chronicles* Shakspeare closely copied it. Malone placed the composition of the drama in 1606, and it has been regarded as the medium of dextrous and graceful flattery to James I., who was of the issue of Banquo, and first united the three kingdoms of Britain; at the same time that it adopted his well-known notions on the subject of Demonology. Dr. Johnson introduced this Tragedy by an admirable review of the origin, progress, and character, of witchcraft, with the design of defending the author from the censure of having adopted a puerile romance: of which, however, there is but little danger. It was once supposed that Shakspeare derived much of his incantations from a manuscript Tragi-Comedy, without date, by Thomas Middleton, called *The Witch*, privately printed by Reed in 1778; but Malone has shewn that it was probably written several years subsequently to *Macbeth*.

In 1674, an alteration of this Tragedy by Sir William Davenant, with "new songs," and the celebrated music of Matthew Locke, was performed with great splendour at the Duke's Theatre, Dorset-Gardens. The modern revisal was produced at Drury-Lane in 1789, by J. P. Kemble, and published in 1803, as performed at Covent-Garden. The part of *Macbeth* was one of this great actor's most admirable efforts, as it had also been of Garrick's, with different features of excellence. But however worthy Mrs. Pritchard was of performing with such talents, by far the most perfect *Lady Macbeth* appeared on February 2nd, 1785, when Mrs. Siddons first played the character at Drury-Lane. After an unequalled triumph in that part, she also closed her noble dramatic career in it at Covent-Garden, June 29th, 1812.

Macbeth.

Macbeth. How now, you secret, black, and midnight hags?
What is 't you do?
All. A deed without a name.

Act 4. *Sc.* 1.

Macbeth. Is this a dagger, which I see before me,
The handle toward my hand? Come, let me clutch thee:—
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling, as to sight? or art thou but
A dagger of the mind; a false creation,
Proceeding from the heat-oppressed brain?

Act 2. *Sc.* 1.

HAMLET, PRINCE OF DENMARK:

A TRAGEDY, BY WILLIAM SHAKSPEARE.

A DRAMA of the same name and subject as the present, is supposed to have been exhibited before the year 1589; and Malone imagined that Shakspeare only altered it, using likewise the black-letter *Historie of Hamblett*. The story itself was originally derived from the *Historiæ Danicæ* of Saxo Grammaticus; translated by Belleforest in his Novels, and rendered into English in the above narrative.

Dr. Percy's copy of Speght's edition of Chaucer, once belonged to Gabriel Harvey, who had written his name at both the commencement and conclusion, with the date of 1598, and several notes between; one of which was "The younger sort take much delight in Shakspeare's *Venus and Adonis*, but his *Lucrece*, and his *Tragedy of Hamlet, Prince of Denmarke*, have it in them to please the wiser sort." The original composition of *Hamlet* is therefore placed in 1597, with revisions and additions to 1600. The earliest entry of it at Stationers' Hall is July 26th, 1602, and a copy of the play in it's imperfect state, dated 1603, and supposed to have been printed from a spurious original, was first discovered in the beginning of 1825. Another edition appeared in 1604, "newly imprinted and enlarged, to almost as much again as it was"; the variations in which are both numerous and striking.

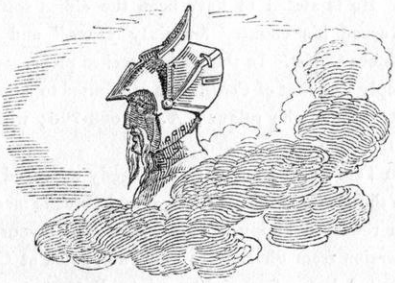
The scene of *Hamlet* is at the Castle and Court of Elsineur, and the action apparently occupies some months. The story is entirely fabulous, and is placed by Saxo at an impossible period of antiquity; but perhaps it may be safely referred to the end of the 10th, or the beginning of the 11th century, during the invasions of England by the Danes; to which period Mr. Planché has adapted the series of historical costumes prepared for it for Covent-Garden Theatre, in 1825.

The original *Hamlets* were Joseph Taylor and John Lowin, from the former of whom, taught by Shakspeare, Davenant is said to have instructed Betterton to perform so admirably as he did. His most eminent successors have been Garrick, Henderson, J. P. Kemble, Young, and Kean; whilst Booth appears to have surpassed all others as the *Ghost*, unless it were Shakspeare himself, who is recorded to have performed it. In 1771, Garrick produced this Tragedy at Drury-Lane, all the parts being sacrificed to that of *Hamlet*, but after his death the original was restored; and the modern adaptation is that by J. P. Kemble, brought out at Drury-Lane in 1800, and at Covent-Garden in 1804.

Hamlet.

Hamlet. Alas! poor Yorick!—I knew him, Horatio; a fellow of infinite jest, of most excellent fancy: he hath borne me on his back a thousand times; and now, how abhorred in my imagination it is! my gorge rises at it. Here hung those lips, that I have kissed I know not how oft. Where be your gibes now? your gambols? your songs? your flashes of merriment, that were wont to set the table on a roar? Not one now, to mock your own grinning? quite chap-fallen?

Act 5. Sc. 1.



Horatio. O yes, my lord; he wore his beaver up.
Hamlet. What, look'd he frowningly?
Horatio. A countenance more
In sorrow, than in anger.
Hamlet. Pale, or red?
Horatio. Nay, very pale.
Hamlet. And fix'd his eyes upon you?
Horatio. Most constantly. *Act 1. Sc. 2.*

KING LEAR:

A TRAGEDY, BY WILLIAM SHAKSPEARE.

The story of this sovereign was originally related by Geoffrey of Monmouth; and thence translated in Holinshed's *Chronicle*, whence Shakspeare certainly derived it, though he seems to have been more indebted to an anonymous play, entered at Stationers' Hall May 14th, 1594. *Cordelia's* answer to *Lear* in the first scene, and the conduct of *Goneril's* steward, have been referred to John Higgins' poem of "Qveene Cordila," in part I. of the *Mirror for Magistrates*, 1587; and the episode of *Gloucester* and his sons, to the narrative of the blind king of Paphlagonia, in Sir Philip Sidney's *Arcadia*, no traces of it occurring in the other sources of the fable.

The whole of this Tragedy could not have been composed until *after* 1603, because it contains several singular names of spirits, taken from Samuel Harsnet's *Declaration of Popish Impostors*, then first published. Malone confidently thought that the substitution of "British man" for "English man," in *Edgar's* repetition of the old verse, Act iii. Scene 4. proved the piece to have been written *after* James I. had been proclaimed the first sovereign of Great Britain, October 1st, 1604. He therefore referred the play to 1605, and Dr. Drake to 1604. It was first entered at Stationers' Hall, November 26th, 1607, and in 1608 was thrice printed in quarto, the contents of each edition varying, though the title pages correspond; it was played before the King at Whitehall in 1606, and at the Globe Theatre, Bankside.

The scene of *Lear* is in various parts of Britain, and the time towards the end of his reign. He is stated to have been the eldest son of Bladud, to have "nobly governed his country for sixty years," and to have died about 800 years Before Christ. In the wise-speeches preserved in Camden's *Remains*, 1605, a reply like that of *Cordelia*, is attributed to a daughter of Ina, King of the West-Saxons, who reigned A. D. 688-726; which is perhaps the real origin of the fable.

In 1681, Nahum Tate's alteration of this Tragedy appeared at the Duke's Theatre; in which the *Fool* was omitted, *Edgar* and *Cordelia* made enamoured, and the conclusion rendered happy. This was always favourably received, whilst Colman's version from Shakspeare and Tate, acted at Covent-Garden in 1768, was presented but a few nights only. Betterton and Booth were famous for their performance of *Lear*, though they were far exceeded by Garrick, who appeared in the part in 1742, and by J. P. Kemble, who produced his adaptation of the Tragedy at Drury-Lane, January 3rd, 1801, and at Covent-Garden in 1808.

King Lear.

Physician. Be comforted, good madam: the great rage,
You see, is cur'd in him: and yet it is danger
To make him even o'er the time he has lost.
Desire him to go in; trouble him no more,
Till further settling.

Cordelia. Will't please your highness walk?

Lear. You must bear with me:
Pray now, forget and forgive: I am old, and foolish.

Act 4. Sc. 7.

Cordelia. Oh! my dear father! Restoration, hang
Thy medicine on my lips; and let this kiss
Repair those violent harms, that my two sisters
Have in thy reverence made!

Act 4. Sc. 7.

OTHELLO, THE MOOR OF VENICE:

A TRAGEDY, BY WILLIAM SHAKSPEARE.

Giovanni Giraldi Cynthio's *Hecatommithi*, contains the original story of this drama, but no English version of that work of the time of Shakspeare has been yet discovered; though an imperfect French translation by Gabriel Chappuys, was published at Paris in 1584. Malone originally assigned 1611, Chalmers 1614, and Dr. Drake 1612, as the date of the composition of this Tragedy, upon Warburton's supposition that *Othello's* words in Act iii. Scene 4., "our *new heraldry* is *hands*, not hearts," referred to the order and badge of Baronets instituted in 1611. Malone afterwards altered his time to 1604, affirming that the play was acted that year. Vertue's MSS. shew, however, that it was performed at Court before James I. in 1613: but it is supposed that Shakspeare derived Othello's simile of the never-ebbing current of the Pontick Sea, Act iii. Scene 3., from Dr. Philemon Holland's translation of Pliny's *Natural History*, London: 1601, folio, book ii. chap. 97.

Othello was entered at Stationers' Hall, October 16th, 1621, and appeared in quarto in the year following; but there are many minute differences between that edition and the folio of 1623.

For the first act of this play, the scene lies in Venice, but during the remainder at a sea-port in the Isle of Cyprus; and a few days appear to include all the action. For the historical period, Selymus II. formed his design against Cyprus in 1569, and captured it in 1571; which, being the only attempt that the Turks ever made upon the Island after it came into the Venetian power in 1473, the circumstances must be placed in some part of the interval. The play relates—Act i. Scene 3—that there was a junction of the Turkish fleet at Rhodes, for the invasion of Cyprus, to which it was first sailing; then it returned to Rhodes, and then, meeting another squadron, resumed it's way to Cyprus. The real date, therefore, is May 1570, when Mustapha, the general of Selymus, attacked the island.

This Tragedy was originally performed at the Globe and Black-Friars' Theatres, *Othello* and *Iago* being played by Burbage and Taylor. Spranger Barry is said to have made the finest Moor on the stage; and he was also admirably supported by his wife, formerly Mrs. Dancer, whom he taught to perform *Desdemona*. The other most eminent actors in the principal parts, have been Betterton, Booth, Garrick, Henderson, Cooke, Young, and Kean; and Mr. C. Kemble as *Cassio*. The modern alteration of *Othello* was produced by J. P. Kemble at Covent-Garden in 1804; for which house Mr. J. R. Planché published a series of accurate historical costume in 1825.

Othello.

Othello. ——— Set you down this:
And say, besides,—that in Aleppo once,
Where a malignant and a turban'd Turk
Beat a Venetian, and traduc'd the state,
I took by the throat the circumcised dog,
And smote him—thus. [*Stabs himself.*

Lodovico. Oh! bloody period!

Gratiano. All that's spoke, is marr'd.

Othello. I kiss'd thee, ere I kill'd thee;—No way but this,
[*Falls upon Desdemona.*
Killing myself, to die upon a kiss.

Act 5. Sc. 2.

Iago. I will in Cassio's lodging lose this napkin,
And let him find it: Trifles, light as air,
Are, to the jealous, confirmations strong
As proofs of holy writ. This may do something.
The Moor already changes with my poison.

Act 3. Sc. 3.

ANTONY AND CLEOPATRA:

A TRAGEDY, BY WILLIAM SHAKSPEARE.

Malone has placed the composition of this drama in 1608, in which year a volume of the same title appears entered at Stationers' Hall; but no edition of it earlier than the folio of 1623, has been hitherto discovered. Another entry in 1593 mentions a "booke entituled *The Tragedie of Cleopatra*," but this has been considered as most probably the production of Samuel Daniel; whose poem so called passed through several editions, one appearing in 1594. The materials used by Shakspeare were derived from North's translation of *Plutarch*, and he appears to have been desirous of introducing every incident and person which he found recorded; for when the historian mentions his grandfather *Lamprias*, as his authority for his account of the entertainments of *Antony* at Alexandria,—in the old copy of this play, in a stage-direction in Act i. Scene 2., *Lamprias*, *Ramnus*, and *Lucilius*, enter with the rest, but have no part in the dialogue.

The scene of the Tragedy is as diversified, and full of vivacity, as the incidents; being laid at Alexandria, Rome, Messina, near Misenum, on board Pompey's galley there, on a plain in Syria, at Athens, Antony's camp near Actium, and Cæsar's camp in different parts of Egypt. Expectation is kept always engaged, and the passions always interested; whilst the continual hurry of the action, the variety of the incidents, and the quick succession of one personage to another, call the mind forward from the first act to the last. These, as Dr. Johnson observes, form it's principal powers of delighting; for, excepting the feminine arts, some of which are too low, which distinguish *Cleopatra*, no character is very strongly discriminated. If Ben Jonson really alluded to this drama in his *Silent Woman*, 1609, he has certainly not unaptly, though, perhaps, somewhat ill-naturedly, characterised it, as "a play that is nothing but fights at sea, drum, trumpet, and target." The principal events are described according to history, though without any art of connection or care of disposition; and they appear to extend the action from near the death of *Fulvia*, the wife of *Antony*, about 40 years Before Christ, until the battle of Alexandria, and the death of himself and *Cleopatra*, B. C. 30.

In 1758, this Tragedy was altered by Edward Capell, with the assistance of Garrick, and produced at Drury-Lane, with new scenery, dresses, and decorations, when it was received with considerable applause; but Garrick had not sufficient personal qualifications to render him a proper representative of *Marcus Antonius*.

Antony and Cleopatra.

Cleopatra. Is not this buckled well?
Antony. Rarely, rarely:
He that unbuckles this, till we do please
To doff 't for our repose, shall hear a storm.—
Thou fumblest, Eros; and my queen's a squire
More tight at this, than thou.

Act 4. Sc. 4.

Charmian. ——— So, fare thee well.
Now boast thee, Death! in thy possession lies
A lass unparallel'd.—Downy windows, close;
And golden Phœbus never be beheld
Of eyes again so royal! Your crown's awry;
I'll mend it, and then play.

Act 5. Sc. 2.

CYMBELINE:

A TRAGEDY, BY WILLIAM SHAKSPEARE.

All the historical materials and references of this drama were taken from Holinshed's *Chronicles;* but the plot is to be found chiefly in the 9th Novel of the second day of Boccaccio's *Decameron.* Shakspeare derived it, however, from an inferior and altered translation of that particular story, printed in 1518, entitled *This matter treateth of a Merchauntes Wife, that afterwardes wente like a man, and became a greate lorde, and was called Frederyke of Jennen.* The events of *Imogen* wandering after *Pisanio* in the forest, and being taken as a page by the Roman general, are attributed to the second tale in a book published in 1603, named *Westward for Smelts.*

Malone believed this drama to have been composed in 1609, after *Lear* and *Macbeth;* because all the stories are found together in Holinshed. In the Scottish part of those chronicles, is the narrative of Hay and his two sons rallying the flying Scots against the Danes; which, perhaps, furnished the incident of *Belarius* and the Princes turning the retreating Britons in Act v. Scene 2. The name of *Leonatus* was adopted from that of the legitimate son of the blind King of Paphlagonia, in Sir Philip Sidney's *Arcadia,* which Shakspeare had been recently using in *Lear;* and the many Roman features introduced in this piece, shew it to be probable that about the same time he had been reading North's *Plutarch. Cymbeline* was neither entered nor printed before 1623.

The scene is laid dispersedly in Britain and Italy. According to Holinshed, *Cymbeline* began to reign in the 19th year of Augustus Cæsar; and the piece commences about his 24th year, the 42nd of the Emperor, A. D. 16. In 1759 an adaptation of this drama by W. Hawkins, was acted for a very few nights at Covent-Garden; in which the part of *Iachimo* was omitted, and *Posthumus* kept back until the third act. Garrick produced a less violent alteration in 1761 at Drury-Lane, yet he left out on the stage the speech of *Cornelius* in Act i. Scene 6., which prepares the audience for the trance of *Imogen;* though it was restored in the printed copy. The modern revisal is that by J. P. Kemble, performed at Drury-Lane, February 12th, 1801, when he first exhibited his most manly and noble delineation of *Posthumus.* He used to observe that one of the most pleasing representations he ever saw upon the stage, was the elegant rusticity of the two boys, *Guiderius* and *Arviragus,* played by C. Kemble and young Decamp, who looked really of the same family. In 1810, Mr. Kemble's alteration of *Cymbeline* was produced at Covent-Garden.

Cymbeline.

Guiderius. Than be so,
Better to cease to be. Pray, sir, to the army:
I and my brother are not known; yourself,
So out of thought, and thereto so o'ergrown,
Cannot be question'd.
Arviragus. By this sun that shines,
I'll thither! What thing is it, that I never
Did see man die! scarce ever look'd on blood,
But that of coward hares, hot goats, and venison!
Act 4. *Sc.* 4.

Imogen. [*Awaking*] Yes, sir, to Milford-Haven; Which is the way?—
I thank you.—By yon bush?—Pray, how far thither?
Ods pittikins!—can it be six miles yet?
I have gone all night;—'Faith, I'll lie down and sleep.
But, soft! no bed-fellow. *Act* 4. *Sc.* 2.

PERICLES, PRINCE OF TYRE:

A TRAGEDY, BY WILLIAM SHAKSPEARE.

The original story of this play is *Apollonius, King of Tyre;* one of the most ancient and celebrated of all antiquity. Some affirm it to have been first written in Greek, and translated into Latin by a Christian, about the decline of the Roman empire; and others attribute it to Symposius, in the eighth century. It appears also in the *Gesta Romanorum,* chap. 153; in Gower's *Confessio Amantis,* book vii.; and Dr. Farmer possessed a MS. poem of it, probably yet older. In 1510, Wynkyn de Worde printed a romance called *Kynge Appolyn of Thyre,* translated from the French by Robert Copland; in 1576, William Howe had a license for publishing *The most excellent, pleasant, and variable, Historie of the strange Adventures of Prince Appolonius, Lucine, his wife, and Tharsa, his daughter;* and in 1607 appeared, "translated into English by T. Twine, Gent." *The patterne of painful adventures, containing the most excellent,* &c. as in the title to the last-mentioned book, of which it was perhaps a re-impression. As Gower is made Chorus and interpreter all through the present drama, it is probable that it was derived chiefly from his poem. The name of *Pericles* is supposed to have been corrupted from *Pyrocles,* the hero of Sir Philip Sidney's *Arcadia.*

After considerable doubt whether this play were the genuine work of Shakspeare, it has been decided from the *internal* evidence, that he either improved some older imperfect production, or wrote in connection with some other author; that it contains more of his language than any of his doubted dramas; that many scenes throughout the whole piece are his, and especially the greater part of the last three acts; and that what he did compose, was his earliest dramatic effort, being assigned to the year 1590.—The *external* evidences are, that Edward Blount, one of the printers of the first folio Shakspeare, entered *Pericles* at Stationers' Hall, May 20th, 1608, though it appeared the next year from another publisher, with Shakspeare's name upon the title; that it was acted at Shakspeare's own Theatre, the Globe; and that it is ascribed to Shakspeare by several authors near his time. This play is not to be found in the folio of 1623, the Editors having probably forgotten it until the book was printed, as they did *Troilus and Cressida;* which is inserted in the volume, but not in the Table of Contents.

The quarto editions of this piece are dated 1609, 1611, 1619, 1630, and 1635, in which it is called the "much admired" play of Pericles; and many old English authors mention it's very great popularity; yet it is the *only* drama by Shakspeare, which has never been once altered for the modern stage.

Pericles.

Marina. You will not do't for all the world, I hope.
You are well-favour'd, and your looks foreshow
You have a gentle heart. I saw you lately,
When you caught hurt in parting two that fought:
Good sooth, it show'd well in you; do so now:
Your lady seeks my life; come you between,
And save poor me, the weaker.
Leonine. I am sworn,
And will despatch. *Act* 4. *Sc.* 1.

Cerimon. The music there!—I pray you, give her air:—
Gentlemen,
This queen will live: nature awakes; a warmth
Breathes out of her; she hath not been entranc'd
Above five hours. See, how she 'gins to blow
Into life's flower again! *Act* 3. *Sc.* 2.

A NEW WAY TO PAY OLD DEBTS:

A COMEDY, BY PHILIP MASSINGER.

As this drama has been considered one of the finest of the ancient stage, and possesses so many features of merit, it is well qualified to succeed even the splendid series of plays by Shakspeare; to which, in the present selection, it properly follows in chronological order. Whilst it is full of entertainment, nature, and humour, it presents a lively picture of old English manners; and no work of it's author is more distinguished by variety and seriousness of moral.

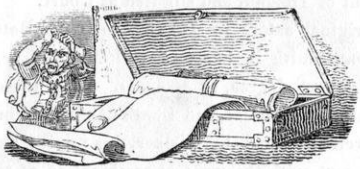
A New Way to Pay Old Debts does not appear in the Office-book of Sir Henry Herbert, Master of the Revels, which extends from August, 1623, to the commencement of the Rebellion, 1641;—yet it is certain that it must have been produced before the year 1633, when it was first printed in quarto: the title-page stating it to have been "oft acted at the Phœnix in Drurie-lane by the Queen's Majesty's servants." There are also several allusions in it to the kingdom being in a state of war, but in 1629 a peace had been concluded with France and Spain; so that it possibly was written still earlier.

The scene of this Comedy is laid in the country near Nottingham, and the time of it's action may be supposed to occupy about five days.—The powerful character of *Sir Giles Overreach*, is shewn by Gifford to have been probably copied from nature, together with the parts of *Justice Greedy* and *Marrall*; the originals being called Sir Giles Mompesson, one Michel, a poor mean Justice, and his Clerk. About 1621, James I. had granted to the two former a patent for the manufacture of gold and silver lace, which they perverted by adulterating the metals "with copper, and other sophistical materials," which produced the most deadly effects.—"Sir Giles," continues Wilson, in his *Life and Reign of James* I., "had fortune enough in the country to make him happy, if that sphere could have contained him, but the vulgar and universal error of satiety with present enjoyments, made him too big for a rusticall condition, and when he came to Court he was too little for that; so that some novelty must be taken up to set him in æquilibrio to the place he was in, no matter what it was, let it be never so pestilent and mischievous to others, he cared not, so he benefited by it."

This Comedy was revived at Drury-Lane in 1748, and in 1781, Henderson appeared in *Sir Giles Overreach* at Covent-Garden, and excited great applause. Cooke and J. P. Kemble also sustained the part with very considerable talent; but, perhaps, Kean first performed it with absolute perfection at Drury-Lane, September 21st, 1816.

A New Way to Pay Old Debts.

Lady Allworth. I come to meet you, and languish'd till I saw you.
This first kiss for form: I allow a second
As token of my friendship.
Wellborn. I am wholly yours. *Act* 2. *Sc.* 2.



Sir Giles Overreach. I am o'erwhelm'd with wonder!
What prodigy is this? what subtle devil
Hath razed out the inscription? the wax
Turn'd into dust!—the rest of my deeds whole
As when they were deliver'd; and this only
Made nothing! *Act* 5. *Sc.* 1.

THE ORPHAN; OR, THE UNHAPPY MARRIAGE:

A TRAGEDY, BY THOMAS OTWAY.

To the natural and domestic character which this piece exhibits, and to the powerful interest which it excites in the affections, Dr. Johnson attributes entirely it's long and successful possession of the stage; since he observes that "it is not written with much comprehension of thought, or elegance of expression." The melancholy plot was founded on the history of *Brandon*, in a Novel entitled *English Adventures*, published in 1667; and the scene of the play is stated to be in Bohemia, though the names of the characters are all Italian: one day, a night, and the following morning, comprise the time supposed to be occupied by the action.

This Tragedy was originally produced at the Duke's Theatre, Dorset-Gardens, previously to the return of James, Duke of York, from Bruxelles, in October, 1679, as it is implied in the Author's dedication to the Duchess, which was printed with the piece in 1680, quarto. The Prologue, however, was composed after the Duke had come back, or the lines in it referring to that event, were subsequently inserted. Otway is said to have gained an hundred pounds by the performance of *The Orphan*.

Davies supposed that many features in the character of *Acasto*, in the present drama, were taken from the life of James Butler, Duke of Ormond; the old, neglected, and faithful, servant of Charles II. The resemblance he considers will be found in *Acasto's* devotion to his King, who has abandoned the old nobleman; and in the discourse of *Paulino* and *Ernesto* in the original first scene, wherein his unmerited disgrace is related. The "canker-worm of peace," by whom he is said to have been supplanted, Davies supposed to refer to Sheffield, Duke of Buckingham, to gratify whom Ormond was recalled from the government of Ireland, and slighted at Court.

The principal original actors in *The Orphan*, were Betterton in *Castalio*, Williams in *Polydore*, Smith in *Chamont*, and Mrs. Barry, who raised her reputation to the highest degree, as *Monimia*. After these, Mills was once particularly celebrated in *Chamont*, and Booth unequalled in *Polydore*, though the part was also well sustained by Walker, his pupil: but for two winters only the piece was cast with the greatest combination of talent, when Garrick was *Chamont*, Barry *Castalio*, and Mrs. Cibber *Monimia*. To those who had not seen Mrs. Barry, her performance was said to be inimitable; and to such as witnessed Miss O'Neill's delineation of the same part, on the revival of this Tragedy at Covent-Garden, December 2nd, 1815, there could be little regret that they were no longer upon the stage.

The Orphan.

Castalio. Vanish, I charge thee! or—[*Draws a dagger.*
Chamont. Thou canst not kill me!
That would be kindness, and against thy nature!
Acasto. What means Castalio? Sure thou wilt not pull
More sorrows on thy aged father's head!
Tell me, I beg you, tell me the sad cause
Of all this ruin. *Act 5. Sc. 2.*

Florella. [*At the window*] Who's there,
That comes thus rudely to disturb our rest?
Castalio. 'Tis I.
Florella. Who are you? what's your name?
Castalio. Suppose the lord Castalio.
Florella. I know you not.
The lord Castalio has no business here. *Act 3. Sc. 1.*

VENICE PRESERVED; OR, A PLOT DISCOVERED:

A TRAGEDY BY THOMAS OTWAY.

The original of this piece is the Abbé Cæsar Vichard de St. Real's interesting *Histoire de la Conjuration des Espagnols contre la Republique de Venise, en* 1618, by the Marquis de Bedmar and the Duke d'Ossuna, published at Paris in 1674, 12mo.: though it is considerably altered to connect the action with *Jaffier*, *Priuli*, and *Belvidera*; the last of whom is a fictitious character. Voltaire has naturally enough asserted, that the Abbé's work is equal to the writings of Sallust, and far superior to either *Venice Preserved* or *Manlius*, a French Tragedy on the same subject, wherein the characters are disguised under Roman names; but, though the narrative be well told, and the principal characters effectively delineated, the graphic force and language of the present drama are almost entirely wanting.

Venice Preserved was first performed at the Duke's Theatre, in Dorset-Gardens; and a passage in the Epilogue, in praise of James, Duke of York, shews that it was *before* his return from Scotland, April 8th, 1682, and *after* the mutilation of his picture at Guildhall, the Corporation's order concerning which is dated January 27th in the same year. The second title of *A Plot Discovered*, is said to have been adopted from the Popish Conspiracy against Charles II. The whole scene of this piece is, of course, laid in Venice; and the action passes on part of one day, the ensuing two nights, and part of the third day.

This drama was written the last but one of the theatrical works of Otway, when his imagination had become stronger, and his language more energetic; the Tragedy is undoubtedly it's author's master-piece, and still remains one of the greatest favourites of the public. It is now purified from the disgusting character of *Antonio*, who was originally introduced to stigmatise the follies and vices of Anthony, first Earl of Shaftesbury, in some despicable comic scenes; and it is also farther improved by Barry's omission of the appearance of the Ghosts of *Jaffier* and *Pierre*.

Some of the greatest ornaments of the stage who have appeared in *Venice Preserved* have been Betterton, the original *Pierre*, succeeded by Mossop, Wilks, J. P. Kemble, and Young; William Smith, the first *Jaffier*, by Booth, Garrick, Barry, and Charles Kemble; and Mrs. Barry, the primary *Belvidera*, by Mrs. Cibber, Mrs. Siddons, Miss O'Neill, who first appeared in the character at Covent-Garden, October 13th, 1814, and Miss Fanny Kemble, who came out in the part at the same house, December 9th, 1829, and ranks second to none in her delineation of the character.

Venice Preserved.

Belvidera. My lord, my love, my refuge!
Happy my eyes, when they behold thy face!
My heavy heart will leave it's doleful beating
At sight of thee, and bound with sprightly joys.
Oh smile! as when our loves were in their spring,
And cheer my fainting soul.

Act 1. *Sc.* 1.

Pierre. Here we embrace, and I'll unlock my heart.
A council's held hard by, where the destruction
Of this great empire's hatching: there I'll lead thee.
But be a man! for thou'rt to mix with men
Fit to disturb the peace of all the world,
And rule it when 'tis wildest!

Act 2. *Sc.* 1.

OROONOKO:

A TRAGEDY, BY THOMAS SOUTHERNE.

A Novel by the celebrated Mrs. Aphora Behn, entitled *Oroonoko, or The American Prince*, published without a date, contains the principal features of this once-popular Drama; the circumstances of which are said to have really occurred in the reign of Charles II. The scene is laid in the Island of Surinam, a colony in the West Indies, at the time it was in the possession of the English. This was but for a short period only, since the French vacated the Colony in 1660, on account of the numerous invasions of the Carribean Indians, who were irritated by their cruelties; and Francis, Lord Willoughby, of Parham, received permission to send vessels thither to take possession of it in the king's name. In 1662, it was granted to him by charter; but in 1667, the Dutch, who had been driven from the Brazils, captured Surinam from the English, and in 1669, had the possession finally ceded to them.

In the dedication of this piece to William Cavendish, Duke of Devonshire, after acknowledging his former and present obligations to the works of Mrs. Behn, Southerne observes that he had "often wondered that she should bury her favourite hero in a novel, when she might have revived him upon the stage, of which she had so great command. But she thought," he continues, "that no actor could represent him properly, or she could not bear to see him represented: and I believe the last, when I remember what I have heard from a friend of her's, that she told his story more feelingly than she had written it." Southerne, however, was advised by his patron to give the part to Verbruggen, who played it in a very admirable manner; and the piece met with great success: it was first performed at Drury-Lane, in 1696.

The tragic parts of this drama have been always applauded, being manly, tender, and undepraved. The loose vulgarity of the comic scenes can be palliated only by the corrupt taste of the age when the author first attempted dramatic composition; which he is said in his latter days heartily to have regretted having ever complied with, especially in the present instance, where he considered that the objectionable parts were unnaturally attached to the principal plot. After Verbruggen, Thomas Elrington was most eminent in his performance of *Oroonoko*, adding to his imitation of the original a rough dignity which wonderfully became him; and Mr. Kean appeared in the princely slave at Drury-Lane, with considerable effect, January 20th, 1817. In 1759, Dr. Hawkesworth altered *Oroonoko* by omitting all the comic parts, and in 1760, Francis Gentleman produced another alteration at Edinburgh.

Oroonoko.

Oroonoko. So fate must be by this.
[*Going to stab her, he stops short; she lays her hand on his, in order to give the blow.*

Imoinda. Nay, then I must assist you.
And since it is the common cause of both,
'Tis just that both should be employed in it.
Thus! thus! 'tis finish'd! and I bless my fate, [*Stabs herself.*
That, where I liv'd, I die, in these lov'd arms! [*Dies.*

Act 5. Sc. 4.

Oroonoko. I cannot bear it.
Oh! let me dash against the rock of fate,
Dig up this earth, and tear her bowels out,
To make a grave, deep as the centre down,
To swallow wide and bury us together!
It wo'not be. Oh! then some pitying god,
(If there be one a friend to innocence)
Find yet a way to lay her beauties down
Gently in death, and save me from her blood.

Act 5. Sc. 4.

THE INCONSTANT; OR, THE WAY TO WIN HIM:

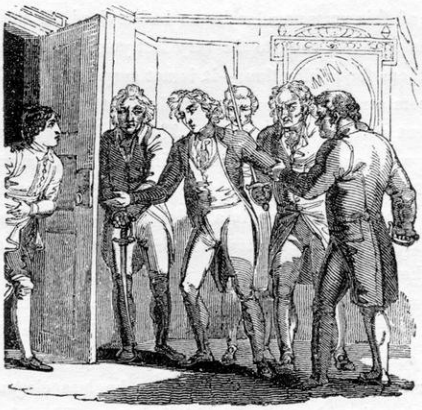
A COMEDY, BY GEORGE FARQUHAR.

It was admitted by the author of this drama in his Preface, and by Rowe in his Epilogue, that the *hint* of it's plot was taken from *The Wild Goose Chase* of Beaumont and Fletcher. The truth is, however, that not only it's distinguishing features were adopted from thence, but that several of the names of the characters were copied; with the language of whole scenes, altered only from blank-verse into prose, and the fashionable conversation and follies of the middle of the seventeenth century, modernised into those of the eighteenth. In particular the opening scene will be found most closely imitated, together with that of the heroine's feigned madness, Act iv. Scene 3. *Oriana* and *Mirabell* also retain their names, *Dugard* is substituted for the original *De Gard*, and that of *Petit* the servant, was probably suggested by the same character in the old Comedy being a boy. The catastrophe of the last Act, however, where *Young Mirabell* is in danger of being murdered at the house of *Lamorce*, and is delivered by *Oriana* in the disguise of his page,—belongs to the present piece only; and is said to have been derived from a similar circumstance which had happened to Farquhar himself when he was on military duty abroad. The scene of both the old and modern drama is laid in Paris.

The Inconstant was the fourth of the plays written by Farquhar, and was originally produced at Drury-Lane about May, 1702; but though it's intrinsic merit is far superior to that of his *Sir Henry Wildair*, which was brought out in the year previous, it's success was not by any means equal. At the time of it's appearance the country was inundated with foreign entertainments of music, singing, dancing, &c. which appeared to swallow up all taste for native productions, to prevent their encouragement, and to cause their total neglect; to which the failure of this Comedy is attributed.

The performance of *The Inconstant* has frequently been supported by very considerable comic talent, and those of Mrs. Jordan in *Bisarre*, and John Bannister in *Duretête*, will long be remembered with delight by all who were acquainted with them. William Smith, usually called "Gentleman Smith," was one of the best performers of *Young Mirabel;* though in the well-bred vivacity of the part, Mr. C. Kemble has probably never been exceeded. An alteration of this Comedy was produced for his benefit at Covent-Garden, June 6th, and at the Haymarket, July 19th, 1820, under the title of *Wine does Wonders;* and in January, 1825, the original was revived for a short time at Covent-Garden.

The Inconstant.



Mirabel. I scorn to beg my life; but to be butchered thus! ——[*Knocking.*] Oh! there's the wine!——this moment for my life or death!

Enter Oriana.

Lost! for ever lost!—Where's the wine, child? [*Faintly.*

Oriana. Coming up, sir.

Act 5. Sc. 4.

Oriana. No, holy father: who can be miser in another's wealth, that's prodigal of his own? His heart was open, shared to all he knew; and what, alas! must then become of mine? but the same eyes that drew this passion in, shall send it out in tears, to which now hear my vow—

Mirabel, [*Discovering himself.*] No, my fair angel, but let me repent; here, on my knees, behold the criminal that vows repentance his.

Act 4. Sc. 2.

THE FAIR PENITENT:

A TRAGEDY, BY NICHOLAS ROWE.

As the author of this very popular drama had revised all the plays of Massinger, and was engaged, even to the very last year of his life, in preparing an edition of them for publication,—it is not surprising that he should have drawn from them some of his own materials. At all events, it is admitted that the present piece was taken from *The Fatal Dowry;* and the relative merits of both were excellently discussed in 1785 by Cumberland, in Nos. 77, 78, and 79 of *The Observer*. In those papers it is considered that the latter Tragedy has the advantage in a wider compass of fable; in the superiority of *Charalois*, to Rowe's parallel character of *Altamont;* and in the catastrophe, where Massinger's heroine is suddenly stabbed by her injured husband, instead of being persuaded to suicide by her father. It is allowed, however, that Rowe has far exceeded his original in the striking part of *Lothario*, and, occasionally, in the glowing language in which some of the speeches are clothed; but though Massinger be less elegant, he has certainly not less regard to decency than his imitator. The whole of *The Fair Penitent* has received a very high commendation from Dr. Johnson; since he says of it that "it is one of the most pleasing tragedies on the stage, where it still keeps it's turns of appearing, and, probably, will long keep them, since there is scarcely any work of any poet, at once so interesting in the fable, and so delightful in the language."

This drama seems to have been produced at Drury-lane early in 1703, though Chetwood, the Prompter, who is known to have been neither faithful nor accurate, refers it to 1699: but the first edition of it was published in 4to. in the former year, the copy in the British Museum having a manuscript date of March 27th; the music composed for it in four parts by Lenton, appeared on March 29th, 1703; and an advertisement for the benefit of Mrs. Prince, on the following June 7th, announces "the *last* new tragedy, called *The Fair Penitent*." The scene is laid in Genoa, in *Sciolto's* mansion and garden, and part of the adjoining street; and the action comprises about two or three days, commencing with Act iii. of Massinger's Tragedy.

The most eminent performers of *Lothario*, have been Powell, the original, Garrick, and Barry, and, at the present time, Mr. C. Kemble; Betterton was the first *Horatio*, and Verbruggen the first *Altamont;* and the part of *Calista* has been excellently sustained by Mrs. Oldfield, Mrs. Barry, Mrs. Siddons, in October, 1782; and, lastly, by Miss Fanny Kemble, who first performed it at Covent-Garden, December 8th, 1830.

The Fair Penitent.

Calista. —— Here's a sight is terrible indeed!
Is this that haughty, gallant, gay, Lothario?
That dear, perfidious—Ah!—how pale he looks!
How grim with clotted blood, and those dead eyes!
Ascend, ye ghosts, fantastic forms of night,
In all your different, dreadful, shapes, ascend,
And match the present horror, if ye can! *Act 5. Sc. 1.*

Horatio. ———————— What paper's this? [*Opening it.*
Ha! To Lothario!—Sdeath! Calista's name! [*Reading.*

Your cruelty has at length determined me; and I have resolved this morning to yield a perfect obedience to my father, and to give my hand to Altamont, in spite of my weakness for the false Lothario. I could almost wish I had that heart and that honour to bestow with it, which you have robbed me of;

Damnation! To the rest— [*Reading.*

But, Oh! I fear, could I retrieve them, I should again be undone by the too faithless, yet too lovely Lothario. This is the last weakness of my pen, and to-morrow shall be the last in which I will indulge my eyes. Lucilla shall conduct you, if you are kind enough to let me see you; it shall be the last trouble you shall meet with from the lost

CALISTA.

Act 1. Sc. 1.

THE BEAUX' STRATAGEM:

A COMEDY, BY GEORGE FARQUHAR.

It is generally related as an interesting circumstance connected with the present drama, that it was the last literary production of it's author; it having been conceived, commenced, and concluded, within six weeks, during most of which he was suffering under that settled disease which brought him to his death. As he was fully sensible of his approaching end, and even foretold, that which actually happened, that he should expire before the first run of his play was over,—his last employment does anything but credit to even the moral character of Farquhar; however it may prove the undiminished power of his talents and imagination. He lived long enough to learn the decided success of his piece, and, in a short advertisement to the first edition of it, to ascribe much of that favour to the friendship and talents of Wilks, who performed *Archer*. Such, however, are the intrinsic merits of this most entertaining Comedy, that, notwithstanding it's licentiousness, from the frequency of it's representations, the place which it still retains upon the stage, and the applause which it still excites,—it must ever hold a high rank in the national drama, independently of the aid of any actor. Wilks was nevertheless a sincere friend to Farquhar, and proved it in a manner far more evident, than by well performing a character which would be of nearly as much advantage to himself as to his author;—for on the decease of the latter, about the end of April, 1707, the following affecting letter was found with his papers addressed to the actor. "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 who was to the last hour of his life thine—George Farquhar." Wilks accepted this bequest, and brought up his charge with the kindest attention and liberality.

This Comedy was originally produced at the Haymarket Theatre, March 8th, 1707, under the title of *The Stratagem*, which it retained in the playbills as late as 1787, though it was printed with the modern name. It appears to have been played about ten nights only for the first season, from the interruption of benefits, but subsequently was performed very often. The story and characters were probably partly copied from life, according to Farquhar's reported custom; the scene is laid at Lichfield, and the time of action commences in the evening and ends about midnight the day after.

The most eminent performers of *Archer* have been Wilks, Ryan, and Garrick; Mills was the original *Aimwell;* Norris played *Scrub;* and Mrs. Oldfield and Mrs. Porter were much admired in *Mrs. Sullen*, and *Dorinda*.

The Beaux Stratagem.

Enter Aimwell in a chair, carried by Archer and Scrub, Lady Bountiful, and Gipsey. Aimwell counterfeiting a swoon.

Lady B. Here, here, let's see—the hartshorn drops—Gipsey, a glass of fair water; his fit's very strong. Bless me, how his hands are clenched!

Archer. For shame, ladies! what d'ye do? why don't you help us? Pray, madam, [*To Dorinda.*] take his hand, and open it, if you can, whilst I hold his head.

Act 4. *Sc.* 1.

Archer. What footman, pray, mistress, is so happy as to be the subject of your contemplation?

Cherry. Whoever he is, friend, he'll be but little the better for it.

Archer. I hope so, for I'm sure you did not think of me.

Cherry. Suppose I had?

Act 1. *Sc.* 1.

CATO:

A TRAGEDY, BY JOSEPH ADDISON.

The author is said to have planned this drama when he was on his travels, though for several years only the first four acts were finished, which he used to shew to such persons as were likely to spread their admiration. It was probably with a little insincerity that he requested Hughes to add the remainder, for when some scenes were brought him a few days after, Addison had written half an act; which he at last completed alone, to prevent any dispute concerning the rest. When the piece was taken to the theatre, the author read it once, but his strong feelings of diffidence induced him then to resign it to Cibber, who delivered it so much to his satisfaction, that he solicited him to perform *Cato*. With all his vanity, Cibber knew his own powers better, and preferred the part of *Syphax;* Wilks took *Juba;* and both agreed that Booth would best personify the virtuous Roman in voice, figure, and judgment. As this performer was then young, and might possibly think himself injured in being cast for so venerable a character, Wilks himself carried the part to his residence to point out it's importance, and persuade him to accept it; and all were delighted with his consenting and manner of playing it. Neither Addison nor Booth had acquired their greatest eminence until the appearance of *Cato*, but their reputation was then established; and Booth received so many presents, that Dr. Garth said, "It is probable that *Cato* may have something to live on after he dies." The hero of this Tragedy was also repeatedly performed with transcendent excellence by the late J. P. Kemble.

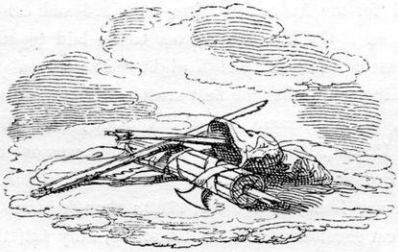
This Tragedy was produced at Drury-Lane, April 14th, 1713, when Steele relates that he undertook to pack an audience, as the author became anxious and fearful as the time of performance approached. There was, however, but little danger, for so much was *Cato* considered as a party-play, that both sides were emulous in applauding it; and their shouts at length reached and relieved Addison in the green-room. The piece was played twenty nights the first season, with only three interruptions of benefits; and the third edition of it was published only ten days after it's first appearance. Pope furnished the Prologue, Dr. Garth the Epilogue, and the Queen wished to have the dedication, but the author published his play without one.

The historical materials of *Cato* are taken from his life by Plutarch; the scene is "a hall in the governor's palace in Utica;" and the time appears to be about one day; February 5th,—Year of Rome, 708, Before Christ, 46, —when *Cato* stabbed himself after reading Plato's Immortality of the Soul.

Cato.

Juba. Hail, charming maid! how does thy beauty smoothe
The face of war, and make ev'n horror smile!
At sight of thee my heart shakes off it's sorrows;
I feel a dawn of joy break in upon me,
And, for awhile, forget the approach of Cæsar.
Marcia. I should be grieved, young prince, to think my presence
Unbent your thoughts, and slacken'd them to arms,
While, warm with slaughter, our victorious foe
Threatens aloud, and calls you to the field.
Juba. Oh! Marcia, let me hope thy kind concerns
And gentle wishes follow me to battle!
The thought will give new vigour to my arm,
And strength and weight to my descending sword,
And drive it in a tempest on the foe!

Act 1. *Sc.* 1.



JANE SHORE:

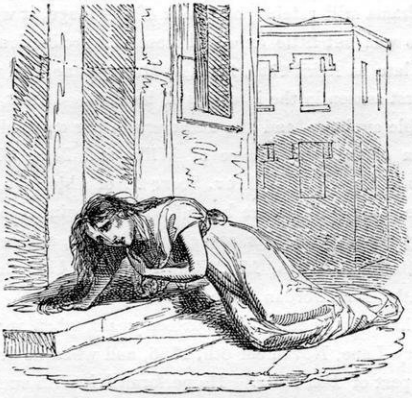
A TRAGEDY, BY NICHOLAS ROWE.

The dramatic adventures of this very celebrated personage, were derived from an unfaithful narrative in *A Select Collection of Novels and Histories*, Lond. 1729, 6 volumes, 12mo., wherein she is made the victim of a cruel decree of Richard III.,—though Sir Thomas More saw her about 1513,—thirty years afterwards—in a field near the city, gathering herbs for her food. She was then a beggar, "old, lean, withered, and dried up, nothing being left but shrivelled skin, and hard bone; so that some deemed her to have been never well-visaged:" and perhaps the popular tradition of her distressing death refers to her deserted and wretched old age, since she died in the 18th year of Henry VIII., 1526.

The historical period of this interesting play is fixed to Friday, June 13th, 1483, when Earl Rivers and Lord Grey were beheaded at Pomfret; and the Protector *Gloucester* suddenly accused *Lord Hastings* at the Tower of witchcraft, in conjunction with *Jane Shore*. Her penance is commanded Act iv. Scene i., *before* the death of *Hastings*, though it did not actually take place until Sunday, the 15th, which agrees with the remark of Dr. Warton upon this Tragedy, that the unities of time are neglected in it. *Jane Shore*, however, is one of Rowe's most interesting and affecting pieces, it's domestic scenes and private distresses lay hold upon the heart, and the interview between the heroine and *Alicia* in Act v., is extremely affecting; the madness of the latter being excellently well painted. Dr. Warton censures some of the speeches as being too florid, and inconsistent with the distresses and situations of the characters, yet there is a strong nervous spirit in it resembling that of the old English dramatists, and the piece is said to have been written in imitation of Shakspeare.

This Tragedy was originally produced at Drury-Lane, February 2nd, 1714, with such strong expectations, that some days previously Tickets were advertised for the Author's nights,—the 3rd and 6th—"at the principal Coffee-houses; the Pit and Boxes to be laid together, admittance 10*s* 6*d*." The last benefit was the 9th night "at common prices," and the whole run was nineteen nights the first season. Cibber performed *Gloucester*, Booth *Hastings*, Mills *Belmour*, and Wilks *Shore;* Mrs. Oldfield was *Jane Shore*, and Mrs. Porter *Alicia*. Mr. J. P. Kemble was one of the best performers of the Protector, and Mrs. Siddons of the heroine, whom she first personified at Drury-Lane, in October, 1782; though Miss O'Neill also revived it with great excellence at Covent-Garden, July 1st, 1815.

Jane Shore.



Jane Shore. It was not always thus; the time has been,
When this unfriendly door, that bars my passage,
Flew wide, and almost leap'd from off it's hinges,
To give me entrance here; when this good house
Has pour'd forth all it's dwellers to receive me;
When my approaches made a little holiday,
And every face was dress'd in smiles to meet me:
But now 'tis otherwise; and those who bless'd me,
Now curse me to my face. Why should I wander,
Stray farther on, for I can die ev'n here?

Act 5. Sc. 1.

Belmont. Around her, numberless, the rabble flow'd,
Should'ring each other, crowding for a view.——
A burning taper in her hand she bore,
And on her shoulders, carelessly confus'd,
With loose neglect, her lovely tresses hung;
Upon her cheek a faintish flush was spread;
Feeble she seem'd, and sorely smit with pain.

Act 5. Sc. 1.

THE WONDER! A WOMAN KEEPS A SECRET!

A COMEDY, BY SUSANNA CENTLIVRE.

Though this drama still retain possession of the stage, it would seem that originally there was but little expected from it's production, since it was brought out so late as April 27th, 1714, at Drury-Lane, and was acted only six times the first season in the intervals of benefits. It met, however, with very considerable applause, and the authoress in her original preface speaks with admiration of the performance of Wilks and Mrs. Oldfield, as *Don Felix* and *Violante*, especially in Act v. Scene 2; of which she rather extravagantly observes, that "if Nature herself were to paint a love-quarrel, she could only copy them." In this scene also, Garrick, and several actresses, as Miss Macklin, Mrs. Yates, Mrs. Crawford, Mrs. Abingdon, Mrs. Pope, and, subsequently, Mrs. Jordan, were eminently successful.

The Wonder had lain unacted for fourteen years, when it was revived by Garrick at Drury-Lane, November 6th, 1756, and when he first assumed his very favourite part of *Don Felix*. He performed it with such success, that the Comedy was repeated ten times before the end of the year; and to his retirement from the stage he continued to play it with the greatest vivacity and humour. It was in this character, also, that he closed his dramatic career at Drury-Lane, after performing a series of his most admired parts, June 10th, 1776, for the benefit of the Theatrical Fund belonging to that house, which had been recently established by himself. In the extremely interesting collection of the reliques of Garrick, announced for sale by Messrs. Longman and Co. in March 1814, now in the possession of Mr. Charles Mathews, are mentioned the Rosettes worn by the great actor in his final performance; with an attestation that "These Roses were worn by the late David Garrick, Esq. in the character of Don Felix in the Wonder, the very last time he ever appeared on the stage: After taking his last farewell of the audience, he went to his dressing-room, where I attended him, and, by his permission, took the above Roses out of his shoes; as a memento of that very great man, for whom I had the highest respect.—William Davies, Theatre Royal, Drury-Lane."

It is doubtful if all the merit of the intricate and ingenious plot of this Comedy belong to Mrs. Centlivre; as some circumstances in *Isabella's* concealment, *Violante's* fidelity, and the consequent perplexities, appear to resemble some parts of a play by George Digby, Earl of Bristol, published in 1667, and called *Elvira, or The Worst not Always True*. The scene in both instances is laid in Lisbon.

The Wonder.

Felix. Now would I give one of my eyes to be friends with her; for something whispers to my soul she is not guilty. [*Aside; he pauses, then pulls a chair, and sits by her at a little distance, looking at her some time without speaking, then draws a little nearer to her.*] Give me your hand at parting, however, Violante, won't you? [*He lays his hand upon her knee several times.*] won't you—won't you—won't you?

Violante. [*Half regarding him.*] Won't I do what?

Act 5. Sc. 2.

Violante. Oh! exquisite trial of my friendship! Yet not even this shall draw the secret from me.

That I'll preserve, let fortune frown or smile;
And trust to love, my love to reconcile.

Act 2. Sc. 1.

A BOLD STROKE FOR A WIFE:

A COMEDY, BY SUSANNA CENTLIVRE.

A CLAIM is made to the public favour on behalf of this drama in the Prologue, because "'tis English humour all," and likewise because the

> "—— plot is new, and regularly clear,
> And not one single tittle from Moliere."

The original hint of the piece, if there were one, has therefore not been traced. In it's composition the authoress is reported to have been assisted by John Mottley, who is said to have written a scene or two; but when it was finished, Wilks in the broadest terms condemned both the Comedy and the writer, which is, perhaps, the reason that he did not originally perform in it. *A Bold Stroke for a Wife* was first produced at the Theatre in Lincoln's Inn Fields, February 3rd, 1718, and met with such applause as to be placed on the list of acting-plays, though it ran for but about six nights the first season. Even down to the present time it is still occasionally acted and seen with pleasure, notwithstanding the absurdity of it's plot, and the inferiority of it's language; so great is the variety of it's action and situation, to keep alive the attention of an audience.

The original performer of *Colonel Feignwell* was Charles Bullock, an actor of great natural ease and vivacity; the part of *Periwinkle* was played by the humourous Spiller, whose excellence was displayed chiefly in the delineation of eccentric old men; and Mrs. Bullock was *Anne Lovely*. In 1768 Shuter performed *Feignwell*, though in 1776 he took the part of *Obadiah Prim*, which was much better suited to his talents, and King and Woodward acted the ingenious adventurer; Quick was then the Antiquary, and Wewitzer "the real Simon Pure." The principal character in more modern times, has been excellently sustained by the Younger Bannister, Elliston, and Charles Kemble. In August 1823 this Comedy was reduced to two acts, and, with the addition of a few songs, converted into a piece for the English Opera House, called *The Guardians Outwitted;* for the exhibition of the versatile talents and rapid changes of character of Mr. Mathews, in the part of the enterprising lover: and certainly, if so preposterous a scheme of delusion could ever have succeeded, that performer was the most likely individual in existence to render it successful.

The scene of *A Bold Stroke for a Wife* is London, and the time of action comprises only a very few days. Much of the original is now omitted in representation from various parts of the piece, which is greatly improved by the abridgement.

A Bold Stroke for a Wife.

Sackbut. ——— Come, Mr. Periwinkle, we must turn full east. [*They turn; the Colonel sinks by the trap-door.*

Colonel Feignwell. 'Tis done! now turn. [*They turn.*

Periwinkle. Ha! mercy upon me! my flesh creeps upon my bones.—This must be a conjurer, Mr. Sackbut.

Sackbut. He's the devil, I think.

Periwinkle. Oh! Mr. Sackbut, why do you name the devil, when, perhaps, he may be at your elbow?

Sackbut. At my elbow! Marry, heaven forbid!

Act 3. *Sc.* 1.

THE REVENGE:

A TRAGEDY, BY THE REV. EDWARD YOUNG, D.D.

Although the present piece be undoubtedly the best dramatic production of it's author, and will probably never cease to be admired, and occasionally represented,—it was originally much less successful than his earlier Tragedy of *Busiris, King of Egypt*, which is now entirely forgotten. *The Revenge* was brought out at Drury-Lane, April 18th, 1721, "all the persons being new drest;" and on the author's first night the boxes and pit were joined together, at 10s. 6d. admission. It ran to a sixth night and a second benefit, the first season, but was very frequently performed afterwards.

In plot, this Tragedy appears to have been taken partly from Shakspeare's *Othello*, and partly from Mrs. Aphora Behn's drama of *Abdelazar, or the Moor's Revenge*, produced in 1671; which was itself an alteration of Marlow's *Lusts' Dominion*, 1657. The actual story, however, is doubtless to be found in Hughes's fine critique on *Othello*, in No. 37 of *The Guardian*, published in 1713; at the close of which a narrative is given of a transaction said to have really occurred in Spain a few years before.

When *The Revenge* was first printed, the author dedicated it to the infamous Philip, first Duke of Wharton, in whose family he had been a tutor, and to whom he was indebted for both presents and promises; but as about this time his patron's character became known, and Pope began to describe him as "the scorn and wonder of his days," Dr. Young carefully suppressed this dedication in his collected Works. After taking Orders, he became also desirous of breaking off his connection with the stage, about 1725 withdrawing his Tragedy of *The Brothers*, when it was in actual rehearsal at Drury-Lane; and even when it was brought out there, March 3rd, 1753, he made up the produce to the amount of £1000, and presented it to the Society for Propagating the Gospel in Foreign Parts.

The Revenge may be fairly considered as standing in the very first rank of British Tragedy, both as it regards the language and the character of *Zanga*. Dark and malevolent as he is represented, some sympathy is excited for him, by the remembrance that his lofty and impatient spirit has been irritated by his father's death, his own conquest, captivity, loss of his crown, and the indignity of a blow,—all from the same person; against whom, an open and honourable atonement being impossible, he employs a subtle and a secret vengeance. Mossop represented this character to perfection; and it was also excellently performed by J. P. Kemble at Drury-Lane, December 4th, 1801, and by Kean at the same Theatre, May 24th, 1815.

The Revenge.

Zanga. Oh! my dear countrymen, look down, and see
How I bestride your prostrate conqueror!
I tread on haughty Spain, and all her kings!
But this is mercy, this is my indulgence;
'Tis peace, 'tis refuge from my indignation.
I must awake him into horrors. Ho!
Alonzo, ho! the Moor is at the gate!
Awake, invincible, omnipotent!
Thou, who dost all subdue! *Act 5. Sc. 3.*

Zanga. Six ruffians overtook him on the road;
He fought as he was wont, and four he slew;
Then sank beneath an hundred wounds to death.
His last breath bless'd Alonzo, and desired
His bones might rest near your's. *Act 5. Sc. 1.*

THE BEGGARS' OPERA:

BY JOHN GAY.

SPENCE, in the words of Pope, relates, that this most celebrated piece originated in a remark made by Swift, "what an odd, pretty, sort of a thing a Newgate pastoral might make;" which Gay was for some time inclined to try, though he subsequently preferred a comedy on the same plan. Swift disliked the design, but Gay proceeded, shewing his work to both him and Pope, who occasionally suggested improvements, though they did not assist in the composition. When the piece was finished, neither Pope nor Swift thought it could succeed, and Cibber rejected it at Drury-Lane; though when Congreve perused it, he declared it would prove either a complete failure or an astonishing triumph. It was then taken to Rich, at the Little Theatre in Lincoln's Inn Fields, where Quin was fixed upon for *Macheath;* and, though he disliked the part, attended two rehearsals of it. At the close of the last, Walker was heard singing some of the airs with great spirit, when Quin pointed him out as far better qualified for the part, and he was immediately tried and adopted. Until almost the last rehearsal, it was intended to give the songs without music, and even when it was suggested by Rich, it was objected to; but being tried the next time before the Duchess of Devonshire, it was universally approved of.

The Beggars' Opera was produced on Monday, January 29th, 1728, and it's success remained doubtful until after the first Act; though Pope stated that he overheard the penetrating Duke of Argyle in the next box, say "It will do,—it must do; I see it in the eyes of them:" and after the chorus "Let us take the road," the audience became more and more favourable, until the house was at last in a clamour of applause. The success of the piece was so great that it ran 62 nights the first season, though the admirable *Provoked Husband* was in it's full career at Drury-Lane; and it was also played 30 and 40 times in several parts of the country, 24 times in Ireland, and 50 times at Bath and Bristol. The author's unsolicited profits were upwards of £600, and, according to a jest of the time, "Rich became *Gay*, and Gay *Rich*." The most favourite songs and scenes of the piece were also engraven to decorate fans and screens, with the portrait of Lavinia Fenton, who performed *Polly;* whose pathetic style of singing "Oh! ponder well," first attracted the Duke of Bolton, to whom she was ultimately married. Since her time, the most eminent performers of the same part have been Mrs. Cibber, Miss Brent, Madame Mara, and Mrs. Billington; whilst those of *Macheath* have been Beard, Lowe, Wilder, Vernon, and Incledon.

The Beggars' Opera.

Polly. Will not my dear husband look upon his Polly? Why hadst thou not flown to me for protection? with me thou hadst been safe.

Polly. Hither, dear husband, turn your eyes!
Lucy. Bestow one glance to cheer me.
Polly. Think, with that look, thy Polly dies.
Lucy. Oh! shun me not, but hear me!
Polly. 'Tis Polly sues.
Lucy. 'Tis Lucy speaks.
Polly. Is thus true love requited?
Lucy. My heart is bursting.
Polly. Mine, too, breaks.
Lucy. Must I—
Polly. Must I be slighted?

Macheath. What would you have me say, ladies? You see the affair will soon be at an end, without my disobliging either of you.

Act 3. *Sc.* 3.

TOM THUMB:

A COMIC BURLESQUE, ALTERED FROM HENRY FIELDING.

EVEN to such as do not perceive the exquisite satire of this very favourite piece, it's broad humour and ludicrous costume generally render it irresistibly entertaining. The hero and his fate are also extensively familiar, both in the popular legend and the ballad; but whether he really lived "in Arthur's Court," early in the sixth century, or, as Hearne supposes, were a page to King Edgar late in the ninth, or were the ancient German *Daumerling*,—the usual costume of this piece is the full court-dress of the time of it's production; with an opera suit of armour for *Tom Thumb*, and an Amazon's habit for *Queen Glumdalca*. The Duke of Buckingham's very celebrated *Rehearsal* was intended to expose and ridicule those showy and bustling plays, which in his time were so greatly admired, and the present burlesque embraces the absurdities of nearly all the subsequent tragic authors. The interview between *Queen Glumdalca* and the *Princess Huncamunca*, in Act ii. Scene 7, is, in particular, a parody upon that between *Cleopatra* and *Octavia* in Dryden's *All for Love*, Act iii. Scene 1.; and the several other imitations are pointed out in the witty and curious notes which Fielding attached to this piece at his last alteration of it, under the name of H. Scriblerus Secundus.

Tom Thumb was originally produced at the Haymarket, April 24th, 1730, in Two Acts only; when it's success induced the author to add a third, and reproduce it at the same Theatre, March 20th, 1731, and at Drury-Lane, May 3rd, 1732. It was then entitled *The Tragedy of Tragedies; or the Life and Death of Tom Thumb the Great. In Three Acts: Containing, the Rise, Marriage, Victory, and Death, of Tom Thumb; the lawful and unlawful Loves of King Arthur, Queen Dollallolla, Princess Huncamunca, Queen Glumdalcha, Lord Grizzle, &c.; the Rivalship, Dispute, and Rebellion, of Lord Grizzle; the memorable Battles between Lord Grizzle and the Queen of the Giants; with the terrible Destruction of both Armies; the doleful and tragical Apparition of Gaffer Thumb; the Swallowing up of Tom Thumb by the Red Cow; and the direful, terrible, tremendous, and fatal, Catastrophe of all the Noble Personages in that Heroick Piece.* The representation was announced "with proper habits, scenes, machines, and other decorations;" and the day before it took place were advertised "books of the Tragedy, with notes by way of key, will be published to-morrow at 5 in the evening."

Tom Thumb was altered from Fielding by Kane O'Hara, with the addition of songs, and brought out at Covent-Garden as a Musical Burletta in Two Acts, October 3rd, 1780, when it was very successful.

Tom Thumb.

Glumdalca. [*Falling*] You've run me through the guts.
Grizzle. Then there's an end of one.
[*Going; is met by Tom Thumb, who runs him through.*]
Tom. An end of two,
Thou hast it. [*Exit.*
Grizzle. Oh! Tom Thumb! [*Falls*] thy soul beshrew!
I die—Ambition! the Fates have made their tour,
And the black cart is waiting at the door.

Act 2. *Sc.* 3.

Merlin. First, at my word, thou horned cannibal,
Return again our England's Hannibal. [*Thunder.*
[*Thumb is thrown out of the Cow's mouth, and starts fiercely.*]

Act 2. *Sc.* 4.

GEORGE BARNWELL:

A TRAGEDY, BY GEORGE LILLO.

NOTWITHSTANDING Dr. Johnson's declaration that he could not regard a prose tragedy as dramatic, the merits of *The Gamester* and the present piece, appear almost to prove that, if the subject be of a domestic nature, metre is not essential to either excellence or success. The language of this drama is sufficiently exalted for the expression of the sentiments of the several characters, who are all designed from ordinary life: but by such as desire historical propriety, it will probably be censured as too modern; because in Scene 1, the time is stated to be the year when Walsingham contrived to delay the sailing of the Spanish Armada for more than a twelvemonth, by procuring Sutton and other English merchants to have the King of Spain's bills protested at Genoa, about 1586. Though this Tragedy doubtless relates a fact which might then have occurred, the actual circumstances remain still undiscovered; the author having taken his plot from a popular tale in verse, printed as early as the middle of the seventeenth century, entitled *An excellent Ballad of George Barnwell, an Apprentice of London, who thrice robbed his Master, and murdered his Uncle in Ludlow.—The Tune is The Merchant.* Lillo's scene, however, is "London and an adjacent village," and tradition has long reported the spot to be Camberwell-Grove.

This pathetic drama was first performed by the Summer-Company of actors at Drury-Lane, June 22nd, 1731; and, perhaps, the tune of the old ballad suggested the original announcement of *A New Play called The Merchant, or the True History of George Barnwell:* which, on the second night, the 25th, was altered to *The London Merchant, or the True Story of George Barnwell;* under which title it was played 17 times almost without intermission, in a very hot season. It excited such universal attention, that on Friday, July 2nd, the Queen sent for the manuscript, which Wilks carried to Hampton-Court.

Mrs. Cibber was the first performer of *Maria,* and delivered the Epilogue; Mrs. Butler was *Millwood,* and Theophilus Cibber spake the Prologue, and was the original *George Barnwell*; but though these were all highly admired, the most honourable applause was that given in 1752, to Ross and Mrs. Pritchard, whose impressive performance awakened and preserved a young man in the same circumstances as *Barnwell.* The fact is related in a letter from the eccentric Dr. Barrowby to Ross; who added, that for nine or ten years he regularly received at his benefit, a note with ten guineas sealed up, sent from one whom his excellent acting had saved from ruin.

George Barnwell.

Barnwell. I groan, but murmur not. Just heaven! I am your own; do with me what you please.

Maria. Why are your streaming eyes still fixed below, as though thou'dst give the greedy earth thy sorrows, and rob me of my due? Were happiness within your power, you should bestow it where you pleased; but in your misery I must and will partake.

Act 5. Sc. 2.

Barnwell. Do I still breathe, and taint with my infectious breath the wholesome air? Let heaven from it's high throne, in justice or in mercy, now look down on that dear, murdered, saint, and me the murderer, and if his vengeance spare, let pity strike, and end my wretched being!

Act 3. Sc. 4.

THE DEVIL TO PAY:

A BALLAD-FARCE, ALTERED FROM CHARLES COFFEY.

It has been asserted that the original story of this piece, and even some of the names, are to be found in a very ancient Danish romance; but the ordinary account of it's derivation is, that from the episode of *Mopsa* in Sir Philip Sidney's *Arcadia*, Thomas Jevon, assisted, perhaps, by Shadwell, wrote his *Devil of a Wife*, in Three Acts, performed at the Duke's Theatre in Dorset-Gardens in 1686, which was altered into the Ballad-Opera of *The Devil to Pay* by Coffey and John Mottley, by the addition of Songs, each undertaking an act and a half. Their version was produced by the Summer-Company at Drury-Lane, August 6th, 1731, as avowedly taken from Jevon's play, with a new Prologue: but the announcement that "tickets delivered out in the author's name, will be taken any night this Opera is performed," perhaps indicated that it's success was somewhat doubtful; though it was added that printed books of it would be published on Tuesday, the 10th, and sold in the Theatre. Some parts of the performance, however, gave great offence, especially the character of a non-conforming clergyman, Chaplain to *Lady Loverule;* some of whose speeches still retain a few puritanical sentences. The piece, therefore, appears to have been played only three nights, the first season; and the very evening on which it was advertised for publication, there was no performance, the day of playing having been changed from Tuesday to Wednesday, "at the desire of several worthy citizens:" whilst the next pieces announced were *George Barnwell*, and a revival of Gay's *What d'ye Call It?* though it is added, that "tickets delivered out for the Devil to Pay will be taken at this play." Theophilus Cibber then reduced it to it's present form of One Act, omitting the objectionable character, and, adding one song by his father, Colley Cibber, and another by Lord Rochester, written fifty years previous,—he gave it the modern second title of *The Wives Metamorphosed*, and re-produced it at Drury-Lane, October 2nd, 1731, when it was acted 52 nights the same season.

The original performer of *Jobson* was Harper, a coarse comedian of great humour, and leader of a strolling company well known at the old English fairs, and his acting greatly advanced him both in reputation and salary. *Nell* was first played by Miss Raftor, more famous as Kitty Clive, who was also indebted to her part for the rise of her notoriety, and for the doubling of her salary; but the talents of the late Mrs. Jordan in the same character were certainly equal to those of any actress who preceded her. She first appeared in it at Drury-Lane, in October, 1788, for her own benefit.

The Devil to Pay.

Jobson. This is more than ever I saw by her, I never had an ill word from her before. Come, strap, I'll try your mettle; I'll sober you, I warrant you, quean. [*He straps her; she flies at him.*

Lady Loverule. I'll pull your throat out! I'll tear out your eyes! I am a lady, sirrah. Oh murder! murder! Sir John Loverule will hang you for this. Murder! murder!

Scene 5.

Nell. What pleasant dreams I have had to-night! Methought I was in Paradise, upon a bed of violets and roses, and the sweetest husband by my side! Ha! bless me! where am I now? What sweets are these? No garden in the spring can equal them.—Am I on a bed?—The sheets are sarsenet, sure; no linen ever was so fine.—What a gay silken robe have I got—Oh heaven! I dream!—Yet, if this be a dream, I would not wish to wake again. Sure I died last night, and went to heaven, and this is it.

Scene 6.

THE MOCK-DOCTOR; OR, THE DUMB LADY CURED:

A FARCE, BY HENRY FIELDING.

Though Mrs. Centlivre boasted that her *Bold Stroke for a Wife* was entirely English humour, and was not in any part taken from the French, the acknowledged contrary seems to have been no objection to the present piece; since it was originally announced as "done from the French of Moliere." It was first represented by the Summer actors at Drury-Lane, June 23rd, 1732; and, as the Theatre had been closed from the 13th, the bills stated that "the company being employed in rehearsing several new pieces, &c. could not perform till this day; but will positively continue to act twice a week as usual." From the limited nature of the season, therefore, this entertainment could not be at first very frequently performed; though it was perfectly successful, and it's repetition, even to the present time, is a proof of it's intrinsic merit and humour.

Theophilus Cibber, Jun. was the original *Gregory*, or *Mock-Doctor*, as the bills styled him, Stoppelaer was *Leander*, and Miss Raftor, afterwards Mrs. Clive, played *Dorcas*, whose rising talent is referred to by the author in his preface: in modern times the former part has been excellently sustained by Mr. Mathews. The scene is laid in a village in France, near a wood; and the time of action is from the morning to the evening of one day.

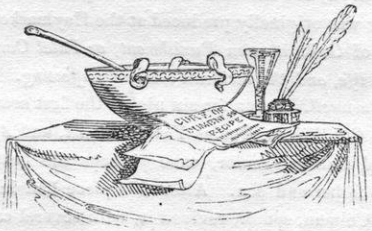
The well-known original of *The Mock Doctor*, is Moliere's lively *Médecin malgré lui;* of which Fielding, with a congenial humour, has given a sprightly and happy translation, differing from the plot and action of the French piece only where the genius of his own nation required him to vary. *Gregory's* deception is, perhaps, after all, entirely foreign to English habits, though similar characters are to be found in Le Sage and other novelists, who most probably delineated them from the life. Fielding added to his *Mock-Doctor* nine airs adapted to popular tunes, and entitled it a ballad-farce, but these are now commonly reduced to one. In his preface, Fielding observes that Moliere produced his piece in a very few days, to be acted with *The Misanthrope*, an excellent play, but too grave for the French stage; though together they proved extremely successful. In like manner *The Mock-Doctor* originated in the author's Comedy of *The Old Debauchees* not being of itself long enough for a night's entertainment; and, as it had met with great applause from the town, he was unwilling, says an advertisement anterior to the performance of the Farce, that it should "suffer by the addition of old and worn-out entertainments, and has therefore permitted the production of the present at a more disadvantageous season than he at first intended."

The Mock Doctor.

Harry. You are no physician?

Gregory. May I be hanged, if I am. [*They beat him.*] Oh!—Oh!—Dear gentlemen! Oh! for heaven's sake; I am a physician, and an apothecary too, if you'll have me: I had rather be any thing, than be knocked o'the head.

Act 1. *Sc.* 2.



Sir Jasper. Why, this is punch, Doctor.

Gregory. Punch, sir! Aye, sir;——and what's better than punch, to make people talk?—Never tell me of your juleps, your gruels, your—your—this, and that, and t'other, which are only arts to keep a patient in hand a long time. I love to do a business all at once.

Act 2. *Sc.* 1.

FATAL CURIOSITY:

A TRAGEDY, BY GEORGE LILLO.

Most of the dramas of this author are derived from certain of those popular and domestic legends, which seldom fail of creating a more general and powerful interest, than the loftiest heroical tragedies. He had, however, to contend with the pompous taste of his time; and, on the production of his *George Barnwell*, many of the theatrical critics formed a contemptuous notion of it because it was founded upon an old ballad: some thousands of which are said to have been used in one day, for making a degrading comparison between the popular tale and the Tragedy. The story of the present drama was originally related in a pamphlet entitled *News from Penryn, in Cornwall, of a most bloody and unexampled Murther, very lately committed by a Father on his owne Sonne, (who was lately returned from the Indyes) at the instigation of a merciless Stepmother. Together with their several most wretched endes: being all performed in the month of September last. Anno* 1618. 4to. black-letter. The events here related are also said to have really occurred at Bohellan, a small manor, in the parish of Gluvias in Cornwall. Harris, in his *Philological Inquiries*, Lond. 1781, gives an analysis of the story, and observes that it contains the model of a perfect tragic fable.

Lillo derived his narrative from Dr. Thomas Frankland's *Annals of the Reigns of James I. and Charles I.*, Lond. 1681, folio, in which it follows an account of the unhappy fate of Sir Walter Raleigh; whence the author was probably led to fix the date of this piece soon after the accomplished navigator's return from Guiana and committal to the Tower, August 10th, 1617. The scene is Penryn, and the time of action a part of two days.

This Tragedy was originally produced at the Haymarket, May 27th, 1736, under the title of *Guilt it's own Punishment, or Fatal Curiosity: being a true story in common life, and the incidents extremely affecting. Written by the Author of George Barnwell.* It ran for six nights the first season, the performers being, Roberts *Old Wilmot*, Davies *Young Wilmot*, and *Agnes* Mrs. Charke; but Bensley and Palmer, senior, were perhaps the best representatives of the unfortunate father and son. After this piece had lain unacted for fifty years, George Colman, senior, revived it, with several careful revisions and improvements, at the Haymarket, June 29th, 1782, when it was acted eleven times. The late Henry Mackenzie produced an unsuccessful alteration of it at Covent-Garden, February 10th, 1784, called *The Shipwreck, or Fatal Curiosity*, in 5 acts, and containing some new characters, and especially one of a grandson of *Old Wilmot*.

Fatal Curiosity.

Old Wilmot. ——————— Die thou first! [*Stabs Agnes.*
I dare not trust thy weakness.
Agnes. Ever kind,
But most in this!
Old Wilmot. I will not long survive thee.

Act 3. *Sc.* 3.

Agnes. ——— Surprising!
My eyes are dazzled, and my ravish'd heart
Leaps at the glorious sight—How bright's the lustre,
How immense the worth, of these fair jewels!
Aye, such a treasure would expel for ever
Base poverty, and all it's abject train;
Famine; the cold neglect of friends;
The galling scorn, or more provoking pity
Of an insulting world. *Act* 3. *Sc.* 1.

GUSTAVUS VASA;
THE DELIVERER OF HIS COUNTRY:

A TRAGEDY, BY HENRY BROOKE.

In September 1737, the hostility between George II. and the Prince of Wales, produced a command from the King that the latter should leave St. James's; and the Prince subsequently formed a separate Court at Leicester-House, to which the Whig interest and it's followers resorted, and from which issued a continual opposition against the administration of Sir Robert Walpole. The party availed itself of all the powers of elegant literature, as well as of the ordinary political weapons of periodical journals, pamphlets, and coarse satires; for, though the prose writers in it's employ were the most numerous, it was from the poets that the greatest effects were expected. Thus Paul Whitehead had aided it's designs by his poem of *Manners;* Fielding by various touches in his comedies and farces; Glover by his *Leonidas,* which was supposed to allegorise a popular stand against tyranny; and on Brooke's arrival in London in search of literary employment, he was encouraged to strike another patriotic blow in the present most enthusiastic Tragedy: in which *Trollio,* the Swedish minister, was certainly intended for Walpole, however unjustly. The piece was accepted at Drury-Lane, but after it had been five weeks in rehearsal, when the performers were perfect in their parts, the day of representation was fixed for Monday, March 19th, 1739, and the author had disposed of many hundred tickets,—on the preceding Friday, the 16th, an Order was sent him from the Lord-Chamberlain to prohibit the performance. The piece was published, however, April 25th, 1739, at 5s. each copy, and on May 12th an inferior edition at 1s. 6d.,—both of which sold so extensively, that Victor declares that Brooke cleared more than £1000 by it's sale. It may be curious to state that it was intended for Quin to have performed *Gustavus,* Cibber *Trollio,* Mills *Anderson,* Milward *Arvida,* Mrs. Giffard *Christina,* and Mrs. Butler *Gustava.* After some alterations this Tragedy was performed in Ireland, under the title of *The Patriot;* and on December 28th, 1805, it was produced at Covent-Garden under it's own title, by license of the Lord-Chamberlain, to exhibit Master Betty, the Young Roscius, in the principal character: when neither the piece nor the actor were very successful.

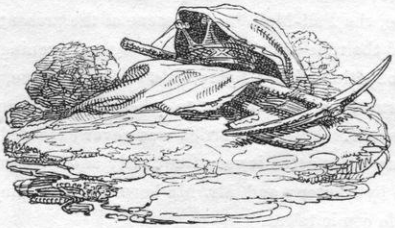
The historical materials of *Gustavus Vasa* were probably taken from the Abbé Vertot's *Histoire des Revolutions de Suede.* Hague: 1729, 4to. The scene is Dalecarlia, a Northern province of Sweden; and the time extends from six months after the escape of Gustavus from the fortress of Calo in Jutland to the mines, about 1520, to his election as King of Sweden in 1521.

Gustavus Vasa.

Gustavus. How, my friend?

Arvida. Some months are pass'd, since, in the Danish dungeon,
With care emaciate, and unwholesome damps,
Sick'ning I lay, chain'd to my flinty bed,
And call'd on death to ease me—straight a light
Shone round, as when the ministry of Heaven
Descends to kneeling saints. But, Oh! the form
That pour'd upon my sight.—Ye angels, speak!
For ye alone are like her; or present
Such visions pictured to the nightly eye
Of fancy tranced in bliss. She then approach'd,
The softest pattern of embodied meekness,
For pity had divinely touch'd her eye,
And harmonised her motions.—Ah! she cry'd,
Unhappy stranger, art not thou the man,
Whose virtues have endear'd thee to Gustavus?

Act 1. *Sc.* 1.



THE LYING VALET:

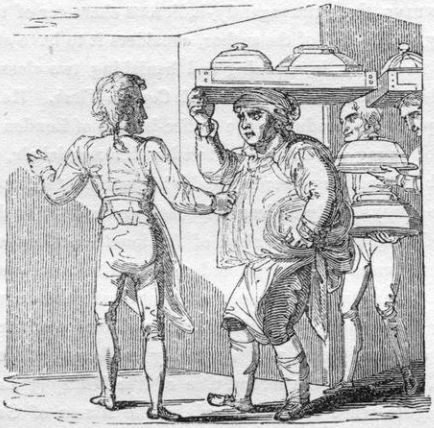
A FARCE, BY DAVID GARRICK.

It is well-known that the celebrated author of this piece made his first appearance in London at the Theatre in Great Ayliffe Street, Goodman's-Fields, in the part of Richard III., on October 19th, 1741; and the present piece was produced at the same house, on the following November 30th. Garrick had that evening performed *Chamont* in *The Orphan*, to which he added the part of *Sharp* in his own Farce, and the delivery of the original Epilogue. This entertainment was extremely successful at Goodman's-Fields, being played upwards of twenty nights the first season; and upon the removal of the author to Drury-Lane, in 1743, he took his piece with him, improved it, and reproduced it there in nearly it's present form. It's success was so considerable as to cause it to be transmitted as a lasting and profitable performance to every theatre in England. When the main principle of this Farce is admitted, the incidents and persons are natural and well-designed. With all it's vivacity, however, it has been observed that it possesses but little attraction on the modern stage, which is attributable to either the change in taste, manners, and humour, since it's first production; or to the want of a less censurable and more diverting talent in *Sharp*: for in comparison with many other dramatic characters of the same class he has but little wit or mirth, since mere lying can never be humour.

It is probable that there is no truth in the report which refers the original hint of *The Lying Valet* to the French Stage; as well because the title of it's supposed prototype has never yet been mentioned, as because at the time when it appeared, the author had perhaps no means of availing himself of the pieces of foreign theatres. It must be observed, however, that this Farce will be found, upon examination, to be an alteration of the second of the five short dramas which form the very curious entertainment of Peter Antony Motteux, called *Novelty, or Every Act a Play;* originally performed at Lincoln's Inn Fields in 1697: the part referred to is entitled *All Without Money*, "Scene, the Pall-Mall." The scene of the present piece is also laid in London, and the time of action the morning and evening of the same day.

On the reproduction of *The Lying Valet* at Drury-Lane, the part of *Kitty Pry* was performed by Mrs. Clive, to whose well-known vivacity it was excellently adapted. Perhaps Garrick was never exceeded as *Sharp*, though even in his time Yates acted it very frequently and with great applause, and was succeeded by Shuter; and Mr. Mathews has also played the character with irresistible comic talent.

The Lying Valet.



Re-enter Sharp before several persons with dishes in their hands, and a Cook, drunk.

Sharp. This way, gentlemen, this way.

Cook. I am afraid I have mistook the house. Is this Mr. Treatwell's?

Sharp. The same, the same. What, don't you know me?

Cook. Know you!—Are you sure there was a supper bespoke here?

Sharp. Yes; upon my honour, Mr. Cook: the company is in the next room, and must have gone without had you not brought it.

Act 2. *Sc.* 1.

Sharp. You see I'm reduced to my waistcoat already; and when necessity has undressed me from top to toe, she must begin with you; and then we shall be forced to keep house and die by inches. Look you, sir, if you won't resolve to take my advice, while you have one coat left to your back, I must e'en take to my heels while I have strength to run, and something to cover me.

Act 1. *Sc.* 1.

MISS IN HER TEENS:

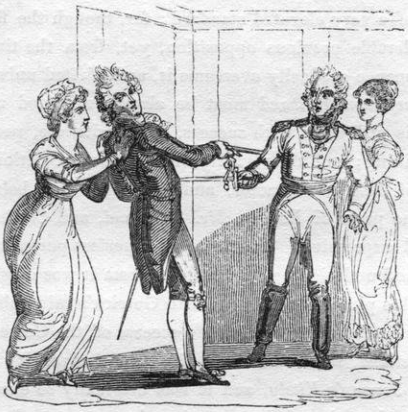
A FARCE, BY DAVID GARRICK.

Notwithstanding the extravagantly-ludicrous character of this entertainment, Murphy, in his *Life* of the author, considers it to have effected a great moral benefit to society, in exposing and banishing two classes of persons ridiculed under the names of *Fribble* and *Captain Flash*. He states that at the time this piece was produced, the Coffee-houses of London were infested by a number of young officers, who entered with a martial air, wearing fierce Kevenhuller-hats, and long swords; and who paraded the rooms with ferocity, and were always ready to draw without provocation. In direct contrast to this race of braggarts, was a class of fashionable triflers who thought it most graceful to unsex themselves, and make a display of more than feminine softness. To expose both these to contempt and ridicule, was the design of *Miss in her Teens;* and it's excellent acting effected a reformation.

This very amusing Farce was originally produced at Covent-Garden, January 17th, 1747, with the second title of *The Medley of Lovers;* and ran for fourteen nights, when it was stopped by the illness of Garrick. Upon it's fifteenth representation, that performer unexpectedly found his name announced for an additional benefit; for Rich, the manager, declared that the piece had proved so profitable, and was so meritorious, that the acknowledgement would have been insufficient without such a recompense: to which the author replied that he valued the reward for that reason only. It is probable, however, that his own performance as the beau, and those of Woodward as *Flash*, Yates as *Puff*, and Mrs. Clive as *Tag*, were the chief attractions of the piece. That Garrick's appearance and acting were both surpassingly excellent, there are many testimonies; but there are, perhaps, few stronger than Colley Cibber's praise of him to a nobleman at White's, which was uttered solely with the view to degrade him: "See him, my Lord, by all means, he is the completest pretty little doll figure for a Fribble you ever saw in your life. An admirable Fribble! such mincing, and ambling!—Well, he must be something of a clever fellow, too, to write up to his own character so well as he has done in this part."—Russell and R. Palmer were considered as the best *Fribble* and *Flash* on the modern stage. The original parts of *Sir Simon Loveit* and the *Aunt* are now properly omitted.

The first idea of *Miss in her Teens* is said to have been taken from *La Parisienne* of the French actor and dramatist, Florent-Carton D'Ancourt; and the hint of the celebrated fighting scene from one in an English Comedy by Charles Johnstone, produced in 1701.

Miss in her Teens.



Tag. Go on, sir.

[*Here they stand in fighting postures, while Biddy and Tag push them forward.*

Flash. Come on.
Biddy. Go on.
Fribble. Come on, rascal.
Tag. Go on, sir. *Act* 2. *Sc.* 1.

I love these men of arms, they know their trade:
Let dastards sue, the sons of fire invade!
To dangers bred, and skilful in command,
They storm the strongest fortress sword in hand.

Epilogue.

THE SUSPICIOUS HUSBAND:

A COMEDY, BY BENJAMIN HOADLY, M.D.

If the merit of a drama be estimated by it's success, the character of this piece must be of a very elevated standard; for, though the first night presented a considerable previous opposition, yet, from the time the curtain rose, the performance gradually overcame it, and elicited universal applause. Though *The Suspicious Husband* must be always regarded as an excellent Comedy, and is still acted with success, it's merits are, perhaps, pleasing rather than striking; and the vivacity of the plot and action prevents it's imperfections of design, character, and language, from being too rigidly noticed: yet the parts of *Ranger*, *Mr. Strictland*, and *Clarinda*, are lively, well-drawn, and expressive. The former is a perfect portrait of a thoughtless, spirited, and undesigning, rover, from whom it was originally intended to have called this piece *The Rake;* and to Garrick's inimitable performance of the part may be chiefly attributed the success of the Comedy during it's first run. *Strictland*, from whom the play now derives it's name, is imitated from Ben Jonson's *Kitely*, and it was originally so excellently played by Bridgewater, that, though he was otherwise an actor of no great talent, he received very considerable applause; and on selecting the character for his benefit, assigned the public approval as his reason. The original *Clarinda* was Mrs. Pritchard. In modern times, the same parts have been most successfully performed by Elliston, Pope, and Miss Duncan. The character of *Jack Meggot*, originally played by Woodward, is observed by Foote, to be intended as an experiment whether Italy would furnish a traveller, whose follies should prove as ridiculous and diverting as the numerous characters of a similar kind from France; but, no sooner is the attention attracted to him, than he eludes it: and though "he does survive the loss of his monkey, Otho, he is never tolerable company afterwards." The scene of this piece is London, and the time of action about thirty-six hours.

Dr. Hoadly's *Suspicious Husband* was first acted at Covent-Garden, February 12th, 1747, with "the characters all new dressed;" the Prologue being spoken by Ryan, and the Epilogue by Mrs. Pritchard. It's run was stopped after the twelfth night by the illness of Garrick, but the piece was re-produced on March 21st, with Chapman in the part of *Ranger*, until he could resume it. George II. is said to have been so well pleased with this Comedy that he sent the author £100. He appears, however, to have had several envious censurers; to silence whom Macklin produced his Farce of *The Suspicious Husband Criticised, or the Plague of Envy*, at Drury-Lane.

The Suspicious Husband.

Mrs. Strictland. Whence came you? How got you here?

Ranger. Dear madam, so long as I am here, what signifies how I got here, or whence I came? But that I may satisfy your curiosity, first, as to your "Whence came you?" I answer, out of the street; and to your "How got you here?" I say, in at the window; it stood so invitingly open, it was irresistible. But, madam—you were going to undress. I beg I may not incommode you.

Act 3. *Sc.* 2.

Ranger. ——— Ha! a light, and a woman! by all that's lucky, neither old nor crooked! I'll in—Ha! she is gone again! I will after her. [*Gets in at the window.*] And for fear of the squalls of virtue, and the pursuit of the family, I will make sure of the ladder. Now, fortune be my guide.

Act 3. *Sc.* 1.

THE GAMESTER:

A TRAGEDY, BY EDWARD MOORE.

When the present most solemn and affecting drama was first performed, it was expected that the public would treat it with vindictive severity, the author's Comedy of *Gil Blas* having been forced upon the town several times after the strongest disapproval. The Rev. Joseph Spence, therefore, permitted *The Gamester* for the first four nights to be attributed to himself, and it was applauded accordingly; but when the real author became known, some of the most forward previous admirers of the Tragedy, were the very first to condemn it as Moore's. After all, however, they knew not whose composition they censured, since the interview between *Lewson* and *Stukely* in Act iv. Scene 1, is said to have been written by Garrick.

The Gamester was first performed at Drury-Lane, February 7th, 1753, after some delay, as the original bill states that "The Managers being engaged to act Two New Plays this winter, could not longer defer this Tragedy in waiting for Mr. Havard's recovery; Mr. Davies, at a very short warning, has willingly undertaken the character which Mr. Havard was to have acted, and humbly hopes for the indulgence of the public." It is generally stated that the original success of this drama was but indifferent; but on the *Tenth* night of it's performance, February 17th, the following notice is inserted in the bills of the day: "'Tis hoped that the ladies and gentlemen who have taken places for this Play for Monday and Tuesday next, will not take it ill that it is deferred for a few days; it being impossible to continue acting the principal character without some respite." That part was performed by Garrick, Mossop was *Lewson*, and Davies played *Stukely* instead of Havard; Mrs. Pritchard was *Mrs. Beverley*, and Miss Haughton was *Charlotte*. The present Tragedy was one of the earliest in which Mr. J. P. Kemble and Mrs. Siddons appeared together, and their solemn and affecting performance was first exhibited at Drury-Lane in 1784. Mr. C. Kemble has also frequently played the *Gamester* with great ability; whilst the part of his amiable wife was excellently sustained by Miss O'Neill, who first performed it at Covent-Garden, December 14th, 1815, and by Miss Fanny Kemble at the same Theatre, February 25th, 1830. Cooke was also particularly excellent in *Stukely*, and it has been said that the character died with him.

The Gamester was originally censured too deep to be witnessed; but when Dr. Young saw it in manuscript, he observed that gaming required as severe caustic as the last act; and it was supposed that many persons were enraged chiefly at having their favourite vice so powerfully and openly attacked.

The Gamester.

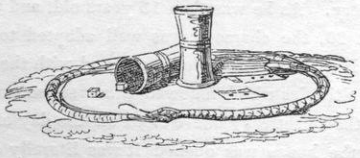
Stukely. The marriage vow, once violated, is in the sight of heaven dissolved.—Start not, but hear me! 'Tis now the summer of your youth. Time has not cropped the roses from your cheek, though sorrow long has wash'd them—Then use your beauty wisely; and, freed by injuries, fly from the cruellest of men, for shelter with the kindest.

Mrs. Beverley. And who is he?

Stukely. A friend to the unfortunate; a bold one, too; who, while the storm is bursting on your brow, and lightning flashing from your eyes, dares tell you that he loves you.

Mrs. Beverley. 'Would that these eyes had heaven's own lightning, that with a look thus I might blast thee! Am I then fallen so low? Has poverty so humbled me, that I should listen to a hellish offer and sell my soul for bread? Oh villain! villain! But now I know thee, and thank thee for the knowledge.

Act 3. Sc. 4.



Ye slaves of passion, and ye dupes of chance,
Wake all your powers from this destructive trance!
Shake off the shackles of this tyrant vice,
Hear other calls than those of cards and dice.

Garrick's Prologue.

BARBAROSSA:

A TRAGEDY, BY THE REV. JOHN BROWN, D.D.

VOLTAIRE's *Merope* is generally supposed to have suggested the original design of this drama; for though the distresses of *Zaphira* in the present piece fall far short of those of the heroine in the former, there is a very close resemblance between *Eumenes* being suspected as his own murderer, and *Achmet* declaring himself to be such. The history of the Tragedy is derived from the well-known adventures of the Greek Pirate *Aruch Barbarossa;* who, having been solicited to aid the Algerines against Charles V. in 1516, made himself sovereign of their country by privately murdering Prince *Selim Eutemi*, and seizing upon the person of his widow *Zaphira*. She rejected him, and he was at length defeated and slain by her son and his allies, about the end of 1517, at which period the action of the Tragedy takes place; the scene being laid in "the royal palace of Algiers, and the time being a few hours about midnight." Dr. Brown, perhaps, derived his account of these events, from the stately and romantic narrative of them in *A Compleat History of the Piratical States of Barbary*. London: 1750. 12mo. The story is also to be found in *The London Magazine* for 1754, Vol. xxiii. page 531.

The Tragedy of *Barbarossa* was originally brought out at Drury-Lane, December 17th, 1754; when Garrick performed *Achmet*, Mossop the Usurper, and Mrs. Cibber *Zaphira*. Garrick also furnished both the Prologue and Epilogue, the former of which he spake in the character of a Country-boy; the latter being delivered by Woodward as a Fine Gentleman. The excellent acting of this piece, however, supported it but about eleven nights only.

It was in the character of *Achmet* in *Barbarossa*, that William Henry West Betty, the Young Roscius, first appeared in London, at Covent-Garden, December 1st, 1804; after having excited the greatest interest and admiration in the country. As he was then 13 years old, and the Prince is supposed to be about 20, the character was well adapted to his appearance; and he performed it with considerable talent, and with the most unbounded applause. The multitudes which followed him were so excessive, that they assembled round the Theatre by one o'clock on the day of his coming-out; and the moment the house was opened it was literally overflowing. His first engagement was for 50 guineas each night, with a free benefit; and he also performed at intervals at Drury-Lane upon the same terms, and with equal popularity and applause: but when he returned to the London Stage in December 1805, his attraction had declined, and soon passed entirely away.

Barbarossa.

Selim. Thy impious threats are lost! I know that death
And torments are my doom. Yet, ere I die,
I'll strike thy soul with horror. Off, vile habit!
If thou dar'st,
Now view me!—Hear me, tyrant!—while, with voice
More terrible than thunder, I proclaim,
That he, who aim'd the dagger at thy heart,
Is Selim! *Act* 4. *Sc.* 1.

Selim. I wrench'd the dagger from him; and gave back
That death he meant to bring. The ruffian wore
The tyrant's signet:—Take this ring, he cried,
The sole return my dying hand can make thee
For it's accurs'd attempt: this pledge restor'd,
Will prove thee slain: Safe may'st thou see Algiers,
Unknown to all.—This said, the assassin died.
Act 2. *Sc.* 1.

THE APPRENTICE:

A FARCE, BY ARTHUR MURPHY.

THE intention of this entertaining dramatic satire, was to expose and ridicule the absurd and prevalent passion of apprentices and other young persons, for uniting themselves into those mischievous societies called Spouting-Clubs; in the ambition to become theatrical kings, lovers, and heros. Being in general without either the appropriate talents or education for the stage, these aspirants mistook noise and nonsense for energy, eloquence, and dramatic genius; and thus, whilst they mutilated and corrupted the works of the authors whom they recited, they rejected common-sense, despised the ordinary duties of life, and too often fatally destroyed both their time and their reputation. The present attempt

> "To check these heros, and their laurels crop,
> To bring them back to reason,—and the shop,"—

contributed in some degree to restrain their folly, though it could not entirely suppress it; and the entertainment received considerable applause.

The Apprentice was the first dramatic work of Murphy, and was produced at Drury-Lane, January 2nd, 1756, during the very short time he was on the stage, by the advice of his friend Foote; and it is remarked in a contemporary critique, that such a satire on actors would probably not have been brought forward, if the author himself had not been one of them. The principal original performers were Yates, who acted *Wingate;* Vaughan, who played *Simon, Gargle's* servant, with a considerable degree of genuine natural simplicity, seldom met with on the stage; and Woodward, who represented *Dick, The Apprentice,* with infinite humour, both in his action and manner of dressing him. Garrick wrote the Prologue, and the author *himself* delivered it, habited in a full suit of black, both as the usual dress for such speeches, and as mourning for the doubtful fate of himself and of the piece which was to come; and Mrs. Clive spake a very witty Epilogue, in her own person, as an actress not included in the performance. The whole original run of *The Apprentice* appears to have been but about eleven nights; when it was interrupted by the production of Garrick's *Florizel and Perdita,* and *Catherine and Petruchio,* from Shakspeare's *Winter's Tale* and *Taming of the Shrew,* which came out together on January 21st.

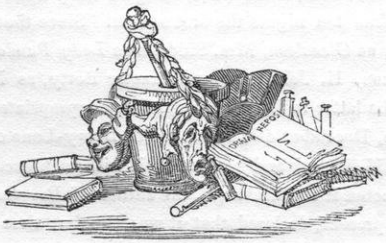
After the original performer of *Dick,* the Younger Bannister has been the most celebrated and excellent actor of the character, and was particularly admired for his delivery of the original Prologue. The scene of *The Apprentice* is London, and the time of action is within twenty-four hours.

The Apprentice.

Dick. 'Give me another horse! bind up my wounds!'——This will do rarely——And then I have a chance of getting well married——Oh! glorious thought!——By heaven! I will enjoy it, though but in fancy. ——But what's o'clock?—it must be almost nine. I'll away at once this is club-night.—'Egad I'll go to them for awhile.—The spouters are all met—little they think I'm in town—they'll be surprised to see me. ——Off I go, and then for my assignation with my master Gargle's daughter——poor Charlotte!——she's locked up, but I shall find means to settle matters for her escape: she's a pretty theatrical genius.—If she flies to my arms like a hawk to its perch, it will be so rare an adventure, and so dramatic an incident.——

'Limbs, do your office, and support me well;
Bear me to her, then fail me if you can.'

Act 1.



DOUGLAS:

A TRAGEDY, BY THE REV. JOHN HOME.

An ancient Scottish Ballad, entitled *Child Maurice*, is the well-known foundation of this very celebrated drama; and which, according to native tradition, commemorates facts, the very scenes whereof are yet pointed out in the Forest of Dundaff in Stirlingshire, and a precipitous cliff overhanging the water of Carron, on the lands of Halbertshire, where once stood the Castle of Lord Barnard, the *Randolph* of the Tragedy. A small brook joining the Carron, about five miles above these lands, and a hill near the source of the stream,—are yet called "the Earl's burn," and "the Earl's hill," in memory of the unfortunate *Child*, who "was an Earl's son;" and he himself is still said to have been exceedingly beautiful, and remarkable for the length and elegance of his yellow hair, which covered him like a golden mist.—The action of the present piece occupies one day, during an invasion of the Danes, a considerable time subsequent to the First Crusade in A.D. 1065; though they never entered Scotland as foes after it.

The Tragedy of *Douglas* was originally brought out at Edinburgh, December 14th, 1756, *Norval* being played by Digges, and was repeated for several acting-nights, with very considerable applause; there having never been so great a run upon any piece in Scotland. The Presbytery of Glasgow, however, on February 2nd, 1757, addressed "an Admonition and Exhortation" to the Presbytery of Edinburgh, containing a complaint against Mr. Home, as a Clergyman of the Scottish Church, for having written, composed, and procured this drama to be acted; and also for having been present at it's representation, more than once, with several other ministers: upon which Home immediately resigned his charge.

After having been refused by Garrick, *Douglas* was first performed in London, at Covent-Garden, March 14th, 1757, when Barry was the original *Norval*, Smith, *Glenalvon*, and Mrs. Woffington *Lady Randolph;* but it's run was not more than ten nights the first season. Since that time Cooke has been celebrated as *Glenalvon*, Mrs. Siddons as *Lady Randolph*, and the two Kembles, Holman, H. Johnston, and Master Betty, as *Norval*. The first appearance of the latter in London in that very appropriate character, was at Covent-Garden, December 4th, 1804, and at Drury-Lane on the 10th of the same month. He looked and performed it with such excellence, that when he previously acted it at Edinburgh, the author of *Douglas*, then in his 70th year, who was present, declared that it was the first time he had ever seen the part personified as he originally conceived and composed it.

Douglas.

Lady Randolph. Thy virtue ends her woe.—My son! my son!
I am thy mother, and the wife of Douglas! [*Falls upon his neck.*
Norval. Oh, heaven and earth! how wondrous is my fate!
Art thou my mother? Ever let me kneel!

Act 4. *Sc.* 1.

Norval. Pleased with my admiration, and the fire
His speech struck from me, the old man would shake
His years away, and act his young encounters:
Then, having shew'd his wounds, he'd sit him down,
And all the live-long day discourse of war.

Act 4. *Sc.* 1.

ISABELLA; OR, THE FATAL MARRIAGE:

A TRAGEDY, ALTERED FROM SOUTHERNE BY DAVID GARRICK.

Mrs. Behn's Novel of *The Nun, or the Fair Vow-Breaker*, is acknowledged by Southerne to have furnished the plot of this drama; to which may be added the Eighth tale in the Third Day of Boccaccio's *Decameron*, as containing the probable original of *Fernando* being persuaded that he had been dead, buried, and in purgatory: which character and incident, however, are now omitted. The present piece was first produced at Drury-Lane, in January, 1694, as a Tragi-Comedy, under the title of *The Fatal Marriage, or Innocent Adultery;* and was received with considerable and deserved applause. Of the drama in this state, all the tragic part has great merit, and is intensely affecting; but it is deformed by comic scenes, greatly inferior to the remainder, like those in the author's *Oroonoko*, though they are perhaps still more out of place here, and on their account *The Fatal Marriage* has frequently been laid aside for a considerable time. This objection, however, was removed in the excellent alteration by Garrick, in which all the comic parts were omitted, excepting so much of the characters of the *Nurse*, and *Sampson*, the Porter, as are naturally connected with the story of the heroine. He re-produced it at Drury-Lane, December 2nd, 1757, under the present title, when it ran for about eleven nights; but it has been ever since regarded as a Tragedy of genuine excellence, and an established and attractive favourite.

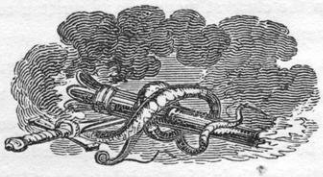
The scene is Bruxelles, the period is about seven years after the close of the twenty-four years siege of Candia by the Turks, in 1669, and the time of action appears to be about three days.

Of the performers in this Tragedy, the most eminent in *Biron* have been Williams, the original, Garrick who performed it on his revival, Smith, J. P. and C. Kemble, and Young. Powell was the first *Carlos*, who was followed by Davies, in Garrick's revival; and Betterton, as *Villeroy*, was succeeded by Havard. The arduous part of *Isabella* was originally sustained by Mrs. Barry, in 1757 by Mrs. Cibber, and subsequently by Mrs. Yates, Mrs. Crawford, Miss Younge, afterwards Mrs. Pope, and Mrs. Siddons, who first came out in the character at Drury-Lane, October 12th, 1782, and who possessed all the advantages and excellencies of her predecessors. Since her time, Miss Smith, the present Mrs. Bartley, Miss O'Neill, and Miss Fanny Kemble, have performed the part with very considerable talent. The former acted it at Drury-Lane in 1813, and the two latter first appeared in it November 4th, 1814, and April 28th, 1830; both at Covent Garden.

Isabella.

Biron. ——————————— Isabella!
I came to fall before thee: I had died
Happy, not to have found your Villeroy here:
A long farewell, and a last parting kiss. [*Kisses her.*
Villeroy. A kiss! confusion! it must be your last.
Biron. I know it must—Here I give up that death
You but delay'd: since what is past has been
The work of fate, thus we must finish it.
Thrust home! be sure! [*Falls.*

Act 5. Sc. 4.



——————— Now to Villeroy——
Ere this his friends, for he is much beloved,
Crowd to his house, and with their nuptial songs
Awake the wedded pair: I'll join the throng,
And, in my face, at least, bear joy and friendship.

Act 3. Sc. 1.

THE GUARDIAN:

A COMEDY, BY DAVID GARRICK.

It is properly observed in a contemporary criticism upon this pleasing and elegant little drama, that it is not calculated to gratify by intricacy of intrigue, or a succession of various events, but by the interesting simplicity of single, but tender, incident,—the virtuous and grateful affection of a ward for her guardian; and the difficulties to which she is reduced by several unsuccessful attempts to disclose her passion. The comic part arises out of her supposed attachment to *Young Clackitt*, his own travelled conceit, and foreign affectation, the humorous character of his testy uncle, and the forward loquacity of *Lucy;* all which, however, are written with the most delicate pleasantry.

The whole piece was a translation of *La Pupille*, or The Ward, one of the best and most celebrated of the Comedies of Christophe Barthélemi Fagan, produced June 5th, 1734, and which even yet remains upon the French stage. La Harpe, in his *Cours de Litterature*, attributes it's success to the tenderness and elegance of Mademoiselle Gaussin, who performed *Julie*, the Ward; but the natural and simple plot, the easy and sentimental language, and the well-supported characters, possess a considerable degree of intrinsic merit. A delicate and artless vivacity is the general characteristic of Fagan's dramas, and Garrick has most happily transferred the same spirit into the present piece, which he published as a translation only, with such alterations as another language and different manners required. Perhaps one of La Harpe's remarks on *La Pupille* is also expressive of the principal defect of *The Guardian;* since it states that "the piece is finished even in the early scenes of it, for unless the tutor had sworn to be deaf, blind, and stupid, he must have discovered his ward's passion for him, when she has told it to him twenty times in the clearest manner, and written to him in terms it was impossible to miscomprehend."

The Guardian was originally produced at Drury-Lane, February 3rd, 1759, for the benefit of the eccentric and unfortunate poet, Christopher Smart, then in confinement for debt. It's first run was only thirteen nights, though that success appeared to be beyond the author's expectations, and he returned his thanks "to the public for their kind indulgence, and to the performers for their great care." The original cast of characters was very strong, for Garrick himself played *Heartly*, Yates was *Sir Charles Clackit*, Miss Pritchard was *Harriot*, and Mrs. Clive was *Lucy*. On the modern stage Mr. Murray has been the most celebrated performer of *The Guardian*.

The Guardian.

Harriot. I have refused my hand to Sir Charles, and this young gentleman: the one accuses me of caprice, the other of singularity.—Should I refuse my hand a third time, [*smiling*] I might draw upon myself a more severe reproach—and therefore I accept your favour, sir, and will endeavour to deserve it.

Heartly. And thus I seal my acknowledgements, and from henceforth devote my every thought, and all my services, to the author of my happiness.

Act 2.

Harriot. Therefore, before I declare my sentiments, it is proper that I disavow any engagement:—But at the same time must confess—that another, not you, sir, has gained a power over my heart.

[*To Young Clackit.*

Act 2.

HIGH LIFE BELOW STAIRS:

A FARCE, BY THE REV. JAMES TOWNLEY.

THE materials of the present most excellent and entertaining dramatic satire, were doubtless easily to be found in real life, but a hint for it was certainly taken from Sir Richard Steele's amusing paper on the manners of servants, forming No. 88 of *The Spectator*, published in 1711; in which a party of footmen attending their masters at the House of Lords, are addressed by the titles of the noblemen to whom they belong. Steele himself also appears to have had an intention of dramatising the same folly; for in his *Epistolary Correspondence* published by Nichols in 1809, is the fragment of a play by him, called *The Gentleman*, founded upon the same circumstance.

High Life below Stairs was originally brought out at Drury-Lane, October 31st, 1759, and met with considerable success, being performed twenty-one times before the close of the year; but upon it's production at Edinburgh, January 16th, 1760, the manager Love received a letter, declaring vengeance upon the house and the performers if it were acted, and stating that upwards of seventy persons were engaged to prevent it. The Farce was nevertheless played, though a riot was attempted in "the Footman's Gallery," a part of the house to which servants attending parties to the Theatre, were admitted *gratis*; but the place was cleared by force, and the manager directed to take away the privilege. Other letters were afterwards sent, and a reward for the discovery of the writers offered without success; but the insolence of these persons was the cause of an almost general association of the nobility and gentry of Scotland, by which the mercenary system of vales was mutually abolished, to the giving of which the recent disorder was attributed. A farther account of these curious circumstances will be found in Volume xxii. of *The Scots Magazine*.

It was most probably in consequence of this violent opposition, that the author of this Farce remained so long unknown. It was frequently attributed to Garrick, and Dibdin referred it to Dr. Hoadly; but Murphy was satisfied before his death that it was really written by the Rev. James Townley, Head-Master of Merchant Taylor's School, from the testimonials of his surviving son.

The principal original actors in this piece were O'Brien, as *Lovel*, Palmer as the *Duke's Servant*, Yates as *Philip*, King as *Sir Harry*, Mrs. Abington as *Lady Bab*, and Mrs. Clive as *Kitty:* and their most eminent successors have been Woodward, Liston, and Farley, in the parts of *Sir Harry* and "*my Lord Duke.*"

High Life below Stairs.

Kitty. Come here, do, and let me new mould you a little :—you must be a good boy, and wait upon the gentlefolks to night.

[*She ties and powders his hair.*

Lovel. Yes, an't please you, I'll do my best.

Kitty. His best! Oh the natural! This is a strange head of hair of thine, boy, it is so coarse and so carrotty.

Lovel. All my brothers and sisters be red in the pole.

Philip & Kitty. Ha, ha, ha! [*Loud laugh.*

Act 1. *Sc.* 3.

Lovel. Stand off—here, Freeman—here's a barrel for business, with a brace of slugs, and well primed, as you see. Freeman—I'll hold you five to four—nay, I'll hold you two to one—I hit the cat through the key-hole of that pantry-door.

Act 2. *Sc.* 1.

LOVE A LA MODE:

A FARCE, BY CHARLES MACKLIN.

Some time before the unsuccessful speculation of Barry and Macklin erecting the Dublin Theatre in 1757, when they were passing an evening at a tavern near Covent-Garden ;—a tall, handsome, and well-formed, Irish soldier, took his seat in the same box, and entered into conversation with them with great familiarity and good humour. Barry was peculiarly possessed of the talents for drawing out his character, and the stranger frankly told them his history: how he was originally intended for the Church, and went to France with an uncle who was a priest, when, *luckily*, his relative died, and left him at liberty to enter the Army. He enlisted in the Prussian service, and was in most of the battles of Frederick, who made him a lieutenant; and he was then come to England to receive the bequest of a relation. He also entertained them with several Irish songs, and an account of his gaieties abroad; and when Macklin, who passed for an Englishman, pretended to attribute his successful gallantries to the charm of his having a tail behind, as common to all Irishmen, he actually offered to convince him of his mistake, and gravely assured him that an Hibernian, in that respect at least, was nothing better than another man. His good-natured simplicity led Macklin to think of bringing his character on the stage, and mentioning it to Barry the next day, he was so much pleased as to promise to perform the part; and to encourage Macklin by a wager that he would not produce his drama in three months. In six weeks, however, great part of a five-act Comedy was ready, the treat was given, and the author engaged to complete his piece before the end of the season. When it was finished, he solicited the advice of Murphy, who considered that the plot and character were insufficient for a Comedy, and would prove more successful in an after-piece. The author was offended, but the same decision was given by Chetwynd; the alteration was made, and the piece was produced at Drury-Lane, December 12th, 1759, Macklin performing *Sir Archy Mac Sarcasm*, Moody *Sir Callaghan O'Brallaghan*, King *'Squire Groom*, and Miss Macklin *Charlotte*. It ran about ten nights; but in 1762 it was played with great success in Dublin, when Barry personified the Irishman to perfection. The most eminent modern actors in this piece have been Cooke in *Sir Archy*, Lewis in *'Squire Groom*, Simmons as *Mordecai*, and Waddy and Johnstone in *Sir Callaghan*.

The above is the author's account of the origin of this piece, but the idea of the catastrophe has been referred to Theophilus Cibber's Comedy of *The Lover*, acted at Drury-Lane in 1730.

Love a la Mode.

Sir Archy. Ten thousand pardons, madam, I did na' observe ye; I hope I see yere ladyship weel; Ah! ye look like a deeveenity.

[*Bowing awkwardly and low.*

Charlotte. Sir Archy, this is immensely gallant.

Act 1. *Sc.* 1.

—— It was a scheme devised to detect the illiberal selfish views of prodigals, who never address the fair but as the mercenary lure attracts; a scheme to try and to reward your passion, which hath shewn itself proof against the time's infection.

Act 2. *Sc.* 1.

THE JEALOUS WIFE:

A COMEDY, BY GEORGE COLMAN THE ELDER.

At the time when this admired drama was first performed, there had been a very long lapse of comic novelty at both of the London Theatres, no new Comedy having been produced at either since Moore's *Gil Blas* in 1751. Ten years afterwards, however, the works of three eminent candidates for public favour appeared at almost the same time, and of almost the same character, in Murphy's *Way to Keep Him*, Macklin's *Married Libertine*, and the present piece of the Elder Colman; of which the first and the last were the best and most successful. *The Jealous Wife* was originally acted at Drury-Lane, February 12th, 1761, and was played for 14 nights the first season in the intervals of benefits, with considerable applause. The dramatic talent employed in it was very great; since Garrick performed *Oakly*, Yates the *Major*, Palmer *Charles*, King *Sir Harry Beagle*, Moody *Captain O'Cutter*, O'Brien *Lord Trinket*, Mrs. Pritchard *Mrs. Oakly*, Mrs. Clive *Lady Freelove*, and Miss Pritchard *Harriot*. On the modern stage *Oakly* has been excellently represented by Young, *Charles* by C. Kemble, *Russet* by Dowton and Munden, *Sir Harry* by Fawcett, the Irish Captain by Waddy and Johnstone, and *Mrs. Oakly* by Mrs. Davison, Mrs. C. Kemble, and Miss O'Neill.

The underplot of *Charles Oakly* and *Harriot* in this Comedy, appears to have been imitated from *Sophia Western* taking refuge at *Lady Bellaston's* in Book xv. of Fielding's *Tom Jones;* and the scene of *Mrs. Oakly's* hysterical fits has a very near resemblance to a similar situation in Shadwell's *Squire of Alsatia*. Colman, in his preface to this Comedy, also acknowledges to have taken some hints from the account of Mr. and Mrs. Freeman, in Nos. 212 and 216 of the *Spectator;* the intoxication of *Charles*, from the conduct of *Syrus*, in a nearly similar situation, in the *Adelphi* of Terence; and *Mrs. Oakly*, herself, from one of the latter papers in the *Connoisseur*.

Though it cannot be doubted that *The Jealous Wife* be a drama of sterling merit, and must ever stand in the very first rank of the legitimate English Comedy, there were many objections made to it upon it's first appearance; especially that *Lady Freelove* was too odious for the stage, that *Captain O'Cutter* was a disgrace to his profession, and that *Mrs. Oakly* had neither delicacy nor tenderness sufficient to constitute a genuine *jealous* wife. Her passions and her husband's vexations are both powerfully wrought up and supported, yet her disposition is almost too violent and imperious effectually to expose the absurdity of her conduct; and *Oakly* himself is too timid and yielding for sympathy.

The Jealous Wife.

Charles. Keep your distance, my lord! I have arms. [*Produces a pistol.*] If you come a foot nearer, you have a brace of balls through your lordship's head.

Lord Trinket. How! what's this? pistols!

Act 4. *Sc.* 2.

Oakly. Dry up thy tears, my love, and be comforted! You will find that I am not to blame in this matter. Come, let me see this letter; nay, you shall not deny me. [*Takes the letter.*

Mrs. Oakly. There! take it; you know the hand, I am sure.

Act 1. *Sc.* 1.

THE LIAR:

A COMEDY, BY SAMUEL FOOTE.

Sir Richard Steele's *Lying Lover*, acted at Drury-Lane in 1704, is considered to have been the immediate original of this piece; but that original was itself derived from *The Mistaken Beauty, or the Lyar*, performed at the same Theatre about 1661; which was a translation from Corneille's *Menteur*, produced in 1642. This famous Comedy is, in it's turn, said to be an imitation of a Spanish piece called *La Sospechosa Verdad*, or The Suspicious Truth; written by Pédro de Roxas, or Juan Alarcon. It is also frequently affirmed to have been one of the *eighteen hundred plays* of Lope de Vega, though this is denied by Lord Holland, who adds that there is no proof of such a piece being even extant; but this remote original is mentioned in the Prologue to the present Comedy, and it is also positively attributed to this author.

The English drama of *The Liar* was originally written in Three Acts, and was intended to have been acted during the summer association of Foote and Murphy at Drury-Lane, in 1761: but the run of the pieces which they had previously brought out, and the production of the Pantomime-Opera of *The Wishes*, which the most powerful patronage obliged them to act, occupied the whole of their season, and the present Comedy was therefore first performed at Covent-Garden, January 12th, 1762. It met with but little success, since it appears to have been then acted four times only; for though it contained several instances of the satire and humour of it's author, it was considered to be greatly inferior to the rest of his works. The character of *Young Wilding*, also,—beside being repulsive in it's distinguishing feature,—had neither originality, nor any peculiar novelty, to render it attractive on the English stage; and the humour and interest were likewise too slight for so long a piece. It was, however, occasionally played as an afterpiece, commencing the Third Act with the second scene, and making some other omissions; and about 1786 it was reduced to a Farce in Two Acts, in which form it has been frequently played with applause.

Foote himself was the original *Young Wilding*, Sparks his father, Shuter *Papillion*, Mrs. Bellamy *Miss Grantham*, and Weston and Wewitzer, were admired performers of the ingenious valet. It has been observed, however, that human nature was perhaps never more perfectly represented on the stage, than it was in the *Liar* of John Palmer; but Elliston and Charles Kemble have also acted it with considerable ability, and Farley and Gattie have often made an excellent *Papillion*, especially in the foreign part of the character.

The Liar.

Enter Kitty as Miss Sybthorp.

Kitty. Where is he?—Oh! let me throw my arms—my life, my—

Young Wilding. Hey-day!

Kitty. And could you leave me? and for so long a space? Think how the tedious time has lagged along.

Old Wilding. Madam!

Kitty. But we are met at last, and now will part no more.

Act 3. Sc. 3.

Young Wilding. —— With my sword I for some time made a gallant defence, and should have inevitably escaped, but a raw-boned, overgrown, clumsy cook-wench, struck at my sword with a kitchen-poker, broke it in two, and compelled me to surrender at discretion; the consequence of which is obvious enough.

Act 2. Sc. 3.

LOVE IN A VILLAGE:

A BALLAD-OPERA, BY ISAAC BICKERSTAFFE.

THE common original of all the older English musical pieces is considered to have been *The Beggar's Opera*, the success of which occasioned almost innumerable imitations, as well as the production of other entertainments composed upon the same plan. Beside this general resemblance, the character of the present drama appears to have been avowedly taken partly from Johnstone's *Village Opera*, acted at Drury-Lane in 1729; which, though possessed of some merit, was performed but four nights only. Part of it was also compiled from Wycherley's *Gentleman Dancing-Master*, acted at the Duke's Theatre, Dorset-Gardens, in 1673, and from *Les Jeux de l'Amour et du Hasard*, of Pierre Carlet de Chamblain de Marivaux, produced in 1730; as well as from some other musical pieces.

Love in a Village was originally acted at Covent-Garden, December 8th, 1762; and was received with so much applause that it was performed thirty-nine times the first season. The Music consisted chiefly of old airs, composed by Dr. Arne, with one or two famous Opera tunes, six songs entirely new, and an excellent original overture by Abel.

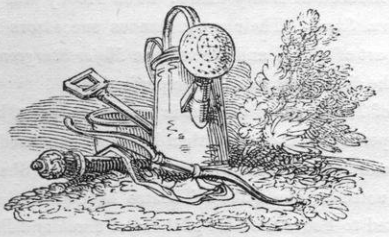
Shuter was the original *Justice Woodcock*, Mattocks *Young Meadows*, Beard *Hawthorn*, and Dunstall *Hodge*. *Rosetta* was performed by Miss Brent, who was eminent for her vocal talents, and particularly for her performance of *Polly* in *The Beggars' Opera;* Miss Hallam was *Lucinda*, and Miss Davies was *Madge*. The whole of the performance is spoken of with considerable praise in the contemporary criticisms, excepting the scene and dance of the Statute-Fair, Act i. Scene 6, which appear to have given very little entertainment or satisfaction; but the acting is generally applauded, especially that of Beard,—who was considered to have condescended in taking the part of *Hawthorn*,—and of the principal females. It is added, however, that the distress of Miss Davies in *Madge* was too delicate; and perhaps in the natural simplicity of this part, in appearance, and exquisite voice, Mrs. Bland was never equalled. Quick and Dowton as *Justice Woodcock*, Braham as *Hawthorn*, Emery and Knight as *Hodge*, and the very noted Miss Catley as *Rosetta*, have been the most eminent performers in this extremely popular Opera.

The principal merits of *Love in a Village*, are the simplicity and natural sentiment evinced in the dialogue and songs, the interest excited by the probable and domestic character of the story, the vivacity of the action, and the inoffensive tendency of the whole piece.

Love in a Village.

Young Meadows. Let me see——on the fifteenth of June, at half an hour past five in the morning—[*Taking out a pocket-book*]—I left my father's house, unknown to any one, having made free with a coat and jacket of our gardener's, which fitted me, by way of disguise—so says my pocket-book; and chance directing me to this village, on the twentieth of the same month, I procured a recommendation to the worshipful Justice Woodcock, to be the superintendant of his pumpkins and cabbages, because I would let my father see I chose to run any lengths, rather than submit to what his obstinacy would have forced me, a marriage, against my inclination, with a woman I never saw.—[*Puts up the book, and takes up a watering-pot.*]—Here I have been three weeks, and in that time I am as much altered as if I had changed my nature with my habit. 'Sdeath! to fall in love with a chambermaid! And yet, if I could forget that I am the son and heir of Sir William Meadows:—but that's impossible.————Ha! who was it I had a glimpse of as I pass'd by that arbour? Was it not she sat reading there! the trembling of my heart tells me my eyes were not mistaken. Here she comes.

Act 1. *Sc.* 2.



THE MAYOR OF GARRATT:

A COMEDY, BY SAMUEL FOOTE.

About a mile South of Wandsworth, on the road to Lower-Tooting, is a hamlet by the side of a small common called Garrett; a name supposed to have been derived from Garvett, a mansion-house of the Brodrick family, long since destroyed. A society of the inhabitants of that part of Wandsworth adjoining to the above road, or Garrett-lane, appears to have been formed so early as the close of the seventeenth century; the object of which was not only conviviality, but the protection of their rights of common, and an action against some trespassers was conducted and gained by an attorney of the vicinity, in the name of the president of the association, or, as the members called him, the Mayor of Garrett. As this event took place during the assembling of a new Parliament, it was agreed that a member for the Borough of Garrett should be returned at every general election. Some facetious members gradually made the ceremony a perfect burlesque, and about the middle of the last century it attracted great numbers by its extreme humour and conviviality, though it was also characterised by great disorder. Foote is said to have paid nine guineas for an apartment at Wandsworth, for himself and friends to witness the humours of this election; and when party-spirit was highest, Wilkes, Garrick, and himself, are said to have written some of the speeches of the candidates, making them the vehicles of much wit, merriment, and political satire. These circumstances gave rise to the present Comedy, in which it is probable that every character was drawn from life; it being admitted that *Major Sturgeon* was taken from a petty trading juctice, named Lamb, a fishmonger at Acton.

The Mayor of Garratt was originally brought out at the Haymarket Theatre, June 20th, 1763, with very great success, as it was performed thirty-seven times during the season; Foote himself acting *Major Sturgeon* and *Matthew Mug*, and Weston *Jerry Sneak:* they also performed the same parts when it was re-produced at Drury-Lane; when Moody was *Bruin*, and Mrs. Clive played *Mrs. Sneak.* Their most famous successors have been S. T. Russell, in the part of *Sneak*, and Dowton as *Major Sturgeon;* both of whom have embodied the characters to absolute perfection.

The humour of *The Mayor of Garratt* is extremely great, but the structure of some parts is perhaps less original than has been supposed, since the characters of *Bisket* and *Fribble*, and their wives, in Thomas Shadwell's Comedy of *Epsom Wells*, acted at the Duke's Theatre in Dorset-Gardens, in 1673, probably suggested to Foote the hint of those of *Sneak* and *Bruin*.

The Mayor of Garratt.

Mrs. Sneak. My last legs!—But I can rein in my passion no longer; let me get at the villian.

Bruin. Oh fie! sister Sneak.

Sneak. Hold her fast! [*Apart.*

Mrs. Sneak. Mr. Bruin, unhand me! what, is it you that have stirred up these coals then? He is set on by you to abuse me.

Act 2. *Sc.* 1.

Sneak. Where's brother Bruin? Oh Lord! brother, I have such a dismal story to tell you.

Bruin. What's the matter?

Sneak. Why, you know I went into the garden to look for my vife and the major, and there I hunted and hunted as sharp as if it had been for one of my own minikins: but the deuce a major or madam could I see: at last, a thought came into my head to look for them up in the summer-house.

Act 2. *Sc.* 1.

THE DEUCE IS IN HIM:

A FARCE, BY GEORGE COLMAN, THE ELDER.

The principal design of this elegant little drama, was delicately to satirise the notion of a platonic attachment, independent of all external circumstances and appearance; as well as to ridicule that too sensitive intellect which desires to be loved for *itself* alone, without regard to the ordinary gifts of nature, fortune, or education. It is acknowledged by the author in the original advertisement to this piece, that these features were suggested to him by the first and third tales in Marmontel's *Contes Moraux*, published in 1761; namely, *Alcibiade, ou le Moi*, and the episode of *Lindor's* trial of *Belisa*, in *Le Scrupule*. The part relating to *Mademoiselle Florival*, was taken from an article in *The British Magazine* for November, 1762, vol. iii. page 572, entitled the *Copy of a Letter from a Sea-Officer at Portsmouth to his Friend in London, October 23rd*. In that paper an account is given of the daughter of a considerable physician of Belle-Isle, having escaped from her home in male attire, to follow to England a Colonel T———s, who had won her affections whilst he lay wounded at her father's house, after the Siege of the Island in 1761, and to whom she was privately married. She carried with her letters of recommendation from General Crawfurd, and several other officers of the British army; but when she arrived at Portsmouth, her husband had embarked for the siege of the Havannah three days previously. She disposed of her jewels, &c., and was reduced to great distress, which was considerably increased when she at length learned that the Colonel had fallen; but it is stated, in a contemporary critique on this very piece, that she was present in the boxes on the first night of it's representation.

The Deuce is in Him was originally produced at Drury-Lane, November 4th, 1763, and, being greatly applauded by the public, was performed nineteen times in it's first run. O'Brien played *Colonel Tamper*, King *Prattle*, Miss Plym *Mademoiselle Florival*, and Miss Pope *Emily*. The first two parts were also excellently acted by Palmer and Baddeley.

Though the present piece be both cheerful and entertaining, it's general character is somewhat serious, and the follies which it satirises are treated with the most delicate humour. The dialogue is easy, the characters are well supported, and the incidents are natural; and from the perfect absence of all coarse humour and wanton tendency, the performance was both admired and applauded by even the most strenuous advocates for dramatic morality. The scene is London, and the time of action is supposed to occupy but a few hours only.

The Deuce is in Him.

Tamper. This is beyond all sufferance. I can contain no longer—Know then, madam, [*To Emily,*] to your utter confusion, I am not that mangled thing which you imagine me—You may see, madam—

[*Resuming his natural manner.*

Emily, Bell, Florival. Ha, ha, ha, ha! [*Laughing violently.*

Emily. A wonderful cure of lameness and blindness—Your case is truly curious, sir;—and attested by three credible witnesses—Will you give us leave to print it in the public papers?

Act 2. *Sc.* 1.

Emily. Oh, Colonel! [*Bursts into tears, and leans upon Bell.*

Tamper. How's this? tears!

Bell. You should not have followed the Major so soon, Colonel; she had scarce recovered the first shock from his intelligence.

Act 1. *Sc.* 1.

MIDAS:

AN ENGLISH BURLETTA, BY KANE O'HARA.

The Golden Ass of Apuleius, and book ii. fable 5 of Ovid's *Metamorphoses*, contain the classical history upon which this very humorous performance is founded; whilst the thought of treating such a subject in the broadest burlesque appears to have been suggested by Charles Cotton's coarse poem of *Scaronides, or Virgil Travestie*, originally published in 1664. The first idea is said to have been conceived, and partly executed, by a gentleman in Dublin; and the piece in Three Acts was first played at the Crow-street Theatre there, in 1762, when it was uncommonly successful for a long series of nights.

Although *Midas* had already undergone some alteration, perhaps it's original length was the principal reason that it was less favourably received in England, than even it's merits deserved; since upon it's production at Covent-Garden, February 22nd, 1764, it was played for only nine nights in it's first run. Mattocks was the original *Apollo*, Beard was *Sileno*, a part utterly unworthy of his great talents, Dunstall was only respectable as *Pan*, and it is remarked of Dibdin, Baker, and Fawcett, who played *Momus*, *Mercury*, and *Damætas*, that they had neither voice nor humour. Shuter's *Midas*, however, was reported as most excellent; as were also the *Daphne* and *Nysa* of Miss Miller and Miss Hallam. In more recent times, some of the best performers in this Burletta have been Kelly as *Apollo*, Suett as *Midas*, Dignum as *Sileno*, and Mrs. Bland and Mrs. Mountain as *Nysa* and *Daphne*. By far the greatest success and best representation of the piece were, however, reserved for it's very splendid revival at Covent-Garden, September 17th, 1812, when it was received with the loudest applauses, and drew crowded and admiring houses for fifty-four nights the same season. In this revival, Sinclair shewed himself probably the best *Apollo* which has ever appeared; though Madame Vestris has also acted the part with very great vivacity and talent. Liston as *Midas*, and Emery as *Pan*, were likewise surpassingly excellent; and perhaps the latter character has never been so well performed either before or since.

The humour of this Burletta is very considerable, though the language, in it's original form, is quite upon the verge of decency and good manners. The whole is greatly improved by having been reduced to an after-piece: *Apollo* being "recalled to the sky," is now no longer shewn to the audience as it used to be during the symphony to Act iii., when "Mercury descended, and walked to and fro tolling a bell at intervals, as a public crier," and then at the close advertised the lost Phœbus in an irregular air.

Midas.

Pan is discovered sitting at a table, with a tankard, pipes, and tobacco, before him; his bagpipes lying by him.

Pan. Jupiter wenches and drinks,
He rules the roast in the sky;
Yet he's a fool if he thinks
That he's as happy as I.

Act 1. *Sc.* 8.

Apollo, as cast from heaven, falls to the earth with a rude shock, and lies for a while stunned: at length he begins to move, rises, advances, and, looking forward, speaks.

Apollo. Zooks! what a crush! a pretty decent tumble!
Kind usage, Mr. Jove—sweet sir, your humble.
Well, down I am;—no bones broke,—though sore pepper'd!
Here doom'd to stay.—What can I do?—turn shepherd.

Act 1. *Sc.* 2.

THE CLANDESTINE MARRIAGE:

A COMEDY, BY GEORGE COLMAN THE ELDER, AND DAVID GARRICK.

HOGARTH's magnificent moral pictures of *The Marriage á la Mode*, are acknowledged in the Prologue to have furnished the original hint for the present most excellent drama. They appeared in 1745, and in 1754 was published a Novel called *The Marriage Act*, taken from the same source, though it pursued a very different story. With respect to the parts of this Comedy written by each author, it was generally supposed that Garrick produced *Lord Ogleby*, and the courtly personages; and that Colman wrote the parts of *Sterling*, and the city family. It is stated, however, in a volume of *Fugitive Verse and Prose*, published in 1801, by Mr. Roberdeau, who married a daughter of the Rev. James Townley,—that Colman declared, that Garrick, having composed two acts of this piece, brought them to him, desiring him to put them together, or do what he would with them; to which Colman added that he did put them together,—into the fire, and wrote the play alone. He observes in his Preface, that though different parts of the piece were attributed to it's authors by both friends and enemies, each considered himself responsible for the whole. An unprinted play by the same Mr. Townley, called *False Concord*, is said to contain the matter of some scenes, copied almost literally into this Comedy, with the originals of *Lord Ogleby*, *Sterling*, and *Brush*.

The Clandestine Marriage was first acted at Drury-Lane, February 20th, 1766, with great applause, and was performed nineteen times in it's first run. King, though he took the part with reluctance, was extremely admired as the original *Lord Ogleby*, and his peculiar style of playing is said by Tate Wilkinson to have been adopted from a person then living at Exeter; but it is still carefully preserved and imitated. Yates was the original *Sterling*, Baddeley *Canton*, Palmer *Brush*, Mrs. Clive *Mrs. Heidelberg*, Miss Pope *Miss Sterling*, and Mrs. Abington *Betty*. On the modern stage the best actors in this Comedy have been Terry, Lovegrove, and W. Farren, as *Lord Ogleby;* the last of whom first appeared in the part at Covent-Garden, September 18th, 1818: Wewitzer and Farley as *Canton:* Mrs. Davenport as *Mrs. Heidelberg*, and Mrs. Gibbs and Mrs. Glover as *Miss Sterling*.

The Epilogue to this Comedy was written by Garrick, and is of a very uncommon construction, being a scene representing a fashionable party at cards, and consisting of a mixture of singing and speaking, It was originally performed by Dodd as *Lord Minum*, Vernon as *Colonel Trill*, Moody as *Sir Patrick Mahony*, and Mrs. Abington as *Miss Crotchet*.

The Clandestine Marriage.

Lovewell. [*Rushing out of the chamber.*] My Fanny in danger! I can contain no longer! Prudence were now a crime; all other cares were lost in this! Speak, speak, speak to me, my dearest Fanny! let me but hear thy voice: open your eyes, and bless me with the smallest sign of life!

Act 5. Sc. 2.

Lord Ogleby. Very ingenious indeed! For my part, I desire no finer prospect than this I see before me. [*Leers at the Women.*] Simple, yet varied; bounded, yet extensive.—Get away, Canton! [*Pushes Canton away.*] I want no assistance—I'll walk with the ladies.

Sterling. This way, my lord!

Lord Ogleby. Lead on, sir!—We young folks here, will follow you.—Madam!—Miss Sterling!—Miss Fanny! I attend you.

[*Exit after Sterling, gallanting the Ladies.*

Act 2. Sc. 2.

THE COUNTRY GIRL:

A COMEDY, ALTERED FROM WYCHERLEY BY DAVID GARRICK.

NEXT to his *Plain Dealer*, the present is considered to be the best of Wycherley's dramas. It contains great wit, highly wrought characters, and manly and nervous language; and yet on account of the excessively dissolute conversation of *Horner*, and some of the other persons in it, the Comedy was most properly laid aside, and without alteration must always have remained so. *The Country Wife*, under which title this piece first appeared, was originally acted at Drury-Lane in 1675; when Hart played *Horner*, partly the *Moody* of this drama, Kynaston, so celebrated for his beauty and performance of women, was *Harcourt*, Haynes was *Sparkish*, and Mohun was *Pinchwife*, whose character is now omitted, though it's chief features are incorporated with that of *Moody;* and Quin was the last performer who excelled in playing the original part. Mrs. Bowtell was *Margery Pinchwife*, the present *Peggy*, and Mrs. James *Alithea;* and there were also several other characters which are now entirely omitted.

The first alteration of this piece was by John Lee, a player, who reduced it into Two Acts, and brought it out at Drury-Lane under it's original name, April 26th, 1765; himself performing *Pinchwife*, King *Sparkish*, Parsons *Harcourt*, and Miss Plym *Margery*. This adaptation, however, was executed with very little talent, and was attended by as little success; and the piece was not rendered worthy of the public encouragement, until Garrick produced it at Drury-Lane, October 25th, 1766, under the present title of *The Country Girl*, for the purpose of introducing Miss Reynolds as *Peggy*, nearly half being re-written. The part of *Moody* was then supported by Holland, Palmer was *Harcourt*, Dodd was *Sparkish*, and it ran fourteen nights the first season; and still continues an excellent and popular comedy, whenever an actress of talent appears in it's principal character. Mrs. Brown, Mrs. Mardyn, and Mrs. Alsop, have been at different periods the most favourite performers of *Peggy;* but the most eminent of all was certainly the late Mrs. Jordan, who made her first appearance on the London stage in this character at Drury-Lane, October 18th, 1785. Perhaps no actress ever excited so much mirth in the part: her delightful laugh was the happy ecstasy of the gay and innocent country maiden, and her graceful simplicity and excellent performance in the famous letter-scene, made it the most perfect of even her numerous and successful efforts. Of the other characters in this Comedy, the most celebrated have been King, Wroughton, and Fawcett, as *Moody*, Farley and Russell as *Sparkish*, and Mrs. Orger as *Alithea*.

The Country Girl.

Moody. Come, where's the wax and seal?

Peggy. Lord! what shall I do? [*Aside.*] Pray let me see it. Lord! you think I cannot seal a letter; I will do it, so I will.

[*Snatches the letter from him, changes it for the other, seals it, and delivers it to him.*

Act 4. *Sc.* 2.

Moody. I am stupified with shame, rage, and astonishment—my fate has overcome me—I can struggle no more with it. [*Sighs.*] What is left me?—I cannot bear to look, or be looked upon—I will hurry down to my old house, take a twelvemonths' provision into it—cut down my drawbridge, run wild about my garden, which shall grow as wild as myself—then will I curse the world, and every individual in it—and when my rage and spirits fail me, I will be found dead among the nettles and thistles, a woeful example of the baseness and treachery of one sex, and the falsehood, lying, perjury, deceit, impudence, and damnation, of the other!

Act 5. *Sc.* 2.

LIONEL AND CLARISSA:

A COMIC OPERA, BY ISAAC BICKERSTAFFE.

In the advertisement which the author attached to this piece, he states that it was written with unusual care and attention; that it was considered the best of his productions; and that he had not adopted in it an expression, sentiment, or character, from any dramatic writer extant. *Lionel and Clarissa* was originally produced at Covent-Garden, March 25th, 1768, and was performed with applause for ten nights, when it was interrupted by benefits. At this time Shuter played *Colonel Oldboy*, Dyer *Jessamy*, Mattocks *Lionel*, Mrs. Baker *Diana*, and Miss Macklin *Clarissa*. The Elder Dibdin states that the original music was nearly two-thirds composed by himself. When Mrs. Wrighten was about to make her first appearance on the London stage as a vocalist, Garrick proposed to reproduce this Opera at Drury-Lane; and for her greater convenience and exhibition, some new songs and airs were provided. As the other singers also intended to perform in it had voices of a compass entirely different to those of the original actors, by far the greater part of the music was recomposed by Dibdin. The entertainment was then introduced to the public a second time, February 7th, 1770, with the title of *A School for Fathers*, referring to *Colonel Oldboy*. That part was now performed by Parsons with great comic talent, though with less than had been displayed by Shuter; Vernon was *Lionel*, Dodd was *Jessamy*, Mrs. Baddeley was *Clarissa*, and Mrs. Wrighten was *Diana*.

The plot of this Opera is interesting, and the characters are entertaining; but the dialogue is often licentious, and the songs are too numerous and unnaturally introduced. Dibdin remarks also, that "the perpetually going off with a song, and teaching the audience when to expect a bravura song, a comic song, a cavatina, a duetto, a quartetto, and a finale, began to grow intolerably tiresome."

The last revival of *Lionel and Clarissa* was by the Drury-Lane Company at the Lyceum Theatre, November 14th, 1811: when Philipps and Mrs. Dickons performed the principal parts, Dowton the *Colonel*, Miss Kelly his daughter, and Mrs. Bland *Jenny*. Several of the airs were then recomposed, and there was also some additional new music.

It was in the part of *Lionel*, that Mr. Johnstone first appeared upon the London stage at Drury-Lane, October 7th, 1792. For some time he continued to perform the leading Operatic characters, but at length his Irish pronunciation and humour became noticed, and he commenced that line of acting in which he has never yet been equalled.

Lionel and Clarissa.

Mr. Jessamy. Antoine! have you sent La Roque for the shoes and stockings? Give me the glass out of your pocket—not a dust of powder left in my hair, and the frissure as flat as the foretop of an attorney's clerk—get your comb and pomatum; you must borrow some powder: I suppose there's such a thing as a dressing-room in the house.

Act 1. *Sc.* 3.

Lionel. Command, dispose of me, as you please; angels take cognisance of the vows of innocence and virtue; and I will believe that our's are already registered in heaven.

Clarissa. I will believe so too.

Go, and, on my truth relying,
Comfort to your cares applying,
Bid each doubt and sorrow flying,
  Leave to peace and love your breast.
Go, and may the Pow'rs that hear us,
Still, as kind protectors near us,
Through our troubles safely steer us
  To a port of joy and rest.

Act 2. *Sc.* 3.

THE PADLOCK:

A COMIC OPERA, BY ISAAC BICKERSTAFFE.

In the third number of *The Monthly Amusement*, published in June 1709, is a translation by Ozell of the seventh of Cervantes' *Novelas Exemplares*, called *El Zelóso Estremeña*, or *The Jealous Estremaduran*, upon which the present piece was founded. Bickerstaffe observes that "the characters remain untouched from the inimitable pencil of the original designer;" and the principal addition is the introduction of the Padlock, though *Diego's* barred and grated dwelling is particularly described in the novel. The source whence the author took the hint of the Padlock, he states to be indicated in the last four lines of *Leander's* part in the finale to the Opera:—

> "Be to her virtues very kind;
> Be to her faults a little blind;
> Let all her ways be unconfined;
> And clap your Padlock,——on her mind:"—

which verses form the conclusion of the moral to Prior's loose tale "addressed to a young gentleman in love." In Cervantes' story the principal character is called *Philip de Carizales*, the musical lover *Loaysa*, the young bride *Leonora*, and the Negro *Lewis;* but there is no name given to the Duenna. Upon discovering the infidelity of his wife, *Carizales* is suddenly death-stricken, and expires a week after he has made his will in her favour, recommending her to marry *Loaysa;* but *Leonora* enters one of the most austere monasteries of the city, and her former gallant departs to the Indies. Much of the sentiment and language of the tale are preserved in the Opera, but the Negro in the latter is an entirely new creation; for the original wants much of *Mungo's* humour, and all his droll peculiarity of speech.

It had been intended to produce *The Padlock* during the summer-season at the Haymarket, when Moody was to have performed the Negro, and Mrs. Jewel *Leonora;* but this being prevented by Garrick, it was first acted at Drury-Lane, October 4th, 1768, when Bannister played *Diego*, Vernon *Leander*, and Mrs. Arne *Leonora*. Dibdin was *Mungo*, and he acted the character in so capital and original a style, as to contribute greatly to the success of the piece, which was played 53 times the first season. The music he composed for it was also equally popular, since he states that in thirteen years, nearly three sets of plates were worn-out, each being capable of working 3500 impressions, though he received but £45. for his labours. The other most eminent performers in *The Padlock* have been Quick, Munden, and Blanchard, as *Mungo*, and Miss Catley as *Leonora*.

The Padlock.

Enter Leonora, with a Bird on her finger, which she holds in the other hand by a string.

Say, little, foolish, fluttering thing,
Whither, ah! whither, would you wing
Your airy flight?
Stay here and sing,
Your mistress to delight.

No, no, no,
Sweet Robin, you shall not go:
Where, you wanton, could you be,
Half so happy as with me?

Act 1. *Sc.* 1.

Leander. You know I am no bad chanter, nor a very scurvy minstrel; so, taking a guitar, clapping a black patch on my eye, and a swathe upon one of my legs, I soon scraped acquaintance with my friend Mungo.

Act 1. *Sc.* 2.

THE HYPOCRITE:

A COMEDY, BY ISAAC BICKERSTAFFE.

Moliere's very celebrated drama *Le Tartuffe*, which appeared in 1667, was the foundation of Colley Cibber's famous piece of *The Nonjuror*, first acted at Drury-Lane, December 6th, 1717; which formed the almost literal original of *The Hypocrite*. The design of the older Comedies was entirely political satire; for *Tartuffe* is a rebel, and Cibber states that his *Dr. Wolf* was intended for an English popish priest, lurking under the doctrines of the reformed church, and endeavouring to raise his fortunes upon the ruin of a worthy gentleman, whom he seeks to engage in the restoration of the Stuarts. This character was performed by the author, who was warmly attached to the Hanoverian succession, and the piece ran with applause for eighteen nights; whilst it's enemies, whose party had been so recently subdued in the insurrection of 1715, could not venture to express their dislike otherwise than by silent contempt.

When the present Comedy was produced the character of the times had entirely changed, all the former feelings had almost completely passed away, and the Jacobite party was neither feared, nor even in existence. Bickerstaffe therefore altered the direction of it's satire on the political adventurers, and levelled it at those hypocritical, enthusiastic, ignorant, and designing, persons, who at this time brought so much disrepute upon the sincere followers of Wesley and Whitefield. There was, however, but little originality in his labours, since *Mawworm*, written purposely for Weston, was the only positively new character. The fable, too, was rendered defective by this close adherence to the original; and the diction was not only very imperfect, but many of Cibber's dissolute equivocal speeches were preserved even in the part of *Charlotte*. Thus altered, *The Hypocrite* was produced at Drury-Lane, November 17th, 1768, and ran twelve nights; King performing *Dr. Cantwell*, Reddish *Darnley*, Mrs. Abington *Charlotte*, and Mrs. Bradshaw *Old Lady Lambert*.

The most celebrated modern performers in this Comedy, are Mr. Dowton as *Cantwell*, which he played on it's revival at Drury-Lane, and rendered one of the finest performances on the stage, and Oxberry as *Mawworm;* but the inconceivable merit and drollery of Liston in the same character, also at Drury-Lane, will probably be remembered whilst the name of *The Hypocrite* shall continue to exist. His admirable burlesque sermon introduced in the concluding scene, first received an unprecedented encore in the presence of George IV. at the same Theatre, December 1st, 1823.

The Hypocrite.

Mawworm. I have made several sermons already; I does them extrumpery, because I can't write; and now the devils in our alley says, as how my head's turned.

Old Lady Lambert. Aye, devils indeed!—but don't you mind them.

Mawworm. No, I don't—I rebukes them, and preaches to them, whether they will or not. We lets our house in lodgings to single men; and sometimes I gets them together, with one or two of the neighbours, and makes them all cry.

Old Lady Lambert. Did you ever preach in public?

Mawworm. I got upon Kennington-common, the last review-day; but the boys threw brickbats at me, and pinned crackers to my tail; and I have been afraid to mount ever since.

Act 2. *Sc.* 1.

Villain! monster! perfidious and ungrateful traitor! your hypocrisy, your false zeal, is discovered; and I am sent here, by the hand of insulted heaven, to expose you to the world.

Act 3. *Sc.* 1.

THE WEST INDIAN:

A COMEDY, BY RICHARD CUMBERLAND.

The author of this admired drama states, that he studied in a place which offered as little distraction to the sight as possible; and that the present piece was written during a visit to his father in 1770, in a little closet, at the back of the Bishop's palace at Clonfert, having no prospect but a single turf-stack. He then engaged Garrick to produce it, and availed himself of some of his suggestions for it's improvement; especially in Scenes 1 and 2, where *Belcour's* character is announced to the audience: for, said Garrick, "they will then say 'here he comes, with his colours flying;' never let me see a hero step upon the stage without his trumpeters of some sort or other."

The West Indian was first acted at Drury-Lane, January 19th, 1771, and succeeded so well as to be performed 33 nights the first season, and 28 without the support of an afterpiece; which was then the custom with all new plays. A misconception of it's nature occasioned some little hostility at the opening of the prologue, which was begun twice; but as the characters were described, all opposition was lost in applause. Some contemporary critiques, however, gave but an unfavourable report, particularly one in *The St. James's Evening Post*, from which Cumberland was defended by Garrick. It applauded the sentiments and language of the play, but condemned the dialogue as burlesque heroic in the serious parts, and coarse in all the rest. The moral was considered good, but the manners very censurable, since the females court the men throughout the piece; and *Major O'Flaherty*, with all his honour, forcibly seizes *Sir Oliver's* will, places himself secretly to overhear a conversation, and openly avows, when he is courting *Lady Rusport*, that he has married five wives already, who are all living. The author afterwards inserted that "a good soldier must sometimes fight in ambush, as well as open field;" and that the marriages were all "*en militaire*."

Barry was desirous of acting *O'Flaherty*, though Garrick preferred Moody, who played it excellently, but the name of Johnstone is immortal in this character. King was an admirable *Belcour*, and Elliston and Jones have been his worthiest successors. Mrs. Abington was the first *Charlotte Rusport*, with some affectation of condescension, as she considered the part a mere sketch, though she exalted it to a character by her acting; and Mrs. Davison and Mrs. C. Kemble were certainly her best modern followers.

In *The Gentleman's Magazine* for July and August, 1786, will be found some anecdotes of a Colonel O'Burne, of Bruxelles, an Irishman in the Prussian army, said to have been the original of Major *O'Flaherty*.

The West Indian.

Miss Rusport. Hey day! right, sir! Why these are not *my* diamonds; these are quite different; and, as it should seem, of much greater value.

Belcour. Upon my life, I'm glad on't; for then I hope you value them more than your own.

Act 3. *Sc.* 3.

Louisa. ——— Coming from Miss Rusport's, I met a young gentleman in the streets, who has beset me in the strangest manner.

Charles. Insufferable! was he rude to you?

Louisa. I cannot say he was absolutely rude to me, but he was very importunate to speak to me, and once or twice attempted to lift up my veil; he followed me to the corner of the street, and there I gave him the slip.

Act 2. *Sc.* 1.

THE GRECIAN DAUGHTER:

A TRAGEDY, BY ARTHUR MURPHY.

As the gay and graceful Barry advanced in life, he suffered greatly from hereditary gout, which frequently confined him with extreme pain, and at length so much weakened his powers of exertion, that he was no longer capable of personifying the impassioned lover or the enthusiastic hero. It therefore became desirable that he should be provided with a character adapted to his declining strength, in which even the fading graces of his figure, and the breaking music of his voice, might yet be exhibited to advantage; and he requested Murphy to turn his thoughts to some Tragedy of this description, upon which the present drama was written in 1769. The fable was derived from some anecdotes related by Valerius Maximus, in his *Memorable Acts and Speeches of the Romans*, book v. chapter 4., "Concerning piety towards Parents," section 7. Following the Roman examples, are some which occurred in other countries, and that related of the Athenian General *Cimon* and his daughter *Pero*, was the one selected by Murphy. He also appears to have been directed to it by seeing a picture of it, wherein the guard is bursting into tears on beholding the daughter relieving her dying father from her own breast. *Cimon* was really slain at the Siege of Citium, in Cyprus, B. C. 449; but the period of the present Tragedy is in the reign of the Younger Dionysius, when Timoleon laid siege to Syracuse, B. C. 343. The Scene is Syracuse, and the time of action is about thirty-six hours.

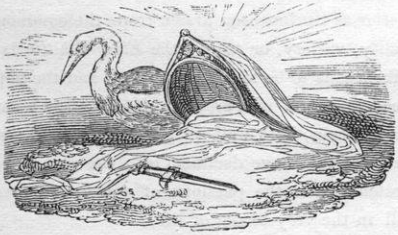
The Grecian Daughter was originally performed at Drury-Lane, February 26th, 1772, with great applause, arising chiefly from the admirable acting of Barry and Mrs. Barry, as *Evander* and *Euphrasia;* and though it's run was only nine nights, the author's three benefits produced him £789 : 16*s*: and it may be curious to notice that his expenses for the house were £73 : 10*s*. It was in this Tragedy that Barry took leave of the stage, November 28th, 1776; soon after which he was confined entirely to his bed, and died January 10th, 1777.

Whilst it is allowed that the interview between *Euphrasia* and her father, in Act ii. Scene 2, and the catastrophe, are extremely beautiful, it is acknowledged that the great defect of this drama is the interest not keeping pace with the action, and that it is generally somewhat heavy. It nevertheless excited both interest and applause when Mrs. Siddons first performed the principal part at Drury-Lane, October 30th, 1782, and when Miss Fanny Kemble and her father revived the piece at Covent-Garden, January 18th, 1830.

The Grecian Daughter.

Philotas. Oh! I can hold no more; at such a sight
Even the hard heart of tyranny would melt
To infant softness. Arcas, go, behold
The pious fraud of charity and love!
Behold that unexampled goodness!
See the expedient sharp necessity has taught her;
Thy heart will burn, will melt, will yearn, to view
A child like her.
Arcas. Ha!—Say what mystery
Wakes these emotions!
Philotas. Wonder-working virtue!
The father foster'd at his daughter's breast!
Oh, filial piety!—The milk design'd
For her own offspring, on the parent's lip
Allays the parching fever. All her laws
Inverted quite, great Nature triumphs still.

Act 2. Sc. 2.



THE IRISH WIDOW:

A FARCE, BY DAVID GARRICK.

MOLIERE's Comedy of *La Marriage Forcée* contains the original plot of this entertaining little piece, which was first acted at Drury-Lane, October 23rd, 1772, for the benefit of Mrs. Barry, whom it was intended to introduce in a novel style of character, and to recompense for the uncommon ability displayed by her in *The Grecian Daughter*. At this time Moody acted *Sir Patrick O'Neale*, Parsons *Old Whittle*, Cautherley his Nephew, Baddeley *Bates*, Dodd *Kecksey*, and Weston *Thomas*. Mrs. Barry's excellent *Widow Brady*, with a few temporary allusions scattered throughout the piece, procured it to be favourably received: but, as she was not a vocalist, her delivery of the original singing Epilogue caused it to be observed at the time, that it's novel humour "atoned for bad words and an indifferent voice." The remark, however, was perhaps as much excited by the concluding speech of the Farce,—"I will add an Irish tune, that may carry off a bad voice and bad matter,"—as by her want of vocal ability, or the real demerit of the address itself.

The Irish Widow is not often seen upon the modern stage, but she was excellently personified by Mrs. Jordan at Drury-Lane, July 28th, 1786, at her first London benefit; when that admirable actress attracted an audience very seldom seen, and drew from the Whig Club a very handsome present as a tribute to her merit. Mrs. Litchfield also played the part with great ability at Covent-Garden, in 1807; and June 14th, 1816, the Farce was revived at Drury-Lane for Mrs. Mardyn. The other principal modern performers have been R. Palmer and Waddy as *Sir Patrick*, Emery as *Old Whittle*, Lovegrove and Simmons as *Kecksey*, and Knight and Blanchard as *Thomas*.

Although *The Irish Widow* was performed 17 nights the first season, it's general character is not of a very high standard; and Murphy remarks that it may be said of the dialogue, as Cibber said of Congreve's Comedies, something very like wit is to be found in it. The situations are humourous, and some of the characters natural and lively; but a contemporary critique condemns the latter as having been drawn from the common dramatic stock, without originality, variety, or taste; the *Elder Whittle* is censured as "a wretch whose likeness is to be found no where," and the nephew as "one of those canting mad inamorati who are to be found every where." The moral of the whole is, however, both well-imagined and useful; since it holds up a glass wherein those who have declined into the vale of years may see the absurdity of pretending to the passions of youth, and of professing themselves to be still in the very bloom of life.

The Irish Widow.

Whittle. But, Captain, suppose I will marry your sister?

Widow. I have not the laste objection, if you recover of your wounds. Callaghan O'Connor lives very happy with my great aunt, Mrs. Deborah O'Neal, in the county of Galway; except a small asthma he got by my running him through the lungs, at the Curragh; he would have forsaken her, if I had not stopped his perfidy by a famous family styptic I have here: Oh, ho! my little old boy, but you shall get it. [*Draws.*

Act 2. *Sc.* 1.

Sir Patrick. ——— Fait! what, are you wearing the breeches, Pat, to see how they become you when you are Mrs. Weezel?

Widow. I beg your pardon for that, sir! I wear them before marriage, because I think they become a woman better than after.

SHE STOOPS TO CONQUER; OR, THE MISTAKES OF A NIGHT:

A COMEDY, BY OLIVER GOLDSMITH, M.D.

When this entertaining drama was first produced, the public taste was enchanted by that species of composition called Sentimental Comedy, originally derived from France, and introduced on the English stage by Hugh Kelly's *False Delicacy*, acted at Drury-Lane in 1768. The prevailing characteristic of this style, was an unnatural affectation of polished language in the most ordinary affairs and ranks of life; which the French authors formerly considered as the proper distinction of the higher order of Comedy. For a few years Kelly's play continued to draw multitudes; when it's sway was overthrown by an unexpected blow of Foote's satire. This was the production of *The Primitive Puppet-shew*, including a piece called *The Handsome Housemaid, or Piety in Pattens*, at the Haymarket, February 15th, 1773; which was excellently performed by Foote himself, and contained numerous imitations of well-known performers, &c. In the opening address he informed his auditors that they would not discover much wit or humour in the piece; for his brother-authors had all agreed that it was highly improper, and beneath the dignity of a mixed assembly, to shew any signs of joyful satisfaction: and that creating a laugh was forcing the higher order of an audience to a mean and vulgar use of the muscles; for which cause he had resigned the sensual for the sentimental style.

It was, however, only by the strongest interest of common friends, that the Elder Colman was induced to bring out Dr. Goldsmith's Comedy; whilst Smith and Woodward, who were intended for *Young Marlow* and *'Tony Lumpkin*, declined their parts. Lee Lewes and Quick succeeded to them, and were indebted to their excellent performance for much of their celebrity. *She Stoops to Conquer* was produced at Covent-Garden, March 15th, 1773, and was received with great applause, being played 13 times the first season. Shuter acted *Hardcastle*, Mrs. Bulkeley his daughter, and Mrs. Green *Mrs. Hardcastle*. Fawcett, Munden, Dowton, and W. Farren, have been the best modern actors in the former part, and perhaps Mrs. Davenport was never exceeded in the latter: Elliston and C. Kemble were both excellent in *Young Marlow;* and Bannister and Liston unequalled in *'Tony Lumpkin.*

The chief incident of this Comedy, that of mistaking a family mansion for an inn, is related to have occurred to Goldsmith himself; but it has been also referred to the old play of *Albumazar*, revived by Garrick at Drury-Lane in 1773. From this circumstance Goldsmith originally intended to call his piece *The Old House a New Inn.*

She Stoops to Conquer.

Scene, an Alehouse Room.—Several shabby Fellows with Punch and Tobacco, 'Tony at the head of the Table, a little higher than the rest; a Mallet in his hand.

All. Hurrea! hurrea! hurrea! bravo!

First Fellow. Now, gentlemen, silence for a song! the squire is going to knock himself down for a song.

All. Aye, a song, a song!

'Tony. Then I'll sing you, gentlemen, a song I made upon this alehouse, the Three Pigeons.

Act 1. *Sc.* 2.

Maid. The young gentleman, as you passed by in your present dress, ask'd me if you were the bar-maid? He mistook you for the bar-maid, madam!

Miss Hardcastle. Did he? Then as I live I'm resolved to keep up the delusion. Tell me, Dolly, how do you like my present dress? Don't you think I look something like Cherry in the Beaux' Stratagem?

Act 3. *Sc.* 1.

BON TON; OR, HIGH LIFE ABOVE STAIRS:

A FARCE, BY DAVID GARRICK.

From the advertisement of the author attached to this piece, it appears to have been written long before it was produced; since he says that "this little drama, which had been thrown aside for some years, was brought out last season, with some alterations, for the benefit of Mr. King; in token of regard for one who, during a long engagement, was never known, unless confined by real illness, to disappoint the public or distress the managers." Garrick's gift, and testimonial to King's character, are perhaps the greatest praises which the professional morality of any actor can receive.

The Farce of *Bon Ton* was originally produced at Drury-Lane, March 18th, 1775, with an excellent Prologue, by the Elder Colman, delivered by King, descriptive of the notions of *bon-ton* in various classes of society. It was received with some applause, but was not repeated until the 27th, and then was withdrawn for alteration until April 4th, when it re-appeared in it's present form, and was performed eight times the same season.

It is allowed that this Farce possesses much greater merit than is commonly seen in benefit-pieces; that a more lively or agreeable entertainment can with difficulty be found upon the English stage; that the characters are well drawn, and the satire against foreign folly, vice, and dissipation, is justly directed; and that the moral is such as must be sanctioned by all. The contemporary critiques, however, observe of it, that though the profligate manners of the fashionable world may be accurately shewn in it, they have in themselves so much sameness, that the subject is opposed to any acute wit or lively humour. The names used by Garrick are also particularly forced and unnatural; but his intimate knowledge of stage-effect is visible through the whole piece, especially in the discovery at the end, which partakes of the character of the Spanish Drama. The part of *David* is also similar to that of the *Spanish Coachman*, in Bickerstaffe's *'Tis Well it's No Worse;* and the general principle that vices are acquired by a residence in France and Italy, resembles General Burgoyne's *Maid of the Oaks*, which, however, was partly written by Garrick.

When *Bon Ton* was originally produced, *Lord Minikin* was performed by Dodd, and subsequently best by R. Palmer; King was *Sir John Trotley*, since excellently sustained by Dowton; Brereton was *Colonel Tivy*, afterwards acted by Holland; Parsons was *Davy*, Miss Pope *Lady Minikin*, and Mrs. Abington *Miss Tittup*, in which Mr. Mathews, Mrs. Dormer, and Miss Mellon, have also appeared to great advantage.

Bon Ton.

Sir John. Why, how now!—you are drunk too, sirrah.

Davy. I am a little, your honour,—because I have been drinking.

Sir John. That is not all—but you have been in bad company, sirrah!

Davy. Indeed your honour's mistaken, I never kept such good company in all my life.

Sir John. The fellow does not understand me—where have you been, you drunkard?

Davy. Drinking, to be sure, if I am a drunkard; and if you had been drinking too, as I have been, you would not be in such a passion with a body—it makes one so good-natured.

Act 2. *Sc.* 2.

Sir John. Thus, then, with the wife of one under this arm, and the mistress of another under this, I sally forth a Knight-errant, to rescue distressed damsels from those monsters, foreign vices, and *Bon Ton*, as they call it; and I trust that every English hand and heart here will assist me in so desperate an undertaking.

Act 2. *Sc.* 2.

THE RIVALS:

A COMEDY, BY THE RIGHT HON. RICHARD BRINSLEY SHERIDAN.

THIS Play affords one of the few instances in which a first night's condemnation has been completely reversed, by the unanimous approval of all future audiences: and it is rather a remarkable coincidence, that the most recent example of similar good-fortune has occurred to the author's godson and namesake, Mr. R. B. Peake; whose Farce of *The Hundred Pound Note* has now become both popular and attractive, though it was originally very unfavourably received. The Comedy of *The Rivals* was written when it's gifted author was only 23, and when sent to the Theatre was double the length of any acting-piece. After much curtailment it was produced at Covent-Garden, January 17th, 1775, when it's reception was particularly unfavourable, in consequence of it's extreme length, and the bad acting and and appearance of Lee as *Sir Lucius O'Trigger*, which rendered the character very unpopular. The contemporary criticisms generally condemned the piece, allowing, however, that it evinced genius, that the dialogue was natural and pleasing, and in some scenes far superior to that of the modern dramatic writers. Though announced for a second night, the Comedy was immediately withdrawn for alteration, which operated greatly in the author's favour; and it was reproduced on January 28th with considerable applause. The redundancies of the dialogue were then skilfully removed, the objectionable passages omitted, and the improved part of *Sir Lucius* transferred to Clinch, who performed it with universal satisfaction, as Johnstone has done since. The Comedy was acted 14 times the same season, and thus at once rose into that distinguished public favour which it has ever since retained.

Shuter was the original *Sir Anthony Absolute*, Woodward the *Captain*, Lewis *Faulkland*, Quick *Acres*, Lee Lewes *Fag*, Dunstall *David*, Mrs. Green *Mrs. Malaprop*, and Miss Barsanti *Lydia*. Their most eminent successors have been Munden, Dowton, and W. Farren, as *Sir Anthony;* C. Kemble, Elliston, and Jones, as his son; Young, whose excellence in *Faulkland* is altogether unrivalled; Dodd, Bannister Jun., and Liston, as *Acres;* and Mrs. Davenport as *Mrs. Malaprop*.

The scene of *The Rivals* is Bath, the time of action five hours, and the fable, excepting where it was taken from real circumstances, was the invention of the author. *Faulkland's* character, in most of it's features, is supposed to have been drawn from his own; though the schemes for trying Julia's fidelity are to be found in stanzas 5, &c. of the old ballad of *The Nut-Brown Maid*, and in Smollett's *Peregrine Pickle*.

The Rivals.

Sir Anthony. ——— Come, Mrs. Malaprop, we'll not disturb their tenderness—their's is the time of life for happiness! *Youth's the season made for joy*—[*Sings.*] Hey! Odd's life! I'm in such spirits—I don't know what I could not do! Permit me, ma'am—[*Gives his hand to Mrs. Malaprop.*] [*Sings.*]—*Tol de rol*—'gad I should like to have a little fooling myself—*Tol de rol! de rol!*

[*Exit, singing, and handing Mrs. Malaprop off.—Lydia sits sullenly in her Chair.*

Captain Absolute. So much thought bodes me no good. [*Aside.*] So grave, Lydia!

Lydia. Sir!

Act 4. *Sc.* 2.

Captain Absolute. He is a rival of mine—that is, of my other self's, for he does not think his friend, Captain Absolute, ever saw the lady in question; and it is ridiculous enough to hear him complain to me of *one Beverley*, a conceited, skulking rival.

Act 2. *Sc.* 1.

THREE WEEKS AFTER MARRIAGE:

A FARCE, BY ARTHUR MURPHY.

In February 1762, the author of this entertaining piece commenced the publication of a weekly political paper entitled *The Auditor*, avowedly in defence of the Earl of Bute, and in opposition to *The North Briton* of Wilkes. During the next year, Murphy wrote two pieces, each in Two Acts, entitled *No One's Enemy but His Own*, and *What We must All come to;* which were produced together at Covent-Garden, January 9th, 1764. Though the first was of little merit, it contained much amusing and spirited dialogue, and several well-supported characters; but so great was the public animosity which had been excited by the author's opposition of Wilkes, that both pieces were received with the most violent hostility, by a party collected purposely for their condemnation, though neither of them contained a single political allusion. The former lived only to the author's third night, and the latter was immediately withdrawn: the scene which caused it's failure appearing to be that of *Sir Charles* and *Lady Rackett's* second quarrel. This fate, however, was afterwards remarkably reversed; for whilst *No One's Enemy but His Own* is almost entirely forgotten, *What We must All come to*, under the present name, continues on the stage: but the original title still forms the last words of the Farce, and the very censurable libel upon married life is still remaining.

Murphy's next productions were a serious satire entitled *An Ode to the Naiads of Fleet Ditch*, wherein he retaliated on Churchill, Lloyd, Colman, Shirley, &c.; and a successful alteration of his second piece, acted at Dublin, Edinburgh, &c. with great success, under the name of *Marriage à la Mode*. On March 30th, 1776, the same Farce was re-produced at Covent-Garden for the benefit of Lewis, with the present title; when it was successful, and was acted 15 nights the first season. In it's original form Shuter played *Drugget*, Dyer *Sir Charles*, and Mrs. Green *Lady Rackett;* and the same parts were afterwards filled by Quick, Lewis, and Mrs. Mattocks. The best recent performers in this piece have been Munden and Mrs. Davenport, as *Drugget* and his Wife, and Mrs. Glover as *Lady Rackett*.

The peculiar taste of the Citizen for the old Dutch style of gardening, appears to have been adopted from Pope's catalogue of evergreen effigies, in No. 173 of *The Guardian*, published in 1713; the Earl of Cork's account of a Londoner's rural retreat, No. 33 of *The Connoisseur*, printed in 1754; and Lloyd's poem of "The Citizen's Country Box," No. 135 of the same paper, written in 1756.

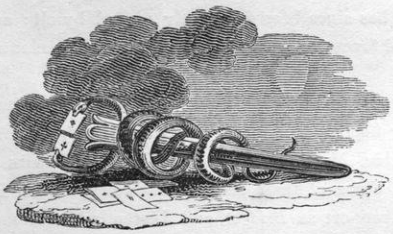
Three Weeks After Marriage.

Sir Charles. Death and confusion! [*Moves his chair away.*]—There's no bearing this. [*Looks at her angrily.*] It won't take a moment, if you will but listen. [*Moves towards her.*] Can't you see, that, by forcing the adversary's hand, Mr. Jenkins would be obliged to—

Lady Rackett. [*Moving her chair away from him.*] Mr. Jenkins had the best club, and never a diamond left.

Sir Charles. [*Rising.*] Distraction! Bedlam is not so mad. Be as wrong as you please, madam. May I never hold four by honours, may I lose every thing I play for, may fortune eternally forsake me, if I endeavour to set you right again.

Act 2. *Sc.* 2.



Dimity. [*Laughing.*] What do you think it was all about? Ha! ha! the whole secret is come out, ha! ha! It was all about a game at cards. —Ho! ho! ho!—It was all about a club and a diamond!

Act 2. *Sc.* 2.

ALL THE WORLD'S A STAGE:

A FARCE, BY ISAAC JACKMAN.

The contemporary critics observe of this amusing Afterpiece, that it's intent was not so much to ridicule the general passion for dramatic entertainments of inferior persons, as to expose the follies arising from those scenic exhibitions which took place in the country-mansions of those of higher rank, during the summer season and the Long-Vacation. It is added that this species of amusement was patronised by the *beau-monde* of the time, to promote a more unrestrained intercourse between the sexes; but that, whilst it rendered that advantage too common, it often utterly destroyed the respect, the distinction, and even the decencies, of ranks, and ridiculously suspended the ordinary duties of domestics. These evils were, doubtless, greatly exaggerated in the present Farce; and it is to be hoped that the very coarse incident mentioned in Act the Second and Scene the Third, is altogether without foundation.

But though the fable and character of this piece are both improbable and extravagant, the extreme drollery of many of the speeches and situations is almost irresistible. The tragic mania of *Diggery* is especially humourous, and through the whole production are to be seen traits of genuine comic talent, united to a high degree of dramatic conception.

After having been refused at all the London Theatres, the Farce of *All the World's a Stage* was produced for the benefit of the daughters of Hopkins the Prompter, at Drury-Lane, April 7th, 1777; and succeeded so well as to be played eleven nights even at that late period of the season. It was also bought from the author, and though it was originally refused by all the managers, yet it has since been frequently played by all; and still remains a convenient and favourite Afterpiece, both on the London and on the provincial stages.

The original performers were Farren as *Charles*, or *Captain Stanley*, Palmer as *Harry*, or *Captain Stukely*, Parsons as *Diggery Ducklin*, Baddeley as *Sir Gilbert Pumkin*, Mrs. Hopkins as *Bridget*, and Miss P. Hopkins as *Kitty Sprightly*. Some of their best successors have been Blanchard as *Sir Gilbert*, Mrs. Davenport as *Bridget*, and Liston, whose humour could never have been exceeded, as *Diggery*. In the more modern representations of this piece an additional scene is occasionally performed, wherein *Diggery* is represented as drilling his fellow-servants for the intended performance.

The general scene is laid at Shrewsbury, and *Sir Gilbert's* mansion near it; and the time of action is within one day.

All the World's a Stage.

Harry. Ah, Miss Pumkin! Miss Pumkin!

[*Kneels; takes out his handkerchief, and weeps.*

Diggery. Ah, Miss Pumkin! Miss Pumkin!

[*Kneels by the side-scene, and pulls the napkin out of his pocket; part of which must be seen when he enters.*

Act 2. *Sc.* 2.

Sir Gilbert. ——— As for you, Miss Kitty, do you come with me; the folks will be all here presently.

[*Sir Gilbert puts her arm under his; she seizes Charles's hand, and imitates the scene in the Beggar's Opera, where Peachum drags his daughter from Macheath.*

Kitty. "Do not tear him from me." Isn't that right, Charles?

Charles. Astonishing!

Sir Gilbert. What the devil's the matter now?

Kitty. [*Sings.*] "Oh, oh, ray! oh, Ambora! Oh, Oh!"

Act 2. *Sc.* 3.

THE QUAKER:

A COMIC OPERA, BY CHARLES DIBDIN THE ELDER.

The continual disagreements which existed between Garrick and the author of this entertainment, appear to have rendered the latter hopeless of bringing it on the stage by his own influence; and he therefore disposed of it to Brereton, the actor, for seventy pounds, though he states that the ordinary price for such a piece was an hundred. Garrick considered it impossible to succeed; but it was at length brought out at Drury-Lane, October 7th, 1777, and was received with such applause as to be performed 16 nights the first season, and become an established favourite.

The contemporary criticisms rightly observe of this Opera that few pieces have had more musical merit, though the literary composition is certainly of the most trifling order. The piece was strongly cast, and is reported to have been excellently performed: Vernon acting *Lubin*, Parsons *Solomon*, Miss Walpole *Gillian*, Mrs. Wrighten *Floretta*, and Bannister *Steady*; the last of whom sang "The Lads of Village" with a degree of taste and judgement seldom to be met with. On the modern stage Incledon's *Quaker*, C. Taylor's *Lubin*, Liston's *Solomon*, and Miss Bolton's *Gillian*, have been the most eminent performances in this Opera.

But though Garrick had no previous expectation that *The Quaker* would be successful, the season following it's first appearance he bought it of Brereton for £100: not, as the author affirms in his *Professional Life*, with a view to perform it,—for it did not make it's second appearance until after the Theatre had passed into other hands,—but to make use of the story in a design of his own; as he copied much of it into his entertainment written to bring out Miss Abrams, called *May-Day, or The Little Gypsey*. There must, nevertheless, be some unaccountable error in this statement; since the latter piece was first acted October 28th, 1775, and it's asserted *original* not until nearly *two years afterward*. Any one who peruses the two pieces, however, will find that the amount of this premeditated imitation is, that in both a marriage-portion is to be given on May-Day; which cannot be considered a very uncommon or original thought. Garrick's *Roger Dozey*, in his formal manners and occasional use of proverbs, may, when these circumstances are known, be fancied slightly to resemble Dibdin's *Solomon*; but the consanguinity, if it exist at all, is in the most distant degree imaginable. Dibdin, however, was prepared to retaliate upon Garrick in a kind of dramatic satire called *May-Day, or the Little Chimney-Sweeper*; which, happily for his fame and his character, he never brought before the public.

The Quaker.

Enter Cicely.

Cicely. ——Well, what 's amiss?
Who are you, making all this stir?
If to come in you mean,
You may as well be jogging, sir,
While yet your boots are green.
Lubin. I'm perfectly like one astound,
I know not, I declare,
Whether I'm walking on the ground,
Or flying in the air.
This usage is enough to quite
Bereave one of one's wits.
Cicely. Good lack-a-day! and do you bite,
Pray, ever, in these fits?
Lubin. But you are jesting—
Cicely. Think so still.
Lubin. Where's Gillian?
Cicely. She's not here:
She's gone abroad, sir, she is ill,
She's dead, you cannot see her.
She knows you not, did never see
Your face in all her life:
In short, to-morrow she's to be
Another person's wife.

Act 1. *Sc.* 1.

PERCY:

A TRAGEDY, BY HANNAH MOORE.

When this deeply-affecting drama was originally produced, Garrick had but very recently retired from the stage, and being still alive and attentive to it's fame and it's interests, as well as from having previously read and approved of *Percy*, he recommended it to Harris, was present at it's rehearsals, wrote for it an extremely lively Prologue and Epilogue, and is said to have even assisted in it's composition. It was brought out at Covent-Garden, December 10th, 1777, and received so much applause, that it was performed twenty nights the first season. The principal original actors were Wroughton as *Douglas*, Aickin as *Raby*, Hull as *Sir Hubert*, Lewis as *Percy*, and Mrs. Barry as *Elwina*.

The scene of this drama is Raby Castle, Durham, and the time of action appears to be about one day; but it is difficult to ascertain to what period of English History the events belong. The fathers of *Douglas* and *Percy* are stated to have been the heros of the fatal hunting in Chevy-Chase; but the date of that famous conflict has never yet been accurately fixed. It is also stated, that the soldiers of a Crusade, including the King of England, are hourly expected, and arrive, during Act ii. of the Tragedy, and that they have taken Palestine from the infidels. The only Crusade, however, which was joined by an English Sovereign, was the Third, when Richard I. went to Palestine. Jerusalem was taken by the Christians in 1099, but in 1187 it was re-conquered by Saladin; the Crusaders won back only Acre, Jaffa, and Cæsarea; and King Richard did not return with the English troops, but remained upwards of a twelvemonth in captivity in Austria. It is nevertheless probable, that the historical period of *Percy* was intended for the time of Richard's return in 1194.

In the author's advertisement prefixed to this Tragedy, it is stated that some circumstances in the early part of it were suggested by Pierre Laurent De Buirette Belloy's drama of *Gabrielle de Vergy*. That piece was founded on the famous French story of *Raoul Châtelain de Coucy*, whose Esquire, when conveying his heart to the Lady of Fayel, whom he loved, was surprised and captured by her husband: upon which event was founded the taking of *Harcourt*, in Act ii. of the present drama.

The language of *Percy* is accurate, the events are highly wrought up, and the whole has great pathos and sensibility. Davies observes that the interview of *Elwina* and *Percy* in Act iv. is but little inferior to the celebrated parting of *Castalio* and *Monimia* in the last act of *The Orphan*.

Elwina. [*Smiling.*] Oh! 'twas a cordial draught—I drank it all.
Raby. What means my child?
Douglas. The poison! Oh, the poison!
Thou dear wrong'd innocence—
Elwina. Off—murderer, off!
Do not defile me with those crimson hands.
This is his winding sheet—I'll wrap him in it— [*Shews the scarf.*
I wrought it for my love— *Act 5. Sc. 1.*

Percy. Then, ere thou goest, if we indeed must part,
To soothe the horrors of eternal exile,
Say but—thou pity'st me!
Elwina, [*Weeps.*] O Percy—pity thee!
Imperious honour;—surely I may pity him.
Yet, wherefore pity? no, I envy thee:
For thou hast still the liberty to weep,
In thee 'twill be no crime: thy tears are guiltless,
For they infringe no duty, stain no honour,
And blot no vow; but mine are criminal,
Are drops of shame which wash the cheek of guilt,
And every tear I shed dishonours Douglas. *Act 4. Sc. 2.*

WHO'S THE DUPE?

A FARCE, BY HANNAH COWLEY.

THE more usual employment of Mrs. Cowley was Comedy, the present being the only instance of her descending to farcical composition; and she therefore adds, that it "disclaims the more exact attention to probability which a regular play demands, and is but a relaxation of the mind that seeks it." The plots of her pieces, with the exception of that of *The School for Greybeards*, were derived from her own mind, and, as she was accustomed to say, "grew under her pen;" but the thought of the present was suggested by "reading a passage in which a sneer at the inferiority of women was carried to excess." Her dramatic retaliation, on the contrary, has nothing of this contemptuous nature: but whilst she indulges in a woman's lively laugh at the mere dull student, in the character of *Gradus*, she exhibits *Doiley* to be quite as ridiculous from his absolute ignorance.

Who's the Dupe was originally acted at Drury-Lane, April 10th, 1779; and was performed with applause for fifteen nights the first season. Parsons acted *Doiley*, Aickin *Sandford*, Palmer *Granger*, King *Gradus*, Mrs. Brereton *Miss Doiley*, and Mrs. Wrighten *Charlotte*. The principal performers in this piece on the modern stage, have been Quick and Dowton in *Doiley*, and Bannister Jun. in *Gradus*. The Prologue of the authoress had much of the manner and point of Gay's Fables, especially in the six concluding lines.

As Richardson, in his *Clarissa Harlowe*, procured the aid of a friend for the classical quotations in the letter of the pedant *Brand*, Mrs. Cowley acknowledged that the Greek and Latin in the present piece were derived from "her father, her husband, or her brothers." The former of these had been educated for the church, and with him she had a lively correspondence to procure the fragment of Greek repeated by *Gradus* in the Second Act; which probably caused the Farce to be attributed to *Mr. and Mrs.* Cowley. It consists of part of an Epigram upon the mixture of good and ill in all human things, published in Grotius's *Florilegium* of Stobæus, as anonymous, though in Brunck's *Greek Anthology* it is ascribed to Glycon. As the passage is never accurately printed, it is here given in the original words; though, as *Gradus* says of it, that all "may be able to perceive how full it is of food for the mind," an English paraphrase is also subjoined:—

Πάντα γέλως, καὶ πάντα κόνις, καὶ πάντα τὸ μηδέν·
Πάντα γὰρ ἐξ ἀλόγων ἐστὶ γινόμενα.

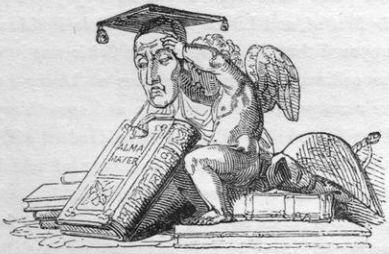
All things of earth are laughter, dust, and nought;
For, out of senseless things, all things were wrought.

Who's the Dupe?

Doiley. Come, come! I sha'n't have no browbeating—nobody offered for to contradict you—so begin. [*To Granger.*] What said orator Zanthus?

Granger. Von lucid orb, in æther pensile, irradiates th' expanse. Refulgent scintillations, in th' ambient void opake, emit humid splendour. Chrysalic spheriods th' horizon vivify—astifarious constellations, nocturnal sporades, in refrangerated radii, illume our orb terrene.

Act 2. *Sc.* 2.



Charlotte. [*Leading Gradus to a glass.*] In the first place, don't you think you are habited *à la mode d'amour?* Did you ever see a Cupid in a grizzle wig, curled as stiffly as Sir Cloudsley Shovel's in the Abbey? —A dingy brown coat, with vellum button holes, to be sure, speaks an excellent taste!

Act 1. *Sc.* 3.

THE CRITIC; OR, A TRAGEDY REHEARSED:

A COMIC DRAMA, BY THE RIGHT HON. R. B. SHERIDAN.

THE production of this most excellent and entertaining Afterpiece, embraced almost the two extremes of the literary life of it's gifted author: since it was the drama with which "Brinsley ceased to write" from his own original sources; and Mr. Moore has shewn that several of it's features are to be traced in a burlesque play in Three Acts, composed by Sheridan and his school-fellow Halhed, when their united ages did not exceed thirty-eight. This piece was written in the style of *Midas*, and was called *Jupiter;* being founded upon the amours of Jove and Amphytrion, Ixion and Juno. Halhed furnished the burlesque scenes, and it is remarkable that Sheridan suggested the treating it in the form of a rehearsal, executed that part of the work himself, and gave in *Simile*, the poet, the prototype of *Puff*.

The Critic, or a Tragedy Rehearsed, was originally acted at Drury-Lane, October 30th, 1779, during a great dearth of dramatic novelty; and was received with such admiration and applause that it was performed 46 times the first season. Dodd, Palmer, and Parsons, were the original *Dangle*, *Sneer*, and *Sir Fretful Plagiary;* Moody was *Lord Burghley;* Mrs. Hopkins *Mrs. Dangle*, Miss Pope *Tilburina*, and the Younger Bannister *Don Ferolo Whiskerandos*. The performance of the latter character discovered the true bent of the genius of the excellent actor who appeared in it; as in 1778 he had been engaged at Drury-Lane as a tragedian, but he very soon after devoted himself exclusively to Comedy. On the modern stage the most eminent actors in this piece have been Jones as *Puff;* W. Farren, Mathews, and Terry, as *Sir Fretful*, and Liston as *Don Ferolo Whiskerandos*.

It has been supposed that the satire of *The Critic* was intended to prevent any offers of the ordinary modern Tragedies at Drury-Lane whilst it remained under the management of Sheridan; and something of it's effect has been traced in the rejection of the Rev. William Hodson's Tragedy of *Zoraida*, produced at the same Theatre in 1780; the acting of which but eight times the author attributed to the speeches of *Tilburina*.

The character of *Dangle* is said to have been taken from Mr. Thomas Vaughan, the author of some few dramas; whose partiality for the stage and intimacy with Sheridan, exposed him to the continual solicitations of players and authors. *Sir Fretful Plagiary* is also supposed to have been designed from Cumberland. Part of the original second scene of this piece, introducing some Italian singers, was very soon omitted, though it has been sometimes occasionally performed.

The Critic.

[*Sir Christopher and Sir Walter come forward.*] Hold! we will avenge you.

Whiskerandos. Hold *you!* or see your nieces bleed!

[*The two Nieces draw their two daggers to strike Whiskerandos: the Two Uncles at the instant, with their two swords drawn, catch their two Nieces' arms, and turn the points of their swords to Whiskerandos, who immediately draws two daggers and holds them to the two Nieces' bosoms.*——

Enter Beefeater, with his halberd.

Beefeater. In the Queen's name I charge you all to drop
Your swords and daggers!

Act 3. Sc. 1.

[*The curtain rises and discovers Tilbury-Fort. Two Centinels asleep.*

Dangle. Pray are the centinels to be asleep?

Puff. Fast as watchmen.

Sneer. Is not that odd though, at such an alarming crisis?

Act 2. Sc. 2.

THE BELLE'S STRATAGEM:

A COMEDY, BY HANNAH COWLEY.

At the first appearance of this excellent and amusing piece, the stage experienced the steady encouragement of the public; which induced Mrs. Cowley to bring forward her present fourth dramatic production, soon after the publication of her poem of *The Maid of Arragon*. The play was dedicated to the Queen, to the purity of whose Court a well-deserved and an elegant tribute is pronounced in a speech by *Saville* in the last scene; and as long as the late Royal Family attended the Theatres, this piece continued a favourite with them, and was very frequently performed before them.

The Belle's Stratagem was first acted at Covent-Garden, February 22nd, 1780; and was repeated 12 nights following, and 28 times the first season. Lewis played *Doricourt*, Quick *Hardy*, Wroughton *Sir George Touchwood*, Lee Lewes *Flutter*, Aickin *Saville*, Mrs. Mattocks *Mrs. Rackett*, and Miss Younge *Letitia*. It is said that the latter could never remove her mask in the last scene, without shedding tears of real anxiety for the success of her stratagem. On the modern stage the best performers in this Comedy have been Elliston and C. Kemble as *Doricourt*, Fawcett and Dowton as *Hardy*, Jones and Harley as *Flutter*, Mrs. Davison, Mrs. Edwin, and Miss Foote, as *Letitia*, and Mrs. Glover and Mrs. Gibbs as the *Widow Rackett*.

Davies, perhaps truly, observes that the adventures of *Letitia Hardy* could have occurred to a female only; but a critic who was desirous of giving that character the highest praise possible, affirms that, to perform it to perfection, requires the gifts of Venus and Minerva to be united in the same person. The part is full of diversity, and is therefore a particular favourite with many female debutantes; since the various assumptions of character, from the depth of ill-bred rusticity to the height of fashionable refinement, can scarcely fail of eliciting the talents of the actress in some of their gradations; and thus secure that applause which might probably be unattainable under almost any other circumstances. But though the character of *Letitia* require first-rate abilities to give equal effect to every scene, it is still too changeable for the powers of her representative to be regarded with any continued scrutiny; and an impression has frequently been made in it which was not sustained by any future performance. The prevailing tone of this piece is comic, but there are several passages of deeper thought and feeling: as *Doricourt's* half ironical excuse for employing foreign servants; the characters of a lady of fashion, and *Letitia's* descriptions of her own feelings at the sight of her lover, and of a woman devoted to her husband.

The Belle's Stratagem.

Enter Letitia, running.

Letitia. La, cousin, do you know that our John.——Oh, dear heart! —I didn't see you, sir.

[*Hanging down her head, and dropping behind Mrs. R.*

Mrs. Rackett. Fie! Letitia.—Mr. Doricourt thinks you a woman of elegant manners. Stand forward and confirm his opinion.

Letitia. No, no; keep before me.—He's my sweetheart; and 'tis impudent to look one's sweetheart in the face, you know.

Act 3. *Sc.* 1.

Nay, cease, and hear me!—I am come to ask
Why pleased at conquest gain'd behind a mask?
Is't strange?—Why, pray, what Lady Bab or Grace
E'er won a lover—in her natural face?

Epilogue.

THE MAN OF THE WORLD:

A COMEDY, BY CHARLES MACKLIN.

When this excellent drama was first produced, the author and actor of the principal character was known to be *upwards of eighty years of age*, and it has been supposed that he was even ten years older. The piece was chiefly written at an Inn at Tennyhinch, in the County of Wicklow, was originally in Three Acts, and called *The True-Born Scotsman*. It was successfully brought out at the Crow-Street Theatre, Dublin, February 7th, 1766; when the excellent performance of *Sir Pertinax Macsycophant* by Macklin is said to have produced a note from a young Scots nobleman, in high favour at Dublin Castle, with a suit of laced clothes, requesting his acceptance of them as a small testimonial of the pleasure he had given in exhibiting so fine a portrait of the donor's grandfather. About 1775, the author attempted to reproduce this piece upon the English stage; but the despicable cunning and duplicity originally attributed to the principal character as a Scotsman, caused the Licenser to reject it: Macklin, therefore, revised, softened, and extended it to Five Acts, and gave it the title of *The Man of the World*.

It was then brought out at Covent-Garden, May 10th, 1781; and though some young Scotsmen opposed it as a libel on their country, it was generally well received. As the season was so far advanced, it was performed only five nights; but it has been ever since a standard acting-piece. Macklin again performed *Sir Pertinax*: Miss Younge, whom he had taught to act *Lady Rodolpha Lumbercourt* in Ireland appeared in the same character; Lewis was *Egerton*, Aickin *Sydney*, and *Constantia* Miss Satchell. On April 10th, 1802, Cooke first played *Sir Pertinax* in London, at Covent-Garden, and was considered as even superior to Macklin; the latter being but very indifferently acquainted with the Scottish language, his look and manner constituting the principal charms of his acting. Mr. Young, too, performed the character with great ability on it's revival at Covent-Garden, in December 1823. The other most eminent performers in this piece have been Mr. C. Kemble as *Egerton*, and Mrs. H. Johnstone as *Lady Rodolpha*.

It was in performing *Sir Pertinax*, November 28th, 1788, that Macklin first felt himself losing his recollection; and he told the audience that he should not again solicit their attention, unless he found himself better qualified. He recovered, however, and even exhibited his wonted talents; but on January 10th, 1789, he took his final leave of the Stage in the part of *Shylock*, which he was unable to finish: he died July 11th, 1797, and was interred in the Church of St. Paul, Covent-Garden.

The Man of the World.

Sir Pertinax Macsycophant. ——— Why ye see, sir, I hae acquired a noble fortune, a princely fortune,—and hoo do ye think I raised it?

Egerton. Doubtless, sir, by your abilities.

Sir Pertinax Macsycophant. Dootless, sir, ye're a blockhead—nae, sir, I'll tell ye hoo I raised it, sir; I raised it by booing; by booing, sir; [*Bows ridiculously low.*] I naver in my life could stond straight i' th' presence of a great mon; but a'ways booed, and booed, and booed, as it were by instinct.

Act 3. *Sc.* 1.

Sir Pertinax Macsycophant. ——— Noo, sir, this cracked creature used to pray, and sing, and sigh, and grane, and weep, and wail, and gnash her teeth, constantly, morning and evening, at the Tabernacle in Moorfields: and as soon as I found that she had the siller, Aha! gude troth, I plumped me down upon my knees close by her,—cheek by jowl,—and prayed, and sighed, and sang, and graned, and gnashed my teeth, as vehemently as she could do for the life of her; aye, and turned up the whites o' mine een till the strings a'maist cracked again.

Act 3. *Sc.* 1.

ROSINA:

A PASTORAL OPERA, BY FRANCES BROOKE.

THE foundation of this very pleasing entertainment, is referred by the authoress to the book of *Ruth*, the beautiful episode of *Palemon* and *Lavinia*, in Thomson's *Seasons*, and a pleasing Opera called *Les Moissonneurs*, by Charles Simon Favart. The latter was produced at Paris in 1768; and in 1770 a free translation of it appeared in London, under the title of *The Reapers, or the Englishman Out of Paris*. For moral excellence this Opera was peculiarly fitted for being made the original of the present, since the licenser in his advertisement prefixed to it states, that "had no other entertainments been ever represented at our Theatres than such as this, the belief in the dangerous tendency of frequenting them had never been asserted; but even the most rigid moralists would have employed the same zeal in exhorting us to resort thither, which they now evince to prevent our attending them."

Mrs. Brooke, however, did not produce a literal translation of the French Opera in *Rosina;* since she observes that the English are not easily satisfied with mere sentiment, and that therefore she added the comic characters of *William* and *Phœbe* to relieve it. *Dorcas*, also, in the present piece is an old servant; but the corresponding character in all the above narratives is the heroine's mother or mother-in-law. The scene of this Opera is called "a Village in the North," and the time of action is within one day.

Rosina was originally brought out at Covent-Garden, December 31st, 1782, and was received with such applause as to be performed 39 times the first season. The elder Bannister performed *Belville;* Mrs. Kennedy, formerly Miss Farrell, so celebrated for her masculine voice and figure, and performance of *Macheath*, was *William;* Mahon the principal *Irishman;* Miss Harper, afterwards Mrs. J. Bannister, *Rosina;* and Mrs. Martyr *Phœbe*. Some of the most eminent modern performers of the same characters have been Incledon as *Belville*, Duruset as *William*, Miss Matthews as *Rosina*, and Miss Stephens as *Phœbe*. Mrs. Jordan was also celebrated for the peculiar elegance and simplicity with which she acted *William*.

The dialogue of this Opera is natural and well-written, and the poetry of some of the songs has great merit. The music was chiefly composed by Shield, and was characterised by a pastoral simplicity which most happily harmonised with the rural story of the Opera itself, particularly in the Overture. There were, however, some other compositions introduced, as two airs from Sacchini and Nicolai, one from Rousseau in the finale, an old air in a chorus, and a strain from Paxton in a glee.

Rosina.

Captain Belville. Stay and hear me, Rosina. Why will you fatigue yourself thus? Only homely girls are born to work.—Your obstinacy is vain; you shall hear me.

Rosina. Why do you stop me, sir? My time is precious. When the gleaning season is over, will you make up my loss?

Captain Belville. Yes.

Act 1. *Sc.* 1.

See, content, the humble gleaner,
Take the scatter'd ears that fall!
Nature, all her children viewing,
Kindly bounteous, cares for all.

Rosina. See, my dear Dorcas, what we gleaned yesterday in Mr. Belville's fields. [*Coming forward, and shewing the corn at the door.*

Act 1. *Sc.* 1.

HE WOULD BE A SOLDIER!

A COMEDY, BY FREDERICK PILON.

With the ordinary irritated feelings of a disappointed dramatist, the eccentric author of this entertainment relates in his preface that the piece was first offered to Mr. Colman, who rejected it because "he did not like a line of it;" and that "he did not know what could be done with it, or in what shape it could be produced, so as to contribute to the amusement of the public." Pilon adds that he then laid it aside in despair, until an intimate friend suggested to him that even Mr. Colman's judgment *might* be erroneous, and induced him to shew the piece to Mr. Harris, who appears to have accepted it without hesitation, though acquainted with all the previous circumstances.

He Would be a Soldier was therefore brought out at Covent-Garden, November 18th, 1786; and one of the most impartial contemporary critiques states of it's reception, that "it gave general satisfaction in it's progress, and was crowned with universal applause at the conclusion." It was performed sixteen nights the first season; and the original actors in it were Aickin *Colonel Talbot*, Lewis *Captain Crevett*, Quick *Sir Oliver Oldstock*, Wewitzer *Count Pierpoint*, Edwin *Caleb*, Mrs. Wells *Harriot*, and Mrs. Pope *Charlotte:* all of whom played with very great excellence. In this Entertainment, also, Mr. John Fawcett, then called the Younger of his name, first appeared in London, from the York Company, in the part of *Caleb*, September 21st, 1791, at Covent-Garden, where he so long continued a most valuable member and ornament. The Prologue to this piece was originally recited by Mr. Farren, and the Epilogue by Miss Pope.

The present Comedy was the twelfth dramatic production of it's author, and the most candid reports of it allow that it is considerably superior to all of his which had preceded it; though still wanting in that finish and delicacy which a more elegant writer would have imparted before his piece was given to the public. The fable is to be traced to several sources, as Moliere's *Bourgeois Gentilhomme*, *The Chapter of Accidents*, *She Stoops to Conquer*, and *The West Indian;* but the plot is simple, and conducted with ingenuity to the Fourth Act. Several of the scenes with *Caleb* are truly humourous and entertaining, but some of the more grave are rendered heavy from the profusion of sentiment which pervades them; whilst the denouement of the whole is easily to be discerned, even before the commencement of the concluding Act.—Some of the principal features of this Comedy were adopted in Theodore Hook's Three-Act Drama of *Exchange is no Robbery*.

He Would be a Soldier.

Mrs. Wilkins. But, dear sir, I beg ten thousand pardons for keeping my seat so long. [*Getting up, and curtsying very low.—Caleb keeps his seat, with a vacant stare, and chuckling laugh of joy.*]

Caleb. I thought I'd come to something at last.

Act 1. *Sc.* 2.

Wilkins. ——— His son continued with me till he was twelve years old, when I lost him.

Mrs. Wilkins. In what manner did you lose him ?

Wilkins. I cannot be certain : but, as he was a boy of great spirit, and ever prattling of being a soldier, I suspect he was inveigled off by a recruiting party, which at that time was beating up for men in the village.

Act 1. *Sc.* 2.

THE FIRST FLOOR:

A FARCE, BY JAMES COBB.

WITHOUT aiming at any striking originality of character, the present very amusing piece undeniably presents a curious and natural picture from living manners; with a plot ingeniously conducted, neither unpleasing nor improbable, and full of situations irresistibly laughable.

The First Floor was originally produced at Drury-Lane, January 13th, 1787, and being received with the greatest laughter and applause, was performed 26 nights the same season; though, as it occupied an hour and a half at the first representation, it was afterwards considerably reduced. The original performers were Baddeley *Old Whimsey*, Whitefield *Monford*, Palmer *Young Whimsey*, Suett *Furnish*, Mrs. Hopkins *Mrs. Pattypan*, Miss Collins *Charlotte*, Mrs. Wilson *Nancy*, and Mr. Bannister *Tim Tartlett*. The latter character was represented with surpassing excellence, and to it the public was partly indebted for the full discovery of that actor's excessively humourous powers in low Comedy. After a long and meritorious career, he retired from the stage at Drury-Lane, June 1st, 1815, in the characters of *Echo*, in *The World*, and *Walter* in *The Children in the Wood*.

When this Farce was presented at the Haymarket Theatre, September 5th, 1818, the principal characters were performed with very considerable effect and humour; *Old Whimsey* being acted by the late Mr. Terry, *Tim Tartlett* by Liston, *Monford* by Connor, *Young Whimsey* by Barnard, *Furnish* by Watkinson, *Simon* by Russell, *Charlotte* by Miss Blanchard, *Nancy* by Mrs. Gibbs, and *Mrs. Pattypan* by Mrs. Davenport. With all the intrinsic merit of the piece, added to the above strength of cast, it was, however, played but twice; and is now very seldom acted, though it affords the most ample scope for the comic talents of the performers.

The original performance of *The First Floor* was preceded by an excellent and humourous Prologue, also written by Mr. Cobb, characteristically expressive of the various conjectures that would be formed of the nature of the piece from it's title; which was delivered with great effect by the Younger Bannister.

The general scene of this piece is London, and the time of action about six hours. It was the ninth of the author's dramatic productions, and a decided improvement on those which had preceded it. The whole of the theatrical works of Mr. Cobb amount to twenty-four, some of which are still very popular. He died Secretary to the Hon. East India Company June 2nd, 1817, at the age of 62, and was buried at Old Windsor.

The First Floor.

Nancy. You seem in a fluster, sir.

Old Whimsey. Yes, my love, I am in a fluster. [*Aside.*] That spendthrift! What eyes she has! He must have his wench, forsooth!—the dog has no excuse for his fault! There is no resisting that girl, i'faith!

Young Whimsey. [*Aside.*] Well said, Philosophy at threescore.

[*Just as Old Whimsey is going to take Nancy's hand, Furnish comes forward.*

Act 2. *Sc.* 1.

Mrs. Pattypan. Oh! your servant, sir; ready dressed, I see, for going abroad; you are always gadding, Tim Tartlett.

Tim Tartlett. Laws, Mistress! why you are always scolding one for taking a little harmless recreation:—you know I loves to see life, because vy, 'tis so agreeable.

Mrs. Pattypan. Well, sir, and is there nothing due to me for my attention to you? What do you think made me take you from your poor relations, and place you in my own family?

Act 1. *Sc.* 2.

INKLE AND YARICO:

A COMIC OPERA, BY GEORGE COLMAN, THE YOUNGER.

A PAGE or two in the *Spectator* are acknowledged by the author of this excellent entertainment, to have furnished all the materials of his story; the paper referred to being that by Steele in defence of women, No. 11, published Tuesday March 13th, 1710-11; in the conclusion of which an extract from Richard Ligon's *History of the Island of Barbadoes*, London, 1673, folio, page 55, relates the narrative of *Inkle and Yarico*. The first adaptation of that anecdote to the stage, was in 1742, when it formed the subject of a Tragedy in Three Acts, which was printed only; though intended to be performed at Covent-Garden. The author was named Weddell, and was a journeyman-printer to Samuel Richardson; in whose paper of *The Free-Briton*, he wrote all the letters signed Algernon Sidney.

It is obvious, however, that there could not be the slightest resemblance between this drama and that by Mr. Colman, to whom, in all probability, the Tragedy was known by report only. His Opera was written after his father had entered him of the Inner-Temple, when he should have been entirely devoted to forensic studies; it was the third of his dramatic pieces, and exhibits a decided and considerable improvement on the two former. Excepting the hero and heroine, all the characters are original;—the scenes are extremely amusing, the dialogue full of vivacity and humour, and the incident of *Inkle* offering to sell *Yarico* to his intended father-in-law without knowing him, is peculiarly happy and effective. This incident, however, Mr. Colman observes, occurred to him only when he arrived at that part of the piece where it is introduced, and arose out of the accidental turn given to the previous scenes, without having been originally designed. The Opera was first performed at the Haymarket, August 4th, 1787, and was acted 11 nights the first season. The Younger Bannister played *Inkle*, Parsons *Sir Christopher Curry*, Baddeley *Medium*, Davies *Campley*, Edwin *Trudge*, Mrs. Kemble *Yarico*, Mrs. Bannister *Narcissa*, Miss George *Wowski*, and Mrs. Forster *Patty*. The best performers since have been Quick, Munden, and Dowton, in *Sir Christopher*, Fawcett and Harley as *Trudge*, Mrs. Billington, Miss Stephens, and Miss Paton, as *Yarico*, and Mrs. Mountain and Mrs. Bland as *Wowski*.

The scene of this piece is laid on the Main of America, and afterwards in Barbadoes; and the time is only a few hours in each Act, though six weeks elapse between the first and second. The music was chiefly new, and was excellently composed by Dr. Arnold.

Inkle and Yarico.

Inkle. Ill-founded precept too long has steeled my breast,—but still 'tis vulnerable;—this trial was too much,—Nature, against habit, combatting within me, has penetrated to my heart: a heart, I own, long callous to the feelings of sensibility; but now it bleeds, and bleeds for my poor Yarico. Oh! let me clasp her to it, while 'tis glowing, and mingle tears of love and penitence. [*Embracing her.*

Trudge, [*capering about.*] Wows, give me a kiss!

[*Wowski goes to Trudge.*

Act 3. *Sc.* 3.

Inkle. My kind Yarico! what means, then, must be used for my safety?

Yarico. My cave must conceal you: none enter it, since my father was slain in battle. I will bring you food, by day; then lead you to our unfrequented groves, by moonlight, to listen to the nightingale. If you should sleep, I'll watch you, and wake you when there's danger.

Act 1. *Sc.* 3.

WAYS AND MEANS; OR, A TRIP TO DOVER:

A COMEDY, BY GEORGE COLMAN, THE YOUNGER.

THOUGH the present entertainment was certainly very superior to two out of the author's three dramatic pieces which preceded it, all which had been perfectly successful,—this excellent Comedy encountered some opposition on the night of it's production, and several ill-natured censures afterward. Neither of them were, however, sufficient to set aside it's intrinsic merit and ultimate success; for, upwards of forty years after it's first performance, it still remains a favourite stock-piece both at the London and the provincial Theatres.

The Comedy of *Ways and Means* was originally brought out at the Haymarket Theatre, July 10th, 1788, and was acted nine nights the first season. The Younger Bannister performed *Sir David Dunder*, Palmer *Random*, Williamson *Scruple*, Aickin *Old Random*, R. Palmer *Tiptoe*, Usher *Paul Peery*, Bannister *Roundfee*, Mrs. Webb *Lady Dunder*, Mrs. Kemble *Harriet*, Miss Prideaux *Kitty*, and Mrs. Love *Mrs. Peery*. The piece was succeeded by an Epilogue, written also by Mr. Colman, and spoken by Palmer in the character of *Johnny Grubb*, a Neswpaper Critic; to which may be attributed most of the censure bestowed upon the author. The speaker stated that he had brought his report of the piece ready written; that he and his fraternity came only because they were free of the house, and were expected to be seen there; that the author had been soliciting him to publish a friendly critique upon his play, written by himself, but that the article would be suppressed and an abusive one substituted, with an appearance of great candour; and that all the next day's papers in which the piece should be condemned, were certainly supplied by Johnny Grubb.

This humourous, though perhaps unadvised, address, appears to have excited a general and a very unwise resentment in the persons who supposed themselves ridiculed; as they made it a common cause, and wrote against the Comedy with considerable acrimony. A more candid, and certainly more friendly, report of it, however, observes that though the fable be not new, the character and incidents are treated in a novel manner, and spring up in a very amusing and interesting way; and that time will amend in a young dramatist the chief defects of the dialogue, an unceasing and too profuse a display of humourous antithesis, pun, and repartee. The scene of the present Comedy is Dover, and *Sir David Dunder's* seat near it; and the time of action is about sixteen hours. *Ways and Means* is sometimes performed in it's original Three Acts, and sometimes compressed into Two.

Ways and Means.

Harriet. I attend you; but it has really so overcome me—I——I almost want strength to follow you. [*Embarrased.*] I want——

Scruple. Your fan, madam.

Sir David. Aye, right: a few flaps in the face would bring her about in a second.

Scruple. This, madam, which you have just permitted me the honour of carrying for you.

Sir David. Eh! Did she? Give it her. Take it, Hal.

Act 2. *Sc.* 4.

Enter Tiptoe, with a dark-lantern, singing, and drunk.

Tiptoe. Here I am at last! What a plaguy parcel of turnings and windings, to get up to this old crazy gallery! Umph! It has made me as giddy as a goose. Now for my masters, damn my masters! Scamper! scamper! scamper!—'Twon't do—No; never fit for me.

Act 3. *Sc.* 2.

THE DOCTOR AND THE APOTHECARY:

A MUSICAL FARCE, BY JAMES COBB.

It has been asserted that several previous English dramas of the same character as the present, were laid under contribution to furnish it's plot; especially Mrs. Inchbald's very popular Farce of *Animal Magnetism*, which first appeared at Drury-Lane in 1788. The actual origin of this piece, however, was an Opera produced at Vienna in 1786, by a German Comedian named Stephani, and entitled, like the translation, *Der Doctor und der Apotheker;* the Music to which was composed by the famous Carl Von Ditters, created Baron Von Dittersdorf in 1770, and was that which of all his pieces procured him the greatest applause.

The English version of *The Doctor and the Apothecary* was first performed at Drury-Lane, October 25th, 1788, and was so well received as to be acted 25 times the first season: the Music being partly of the German original, and partly new, by Stefano Storace, whom it first introduced to the public as a dramatic composer, with a single air by Paisiello. It was produced with considerable splendour in the dresses, and two very fine scenes; a view of the Apothecary's shop, and a distant convent, the spires of which were gilded by the setting sun.

The original performers were Parsons *Thomaso*, Dodd *Sturmwald*, Kelly *Carlos*, the Younger Bannister *Juan*, Sedgwick *Guzman*, Suett *Dr. Bilioso*, Mrs. Crouch *Anna*, Miss Romanzini, afterwards Mrs. Bland, *Isabella*, and Mrs. Booth *Theresa;* all of whom are reported to have played with great excellence, especially Kelly and Mrs. Crouch.

To it's excellent acting, and the very pleasing music of Storace, the success of this Farce has been principally attributed; since it was considered, though, perhaps, chiefly from it's strictly foreign character, to be inferior to the other dramatic works of Mr. Cobb, of which it was the eleventh in number. It is probable, however, that it's greatest literary merit is to be found in the poetry of the songs.

The decease of Mr. Cobb, the author of this piece, and the retirement of Mr. Bannister, one of the original actors in it, have been already mentioned; and it may be farther observed that none of the principal performers are now living. William Parsons died February 3rd, 1796; James Dodd, September 17th, 1796; Sedgwick, October 9th, 1803; Richard Suett, July 6th, 1805; Mrs. Crouch, October 2nd, 1805; Mrs. Bland retired about 1822; and Michael Kelly made his last appearance September 5th, 1811, and died October 9th, 1826.

The Doctor and the Apothecary.

Sturmwald asleep on a couch before Thomaso's closet-door: Juan and Carlos come out of the closet.

Carlos. Softly! softly!—First let us secure the key of the shop-door, to let ourselves out. [*Takes the Key.*

Juan. That this old remnant of mortality should think of rivalling a young fellow, with his five senses in perfection!

Act 1. *Sc.* 3.

Enter Dr. Bilioso and Thomaso, meeting, each with an Alguazil.

Dr. Bilioso. Oh, you vile quack! Where's my patient?

Thomaso. Where's my daughter, you old rogue? You have assisted your son to run away with her. Lay hold of him, Alguazil.

Dr. Bilioso. What! why I brought an officer to seize you. Here, do your duty. [*To the Alguazil.*

Act 2. *Sc.* 3.

ARDEN OF FAVERSHAM:

A TRAGEDY, BY GEORGE LILLO, COMPLETED BY DR. HOADLY.

The poetical materials of this drama are derived from two principal sources; an old ballad and an old play. The former, printed in black-letter, and in Evans' collection, is in Two Parts, and is entitled *The Complaint and Lamentation of Mistresse Arden, of Feversham, in Kent; who, for the Love of one Mosbie; hired certaine Ruffians and Villaines most cruelly to Murder her Husband: with the fatall End of her and her Associates.* The play is entitled *The Lamentable and True Tragedy of Master Arden, of Feversham, in Kent, who was most wickedlye murdered by the means of his disloyall and wanton Wyfe; who, for the love she bare to one Mosbie, hyred two desperate Ruffins, Black Will and Shagbag, to kill him.* This piece was first printed in quarto in 1592, and again in 1599, 1633, and 1770, 8vo., to which last is attached a preface by Edward Jacobs, absurdly attributing the Tragedy to Shakspeare. The real murder of Arden took place on Sunday, February 15th, 1550, about seven o'clock in the evening; and the most circumstantial account of it is in Raphael Holinshed's *Chronicles*, London, 1586, folio, volume ii., pages 1062-1066; whence it was copied into Thomas Beard's *Theatre of God's Judgments*, 1597, 4to., and Sir Richard Baker's *Chronicle*, 1641, folio. Another narrative from the Town Wardmote-Book, is in Jacobs' *History of Faversham*, 1774, 8vo., page 197.

As Lillo generally founded his dramas upon some melancholy and popular legend which was universally understood and familiar, he composed a new drama from the ancient play, often adopting entire lines, sometimes consecutively. An old comedian named Roberts, who was intimate with Lillo, stated that the present Tragedy was written *before* 1736; but he is said to have left it imperfect even at his death, September 3rd, 1739. It was subsequently revised and finished by Dr. Hoadly, and produced with very considerable effect during the summer season of 1762, though it was represented but a single night. It then remained unacted until April 14th, 1790, when it was again brought out in Three Acts, for a single night, for Holman's benefit, at Covent-Garden; and it's last revival was as a Melo-drama at the Coburg Theatre.

The performers of this piece have always been of little eminence. In 1762, Burton played the *Mayor of Faversham*, Havard *Arden*, Scrase *Franklin*, Packer *Green*, Bransby *Mosby*, Johnstone *Bradshaw*, Philips *Black Will*, Vaughan *Shakebag*, Miss Barton *Maria*, and *Alicia* a young actress, unacquainted with the stage. In 1790, Holman performed *Arden*, Harley *Mosby*, and Mrs. Pope *Alicia:* a Prologue written by Merry was spoken by Holman.

Arden of Faversham.

Alicia. Perhaps he dreams of me; perhaps he sees me,
Thus, like a fury broke from deepest hell,
Lust in my heart, and murder in my hand!——

[*She drops the Dagger, Arden starts up.*

Arden. Her dagger, Michael!—seize it, and I'm safe.
How strong she is!—Oh!—what a fearful dream!
Before me still! speak, vision!—art thou Alicia,
Or but the coinage of my troubled brain?

Act 2. *Sc.* 3.

Black Will. What villany has this fellow in hand, that makes him fawn upon us? [*Aside.*

Mosby. I fear the world's a stranger to your merit. If this may recommend me to your friendship—— [*Gives a Purse.*

Black Will. Of what dark deed is this to be the wages?

Act 2. *Sc.* 2.

THE HONEST THIEVES:

A FARCE, FROM SIR ROBERT HOWARD, BY THOMAS KNIGHT.

THE original of this amusing piece is entitled *The Committee, or the Faithful Irishman;* a Comedy produced at the King's Theatre in Drury-Lane, soon after the Restoration. It's extreme drollery, the excellent acting of John Lacy, the mimic, as *Teague*, and the unrestrained contempt with which it assailed the puritans, made it successful; but both Evelyn and Pepys, it's contemporaries, have noticed it in their Diaries as a very absurd production. A painting of Lacy, said by Dodsley to be in *Teague*, and two others of his favourite characters, was executed by Michael Wright, in 1675, and is in the Queen's State Bed-Chamber at Windsor; and a private etching was made from it in 1825, by Mr. William Hopkins, one of the Pages to the Princess Elizabeth of Hesse-Homburg. Another very rare portrait of a celebrated actor in this Comedy, is a mezzo-tinto published in 1739, of Joe Millar, also as *Teague*, when he first enters wrapped in a blanket, from a portrait by C. Stoppelaer.

The title of *The Committee*, refers to those Commissioners of Sequestrations appointed by the Parliament in the Civil Wars, to take charge of the seized estates of the loyalists. All the persons of the drama were peculiarly characteristic of the parties of the period when it was written, but the character of *Teague* was especially drawn from life; as it is stated in *Anecdotes of some of the Howard Family*, by the Honourable Charles Howard, tenth Duke of Norfolk, London, 1769, page 111. The original is there said to have been an Irish servant, whom Sir Robert Howard sent over to England, with despatches to his friends to procure the liberation of his son, imprisoned by the Parliament. This he effected with uncommon success, fidelity, and quickness; but on returning he staid several days in Dublin to rejoice with his friends, altogether forgetting the father's anxiety.

The adapted Farce of *The Honest Thieves* was first acted for the benefit of Johnstone, who performed *Teague*, and introduced Reeve's song of "The Tight Irish Boy,"—at Covent-Garden, May 9th, 1797; and was repeated seven nights the same season. His own acting was incomparable, and Connor and Power have been his best successors. Knight was the original *Abel*, Munden *Obadiah*, Macready *Colonel Careless*, Middleton *Captain Manly*, Clermont *Mr. Story*, Powell *Justice Day*, Mrs. Knight *Ruth*, Miss Mansell *Arabella*, and Mrs. Davenport *Mrs. Day*. The most eminent modern actors in those parts have been Simmons, Mathews, and Keeley, as *Abel*, and W. Farren and J. Reeve as *Obadiah*.

The Honest Thieves.

Arabella. Hey! what's the meaning of this?

Abel. Pardon, madam, the delightful levellee of all delighting-love, in which I was so wrapped up, that you could not see me dropping on your knee. [*Kneels.*

Act 1. *Sc.* 2.

Teague. [*Obadiah tumbles down.*] Oh! Mr. Obid! Mr. Obid! you are down—you are down! Upon my soul, I believe he is dead.

Col. Careless. Dead!

Teague. Yes, dead drunk. Och! poor Obid is gone! and I'll howl over him, as we do in Ireland. [*Howls.*] Och! poor Obid, and you are gone, my jewel! Och! oh! I'll try if he's dead, indeed. [*Puts the Bottle to his mouth.*] The bottle's almost too big for his pretty mouth. Oh! he gulps, he gulps! like a big fish.

Act 2. *Sc.* 5.

FORTUNE'S FROLIC:

A FARCE, BY JOHN TILL ALLINGHAM.

This very popular and amusing entertainment was the first production of it's author, and is another instance of a good and successful piece brought out at a benefit. It was originally acted at Covent-Garden on Mr. Whitfield's night, May 25th, 1799, when Fawcett performed *Robin Roughead*, Emery *Snacks*, Clarke *Mr. Frank*, Ringlet *Rattle*, Miss Simms *Nancy*, Mrs. Martyr *Dolly*, and Mrs. Davenport *Margery*.

As the piece was at this time represented but once, in consequence of the lateness of the season, it might easily have fallen into undeserved neglect; but from the applause which Fawcett received for his excellent performance of the principal character, and his peculiar adaptation to it, he again appeared in it at the Haymarket, where the Farce was reproduced June 20th, and was repeated 19 nights the same summer. The principal alterations in the cast at this performance, were that the character of *Rattle* was very properly assigned to Palmer; and that Mrs. Gibbs was placed in that of *Dolly*.

Though it was certainly impossible that the merit of the original actor of *Robin Roughead* should be surpassed, the character was represented with very considerable kindred talent by the late Mr. Tokely, at Drury-Lane, in 1814; when Mrs. Orger performed *Dolly*. The Stage is now deprived of the abilities of both the best performers of *Robin;* since Tokely died January 9th, 1819, and Mr. Fawcett retired from public life at Covent-Garden, May 20th, 1830, in the character of *Captain Copp*, in the Comedy of *Charles the Second*, after having deservedly enjoyed the uninterrupted favour and respect of the public for forty years. The comic powers of this excellent actor were never more advantageously displayed than they were in the ennobled rustic in *Fortune's Frolic;* but though he was long celebrated for his talent in humourous characters only, in the latter part of his career he was distinguished for several exquisite serio-comic, and even pathetic, performances. Mrs. Davenport, another of the original performers in the present Farce, also quitted the stage soon after Mr. Fawcett, in her well-known and admired part of the *Nurse*, in *Romeo and Juliet*, at Covent-Garden, May 25th, 1830; after having been thirty-six years an established favourite of the public. She originally appeared at the same Theatre, September 24th, 1794, as *Mrs. Hardcastle*, in *She Stoops to Conquer*, and her acting has been always characterised by truth, humour, and uniform excellence. To these memorials of the Actors in *Fortune's Frolic*, it may be proper to add that Mr. Allingham, the Author of it, died February 28th, 1812.

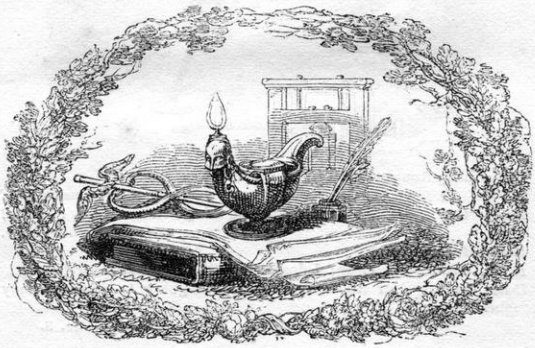
Fortune's Frolic.

Dolly. Lady Roughead! How it sounds! Ha! ha! ha!
[*Laughs immoderately.*
Robin. 'Gad! I believe she's going into a high strike—Dolly! Dolly!
[*Slapping her hands.*
Dolly. Ha! ha! ha!
Robin. Doan'tye laugh so; I doan't half like it. [*Shakes her.*] Dolly!
Dolly. Oh! my dear Robin, I can't help laughing to think of Lady Roughead!

Act 1. *Sc.* 3.

Robin Roughead. Huzza! Huzza! [*Catches off Snacks' hat and wig.*] Set the bells a ringing; set the ale a running; make everybody drunk! ———if there's a sober man to be found any where to day, he shall be put in the stocks.

Act 1. *Sc.* 2.



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