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AN

7. 1828.

ESSAY

ON

THE SCIENCE OF ACTING.

BY A VETERAN STAGER.

You say the thing is incorrect—why, take it,
I'm all submission—what you'd have it, make it.—POPE.

London:

COWIE AND STRANGE,

64, PATERNOSTER-RROW, AND 24, FETTER-LANE.

1828.

616.

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PREFACE.

THE last page of my work was completed; and, seated at my breakfast table, I anxiously awaited the arrival of the devil, whose discontinued cry of "more copy" would, I had fondly imagined, release me from typographical tyranny, and restore my mind to its almost forgotten independence. But, in the most humble stage of society, and more particularly amongst those who are rash enough to protrude their literary labours on the public attention, there will be found a continual clinging to "the pomp and circumstance of empty life," and a sacrifice of substantial enjoyment to mere form. I confess that I am not without my weakness in this particular, and felt the greatest anxiety to impress on

the expected imp a due notion of the dignity and importance of literature.

To this end I purposed to receive my visitor with that lofty sort of condescension with which inflated greatness sometimes quenches the contempt it feels on the approach of an inferior.

My dress, or rather my undress, "for that I wore no coat," consisted of the ordinary habiliments in which the despised tailor at once displays to advantage the graces of the human form, and conceals its defects; the place of my excepted garment was supplied by an ample cotton dressing gown, disposed in a graceful drapery, which served, while it concealed the deficiency of my right foot, to display the red morocco slipper which adorned my left; and thus, with my body reclined in an attitude expressive of patronage and conciliation, I calmly awaited the arrival of the most humble attendant of the printing office. My wife having arranged with mathematical

precision, the order of the breakfast table, sat on the opposite side, good humouredly scolding Bella, our cat; which, in the playfulness of its nature, had utterly spoiled, "a bottom of brown thread," upset the tambour frame of my two daughters, and spilt a cup of coffee over my last sheet of paper. Another time, perhaps, the latter circumstance might have ruffled me; but I had then an object to achieve, and I simply contented myself with looking sternly at poor puss; which, by the bye, added a deeper shade of solemnity to the grave dignity which had previously governed my countenance.

I had just taken up my second cup of coffee, with the intention of conveying the exhilarating beverage to my lips, when my action was arrested by a loud knocking at the street door. I confess it startled me; the untasted liquid fell from my hand; my wife, alarmed, hastened to the window to make a reconnoissance; while the cat, as if participating in our

feelings sprang on the sofa, and, with erected back, looked earnestly towards the parlour door, and swore as earnestly as she looked. To recover my self-possession was the work of an instant. "Good heavens!" exclaimed I, "is it usual, my dear, for the devil to come with a double knock?" "It is not the devil," returned my wife; "there are two---" "Devils, my dear?" "No, friends;" and our further conversation was interrupted by the entrance of Mr. Cavil and Mr. Placid.

How humble soever our circumstances, the rites of hospitality should never be violated. Chairs were placed; and the usual ceremony of enquiring whether our friends preferred coffee or tea; if the latter, do you take sugar? &c. was duly observed, and the conversation became general; until a sneaking single tap at the door announced the arrival of another visitor---reader, it was the *devil* himself---the very devil for whose approach I had waited with so much impatience; he had brought

with him the last proof, with an intimation that the Essay would require a few pages of prefatory matter to render it complete. "What!" exclaimed Placid, "turned author?" "Ah! my friend," said Cavil, "and what subject have you chosen?" "A very fair one," said I, "if you will please to consider my early pursuits---the stage---the drama---the art of acting---in short, I have attempted to shew the qualifications necessary to form a great actor, and" --- "You have done wrong," roared Cavil; "why, don't you know that the town has been already inundated with works professing the object, scope, and design of the one you propose, and that you will have to contend against a host of clever men, who will, for their own interest, pull your little work to pieces, depreciate its merits, and expose its faults with all the malignity of critical censure? Will it not be so, Mr. Placid?"

Placid.---Indubitably.

Author.---But surely, Mr. Placid, you will allow me to observe, that there still may be points which have hitherto been overlooked by my talented cotemporaries. There may be ideas on the subject, which, though good in themselves, have been suffered to lie dormant; and I do think, with some confidence, that the proper arrangement of an Essay on the subject, would yet give an author a fair chance of success; at least, such is the impression on my mind: do you not think it correct, Mr. Placid?

Placid.---Unquestionably.

Cavil.---Unquestionably! Why, man, if you only take time to consider the matter, you will not find it altogether so "unquestionably." We have treatises in abundance on the drama; have we not theatrical magazines and inquirers, dramatic histories of all sorts, criticisms of all sorts, daily, weekly, monthly, and quarterly; you are mistaken, my

friend; believe me, you are mistaken; your subject has been unfortunately chosen---has it not, Mr. Placid?

Placid.---Certainly.

Author.---But surely you will allow that I may be enabled in so wide, so ample a field, to discover some latent beauties, which have been passed by others; you will also allow that, if I produce but one striking impression on the minds of my readers, which did not previously exist, I shall effect at least some good; and that my work will not be held as altogether useless; will you not allow that, Mr. Placid?

Placid.---Undoubtedly.

Cavil.---Latent beauties! nonsense. I tell you plainly that the subject has been exhausted, and your attempt will be deemed as the act of one, who, from a pitiful ambition, has endeavoured to impose on the public

with "a thrice told tale." Do you not agree with me, Mr. Placid?

Placid.---Assuredly.

Author.---But, Mr. Cavil, you must confess that a man may enter the republic of letters with another motive than that of a "pitiful ambition" to thrust his labours before the public; he may (from a sincere conviction that some benefit may result to the public) cheerfully devote his application, his talents, to the production of a work; and, notwithstanding the market has been overstocked with superior books on the same subject, he is still entitled to the praise of having meant well. Do you conceive as I do, Mr. Placid?

Placid.---Exactly.

Cavil.---Pshaw! you are wrong, you are decidedly in the wrong; is he not, Placid?

Placid.---Surely.

Author.---But I have yet another argument ; I am possessed by the devil in the shape of an empty purse, and needs must you know when the---you know the adage, Cavil?

Cavil.---Why, now you speak ;, now you come to the point ; that, indeed, is an argument that bears down all before it, and is not to be resisted ; there is no arguing against the devil in the horrible form of an empty purse ; therefore you may clap me down for half a dozen copies : you, Placid, will take half a dozen copies also ?

Placid.---Assuredly.

Thus ended the conversation of my friends ; and being in want of matter for my preface, I have presumed to use their assistance in introducing my little work to the public. Rely on it, courteous reader, there are in this world thousands of Cavils and Placids ; that is, those who quarrel with every existing no-

tion and received opinion, and those who possess no opinion at all; and yet, if each of these classes become enamoured in the purchasing of this little work, however the former may depreciate its merit, and the latter acquiesce in their opinions, none will have more fervent cause of rejoicement than

THE AUTHOR.

AN ESSAY
ON THE
SCIENCE OF ACTING

“ First follow Nature, and your judgment frame,
“ By her just standard, which is still the same ;
“ Unerring Nature, still divinely bright,
“ One clear, unchang'd, and universal light.”

POPE.

AMONG the many arts, which should never be exercised but by persons who are happy in a variety of natural accomplishments, there are few, to the excelling in which they are more essential, than to Actors, whether in Tragedy or Comedy.

The Actor is expected to delude the imagination, and to affect the heart ; but in order to his attaining perfection in this difficult task, nature must have been an assistant to him in a particular manner.

It is essential to our being naturally pleased with theatrical representations, that the performers, to whom the principal characters are assigned, keep up the illusion ; as it is from

them we are to expect what is to move and affect us.

These performers, therefore, more than all the rest, ought to be selected from persons, whom Nature has particularly favoured.

In enquiring what are the natural endowments immediately necessary to performers, we shall endeavour to discuss several preliminary points, which have not hitherto been properly or sufficiently explained, and thence proceed to enquire what are the qualifications necessary to particular actors.

An actor cannot absolutely excel in his profession without a good understanding; we frequently hear those who pretend to be the best judges of dramatic performances, declare, that many of our principal actors, who have obtained a general and not wholly undeserved applause, are still deficient, or but slightly gifted with understanding.

But it will require no very great depth of enquiry, or force of reasoning, to be enabled to prove, that the actors, whom these critics would assail, have more sense than they have the discernment to distinguish in them.

It is no easy matter to avoid the allowing

good understanding, even to those who excel in arts that are merely mechanical; and surely the accomplished actor, if he has no other title to it than that of being such, ought not, in even-handed justice, to be denied the same concession.

Is it possible that a man in a series of different characters, can always command our applause, if he has not a just and distinguishing comprehension, to give him at all times, and always with propriety, the necessary admonitions for his just deportment, under every circumstance, of every one of them? Indeed, if he has not a nice discernment, an acute understanding, to perceive the just affinity of things, and the dependencies of the incidents in one or the other, we shall in vain look for excellence in such an actor; for this must ever be the directing needle that points out the invariable pole both to the author and actor. It is not enough to entitle a performer to our applause, that he remembers every striking incident, every beauty in his part; it is equally necessary that he distinguish the true, the exact manner, under which every single beauty must be represented.

It is not sufficient that he knows how to raise the passion ; he must also know how to raise it by just rules, and to assign it its peculiar bounds and extents, according to the degree, the circumstance, the nature of his part requires, below which it must not sink, and beyond which it must not rise.

It is requisite that his figure be in general good and proper for the stage, and that his face can pourtray the changes of his mind ; after this, we shall be displeas'd with him if his person be not always in proper attitude, and shall be dissatisfied even with the expression of his countenance, if it do not regulate itself under every circumstance not only to the passion, but to the degree of the passion it is to describe. It is not only essential to his success that he never let a passage which he delivers lose the least part of its force, or of its delicacy, in his speaking of it ; when he has given it all the requisite justice imaginable, he must add to that all the graces that a studied delivery and natural action can bestow on it.

The actor is not to content himself with following his author strictly and faithfully, but in all situations he must assist and sup-

port him ; he must not only know how to give the proper expression to every passage, or incident, the author has thrown into his part, but he must frequently add new ones ; and not only execute, but create graces.

A start, a gesture, nay, a mere attention, properly employed, are often of as happy effect as a brilliant piece of wit in comedy, or a noble sentiment in tragedy ; a peculiar cadence in the voice, or a bare pause, judiciously introduced, have elicited, and will more frequently elicit applause than the most striking situation the author may have placed him in.

The art of exciting the passions in an audience, by a performer raising them in himself, with a judgment and exactness justly proportioned to the several circumstances, is at least as difficult to arrive at, as that of giving the due force or true delicacy to each passage.

The author who has made himself master of the power of commanding the passions, and throwing the soul into every degree he pleases, exerts his utmost efforts in vain, and uses every art without success, if the actor does not join his skill in raising the effect he intended by them.

When even a good part falls into the hands of a bad actor, which is sometimes the case, it is no uncommon thing to see the audience laugh, where the author meant to have drawn tears.

Few people are apt to judge of the good understanding necessary to the actor, in order to his keeping up the sense and spirit of a sentiment, and to prevent his exaggerating it to bombast, or weakening it and debasing it to insignificance in the delivery ; and to distinguish the different steps through which his author means to lead the passions, the imagination of his audience, and by which he is to carry himself from opposite to opposite affections.

There is an art of colouring peculiar to dramatic writing, which, though in many respects it may be different from that in painting, yet it is to be conducted by the same rules ; we require of both the same strength of tint, and the same distinctions in the distribution of the brightness and shadow, the same caution in observing the gradation of lights, and the same art in throwing objects to a distance, or in bringing them imme-

diately under the eye; it is not only the author, but the actor also of whom we require this skill in colouring the object he ought to present to us; the author, like the painter, must be a master of this ingenious theory of light and shade, the skilful application of which is by an insensible gradation to conduct the eye from the first and most striking part of the picture to whatever lies in shades behind.

As the painter often gives us a prospect of a very extensive country in a very small piece, the poet sometimes in a few lines gives the actor a multitude of different expressions; in this case, the one, as well as the other, is to exert his skill in distinguishing to us those things, though placed near to each other in the one case, in the heart, or, in the other, in the prospect, which is the subject of the picture.

The actor ought to have as strict an attention to these differences, and as nice a judgment in them, as the author; he must no more than the painter, confound these things together, between which nature has placed a vast distance, though they are to be seen in a

small compass ; but he must very nicely conduct himself in those sudden transitions, through which he is to make one passion succeed to another, and that perhaps its opposite ; he has equal necessity for precision to give the true strength and force to every passage in his character, and to convey the sentiments delivered to his care with truth and beauty.

Nor are those qualifications less useful to him in dictating the necessary action which should accompany the expression ; in forming not only his countenance, but his whole person, according to the age, station, and character of the person he represents ; or in adapting and proportioning the tone of his voice, and the attitude of his figure, to the situation in which he is to be placed.

Now, though an actor may have a just conception of his character, and is fully impressed with a due and accurate sense of his author's meaning, still he may fail in the execution. This remark will be obvious to every one who may have seen that great actor the late George Cooke act Hamlet or Macbeth ; no one could for a moment accuse him of

want of conception ; yet we are inclined to imagine that among his numerous and warm admirers (none more so than the humble writer of this article) few would be found, had they never seen him in other characters but those now mentioned, to have pronounced him a great actor.

It may, and perhaps justly, be allowed that a long familiarity with the stage will sometimes supply the place of judgment and good sense in the actor ; he may have been gifted by Nature with particular qualifications, and that, in a degree in no wise eminent, but which nevertheless when they are brought into use by a judicious adaptation of them, happen to correspond so well with the circumstances of the scene or character which he represents, that we cannot withhold our applause ; this, however, is no more than the deception of a moment, any absurdity that follows immediately after in the voice, the action, or expression, lets us at once into his true character, and we find it was not the man, but merely his organization, that before merited our applause ; they “ doff the lion’s and hang the calf skin on their recreant limbs ;” how

truly pitiable is the condition of the author who is under the necessity of trusting his success, his reputation, in a new piece to those who possess neither the judgment nor the power, properly to appreciate, or enter into the true spirit, the necessary feeling, and just conception of the characters assigned to them; but on the other hand, how happy is the fortune of the author who sees his play fall into such hands, that every character, not only the principal, but the subordinate ones, in the possession of those alike capable of displaying to advantage the more obvious beauties of the work, and of adding a lustre to the less striking. Many plays, farces, operas, &c. produced on the stage within the last forty years, owe their success wholly to the powerful talent of such actors as Messrs. Lewis, Edwin, Parsons, Quick, Suett, John Bannister, that genuine child of nature, Tom Blanchard,*

* The wife of this gentleman was a Miss Wright, possessing an excellent voice, together with the advantages of a pretty face and interesting figure. She early attracted the notice of Mr. Garrick, who promised to introduce her as a singer upon the boards of Drury-lane Theatre, but the death of that gentleman precluded the then advancement of our young heroine ;

John Palmer,* Johnstone, Munden, Emery,
 William Blanchard, Dowton, Oxberry,

but after a lapse of time she was engaged, and her first vocal attempt was on the occasion of the monody, produced and performed as a tribute to the memory of her deceased patron Mr. Garrick. This lady was the original Semira, in the opera of Artaxerxes, and is the only surviving original of the dramatis personæ of that opera. She is the mother of Mr. T. Blanchard, the celebrated pantaloen of Covent Garden Theatre.

* We must here correct an erroneous opinion received by the public, of the last words uttered by that gentleman, when he dropt on the stage in Liverpool, while performing the character of the Stranger; it is reported, and generally believed, he expired while or after repeating 'there is another and a better world,' as he fell in the scene where he is recognized by his early friend and associate Baron Steinfort: we inform our readers, those words are not used in that scene at all,—he is asked by the Baron 'Where is your wife?' 'I know not, nor do I wish to know;' 'and your children?' 'At a village hard by:—those were the last words he ever uttered, and it was the opinion of the celebrated Dr. Curry, that the vital spark had fled ere his head touched the ground. Whitefield acted the Baron, and instantly quitted his position and approached the lifeless body, and by his looks and manner soon indicated the awful event; the audience directly left the Theatre. James Wild, the prompter, noted the words in the prompt book, which we have often seen, and, indeed, often have worn the identical dress in which he expired. During the day, and at rehearsal, he seemed to possess a great flow of animal spirits: he dined with old Dick Hurst, but at the end of the first act he was seized with uncommon weakness, and much depression of spirits,—a

Knight and Liston, and to the whin, spirit, judgment and execution of the versatile and still unrivalled Elliston; all of whom understood the nicest rules of joining the delicate to the natural, and adding a graceful dignity and just conception to the various characters assigned to their personation.

“All men approved of choice and rarest parts
That each particular of duty knew.”

Among the many professors of the scenic art, there are few who have been regularly bred to it; vanity, the love of indolence, (poor deceived mortals---indolence!!!) have induced many to adopt a profession for

flood of tears somewhat relieved him; Hurst sent to the Theatrical Tavern for some brandy and water, which he merely tasted, and continued walking in the scene-room until summoned to his duty by the call-boy—in the fourth act he fell. On the Sunday preceding his death, accompanied by Wild and Hurst, they dined at the village of Walton about three miles from Liverpool; during the preparation for dinner, they walked to the churchyard to view the tombs of their old managers, Joe Younger and Gibson, when Mr. Palmer said, ‘Jem, if I die in Liverpool, I should like my remains to be deposited in this ground;’ Wild expressed the same desire, and it was mutually agreed they should be buried close together, which actually took place, Mr. Palmer that day fortnight, Wild some three years after.

which neither nature nor education, those indispensable requisites, have qualified them; but interest does much; they procure an appearance, through the recommendation of some great personage whom the manager conceives it necessary to oblige, and, perhaps, in opposition to his better judgment grants the young candidate a fair opportunity of rendering himself ridiculous; the applause of his friends, the lenity, and forbearance of the audience, he vainly attributes to his decided excellence, and for a few nights may strut and fret his hour upon the stage; but soon the fond illusion vanishes, he finds his level, and is obliged to relinquish Hamlet and Richard, for the more subordinate parts of Bernardo and Catesby; every period of time has produced those bubbles of artificial fame, which are kept up awhile by the breath of fashion, then break at once and are annihilated; but be it said for the honour of the stage, that it is now enabled to boast of having the support of many persons of sound judgment and discretion, who unite in themselves all the qualifications, essential to the proper delineation of dramatic characters, who possess not only genius but

judgment to direct its ebullition; nor are less noted for their private worth than for their histrionic excellence; but however amiable and praiseworthy their domestic character, however high their professional fame, still are they not exempt from the malignant shaft of calumny and detraction;* not only subject to the caprice of that hydra the public, the despotism, the arrogance of managers, the unreasonable expectation of authors, but also to the censure of every puny whipster, who assumes the lash of criticism

* There is nothing more dreadful to an actor than *neglect*:—compared with which, reproach, hatred, and opposition, are names of happiness; yet this worst, this humiliating fate, every actor has reason to fear. This was strongly exemplified in the late Dick Wilson of Covent Garden Theatre; while yet a young man, he succeeded to many of the characters of the great Shuter, and though very favourably received in all of them, still the critics of that day neither praised nor dispraised him; the omission gave him infinite more pain than the most virulent abuse, for it mortified his vanity; but the *kindness* and *liberality* of Mr. John Williams, better known by the name of Anthony Pasquin, soon convinced him he was not forgotten, for taking in his hand a morning paper, of which this worthy wight was the Editor, poor Wilson found himself so overwhelmed with torrents of abuse, that with all his desire to be brought before the public, he could not help thinking he was a little too unceremoniously treated, and applied to the identical man who had so

and gives a bias to public opinion at the expense of reason, justice, and humanity.

‘ Those half-learn’d witslings, numerous in our isle
As half-form’d insects on the banks of Nile.’

abused him to reply to it : a price was stipulated, three guineas was paid into the hands of the *honest and friendly* Anthony Pasquin : the replication was to appear on the following morning. Eagerly and anxiously did poor Wilson seize the morning paper, that was to refute the malice of his unknown assailant, and stamp his credit with the town : sanguine were his hopes, his expectations :—thus were they realised from the pen of that man who had pocketted his three guineas :—

‘ ’Tis said nine tailors make a man,
But will nine Wilsons make a Ned ?
No, hang me if they can.’

This Williams, for a very considerable time, was the scourge, the pest, the tormentor, of the children of Thespis ; neither kindness nor liberality could screen them from the malignity, the poisoned shafts of his diabolical and rancorous disposition, though he made heavy contributions on their purses, under the specious pretext of promoting their interest by his pen ; he has been known to step aside from the hospitable board of his host or hostess, to prepare a torrent of abuse on the characters and persons of his benefactors,—his too liberal friends ; yet this man was, avowedly, a man of genius and talent. Shame upon genius and talent so wantonly prostituted, so powerfully depraved, so dangerously perverted !

‘ Oh, heaven, that such companions thou’d’st unfold,
And put in every honest hand a whip,
To lash the rascal naked through the world.’

Yet we much fear, there are still some such Pasquins in the world.

Too often we find the actor not only assailed in his professional duties by those grubs, those malignant hirelings, who with a base and rancorous spirit attack his private character, in his social intervals of unbended recreation, stabbing their defenceless victim in the dark. In the estimation of every feeling mind, such conduct will draw forth as much reprobation, as they would bestow on the desperate wretch, who, goaded on by dire necessity, robs the unprotected traveller of his purse.

“ Who steals my purse, steals trash ; 'tis something,
nothing ;
'Twas mine, 'tis his, and has been slave to thousands ;
But he that filches from me my good name,
Robs me of that which not enriches him,
And makes me poor indeed.”

The judicious and impartial critic who possesses a vigilance of observation, and accuracy of discrimination, will, like the skilful surgeon, find out the disease and then apply the remedy ; to such, the actor should lend a serious ear ; he ought to receive his admonitions and corrections with as much alacrity as a son should the virtuous precepts of his

father; the one as well as the other are intended for their advantage; the judgment of the judicious critic will soon distinguish between error and the defects of nature; action irregular and turbulent by his means may be reclaimed; vociferation vehement and confused, may be restrained and modulated; the stalk of the tyrant will become the gait of the man; the yell of inarticulate distress reduced to human lamentation; all these faults will be for a short time overlooked, and afterwards censured with gentleness and candour. But if in the actor there should still appear an utter vacancy of meaning, a frigid equality, a stupid languor, a torpid apathy, the greatest kindness that can be shewn him is a speedy expulsion from the stage.

It is too common for ignorance combined with avarice to misapply the talents of youth; many are destined for, and brought up to the most serious, the most important concerns of life, wherein public speaking is required, who labour under glaring defects, and imbecilities of expression; from which arise so many drowsy preachers, so many senatorial ciphers,

such a number of imperfect pleaders, and insufferably dull actors ; this parental blunder is much the same as binding a purblind boy to a watch-maker, or one hard of hearing to music. Stage delivery (for theatrical expression cannot be styled oratory) as it includes more variety, more force of passion, than either the bar, the pulpit, or the senate, is consequently more difficult. It requires the finest and most significant feelings in the performer, to create, by sympathy, proper sensations in the audience ; by so doing, he will command attention, without which, vain are the best requisites, and all the adventitious aids of theatrical decoration : we would have the actor enter closely into all the nice feelings of his author, all the incidents, the situations, the effect, likely to be produced by them ; yet, we are not of that class of enthusiasts who expect an actor actually to fancy himself the very person he is representing ; we entertain no such unreasonable notions, nor can it be expected : we shall quote the opinion of Dr. Johnson, and Mr. John Philip Kemble, on this subject. Mr. Kemble visited the Doctor frequently, their conversation generally turned

on the subject of the drama ; talking of it one day, with that great actor, he asked him " if he was one of those enthusiasts who believed himself transformed into the very character he represented ?" Mr. Kemble replied, that he had never felt so strong a persuasion himself ; " To be sure not," said the Doctor, " the thing is impossible, and if Garrick really believed himself to be that monster Richard the Third, he deserved to be hanged every time he performed it."

It has been asserted that fictitious sufferings sometimes lead to real infirmities, and sometimes to death ; Moliere, the comedian, died in Paris, in 1673, while acting the character of a sick man in " *La Maladie Imaginaire*;" the same part proved also fatal to the actor who succeeded him. Mr. Bond, the translator of Buchanan's History, yielded himself up so to the force and impetuosity of his imagination, when acting the character of Lusignan in the tragedy of *Zara*, that on the discovery of his daughter he fainted away, and soon closed his eyes in death. Pliny relates a story of an actor who imitated the gout so naturally, as at length to bring that

disorder upon him; and Madame Clairon, the celebrated French actress, accounted for her premature growing old in appearance by the influences of her griefs and distresses, with which she had been so constantly overwhelmed, year after year, upon the stage; this celebrated woman, however, had her life protracted far beyond the usual period of existence, and, in the eighty-first year of her age, she delighted Mr. John Philip Kemble, who paid her a complimentary visit, with a most energetic recitation of one of the scenes of Phædra; she died soon after Kemble's visit. She was always a favorite actress of our unrivalled Garrick, who saw her when she was in the dawn of her reputation, when he paid his first visit to Paris in 1765, and he then ventured to pronounce that she would excel all competitors; when he was last in that city she had, in the opinion of the public, fulfilled his prediction. Were an actor or actress actually to feel with the same acuteness they labour to make their auditors feel, the effect would be lost, for utterance would be denied them; where is the actress that would be enabled to represent Mrs. Beverley, Belvi-

dera, and others of that description, did they really make their griefs and sorrows their own, by imagining themselves to be the very persons they represent ; all that can be expected is to adhere to nature, as closely as they can, and by forming in their own minds, were they so placed, so situated, and under all the circumstances, how they would feel, how express that feeling by look, tone, and action :---we can well remember a very good actress in Edinburgh performing the part of Mrs. Haller, in the play of the Stranger : that in the last act, in the interview with her injured and dishonoured husband, she became so absorbed, so overcome by the situation, as to render her unintelligible. The audience were ungenerous enough to attribute the failure to another cause, and cruel enough to express their disapprobation ; this soon shook off all the nicer feelings by which she had been affected, and she retrieved her reputation by acting the scene without feeling so much. A public performer is so much in the power of the spectators, that all unnecessary severity is or should be restrained by that general law of humanity, which forbids us to be cruel, where there is nothing to

be feared. In every performer something must be pardoned ; no one can, by any force of resolution, secure to himself the full possession of his powers, under the eye of a large assembly ; and preserve that graceful gesticulation of manner, and correct inflection of voice which will win the plaudits of an audience, actuated by all that variety of feeling which we observe amongst mankind. The ability to enlist the opinions of those, whose impressions of necessity depend on the distinct and separate organization of each, must be the result of judgment and experience ; and a due consideration of the difficulties attendant on a theatrical life, should make us pause 'ere we use the voice of unsparing censure, and cause us to examine our own natures, that we may be enabled to judge whether the fault arises from our want of a just perception, or the actor's lack of professional talent.

The Stage is almost as old as the sacred inspiration of the Muse, admired when at nurse, and even in its infant prattle pleasing ; born in Greece, and nourished in Athens,

“ Thespis, the first professor of the art,
At country wakes, sung ballads in a cart.”

And though Bacchus is allowed to be the father, yet all nations, ancient, and modern, esteemed it to be a sober and instructive entertainment. The early stages were no more than native turf, or sod ; from these turf stages the players, such as they were, mounted a cart, and began to travel to search for fame and fortune :---

“ Thespis the first that did surprise the age,
 With tragedy, ne'er trod a decent stage ;
 But in a waggon drove his plays about,
 And shew'd mean antic tricks to please the rout ;
 His songs uneven, rude, in every part :
 His actors smutted, and the stage a cart.
 Next Æschylus did greater art express,
 He built a stage, and taught them how to dress ;
 In decent motion he his parts convey'd,
 And made them look as great as those they play'd.”

The first Theatre in Athens was built by the direction of Æschylus, at the public charge: it was a wooden pile, yet very spacious, but at the representation of one of the tragedies, the building gave way by the monstrous weight of twenty thousand spectators, and a vast number were killed and maimed: the city caused one more magnificent to be erected, entirely built with marble, surpassing in elegance the temples of their gods.

The Athenian theatre was, beyond all doubt, the primeval and eldest child of the drama, and consequently must have the earliest of the dramatic poets, and most in number. We have not many more of the Roman dramatic bards after naming Seneca for tragedy, and Plautus, with Terence for comedy, while among the Grecians we have Menander, Æschylus, Sophocles, Euripides and Aristophanes. Plautus and Terence borrowed as much from Menander, as some of our modern playwrights have from Corneille, Racine, Moliere, and many of the French tribe of Parnassus; but whom has our immortal Shakespeare stolen from? Why, not having the fear of God before his eyes, he has sacrilegiously stolen from that sacred goddess, Nature, in all her works. The drama in England, and all over Europe, began as meanly as its origin in Greece or Rome, and the poetry as crude. The first play printed was called "Gammer Gurton's Needle," and first acted at Christ's College, Cambridge. Gammer Gurton has lost her needle, and much anxious search is made for it; her boy is sent to blow the embers, in order to light a candle to help the

search ; “ the d—d witch of a cat is got into the chimney with her ‘ two fiery eyes ;’ the boy cries. “ It is the devil of a fire ; for when I puff, it’s out, and when I do not, it’s in.” “ Stir it,” cries Gammer Gurton ; the boy does as he is bid ; the fire, or rather the cat, flies among a pile of wood ; the boy cries, “ the house will be burnt, all hands to work.” The cat is discovered by a priest (having a little more cunning than the rest) ; this is the episode. The main plot and catastrophe are full as good ; Gammer Gurton, it seems, had the day before been mending her man Hodge’s breeches. Now Hodge, in some game of merriment, was to be punished by three slaps on his breech, by the brawny open hand of one of his fellow bumpkins ; his head is laid down in Gammer Gurton’s lap ; the first slap is given ; Hodge, with great exclamation, bellows out, ‘ Oh !’ he declares his grief, and searching for the cause of his pain, the needle is found buried up to the eye in the posterior of poor Hodge ; it is pulled out with great rejoicing, by all but the delinquent, who expresses great pain, and so ends this comical comedy. But time has polished this rude-

ness, and true English tragedy and comedy is allowed to stand in the utmost perfection. The theatre in England came in with the Reformation, and the long-reigned queen Elizabeth, not only gave it every encouragement, but also translated one of the tragedies of Euripides from the original Greek for her own amusement. Our immortal Shakespeare met with reward and encouragement from that illustrious princess, and her influence brought forth his inimitable genius to that high lustre, where it will shine unrivalled to after ages, never once clouded, but in the time of fanaticism and drear darkness of cant and hypocrisy. As the stage flourished in the reign of queen Elizabeth, and James the First, with such excellent dramatic poets as Shakespeare, Ben Jonson, Massinger, so had they some capital actors, Taylor, Burbage, Lowen, Hemmings, Condel, Allen, Mason, Field, Tarlton, &c. Sir Richard Baker, in his *Chronicles of England*, writes thus of three actors: "Excellency in the meanest things deserves remembrance;—Richard Burbage, and Edward Allen, two such actors as no age must ever look to see

the like again ; and to make their comedies complete, Richard Tarleton in clown's parts, never had his match, nor ever will have ;" what this writer calls the clown's parts were such as Launcelot in the Merchant of Venice, Touchstone in As you Like it, and parts of that kind ; to them succeeded Betterton, Booth, Wilks, Bowen, Cibber, Quin,* &c.

* Handel was very fond of Mrs. Cibber, whose voice and manners had softened his severity for her want of musical knowledge. At her house, of a Sunday evening, he used to meet Quin, who, in spite of native roughness, was very fond of music. Yet the first time Mrs. Cibber prevailed on Handel to sit down to the harpsichord, while he was present, on which occasion the great musician played the overture in Siroe, and delighted all with the marvellous neatness with which he played the jig at the end of it ; Quin, after Handel was gone, being asked by Mrs. Cibber, whether he did not think Mr. Handel had a charming hand ? replied, ' a hand, Madam ! you mistake, its a foot ;'—' poh ! poh !' says she, ' has he not a fine finger ?' ' toes, by G—, madam !' Indeed, his hand was then so fat, that the knuckles, which usually appear convex, were like those of a child, dented or dimpled in, so as to be rendered concave ; however, his touch was so smooth, and the tone of the instrument so much cherished, that his fingers seemed to grow to the keys. They were so curved and compact, when he played, that no motion, and scarcely the fingers themselves, could be discovered.

It is not, perhaps, more difficult to settle the cover-

About 1630, there were nineteen playhouses in London, in a short time they increased to

nants of a league between mighty monarchs, than to adjust the preliminaries of a treaty in which the high and potent princes and princesses of a theatre are the parties. Mr. Garrick and Mr. Quin had too much sense and temper to squabble about trifles. After one or two previous and friendly meetings, they selected such characters as they intended to act without being obliged to join in the same play. Some parts were to be acted by them alternately, particularly Richard the Third and Othello. The great difficulty lay in chusing such plays as they might both appear in to advantage. The following parts they consented to act together: Lothario and Horatio in the Fair Penitent; in Jane Shore, Hastings and Gloster; in Henry the Fourth, (first part) Hotspur and Falstaff; in the Distressed Mother, Orestes, Garrick,—Pyrrhus, Quin.

Mr. Quin soon found, that his competition with Mr. Garrick, whose reputation was hourly increasing, whilst his own was on the decline, would soon become ineffectual. His Richard the Third could scarce draw together a decent appearance of company in the boxes; and he was, with some difficulty, tolerated in the part, when Garrick acted the same character to crowded houses, and with very great applause.

The town had often wished to see these great actors fairly matched in two characters of almost equal importance. The Fair Penitent presented an opportunity to display their several merits; though it must be owned, that the balance was as much in favour of Quin, as the advocate of virtue is superior in argument to the defender of libertinism.

The shouts of applause, when Horatio and Lothario met on the stage in the second act, were so loud, and

twenty-eight. When Sir William Davenant opened the theatre in Lincoln's Inn Fields he engaged eight women to join his standard,

so often repeated, before the audience permitted them to speak, that the combatants seemed to be disconcerted. It was observed that Quin changed colour, and Garrick seemed to be embarrassed; and, it must be owned, that these actors were never less masters of themselves, than on the first night of the contest for pre-eminence.

Notwithstanding the evident disparity arising from one actor's pleading the cause of truth and virtue, and the other being engaged on the side of licentiousness and profligacy, Mr. Quin was, in the opinion of the best judges, fairly defeated; by striving to do too much, he missed the mark at which he aimed. The character of Horatio is compounded of deliberate courage, warm friendship, and cool contempt of vice. The last Quin had, in a superior degree, but could not rise to an equal expression of the other two. The strong emphasis which he stamped on almost every word in a line, robbed the whole of that ease and graceful familiarity which should have accompanied the elocution and action of a man who is calmly chastising a vain and audacious boaster.

When Lothario gave Horatio the challenge, Quin, instead of accepting it instantaneously, with the determined and unembarrassed brow of superior bravery, made a long pause, and dragged out the words,

' I'll meet thee there!'

in such a manner as to make it appear absolutely ludicrous. He paused so long before he spoke, that somebody, it is said, called out from the gallery, ' Why don't you tell the gentleman whether you will meet him or not?'

and boarded four of the principal actresses in his own house, at the enormous charge of seven shillings weekly. Now-a-days the actresses keep their carriages, have splendid equipages, and live in houses nearly equal to the palaces of that period. Scenes were first introduced at the English theatre about the time of the Restoration, by Sir William Davenant; one of the play bills of 1658 runs thus: "The Cruelty of the Spaniards in Peru, expressed by instrumental and vocal music, and by art of perspective in scenes, at the Cock Pit in Drury Lane; to begin at three in the afternoon."

The drama before Shakespeare's time was so little cultivated, or so ill understood, that it is unnecessary to carry our researches higher than that period. Dryden has truly observed, that he 'found not, but created first the stage;' of which no one can doubt, who considers, that of all the plays antecedent to the year 1592, when there is good reason to believe he commenced a dramatic writer, the titles are scarcely known, except to antiquarians; nor is there one of them that will bear a second perusal. Yet these,

contemptible and few as they are, we may suppose to have been the most popular productions of the time, and the best that had been exhibited before the appearance of Shakespeare.

The most ancient English playhouses, of which we have met any accounts, are the *Curtain* in Shoreditch, and the *Theatre*.

Most, if not all, of Shakespeare's plays were performed either at the *Globe*, or at the theatre in *Blackfriars*. We shall, therefore, confine our enquiries chiefly to these two. It appears that they both belonged to the same company of comedians, viz. his Majesty's servants, which title they assumed, after a licence had been granted to them by king James, in 1603; having before that time been called the servants of the lord chamberlain. The theatre in *Blackfriars* was, as has been mentioned, a private house; but what were the peculiar and distinguishing marks of a private play-house, it is not easy to ascertain. We know only that it was very small; and that plays were there usually represented by candle light.

The *Globe*, which was situated on the

southern side of the river Thames, was an hexagonal building, partly open to the weather, partly covered with reeds. It was a public theatre, and of considerable size; and there they always acted by daylight. On the roof of *the Globe* and the other public theatres, a pole was erected, to which a flag was affixed. These flags were probably displayed only during the hours of exhibition; and it should seem, from a passage in one of the old comedies, that they were taken down during Lent, in which season no plays were represented.

The exhibitions at the *Globe* seem to have been calculated chiefly for the lower class of people; those at *Blackfriars* for a more select and judicious audience, which may be collected from a passage in the preface prefixed by Hemmings and Condel to the first folio edition of our author's works: "and though you be a *magistrate of wit*, and sit on the stage at *Blackfriars*, or the Cockpit, to arraigne plays dailie, know these plays have had their tryal already, and stood out all appeales." We are also informed that one of these theatres was a winter and the other a

summer house. As the *Globe* was partly exposed to the weather, and they acted there usually by day-light, it was probably the summer theatre. The exhibitions here seem to have been more frequent than at Blackfriars, at least till the years 1604 or 1605, when the *Barkside* appears to have become less fashionable and less frequented than it formerly had been.

Many of our ancient dramatic pieces were performed in the yards of carriers' inns, in which, in the beginning of queen Elizabeth's reign, the comedians, who then first united themselves in companies, erected an occasional stage. In the middle of *the Globe*, and of the other *public* theatres, in the time of Shakespeare, there was an open yard or area, where the common people stood to see the exhibition; from which circumstance they are called by our author *groundlings*, and by Ben Jonson, "the *understanding* gentlemen of the *ground*."

In the ancient play-houses there appears to have been a private box; of which it is not easy to ascertain the situation. It seems to have been placed at the side of the stage, to-

wards the rear, and to have been at a lower price; in this some people sat, either from economy or singularity. The galleries, or *scaffolds*, as they are sometimes called, and that part of the house, which in private theatres was named the pit, seem to have been at the same price; and probably in houses of reputation, such as *the Globe*, and that in *Blackfriars*, the price of admission into those parts of the theatre was sixpence, while in some meaner play-houses it was only a penny, in others twopence. The price of admission into the best *rooms*, or boxes, was in our author's time, a shilling; though afterwards it appears to have risen to two shillings and half-a-crown.

From several passages in our old plays we learn, that spectators were admitted on the stage, and that the critics and wits of the time usually sat there. Some were placed on the ground;* others sat on stools, of which the

* Shakespeare himself uses *cock-pit* to express a small confined situation, without any particular reference:

‘ Can this *cock-pit* hold
The vasty fields of France—or may we cram,
Within this wooden O, the very casques
That did affright the air of Agincourt.’

price was either sixpence or a shilling according to the commodiousness of the situation; and they were attended by pages, who furnished them with pipes and tobacco, which was smoked here as well as in other parts of the house; but in the Globe, and the other public theatres, no such licence was permitted. The stage was strewed with rushes, which, we learn from Hentzer and Caius de Ephe-mere, in the time of Shakespeare, was the usual covering of the floors in England. The curtain, which hangs in the front of the present stage, drawn up by lines and pullies, though not a modern invention, (for it was used by Inigo Jones in the masques at court) was yet an apparatus to which the simple mechanism of our ancient theatres had not

‘Being on your feet, sneake not away like a coward, but salute all your gentle acquaintance *that are spread either on the rushes, or on stools about you*; and draw what troops you can from the stage after you.’—This accounts for Hamlet’s sitting on the ground at Ophelia’s feet, during the representation of the play before the king and court of Denmark. Our author has only placed the young prince in the same situation in which he perhaps often saw Essex or Southampton, at the feet of some celebrated beauty. What some chose from economy, gallantry might have recommended to others.

arrived ; for in them, the curtains opened in the middle, and were drawn backwards and forwards on an iron rod.

A doubt has been entertained, whether in our ancient theatres there were side and other scenes. The question is involved in so much obscurity, that it is very difficult to form any decided opinion upon it. It is certain, that in the year 1605, Inigo Jones exhibited an entertainment at Oxford, in which moveable scenes were used ; but he appears to have introduced several pieces of machinery in the masques at court, with which undoubtedly the public theatres were unacquainted. A passage which has been produced from one of the old comedies, proves, it must be owned, that even these were furnished with some pieces of machinery, which were used when it was requisite to exhibit the descent of some god or saint ; but from all the cotemporary accounts, we are inclined to believe, that the mechanism of our ancient stage seldom went beyond a painted chair, or a trap-door, and that few, if any of them, had any moveable scenes. When King Henry the Eighth is to be discovered by the dukes of Suffolk and Norfolk, reading in his study, the scenical

direction in the first folio, 1623, (which was printed apparently from playhouse copies) is, "The *king draws the curtaine* (i. e. draws it open) *and sits reading pensively*;" for, besides the principal curtains that hung in the front of the stage, they used others as substitutes for scenes. If a bedchamber is to be exhibited, no change of scene is mentioned; but the property-man is simply ordered *to thrust forth a bed*. When the fable requires the Roman capitol to be exhibited, we find two officers enter, "to lay cushions *as it were* in the capitol." So in King Richard the Second, act 4, scene 1, "Bolingbroke, &c. enter *as to the parliament*." Again, in *Sir John Oldcastle*, 1600: "Enter Cambridge, Scroop, and Grey, *as in a chamber*." In *Romeo and Juliet*, we doubt much whether any exhibition of Juliet's monument was given on the stage; we imagine Romeo only opened with his mattock one of the stage trap-doors, (which might have represented a tomb-stone) by which he descended to a vault beneath the stage, where Juliet was deposited; and this idea is countenanced by a passage in the play, and by the poem on which the drama was founded.

Sir Philip Sydney, in describing the state of the drama and the stage in his time, says ; “ Now you shall see three ladies walk to gather flowers, and then we must believe the stage to be a garden. By and by we hear news of a shipwracke in the same place ; then we are to blame if we accept it not for a rock. Upon the back of that comes out a hideous monster with fire and smoke ; then the miserable beholders are bound to take it for a cave ; while, in the mean time, two armies fly in, represented with four swords and bucklers, and then what hard heart will not receive it for a pitched field.”

All these circumstances induce us to believe that our ancient theatres, in general, were only furnished with curtains, and a single scene composed of tapestry, which appears to have been sometimes ornamented with pictures ; and some passages in our old dramas incline us to think, that when tragedies were performed, the stage was hung with black.

In the early part of the dramatic progress, the want of scenery seems to have been supplied by the simple expedient of writing the names of the different places where the scene

was laid in the progress of the play, which were disposed in such a manner as to be visible to the audience.

Though the apparatus for theatric exhibitions was thus scanty, and the machinery of the simplest kind, the invention of trap-doors appears not to be modern ; for in an old morality, entitled ‘ *All for Money*,’ we find a marginal direction, which implies that they were early in use.

It appears from Heywood’s *Apology for Actors*, that the covering, or internal roof of the stage, was anciently termed *the heavens*. It was probably painted of a sky-blue colour, or perhaps pieces of drapery tinged with blue were suspended across the stage, to represent the heavens.

From a plate prefixed to Kirkman’s *Drolls*, printed in 1672, in which there is a view of a theatrical booth, it should seem that the stage was formerly lighted by two large branches, of a form similar to those now hung in churches. They being found incommodious, as they obstructed the sight of the spectators, gave place in a subsequent period to small circular wooden frames, furnished with ~~can-~~

dles, eight of which were hung on the stage, four at either side : and these within a few years were wholly removed by Garrick, who, on his return from France, first introduced the present commodious method of illuminating the stage by lights not visible to the audience.

Many of the companies were so thin, that one person played two or three parts ; and a battle, on which the fate of an empire was supposed to depend, was decided by half a dozen combatants. It appears to have been a common practice in their mock engagements, to discharge small pieces of ordnance on the stage.

Before the exhibition began, three flourishes or pieces of music were played, or, in the ancient language, there were three soundings. Music was likewise played between the acts. The instruments chiefly used were trumpets, cornets, and hautboys. The band, which did not consist of more than five or six persons, sat in an upper balcony over what is now called the stage-box.

The person who spoke the prologue was ushered in by trumpets, and usually wore a

long black velvet cloak, which was considered as best suited to a supplicatory address. Of this custom, whatever might have been its origin, some traces remained till very lately ; a black coat having been, within these few years, the constant stage habiliment of our modern prologue speakers : the dress of the ancient prologue-speaker is still retained in the play that is exhibited in *Hamlet*, before the king and the court of Denmark.

An epilogue does not appear to have been a regular appendage to a play in Shakespeare's time ; for many of his dramas had none, at least, they have not been preserved. In *All's Well that Ends Well*, the *Midsummer Night's Dream*, *As you like it*, *Troilus and Cressida*, and *The Tempest*, the epilogue is spoken by one of the persons in the drama, and adapted to the character of the speaker ; a circumstance that we have not observed in the epilogues of any other author of that age.

The epilogue was not always spoken by one of the performers in the piece, for that subjoined to *The Second Part of King Henry IV.* appears to have been delivered by a dancer.

The performers of male characters generally wore periwigs, which in the age of Shakespeare were not in common use. It appears from a passage in Puttenham's *Art of English Poesy*, 1589, that vizards were on some occasions used, by the actors of those days, and it may be inferred from a scene in one of our author's comedies, that they were sometimes worn in his time by those who performed female characters. Some of the female part of the audience likewise appeared in masks.

The stage dresses, it is reasonable to suppose, were much more costly at some theatres than at others. Yet the wardrobe of even the king's servants at the *Globe* and *Black-friars*, was but scantily furnished; and our author's dramas derived very little aid from the splendour of exhibition. No writer that we have met with, intimates that, in the time of Shakespeare, it was *customary* to exhibit more than a single dramatic piece on one day.

The Yorkshire Tragedy, or *All's one*, indeed, appears to have been one of the four pieces that were represented on the same day,

and Fletcher has also a piece called *Four Plays in One*, but probably these were either exhibited on some particular occasion, or were ineffectual efforts to introduce a new species of amusement; for we do not find any other instances of the same kind. Had any shorter pieces been exhibited after the principal performance, some of them would probably have been printed; but there are none extant of an earlier date than the time of the Restoration. The practice therefore of exhibiting two dramas successively in the same evening, we may be assured, was not established before that period. But though the audiences in the time of our author, were not gratified by the representation of more than one drama in the same day, the entertainment was diversified, and the populace diverted, by vaulting, tumbling, slight of hand, and morris-dancing; a mixture, not much more heterogeneous than that with which we are daily presented, a tragedy and a farce.

The amusements of our ancestors, before the commencement of the play, were of various kinds. While some part of the audience

entertained themselves with reading or playing at cards, others were employed in less refined occupations ; in drinking ale or smoking tobacco : with these they were furnished by male attendants, of whose clamour a satirical writer of the time of James the First loudly complains. It was a common practice to carry table-books to the theatre, and either from curiosity or enmity to the author, or some other motive, to write down passages of the play that was represented : and there is reason to believe that the imperfect and mutilated copies of some of Shakespeare's dramas, which are yet extant, were taken down in short hand during the exhibition.

At the end of the piece, the actors, in noblemen's houses and in taverns, where plays were frequently performed, prayed for the health and prosperity of their patrons ; and in the public theatres, for the King and Queen. This prayer sometimes made part of the epilogue ; hence, probably, as Mr. Steevens has observed, the addition of *Vivant rex et regina* to the modern play-bills.

When Gosson wrote his *School of Abuse* in 1579, it seems that dramatic entertain-

ments were usually exhibited on Sundays ; afterwards, they were performed on that and other days indiscriminately. From the silence of Prynne on this subject, it has been supposed that the practice of exhibiting plays on the Lord's day, was discontinued when he published his *Histrio-mastic* in 1633 ; but we doubt whether this conjecture be well founded, for it appears from a writer at that time, that it had not been abolished in the third year of King Charles the First.

It has been a question, whether it was formerly a common practice to ride on horseback to the play-house ; a circumstance that would scarcely deserve consideration, if it were not in some sort connected with our author's history, a plausible story having been built on this foundation, relative to his first introduction to the stage.

The modes of conveyance to the theatre, anciently, as at present, seem to have been various ; some going in coaches, others on horseback, and many by water. To *the Globe* play-house the company probably were conveyed by water ; to that in *Blackfriars*, the gentry went either in coaches or on horse-

back, and the common people on foot. In an epigram by Sir John Davis, the practice of riding to the theatre is ridiculed as a piece of affectation or vanity ; and therefore, we may presume, it was not very general.

Though, from the want of newspapers and other periodical publications, intelligence was not so speedily circulated in former times as at present, our ancient theatres do not appear to have laboured under any disadvantage in this respect ; for the players printed and exposed accounts of the pieces that they intended to exhibit, which, however, did not contain a complete list of the characters, or the names of the actors by whom they were represented.*

The long and whimsical titles that are pre-

* This practice did not commence till the beginning of the last century. Notices of plays to be performed on a future day, similar to those now daily published, are found in the original edition of the *Spectators* in 1711.

In these early theatrical advertisements, our author is always stiled the *immortal* Shakespeare. Hence Pope

“ Shakespeare, whom you and every *play-house bill*
Style the *divine*, the matchless, what you will——”

fixed to the quarto copies of our author's plays, we suppose to have been transcribed from the play-bills of the time. They were usually calculated to attract the notice of the idle gazer in the walks at St. Paul's, or to draw a crowd about some vociferous Autolycus, who perhaps was hired by the players, thus to raise the expectations of the multitude. It is indeed highly improbable that the modest Shakespeare, who has more than once apologised for his *untutored lines*, should, in his manuscripts, have entitled any of his dramas *most excellent and pleasant* performances. A cotemporary writer has preserved something like a play-bill of those days, which seems to corroborate this observation; for if it were divested of rhyme, it would bear no very distant resemblance to the title pages that stand before some of our author's dramas :

“———— Prithee, what's the play ?
 (The first I visited this twelvemonth day)
 They say—‘ A new invented boy of *Purle*,
 That jeopardd his necke to steal a girl
 Of twelve; and lying fast impounded for't,
 Has hither sent his bearde to act his part ;
 Against all those in open-malice bent,
 That would not freely to the theft consent :
 Faines all to's wish, and in the epilogue

Goes out applauded for a famous—rogue.
 Now hang me if I did not look at first
 For some such stuff, by the fond people's thrust."

It is uncertain at what time the usage of giving authors a benefit on the third day of the exhibition of their piece commenced. Mr. Oldys, in one of his manuscripts, intimates that dramatic poets had anciently their benefit on the first day that a new play was represented; a regulation, which would have been very favourable to some of the ephemeral productions of modern times: but for this there is not, we believe, any sufficient authority. From Davenant, indeed, we learn, that in the latter part of the reign of Queen Elizabeth, the poet had his benefit on the second day. As it was a general practice, in the time of Shakespeare, to sell the copy of the play to the theatre, we imagine in such cases, an author derived no other advantage from his piece, than what arose from the sale of it. Sometimes, however, he found it more beneficial to retain the copy-right in his own hands, and when he did so, we suppose he had a benefit. It is certain that their giving authors the profits of the third exhibition of

their play, which seems to have been the usual mode during almost the whole of the two last centuries, was an established custom in the year 1612; for Decker, in the prologue to one of his comedies, printed in that year, speaks of the poet's *third day*. The unfortunate Otway had no more than one benefit on the production of a new play, and this too, it seems, he was sometimes forced to mortgage, before the piece was acted.

Southerne was the first dramatic writer who obtained the emoluments arising from two representations; and to Farquhar, in the year 1700, the benefit of a third was granted. To the honour of Mr. Addison, it should be remembered, that he first discontinued the ancient, but humiliating practice, of distributing tickets, and soliciting company to attend at the theatre on the poet's nights.

When an author sold his piece to the sharers or proprietors of a theatre, it remained for several years unpublished; but when that was not the case, he printed it for sale, to which many seem to have been induced, from an apprehension that an imperfect copy might be issued from the press without their con-

sent. The customary price of a copy of a play in the time of Shakespeare, appears to have been twenty nobles, or six pounds thirteen shillings and fourpence. The play when printed was sold for sixpence; and the usual present from a patron, in return for a dedication, was forty shillings.

On the first day of exhibiting a new play, the prices of admission appear to have been raised, and this seems to have been occasionally practised on the benefit nights of authors.

Dramatic poets in those times, as at present, were admitted gratis into the theatre.

The custom of passing a final censure on plays at their first exhibition, is as ancient as the time of our author; for no less than three plays of his rival, Ben Jonson, appear to have been damned; and Fletcher's *Faithful Shepherdess*, and *The Knight of the Burning Pestle*, written by him and Beaumont, met a similar fate.

It is not easy to ascertain what were the emoluments of a successful actor in the time of Shakespeare. They had not then annual benefits, as at present. The performers at

each theatre seem to have shared the profits arising either from each day's exhibition, or from the whole season among them. We think it is not unlikely, that the clear emoluments of the theatre, after deducting whatever was appropriated to the proprietors of the house, were divided into one hundred parts, of which the actors had various shares, according to their rank or merit. From Ben Jonson's *Poetaster*, we learn, that one of either the performers or proprietors had seven shares and a half; but of what integral sum is not mentioned.

King Charles II. on his restoration, granted two patents, one to sir William Davenant, and the other to Henry Killigrew, esq.; the first was called the King's Servants, and acted at the Theatre Royal Drury Lane, the other the Duke's Company, who acted at the Duke's Theatre in Dorset Gardens. In sir William Davenant's patent there runs this clause: "that whereas the women's parts in plays have hitherto been acted by men in the habits of women, at which some have taken offence, we do permit and give leave for the time to come, that all women's parts be acted by we-

men only." Still this deficiency was not so suddenly supplied, consequently there was still a necessity for some time to put the handsomest young man into female attire; an actor of the name of Kynaston, a remarkable handsome youth, was generally selected to mount the stage in petticoats, which he wore with great success. A ridiculous distress that arose from these shifts is thus handed down to us: The king, (Charles) coming a little before his time to witness the representation of the Maid's Tragedy, in which Kynaston enacted Evadne, found the actors not ready to begin, when his majesty not chusing to exercise as much patience as his good subjects, sent to know the reason; the manager was perplexed, but he repaired to the royall box, and rightly judging, that the best excuse for their fault would be the true one, fairly told his majesty, "that the queen was not yet shaved;" the king laughed heartily at the manager's embarrassment, and patiently waited until her majesty had divested her royal chin of the soap suds.

A Mrs. Margaret Hughes made her first appearance as Deedemonia, the first female

that ever trod the British boards; the second was Miss Saunderson, afterwards Mrs. Betterton; that merry, generous, kind-hearted woman, Nell Gwynne, did not appear until 1667; she lived two years after her royal lover. Even in those days the stage could boast of some good actors, men of great name at that time; how we should relish their style of acting in the present day we know not. Hemmings and Condel were two very considerable actors, in most of Shakespeare's plays, the first in tragedy, the latter in comedy, but they are better known for being the first editors of Shakespeare's works in folio, in the year 1623, seven years after his death. Lowen, though later than Burbage, was the original Hamlet, and also of Henry VIII. In 1603, the first year of king James's reign, a licence was granted under the privy seal to Shakespeare, Burbage, Fletcher, Hemmings, Condel, and others, authorising them to act plays, not only at their usual house the Globe on the Bankside, but in any part of the kingdom during his majesty's pleasure. Burbage was the original Richard the Third, and greatly distinguished himself; he was the most expert

swordsman of that day, and also noted for his gallantry. Shakespeare chanced to overhear an assignation between a lady and that gentleman; the signal of admittance was to be three taps on the window, and saying, "'Tis I, Richard the Third." Shakespeare took advantage of the knowledge he had thus gained, and repaired to the spot, supplanted his friend Burbage, and enjoyed the favours of the lady; and on the arrival of that gentleman, who gave the appointed signal, and repeating, "'Tis I, Richard the Third," Shakespeare replied, "Ay, but William the Conqueror reigned before Richard the Third." Allen was also an excellent actor, and founded Dulwich College, as famous for his honesty as for his acting. Dulwich College was first designed for the relief of six men and six women, persons through indigence, misfortunes, or old age, belonging to the theatres of London, but when the building was going forward, Mr. Allen having left off acting, he recommended a poor tradesman as door-keeper to his quondam brother actors; but they refused that small favour, which so enraged him, that

he altered his original plan, and turned his bounty another way. Doggett was also an excellent low comedian, and in some characters perhaps never excelled; he, like Shakspeare, expired on his birth-day, the First of August, and left a sum of money for the purchase of a coat and badge, to be rowed for by young watermen out of their time, on that day.

“ Tom Doggett, the greatest sly droll in his parts,
 In acting, was certain a master of arts,
 A monument left—no herald is fuller,
 His praise is sung yearly by many a sculler;
 Ten thousand years hence, if the world last so long,
 Tom Doggett will still be the theme of their song,
 Old Noll, with great Lewis and Bourbons forgot,
 And numberless kings in oblivion shall rot.”

For a considerable time there appears a chasm in theatric excellence, for we do not find mention made of any actor of celebrity until the appearance of Betterton, who, if we can place reliance on the chroniclers of those days, was pronounced a profound master of his art.

“ On Avon's bank, where flowers eternal blow,
 If I but ask if any weed can grow,
 One tragic sentence if I dare deride,
 Which Betterton's grave action dignified;
 Or well-mouth'd Booth with emphasis proclaims,” &c

Mr. Booth first appeared in Dublin in 1698, in the character of Oroonoko, and surprised the audience by his masterly delineation of the captive prince: in Dublin he remained only two years; his fame was soon wafted to England, and he was invited by Mr. Betterton to try his fortune on the London boards. Mr. Booth accepted the invitation, and was engaged at the (then) enormous salary of two pounds per week; he appeared as Pyrrhus, in the *Distressed Mother*, which character fully established his right to a seat in tragedy; and, on the production of Addison's *Cato*, in which he acted the hero, he was safely fixed; he soon joined in the patent, and continued to increase in fame, as well as profit; he was an excellent scholar, but admired none of the heathen deities so much as jolly Bacchus, to whom in his early years he was a zealous devotee; but when reason took the reins he abandoned the allurements of the jolly god, and fell into the opposite extreme, which was supposed to have hastened his death; he died much respected and regretted, and was buried in Saint Paul's, Covent Garden.

There was at this time a gentleman of the name of Smith, who was supposed to possess all the requisites of a first-rate tragedian, and by some thought superior to Betterton, but the stage was soon deprived of his services by the spirit of party. Mr. Smith was zealously attached to the interest of James the Second, and served in his army as a volunteer; after the abdication he again returned to the theatre, but was driven from the stage with much clamour and disapprobation, and remained in retirement until Congreve produced his "Love for Love," when he again appeared in the part of Scandal in that comedy, and was well received; he lived but a short time to enjoy his honours; he died in a fit of the cramp. The next of note we find on the tragic list was Quin, who appeared under Betterton's management in the very subordinate character of Lieutenant of the Tower, in Richard the Third, which we learn from his reply to some would-be actor who applied to him, and requested to appear as Richard; when Quin, after a specimen of the young applicant's quality, said to him, "Sir, I made my first appear-

ance as Lieutenant of the Tower, and came at last to Richard—now, it is my opinion, if you appear as Richard, you will soon come to the Lieutenant of the Tower." For a considerable time this actor was doomed to fill the subordinate parts, which he endeavoured by attention and assiduity to make the most of; it is certainly a hardship to a rising genius, on his introduction to a regular establishment, the parts are all supplied, and, like under-officers in the army, they must wait for preferment, or do something extraordinary before they can expect it. An accident fell out that gave Quin a happy opportunity; the managers had an order from the Lord Chamberlain to revive the play of Tamerlane for the Fifth of November, 1716, which was got up with great magnificence. On the third representation Mr. Mills (who sustained the character of Bajazet) was suddenly taken ill, and with much persuasion Mr. Quin was prevailed upon to read the part, a great undertaking for an actor of his standing; but, contrary to expectation, and to the mortification of some of his competitors, he succeeded so well, that the audience

bestowed upon him general approbation throughout the character. The next night he perfected himself in the words, and repeated the part with redoubled applause; still there was but slight chance of his succeeding to his wishes with Betterton; he therefore accepted a situation with Mr. Rich, in Lincoln's Inn Fields, where by rapid degrees he attained the highest round of approbation; his personation of Falstaff was esteemed a master-piece, and firmly established him as a leading favorite of the town. He had the misfortune to kill a brother actor in a duel, a Mr. William Bowen, who in his last moments declared he was the aggressor, by grossly insulting Mr. Quin; however, that gentleman was tried at the Old Bailey, and was honourably acquitted. He had the honour of being appointed tutor to the children of the second illustrious personage in the kingdom, and received the thanks of the royal personage for his care and attention; he left the stage for some time, and repaired to Bath for the benefit of the waters, but soon grew tired of inaction, and wished once again to take the field; in consequence

of which he wrote his laconic note to Rich the manager, "I am at Bath-Quinn," to which the other as laconically replied, "Stay there and be damn'd---Rich;" however, in a short time he returned to London, and appeared in his favorite character of Falstaff; he continued for some time to delight the town by his performances, but finding age and infirmities making rapid strides, he prudently left the stage, and again repaired to Bath. Mr. Harper an actor, that enjoyed much of his regard and esteem, applied to him to perform Falstaff for his benefit; the veteran replied, "My friend, if you are in want of money, you know my purse is at your service, but I'll be damned if I whistle Falstaff for you or any other man." In his private life he was haughty, imperious, and dictatorial, but possessed a heart open as day to melting charity; he died at a very advanced age, and left behind him a considerable property. Still the stage was in its infancy; it remained for the genius of Garrick* to foster it, and bring it to maturity.

* This great actor was born in Lichfield, and

On the bursting forth of this bright luminary, other stars appeared in the persons of Holland, Powel, Mossop, Brereton, Reddish,

was by his father designed for the law, and after receiving an excellent education, he accompanied his friend, Samuel Johnson, to London in the year 1738, with the determination of entering into the honourable society of Lincoln's-inn; and we doubt not, had he thought proper to pursue the study of the law, would soon have made a very considerable figure at the bar, and by his elocution, walked in the foremost rank of eminent orators; but his genius and volatile disposition led him early to study nature, and leave the crabbed tracks of the law; his facetious good humour soon gained him entrance behind the scenes of Drury Lane theatre, where he formed an intimacy with a gentleman who possessed large estates in the county of Suffolk, and was by that gentleman invited to spend some time at his country residence near to the town of Ipswich; they both had a predilection for the stage, and a private play was proposed to be acted by his guests; the comedy selected was the Recruiting Officer, in which our Roscius enacted 'Serjeant Kite;' this was doubtless his first essay; and he even then gave such proofs of genius and talent for the stage, as both delighted and surprized those who witnessed his performance. On his return to London he determined to adopt the stage as a profession; he consulted his friend Johnson, who strongly remonstrated against such a procedure, as being injurious both to his fame and future interest; but not all the reasoning, all the arguments, of that rigid moralist could shake his determined purpose; and accordingly he bent his steps to Goodman's Fields, where he procured admission to perform for one night only, the character of Richard

and Barry ; the latter gentleman was newly imported from the Emerald Isle, and possessed at least two requisites for the stage, much

the Third. He commenced his theatrical career in the winter of 1741, when, like the sun bursting from behind a cloud, he display'd in the very earliest dawn, a somewhat more than meridian brightness, he was then twenty-four years of age. On each successive representation the theatre was crowded to excess. After making that remote part of the town as familiar to courtiers and quality, as Wapping to sailors, he came with a full blaze to Drury Lane. He appeared in that theatre as Chamont, in the Orphan, for the benefit of the widow of Mr. Harper, and by his extraordinary delineation of the young soldier, soon stamped his fame, and was at once acknowledged as the greatest actor that ever graced the boards ; and forced the cynic Quin, after witnessing his performance of Hamlet, to exclaim, ' by God, if he is right, we have all been damnably in the wrong ;' and right he assuredly was, as he copied nature solely, utterly disclaiming the pointed toe, the measured paces, the grave and pompous declamation, the studied and mechanical action that his predecessors, with all their boasted excellence, had long practised ; his subsequent rise, his vast superiority over all other competitors, our readers doubtless require no information on from us ; suffice it to say, his extraordinary success soon procured him a share in the management of Drury Lane theatre, where by his own attraction and judicious management, he soon realized an ample fortune ; he also wrote and enriched the stage with several dramatic pieces, which still hold their places in the favour of the town, ' Cymon,' an opera ; the ' Lying Valet ;' ' Miss in her Teens ;' ' The Jubilee ;' the very elegant and excellent comedy of the ' Clandestine'

superior to all his competitors---figure, and voice, which latter qualification obtained him the appellation of silver-tongued Barry :---

Marriage,' was the joint production of Garrick and Colman; he also wrote many pointed prologues, epilogues, songs, and some poems of a peculiar turn, of wit.

The great event in the life of Mr. Garrick, as an author, was the Jubilee at Stratford; and we mention it chiefly to mark the limits of his genius. The poetry confessedly his own, in the lighter and more fanciful parts, is admirably adapted to the subject; while in the others, it is deficient in the weight and dignity necessary for a proper contrast. If it be not too light a comparison, we may say that it was a feast of whipt-syllabubs. Yet there is much genuine poetry in the following stanza :

‘ O from his muse of fire
 Could but one spark be caught,
 Then might these humble strains inspire
 To tell the wonders he has wrought.
 To tell—how sitting on his magic throne,
 Unaided and alone,
 In dreadful state,
 The subject passions round him wait;
 Who tho’ unchain’d, and raging there,
 He checks, inflames, or turns their mad career;
 With that superior skill,
 Which winds the fiery steed at will,
 He gives the awful word—
 And they all foaming, trembling, own him for their lord.’

We have quoted this stanza, because we think we may, at least with safety to Mr. Garrick’s fame, bring near it Mr. Gray’s beautiful lines, which, in Dr. J. Warton’s opinion, contain the most poetical compliment ever paid to Shakespeare ;—

“ This pencil take, she said, whose colours clear
 Richly paint the vernal year;

“Such beauty, as great strength thinks no disgrace,
Smiled in the manly features of his face;
His tall strait body amidst thousands stood,
Like some fair pine, the loftiest of the wood.”

These too, these golden keys, immortal boy!
This can unlock the gates of joy,
Of horror that, and thrilling fears,
Or ope the sacred source of sympathetic tears.

His society was eagerly courted by all the first and greatest characters of the day; more particularly by the literati; his pronunciation of the English language was held to be the model of perfection, and the bar, the pulpit, and the senate, all profited by his correctness; though Dr. Hill published a petition from the letters *I* and *U*, both complaining of terrible grievances imposed upon them by that great actor, who frequently banished them from their proper stations; as in the word *virtue*, which they said he converted into *vurtue*, and in the word *ingrateful*, he displaced the *u*, and made it *ingrateful*, to the great prejudice of the said letters; to this complaint Garrick replied in the following epigram:

If it is as you say, that I've injur'd a letter,
I'll change my note soon, and I hope for the better;
May the right use of letters, as well as of men,
Hereafter be fix'd by the tongue and the pen;
Most devoutly I wish they may both have their due,
And that I may be never mistaken for *U*.

The last part he acted was *Don Felix*, in the comedy of the *Wonder*, in 1778, generously giving the profits of the night, as a second benefit this year, to the Charitable Fund for the support of the players, &c. belonging to that house, when out of employment, sick, or otherwise disabled. His performance was imitable; never were the passions of love, jealousy, rage, &c. so highly coloured, or admirably set off by his

The long contest of the two houses in the performance of *Romeo and Juliet*, in which Garrick acted *Romeo* at *Drury Lane*, and

short, he finished his comic course with as high a theatrical climax, as he had done the Saturday before, his tragic one.

At last the play being ended, during which every performer seemed to exert his greatest abilities, came the awful crisis, when the *Roscins* of this country were to take leave of the town in his public capacity. The scene was too distressing to be described. Let the reader conceive this universal favourite, impressed with all those nicer feelings which his peculiar situation must call forth, advancing forward, to bid farewell to that public, which seemed universally to lament that they should be the melancholy witnesses of their own great loss. Then, after a short pause, as soon as he recovered a little from the first shock, he thus addressed the audience:

‘Ladies and Gentlemen,

‘It has been customary with persons under my circumstances, to address you in a farewell epilogue. I had the same intention, and turned my thoughts that way; but indeed, I found myself then as incapable of writing such an epilogue, as I should be now of speaking it. The jingle of rhyme, and the language of fiction, would but ill suit my present feelings.

‘This is to me a very awful moment; it is no less than parting for ever with those from whom I have received the greatest kindness and favours, and upon the spot where that kindness and those favours were enjoyed.

(Here for a moment he was unable to proceed, until relieved by a flood of tears.)

Barry the same character at Covent Garden, proved a lucky hit to the declining funds of Covent Garden; Barry was, at least with

‘ Whatever may be the changes of my future life, the deep impression I have of your kindness will always remain *HERE* (putting his hand to his breast) fixed and unalterable.

‘ I will very readily agree to my successors having more skill and abilities for their station than I have; but I defy them all to take more sincere, and more uninterrupted pains for your favour, or to be more truly sensible of it, than is your most obedient and grateful servant.’

Here he retired, crowned with never-fading laurels, amidst the blended tears and acclamations of the most brilliant audience that ever was assembled in a theatre.

Mr. Garrick some months before he retired from the stage, sold his share of Drury Lane theatre for 35,000*l.* to Dr. Ford, Mr. Ewart, Mr. Linley, and Mr. Richard Sheridan; when the new proprietors, of their own accord, stipulated, that Mr. Garrick should continue to keep that box which had of late years been set apart for the accommodation of his family. These particulars Mr. Garrick intimated a few days after, by answering in the part of Abel Drugger, on being asked if he had any interest at the theatre, ‘ *I had some; I don’t know what I may have.*’

He, however, still continued for some time after to direct the affairs of the theatre. He died in his house at the Adelphi in 1777, in the sixty-third year of his age, and was buried with great pomp in Westminster Abbey; many of the first nobility followed the remains of this once great actor to his peaceful home, to pay

the female portion of the auditory, allowed to carry off the palm, but we are inclined to believe Garrick stood highest in the opinion of

the last tribute to departed genius. In the first year of his theatrical career, there appeared in several papers of the day, the following lines, generally believed at the time to be the production of his friend Samuel Johnson, but they were afterwards traced to Mallet, who certainly had no cause to blush for them.

‘ In Roman days, once Cato the severe,
With awful brow, went to the theatre;
But, O! instead of manly fire and rage,
And all the true pathetic of the stage,
He saw, he heard, the rant, the droll, the stare,
Saw nature, and the passions, murdered there;
Saw and retired—but should he now revive
And see glad Nature in her Garrick live;
He’d laugh at Bayes, and weep with injured Lear,
Curse tyrant Richard, but applaud the player!
By joy, rage, pity, all the passions mov’d,
Garrick would well by Cato be approv’d;
The wise, the virtuous Cato would forbear
His rigid censures, and in raptures swear,
That by some power divine the stage was trod,
And in the matchless actor, own the God.’

Perhaps our good natured readers will forgive us should we insert another on the same subject produced in Dublin, on his first visit to that capital, the author unknown.

‘ Nature, for ages made her dark abode
Obscure; nor one could find the lucky road;
Till Garrick strictly searched the thorny way,
And found the immortal goddess where she lay,
Arise, fair dame, the British Roscius said,
And shew thy young admirer where to tread.
The goddess viewed him with a pleasing eye,
And smiling gracious, made him this reply—

the critics. Barry's Othello was also deemed the best and most successful that had appeared. Garrick tried this character, but would never

Thou art my only, and surviving son ;
 Go on, and tread the path thou hast begun :
 Go on, my child ! assert thy noble race,
 And let the world view nature in thy face.
 Nature will still be nature to the wise,
 Though oft mistaken in a false disguise.
 Immortal Shakespeare wrote for thee alone ;
 Proceed and fix thee in the vacant throne ;
 The sock and buskin were design'd for thee ;
 The stage is fetter'd, thou shalt set her free.
 So when in days of yore, the advent'rous knights,
 That followed arms, and prov'd themselves in fights ;
 Each arm'd, alone, at universal sway,
 To make unwilling tyranny obey ;
 Till wise Urganda fix'd a magic sword,
 Fit only for the hand of Britain's lord :
 Many essay'd to force the weapon forth,
 Yet failed, although accounted knights of worth ;
 Till he appear'd that knew the sword to wield,
 With ease drew forth, and conquer'd all the field."

It is to us a matter of surprise, that the early friendship formed between two such opposite dispositions as Dr. Johnson and Garrick, should have continued so long, and without the slightest interruption, notwithstanding the one was as eager to snatch at every buzz of praise or flattery, as the other ever seemed averse to bestow it ; until the fourth volume of *The Rambler* made its appearance, the character of Prospero Garrick took to be his, and he never forgave the offence. Johnson used to say of him, ' he could not be contented to sail quietly down the stream of reputation, without longing to taste the froth from every stroke of the oar.' ' Flattery direct rarely disgusts,' at least it was the case with Garrick ; to warrant our assertion, we shall quote one or two instances, and as they (we

repeat it. Quin said of him, "that he (Garrick) reminded him of Desdemona's black foot boy, with his turban, carrying up the tea tray to

believe) are not generally known, may not prove unacceptable.

David Mallet, when he had finished his *Elvira*, cast about in what manner he could best prevail upon Mr. Garrick to act it. He knew that his revived *Eurydice* and the *Masque of Britannia*, had done nothing for the managers, though he had gained something by them himself. He waited on Mr. Garrick, in the usual intercourse of friendship, with *Elvira* in his pocket.

After common salute, Mr. Garrick asked him what it was that employed his studies. 'Why, upon my word,' said Mallet, 'I am eternally fatigued with preparing and arranging materials for the life of the great duke of Marlborough; all my nights and days are occupied with that history; and you know, Mr. Garrick, that it is a very bright and interesting period in the British annals. But hark you, my friend! do you know that I have found out a pretty snug niche in it for you?'

'Heh! how's that! a niche for me?' (said the manager, turning quickly upon him, his eyes sparkling with unusual fire.) 'How the devil could you bring me into the history of John Churchill, duke of Marlborough?'

'That's my business, my dear friend' rejoined Mallet, 'but I tell you, I have done it.'—'Well, faith, Mallet, you have the art of surprising your friends in the most unexpected and the politest manner; but why won't you, now, who are so well qualified, write something for the stage? You should relax. *Interpone*

his mistress." Mossop's Zanga was held by the critics of that day to be a most finished and powerful delineation. Powel, Brereton,

tuis—ha? you know! for I am sure the theatre is a mere matter of diversion, a pleasure to you.'

'Why, faith,' said the other, 'to tell you the truth, I have, whenever I could rob the duke of an hour or so, employed myself in adapting La Motte's *Ines de Castro* to the English stage, and here it is.' The manager embraced Elvira with rapture, and brought it forward with all expedition.

A gentleman of the law, who could not miss such an opportunity of laughing at Mr. Garrick's vanity, met him one day, and told him he had been applied to by the booksellers to publish an edition of the statutes at large, and he hoped he should find a snug niche in them to introduce him.

The play of Elvira was well acted, but it was stopped at the ninth night. Mallet, alarmed at the discontinuing the run of his last and favourite offspring, acquainted Mr. Garrick by a note, that he had received forty cards from persons of distinction, all of whom desired to know the reason why his play was stopped; and for answer, he had referred them to him, the proper judge.

Mr. Garrick had no stomach to repeat the acting of a tragedy that was not approved by the public, and in which he received such signal mortification. The part of *Don Pedro* in *Elvira* was the last new character he ever acted.

The opinion that many people conceive of players being in private life the characters they represent on the stage, is very strong: Garrick some years after he came on the stage, received a message by an elderly looking gentlewoman, who told him, there was a

Reddish, and Holland, were all excellent tragedians, and esteemed favourites with the town. Henderson, though denied by nature of

certain lady of rank and fortune who had a great partiality for him, and wanted to know whether he was married or not. Garrick replied in the negative; she seemed much pleased, and said he should soon hear from her again. Many months passed over without his hearing any further about it; at last he met the woman accidentally in the street, whom he interrogated about the delay of her commission: at first she seemed to shuffle off the question, but he insisting upon knowing, she confessed to him, that the lady having first seen him in *Ranger*, she was charmed with his air and address: but soon after having appeared as *Sharp*, in the *Lying Valet*, she thought she saw so many mean, shifting qualities about him, that she could by no means put either her person or fortune into his possession. There is another instance equally strong. A grocer in the town of Lichfield, a neighbour of Peter Garrick's, having occasion to come up to London, Peter gave him a letter of recommendation to his brother David. The man came to town late in the evening, and seeing Garrick's name up in the bills for Abel Druggier, he went to the twoshilling gallery, and there waited in anxious expectation of seeing, in the person of his countryman, the greatest actor on the stage. On Garrick's appearance, he was for some time in doubt whether it could be him or not; at last, being convinced of it by the people around him, he felt himself so disgusted with the mean appearance and mercenary conduct of the character, which, by a foolish combination, he attached to the player, that he went out of town without delivering his letter. On his arrival in Lichfield, Peter Garrick asked him,

voice and figure, yet from his great judgment and conception, perhaps never was excelled in Falstaff, Benedict, Hamlet, and charac-

‘ How he was received by his brother, and how he liked him.’ ‘ To tell you the truth,’ says the man, ‘ I never delivered your letter.’ ‘ Not delivered my letter!’ says Peter, ‘ how came that about?’ ‘ Why, the fact is, I saw enough of him on the stage to make that unnecessary; he may be rich, as I dare say any man who lives like him, must be; but by — (vociferating an oath) though he is your brother, Mr. Garrick, he is one of the meanest and most pitiful fellows I ever saw in my life.’

Dr. Johnson forgetting an appointment he had to sup with Garrick, till near one o’clock in the morning, he sallied out at that hour, and knocked at his door in Southampton-street; Garrick putting his head out of the window, told him all the company was gone, and that he and Mrs. Garrick were going to bed. ‘ Open the door, David,’ said the doctor, ‘ I have something to tell you will give you *much satisfaction*.’ This brought down Garrick, who, after letting him in, impatiently asked, what was the news he had, that was to give him so *much satisfaction*. ‘ Why, sit you down there,’ says the doctor, ‘ and I’ll flatter you.’ It was amongst the memorabilia of Garrick’s petty habits, that he kept a book of all who had either praised or abused him; diligently to hunt for fame is praiseworthy, eagerly to catch at every puff of flattery, that the interested or the designing may bestow is weakness in the extreme; but detraction also was a vice, which Garrick was not free from. In a conversation with the late lord Orrery it turned on theatrical subjects, the peer took occasion to mention Mr. Mossop, as the greatest tragedian of the age, excepting Mr.

ters of that description. He lived not long to enjoy his well-earned laurels ; he died at the early age of 38, a victim to his passion for ang-

Garrick himself—‘ by no means,’ said Garrick, ‘ as it is well known that his voice is coarse and unharmonious.’—‘ Well, but excepting his voice, you will allow him to have all the other requisites of a great tragedian?’—‘ No, his action has a feature of sameness in it that must ever destroy the necessary delusion of the scene;’—‘ Well, but Garrick, excepting his *voice* and *action*, you will allow him all the other requisites of a great tragedian?’—‘ No, his conceptions are not governed by truth;’—‘ Well, well, David, excepting his *voice*, *action*, and *conception*, you will allow him to have all the other requisites of a good tragedian.’—‘ No, his person is to the last degree ungraceful.’—‘ Well, well, my friend David (to be sure I don’t understand these matters as well as you) but the devil’s in it, if you won’t allow, excepting his *voice*, *action*, *conception*, and *person*, that he has all the other requisites of a great tragedian?’—‘ Yes, yes, my lord, allow me those four trifling impediments, and I will give you full credit for your encomium on Mr. Mossop.’

When Mrs. Siddons first appeared as Harriet in the comedy of the Runaway, under his auspices, he gave it as his decided opinion, that with the exception of her youth and figure, she possessed not one single requisite for the stage, and upon several occasions, not only treated her with asperity, but rudeness ; but those who knew his disposition well, attributed his conduct to that lady to other feelings ; his quick perception soon discovered, though yet in embryo, the seeds of genius and of excellence, which alone wanted the genial rays, the vivid warmth of approbation to ripen and diffuse its sweets ; and as he could brook no rival near his throne, though

ling. In the female department successively appeared Mrs. Oldfield, Mrs. Clive, Miss Bellamy, Mrs. Hamilton, Mrs. Cibber, Mrs.

in the decline of life, he rather chose to sacrifice his interest to his inordinate insatiate thirst of fame; if his opinion of that great actress's talent was founded on truth, we can only say her subsequent excellence has proved the fallibility of his judgment; but if other motives influenced such a decision, we would have assigned him no greater punishment, than to have witnessed the universal and decided admiration of all ranks, which has since that time, to the 'last hour of act' been bestowed upon the exertions of the greatest actress the English or any other stage ever produced. Forty years ago, in this actress we beheld the basis, the pillar of tragedy. We understand that not long ago sir Walter Scott and Mrs. Siddons met in the same room before Mr. Martin's picture of the Fall of Nineveh—two such spectators the world cannot match again; the one by the common consent of mankind, the foremost writer of the age, the other, in the eyes of all who saw her prime or maturity, the queen and mistress of the tragic scene. There was a time when this lady used to sit in parties, and at drawing-rooms, the lady Mary's and the lady Dorothy's of the day came and passed into the room to get a glance of her, with more awe and wonder, than if it had been a queen. This was honour, this was power. Mrs. Siddons seemed to command every source of terror and [of pity, and to rule over their wildest elements with inborn ease and dignity. Her person was made to contain her spirit; her soul to fill and animate her person, her eye answered to her voice. She wore a crown, she looked as if descended from a higher sphere, and walked the earth in majesty and pride. She combined the utmost gran-

Barry, Mrs. Yates, that child of nature Miss Brunton, and Mrs. Abington; the matchless Jordan, and the still unrivalled Siddons. Though much had been done to naturalize the stage, by the excellence of the great names we have noticed, still there remained much to correct and amend, which indeed had been overlooked by all, namely, attention to costume, and the proper dressing of characters; before, and indeed long after Garrick's time, no attention had ever been directed to this essential point; Othello was

dear and force with every variety of expression and excellence: her transitions were rapid and extreme, but were compacted into unity and breadth—there was nothing warped or starting from its place—she produced the most overpowering effects without the slightest effort, by a look, a word, a gesture.

Let us draw a veil over Garrick's prejudices and weaknesses; and let us remember

“ By talents only rais'd
 Courtiers sought him, monarchs prais'd ;
 Sparkling wits incessant blaze,
 Garrick crown'd with early bayes.
 Ah! who can tell how hard it is to climb
 The steep where Fame's proud temple shines afar?
 Ah! who can tell how many a soul sublime
 Has felt the influence of malignant star,
 And wag'd with fortune an eternal war ;
 Check'd by the scoff of pride, let envy frown,
 And poverty's unconquerable bar ;
 In life's low vale remote has pin'd alone,
 Then dropt into the grave unpitied and unknown.”

habited in a scarlet coat, vest, and unmentionables of the same colour, trimmed with gold lace, and a long ramilie suspended from a woolly wig; Iago and Cassio in modern uniforms; in Richard, Gloucester was the only character that wore the old English dress, his followers all attired in modern dresses; Richmond and his adherents were invariably decked out in coat, waistcoat, breeches, silk hose; Hamlet sported a modern suit of black velvet. This incongruous and improper mode prevailed until the classic taste and good sense of Mr. John Kemble "reformed it altogether;" before the appearance of that gentleman a ridiculous and most absurd distinction prevailed in all theatres, which was as much noticed and as tenaciously adhered to as the distribution of characters, which was, whose name should appear at the top and bottom of the play bills. We have witnessed many a foolish squabble emanating from this distinction; "Hamlet by Mr. A. and the ghost by Mr. B." &c. Mr. Kemble's correct judgment classified the characters as they stood in rank or quality, consequently, our kings, princes, and nobles,

according to their rank, now take the lead in the bills, without regard to the consequence or talent of the actor; this great actor was invited by the managers of Drury Lane to accept the lead in tragedy, he was at that time a great favourite with the Dublin audience, but quitted that theatre in 1781, and appeared as Hamlet on the boards of Old Drury, when his success more than equalled the most sanguine expectations of his friends; his *Coriolanus* was a master-piece; perhaps nothing in the art ever had or could exceed it. *Cato*; *Manuel*, in the play of the Regent, which was revived expressly for him, added considerably to his fame: although much praised by the critics of the day in *Richard*, *Shylock*, and *Sir Giles*; still they fell much short of his other characters, and in the parts we have mentioned, he was decidedly inferior to Mr. Cooke and Mr. Kean. Colman's production of the *Mountaineers* shewed him in a new light; no actor ever terrified, delighted, and astonished an audience more than he did in his representation of *Octavian*; there was such an appropriation of appearance, such a conformity of expression, such simultaneous

extravagance of action and utterance, as indicated all the fever of the brain---the timorous fear---his wild, his vacant stare---that the compassionate regretted that misfortune, they could not imagine the spontaneous effect of art; his first appearance chilled the blood with horror; and his deliriums alarmed by their fury, or by their solemnity, imposed the reverence of awe; every look, every motion, harrowed up the heart; and his attitudes, which might have been a study for a painter, united all the grace of Guido to the terrible sublimity of Salvator; in declamation he was bold and energetic; in sentiment he was pathetic and impressive, in short the whole of his deportment consisted in the wild excesses of a disordered imagination, " 'twas sad by fits, by starts 'twas wild." On the retirement of Mr. King from the situation of stage manager, Mr. Kemble succeeded him, and proved himself a rigid tactician; he was indefatigable in his duties, and exacted the same from all concerned; at the close of rather an indifferent season, when little novelty had been produced, he waited on the too indolent author of the *School for Scandal*, Mr.

Sheridan, and strongly urged the necessity of producing novelty to insure the success of their next campaign, when Sheridan coolly replied, 'Why, Kemble, I know nothing better than to introduce music between your pauses.' He married Mrs. Brereton, the daughter of Mrs. Hopkins, after a very slight courtship; the lady communicated his application to her mother, who replied, "Have him, girl;" his society was courted by the first characters of the age. Our present monarch, when Prince of Wales, was particularly attached to him, as was the late Duke of York; Lord Guildford also much distinguished him; and when for the amusement of his Lordship's guests a private play was got up, Mr. Kemble acted Sir Peter Pride, in the farce of Barnaby Rattle, a simple country gentleman sagaciously remarked, "'Twas a pity Mr. Kemble did not play it in London, as he felt assured he would acquit himself with very general satisfaction in that and parts of that kind." He was an excellent classic, still he sometimes pronounced words in a way that drew down the lash of the learned; in the charac-

ter of Prospero, in the *Tempest*, when he speaks to Caliban, where the word aches occurs, he invariably pronounced it as if written *aitches*. 'Tis strange if he knew himself in the right, he did not at once silence the cavillers by producing his authority, and at once strike conviction ; and still more strange, if he actually could not adduce such authority, that a scholar and an actor of his great celebrity should affect a needless singularity. In the well remembered contest in Covent Garden relative to the old prices, though as manager and part proprietor he was warmly assailed by caricatures, pamphlets, newspaper squibs, "and all the lumber they could thunder down," still he conducted himself with much firmness, moderation, and gentlemanly feeling. On his retiring from the stage he selected *Coriolanus* for his last character ; the theatre was crowded to excess in all parts, beauty and fashion graced the boxes, wreaths of laurel were thrown from the pit and boxes on the stage as a tribute of respect to the great actor, whose transcendent talents they were to witness for the last time. A public dinner was given to him on the oc-

casion, at which his early friend Lord Holland took the chair ; it was numerously attended, some of the greatest characters of the day honoured the table by their presence—Mr. Campbell, the poet, wrote a complimentary address, which was admirably delivered by Mr. Young ; he soon after left this country, and took possession of a beautiful and romantic villa on the margin of the lake of Lausanne, where twice a week his house and table were open to those who might feel inclined to visit him ; his library was extensive, and could boast of many rare and valuable volumes ; he altered and revised many of Shakespeare's plays with much judgment and correctness ; he also furnished the stage with several dramatic productions, *Lodoiska*, *Richard Cœur de Lion*, *the Pannel*, *the Farm House*, and some of lesser note ; he also gave to the world a collection of poems, published many years ago, but they had no very extensive sale ; he died at his villa in the 64th year of his age, bequeathing the bulk of his property to Mrs. Kemble, and his property in Covent Garden Theatre to his brother Charles. Much about the same time

another branch of this highly talented family Mr. Stephen Kemble appeared at Covent Garden in the character of Othello, and was well received; he remained there but a short time, and was engaged for several seasons at the little theatre in the Haymarket; during the time that theatre was closed he generally repaired to Edinburgh, and with the natives "of cauld Caledonia" soon became a distinguished favourite, but his increasing corpulency precluded his appearing in the heroes of tragedy; still there remained ample scope, and field wide enough for the exercise of his talent, by representing such parts as Falstaff, Sir Christopher Carry in *Inkle and Yarico*, Freeport in the *English Merchant*, Aubry in *Cumberland's** comedy of the *Fashionable*

* Mr. Cumberland, though a philanthropic and a moral dramatist, was still an envious and a jealous man. Being in the boxes on the second night of the representation of the *School for Scandal*, it was observed he never once smiled at any of the good things which the author has put into the mouths of the scenic personages. When the comedy was concluded, he remarked, he was much surprized that the audience should laugh so immoderately at what could not make him smile. As there are social traitors in all circles, this sarcasm was conveyed to Sheridan, who very

Lover, and many others of that description, all of which he performed with much judgment, feeling, and effect; his readings were always the result of sound sense and propriety; those actors who were under his management seldom failed to receive much benefit and instruction from his most excellent direction and advice; he soon became manager of the Edinburgh, Glasgow, Aberdeen, and Newcastle theatres; in all those places his integrity, his urbanity, gained him the esteem and respect of all who knew him; at the expiration of his lease in the Edinburgh theatre he purchased of Mr. Cawdell the Sunderland, North and South Shields, Durham, Stockton, and Scarborough theatres, which he conducted with judgment and respectability; he was a strictly upright and an honest man, a sincere friend, a good husband and father, cheerful and affable in his disposition; he died at his beautiful seat The Grove, near

coolly observed, that Cumberland was truly ungrateful for not smiling at the comedy in question, as he had seen a tragedy of Cumberland's at Covent Garden Theatre, and laughed from the beginning to the end.

the city of Durham, much esteemed and regretted.

“ Still, though his tongue was sharp, was biting rude,
His heart was warm, benevolent, and good.”

Burns.

AS the chief design of this work is to consider the Art of Acting, and the Duty and Qualifications of Actors, we think it will be no improper method, first to consider what regard an actor ought to have relative to his conduct *off the stage*, before we treat of what he is to do *upon it*. In the time of Athenian elegance, when learning was in taste, when liberty was the blessing of the public, and the parent of arts; excellence alone found honour, capacity employment, and merit rewards; the stage grew suddenly from its infancy to maturity; and from being encouraged became itself the encourager of those talents and geniuses with which it was supplied; it was there that each spectator was taught his particular conduct, by seeing his own representation in the general picture of life, where the lights were thrown alone upon virtue, and

the shades upon vice; where the great and eminent of every age were set up as proper objects of imitation; where every noble, tender, and exalted sentiment, was recorded, and daily inculcated; where purity was invited, obscenity exiled; and where the heart was attached to virtue by affectingly walking through all its scenes of misfortunes; and lastly, exulting in its final reward.

No institution less than divine, could ever be of equal efficacy, or advantage; for when instruction becomes our entertainment, then, only it is, that vice grows detestable, and virtue delightful, from the pleasure it brings; and hence were the sentiments of the Grecian vulgar so exalted, that an immoral expression, though naturally introduced in an immoral character, has been hissed off the stage. Shall we think, then, that where the doctrine was so glorious, the preaching was dishonourable? Certainly not. To be an actor, then, was not to be a mimic; no trick of gesture, or tone of voice, could avail; those of distinction, were to be by nature the very persons they represented; they were to have the same elevation of soul, the same delicacy

of thought, the same morality of life, the same humanity of heart, and richness of actions, that could at once constitute the patriot, the hero, the lover, and the friend. The words only belonged to the author, the sentiments were, by nature, their own ; and hence flowed that aptness of attitude, that ease in elocution, that expressive look, that eloquent silence, that freedom of action, and that harmony of the whole, which at once exalted, melted, and subdued, a mighty nation to elegance and virtue. When such an actor was found, he was justly esteemed a blessing to the community. As his talents were the admiration, so his person was the delight of all people ; in his life he was honoured, and his posterity provided for. Some, perhaps, may be tempted to wish the present was the stage of the Athenians ; but nature and mankind are always the same ; and though some very few of the profession in the past and present day may (in the opinion of the stern, the rigid moralist) have deviated from the strict rules of propriety, still we are happy to affirm, they have secured a proud, preponderating balance on the other side ; and while they con-

tinne to receive instruction with pleasure, applause with humility, they need not fear but they will ever receive respect, attention, and esteem. We have not found in all the clamours raised against the stage any one who denies the usefulness of the drama, if rightly managed. Collier and Prynne, when they wrote in conjunction that huge mass of abuse against the drama, entitled, 'Histriomastix,' were compelled to acknowledge that it still possessed "some redeeming qualities," and archbishop Laud, another of its determined opponents, yet does allow, "that the wit of man cannot invent any more efficacious means of encouraging virtue, and depressing vice."

The most celebrated characters of all ages and nations, the most remarkable events lie open to the creative genius of the dramatic poet, under whose hands they rise to light, with additional lustre of strong fancy and harmonious numbers to embellish them. Every noble action that can stimulate the heart to virtue, every distressful incident that can touch with pity, or can melt the soul into that softness which adds dignity to human

nature, receives from the dramatic poet a brighter polish. Under his creative genius, the performer inspires the before inactive scene with proper manners ; he gives it by voice, and performance, the semblance of reality and the force of truth ; each man may behold his own portrait at length, where the shades of vice, and the lights of virtue, are so happily blended as to force the human heart to acknowledge the likeness. People of all ranks require some recreation, and so long as this very rational one comes within the compass of their purchase, it is surely preferable to drinking, which almost imperceptibly ruins the constitution, and sinks men beneath the level of the vulgar ; it is also preferable to the baneful and destructive propensity of gambling. As some creatures from their natural construction, extract poison from the most salutary plants, so may the depravity and prostitution of a vicious imagination, derive pernicious principles from the best morals. In affirming that vicious or ridiculous characters are exhibited with any other view than to expose, or render them contemptible, the design of the poet is either mistaken or mis-

represented; for by judiciously contrasting the virtuous, and the vicious, there are lights reflected on the former, that render them more amiable and alluring, and a shade of horror and detestation is cast over the latter. Thus according to its original institution the stage may be made to answer the most useful ends. As a perfect tragedy is the noblest production of human nature, so it is capable of giving the mind one of the most improving entertainments. "A virtuous man," says Seneca, "struggling with misfortunes, is such a spectacle as gods might look upon with pleasure;" and such a pleasure it is one meets with in the representation of a well-written tragedy. Diversions of this kind wear out of our thoughts every thing that is mean and little. They cherish and cultivate that humanity which is the ornament of our nature. They soften insolence, soothe affliction, and subdue the mind to the dispensations of Providence. It is no wonder, therefore, that in all the polite nations of the world, this part of the drama has met with public encouragement. May we not learn virtue, and avoid vice by the instructive

lessons of the drama? What premeditated murderer would not feel compunction, or perhaps repentance, at the speech of Torrismond to the queen, in the "Spanish Friar," when she has given commission for the murder of the good king Sancho.

"Think, timely think, on the last dreadful day!
How will you tremble there to stand exposed,
And foremost in the rank of guilty ghosts
That must be doom'd for murder! think on murder!"

"That troop is placed apart from common crimes;
The damn'd themselves start wide, and shun that band
As far more black, and more forlorn than they."

To which the queen replies :

"'Tis terrible! it shakes, it staggers me!
I knew this truth, but I repell'd the thought.
Sure there is none but fears a future state;
And when the most obdurate swear they do not,
Their trembling hearts belie their boasting tongues."

We find by this last speech, the former had its desired effect, since the Queen repented her impious intentions.

In "Rule a Wife, and Have a Wife," we have another upon the sin of adultery; the Duke of Modena tries to debauch Margaritta, the wife of Leon, a woman of a vicious inclination, who married Leon merely as a tool, but by the spirited and good conduct of her

husband was reclaimed. The Duke says, "O, I am most miserable." Margaritta answers, "You are, indeed."

"Could not your own discretion tell you, sir,
When I was marry'd I was none of yours?
Your eyes were then commanded to look off me;
And I now stand in a circle, and secure."

"Mark me but this, and then, sir, be most miserable.
'Tis sacrilege to violate a wedlock;
You rob two temples, make yourselves twice guilty;
You ruin hers, and spot her noble husband's."

Hence we believe it is evident, they suppose the moral lessons, which the stage presents, may make the strongest impression on the minds of the audience; because the instructions are conveyed with pleasure, and by the ministration of the passions, which always have a stronger remembrance than the calmer precepts of reason. But we conceive there can be no manner of doubt, but that the lives and characters of those persons who are the vehicles of these instructions, must contribute, in a very material degree, to the impression the fable and moral will make; for to hear virtue, religion, honour, and justice, recommended by an actor of known loose principles, generally provokes a

smile from those who would hear the same with awe and respect by actors of known reputation in those particulars. Look but into religion itself, and mark how little the words, or sermon, of a known drunkard, or a debauchee (were it possible to imagine such a character in a sacred habit) would affect his hearers; and what an influence a divine of a pious and regular life has on his congregation, his virtues preparing them to hear with attention and respect, and to believe him as a man, whose actions call not his faith into question.

Though the pulpit must be allowed to be the more sacred place, as dispensing and promulgating the most holy mysteries of our Christian religion, yet since the Gospel consists of the agenda, as well as credenda, of practice as well as belief, and since the practice is so strongly recommended from the stage by purifying the passions, while it conveys delight, the stage therefore, in our opinion, may not improperly be deemed the handmaid of the pulpit.

There is no human invention so aptly calculated for the forming a free-born people

as that of a theatre. Every actor on the stage should therefore take virtue for his guide; the blind may hear, the deaf, the dumb, may see; but every sense must be perfect to instruct and be instructed. Performers, of both sexes, ought to imitate those virtuous characters they represent upon the stage; the dignity of the theatre then, might emulate that of Athens. It is not the profession brings scandal to the performers, if they will take care to avoid drawing it on themselves. In our long acquaintance with the stage we have seen many performers, male as well as female, meet respect and even regard, from persons of the first rank, from their exemplary and praiseworthy behaviour; and we are convinced every actor, whose conduct in private life is irreproachable, will ever be esteemed by those of sense, liberality, or discrimination. Moral virtue, and an unimpeached character, will at all times obtain respect from people of every rank, will add weight to the characters they represent, and will sometimes atone for want of excellence. Lessons from the stage may be conveyed in one respect as strongly as

lessons from the pulpit; for a well written play, and well performed, where virtue suffers, or meets its just reward, must have a strong force upon the mind, when the eye is supposed to view the very persons in the real circumstances of history. What then we ask, will add to this imagination? Why the performers to be as blameless as human nature will allow. We perfectly well remember an actress of considerable celebrity in her professional duties, and much admired for her personal attractions, but unfortunately a woman of loose principles, after a long seclusion from the Edinburgh stage, during which time she was living as the companion of a certain noble duke, appearing in the comedy of Letitia Hardy, in the comedy of the "Belles Stratagem," and in the last act where Doricourt reluctantly informs her "he is not ignorant of her real situation, that she has been the companion of Lord George Jeannet," Letitia indignantly exclaims, "ridiculous pretence, I a companion! No, sir, learn to your confusion I possess a heart as untainted as hers you have selected for your bride." This was (too much to bear, even

from the grave and attentive audience of the metropolis of Scotland, nor could the interest of the scene suppress the strong desire that at the moment seized them, to indulge in a hearty laugh ; the play concluded amidst the whisperings, the titterings of an audience not more noted for decorum and propriety, than for taste and judgment. A similar effect was produced a very few evenings after, during the representation of " King Lear," on her repeating two lines, at her exit at the end of the third act :

" Arm'd in my virgin innocence I'll fly
My royal father to relieve, or die."

The words " virgin innocence" again roused their risible faculties, and the scene of generous pity and compassion at the close turned to ridicule and laughter. We may find by these examples, virtue is of some use upon the stage, and would be more so if more practised. A modest behaviour is commendable in every station, but much more observed in those engaged in public professions, where the eye of thousands are upon them. Confidence, pride, and vanity, will draw down contempt and ridicule from su-

periors, with disregard from all ; while humility, affability, and good-nature, must ever insure respect and regard from all ranks ; and, if any stains are thrown upon the profession, such qualifications will wipe them off.

Actors are too much inclined, even in strange company, to throw out some theatrical quotation, that seldom fails of declaring what profession they follow. What need a tailor talk of his yard and shears, a smith of his forge, a baker of his batch, a brewer of his grains ? Let the sock and buskin be confined to their proper and natural element, the theatre. A celebrated actor was lately invited to dine with a large party of both sexes of condition : when the dinner seemed a little tedious, before it made its appearance ; one of the party started up, and addressing the actor, cried, " Zounds, Mr. --- give us ' To be, or not to be,' by way of grace !" the master of the house replied, " there was no dinner he could give Mr. --- could possibly be worthy such a speech, from such an accomplished actor ; besides, he did not invite his friend to pay for his dinner that way,

it was only a small acknowledgment for the supper Mr. --- had given him "the night before on the stage, where no cook but himself could dress such a dish of black broth," (meaning Othello.) This, while it conveyed a severe reproof to the indelicate request of perhaps his inconsiderate and volatile friend, was at the same time a neat and delicate compliment to the actor.

We, ourselves, "have sat at good men's feasts, and wip'd the tear that sacred pity hath engendered," and feel how necessary it is that all, but we are inclined to think more particularly actors, should obtain and preserve an unblemished reputation; for on that, their consequence, their authority with the public must necessarily depend: we have many recent instances of actresses, whose virtues and whose morals even in a line of life subject certainly to temptations, that have been held as objects worthy of imitation. We have seen those very characters transplanted from the green-room to the drawing-room, even of royalty itself; and, as their talents shed lustre on themselves and the stage, so their subsequent conduct ennobles the coro-

net with which their brows are encircled. No man of common sense, or reflecting mind, would we trust in these enlightened times attempt to cast obloquy or censure on a profession, which is in itself valuable and noble; the actors, in ancient times, were deemed honorable, and so highly esteemed, that they were sometimes chosen as ambassadors, and masters to two of the most noble and glorious orators that ever Greece or Rome produced, Demosthenes and Cicero; still, as a truth, it cannot be denied the stage has produced some, whose characters and habits were not consistent with moral rectitude, "as where's that palace whereinto foul things sometimes intrude not." We would have no man of it a drunkard, or so fond of his own opinion, as to imagine that a dull ridicule on sacred things will pass for wit with any man of sense or propriety; nor would we have him thunder out a volley of oaths and execrations to supply the emptiness of his discourse, with a noise that is offensive to all those ears who are not daily conversant with the refuse of mankind; that they would live within the compass of what their in-

come affords; they would then have more leisure to study their characters, advance their reputation and salaries the sooner, and meet with respect from all men of honesty and sense; let them be

“Of modest wisdom and pacific truth:

Compos'd in sufferings, and in joy sedate,

Good without noise, without pretension great.”

We trust and hope our worthy brethren of the sock and buskin, should they condescend to read our little work, will not for one moment imagine what we have said on the subject of temperance, and propriety, (which they all know is essential in their respective duties), is meant either as censure or reproach to any; no, we have too high an opinion of their sense and discernment to admit such an idea, what we “have said comes from our love,” we know the most of them well, long experience in the profession hath brought us into contact with many, whose hearts, feelings, and principles would do honour to human nature, as such we reverence and respect them---long, long, may they increase in public favour and estimation, to enjoy in age the labours of their

youth, and when time "with his stealing steps hath claw'd them in his clutch," may they sink to their peaceful homes right reverend and respected gray hair'd ladies and gentlemen;—we would only point out to those who may hereafter adopt the stage as a profession, and need a faithful pilot to direct their course, how to avoid the shoals, rocks, quicksands, with which the drama's coast abounds, and on which too many desperate adventurers by shewing something of a more swelling sail than prudence dictates, are too often fatally wrecked.

Though we have pointed out the duties which are indispensably necessary to merit and obtain respect from the public, yet they are not alone sufficient to make a good actor; still there remains many lessons to be learned for his qualifications *on the stage*; we will therefore proceed, in the hope our readers will bear us company, for we are rather of a social disposition, and have no relish for our own dull society to treat of

ACTION IN GENERAL.

"Things may be seen differently, and differently shewn, but action is visible."

FROM his very name we may derive his duty, he is called an actor, and his excellence consists in action and speaking. Action, indeed, has a natural excellence in it, superior to all other qualities; action is motion, and motion is the support of nature, without which it would sink again into the sluggish mass of chaos. Motion, in the various and regular dances of the planets surprises and delights us: life is motion, and when that ceases, the human body so exquisite in form, so beautiful when enlivened by motion, becomes a dead and putrid corpse, from which all turn their eyes. The eye is caught by any thing in motion, but passes over the inanimate and motionless things, as not the pleasing objects of their view.

This natural power of motion or action is the reason that the attention of the audience is fixed by any irregular or yet improper action on the stage by even an indifferent actor; and tedious and wearisome when the

best actor speaks without the aid of graceful motion; but, be it remembered, it is not violent nor a redundancy of action we would recommend, for in that every pretender may vie with Mr. Kean, Mr. Young, or Mr. Macready; no, it is that which is agreeable to nature, or the subject he represents.

Now, what he represents, is man in his various characters, manners, and passions, and to these heads he must adjust every action; he must perfectly express the quality and manners of the man whose person he assumes. The late Mr. King, the still unrivalled and original representative of Sir Peter Teazle and Lord Ogleby, when studying the latter character, in his own apartment, rose from his seat, with all that feebleness and seeming debility, (which he afterwards depicted with so much excellence in the representation) as to cause Mrs. King, who chanced to be with him, to exclaim with considerable emotion and alarm, "Good God, Mr. King, what is the matter, you seem very unwell." In this we have a powerful proof, how strongly, how naturally, this great actor entered into the feeling, the just conception of his character, which is

indispensably necessary to form a good actor: he ought to vary with his argument, that is, carry the person in all his manners and qualities in every action and passion; he must be enabled to transform himself into every person he represents, since he is to act all sorts of actions and passions.

Sometimes he is a lover, and ought to know not only all the soft and tender addresses of such, but also what is proper to the character, that is in love, whether he be a prince, or a peasant, a hot and fiery man, or of more moderate and cool disposition.

Sometimes he is to represent a choleric, hot, or jealous man, and then, he ought to be thoroughly acquainted with all the passions, sentiments, and looks of the person in such circumstances; sometimes he is distracted, and here nature will tell him his action should be wild and irregular, that his eyes, his looks, or countenance, should never fall into an indifferent state of calmness or unconcern,

In the representation of Hamlet, Richard, Macbeth, Orestes, or Alexander, he ought to know well the character of all these heroes, the very same passions differing in them as

their characters differ; a patriot, a prince, a beggar, a clown, must each have their propriety and distinction in action, as well as words and language.

But to know the different compositions of the manners and the passions springing from those manners, he ought to have some knowledge of moral philosophy, for they produce various appearances in the looks and actions, according to their mixtures.

For that the very same passion has various appearances is plain, from historical painters, who have followed nature; the painters, indeed, have observed a propriety in their pieces which we should be happy to observe upon the stage; for there is never any character who has not a concern, a seeming interest in the action; but on the stage, we are often disgusted by observing some of the inferior actors, whispering to each other with as much indifference as if they had no right to feel any interest in the scene, though at that moment some necessary question of the play be then to be considered, "some powerful and affecting incident" that's villainous, such justly merit the execration, not only of the public, but also of the manager; we have

often had cause to lament that the best exertions of the principal actors have failed of that success which they laboured to obtain, solely by that want of attention and support which was required from all. Too many of those employed in the minor department of the stage, fancy their dignity hurt, their consequence lessened, by being called upon to represent, what they deem third, or fourth rate characters; they therefore take no pains to perfect themselves in the words of the author, but depend chiefly on the aid of the prompter, to the disgust of the audience, injurious to the interest of the theatre, and totally destroying the effect of the scene: an imperfect actor insults his hearers, betrays the trust reposed in him by the author, and proclaims his own demerits.

We are aware such observations are not applicable to a London stage, but they are truly so to the nursery; in that nursery, we well remember an actor, whose transcendent talent, whose excellence, will, we feel assured, never be forgotten by those who have seen, for to see was but to admire him. This great man, for many months, acted the very inefficient

and subordinate characters of Harry Thunder in the comedy of "Wild Oats;" Captain Dudley in the "West Indian," and others equally insignificant, yet bestowed as much attention in the representation as he possibly could have done with Richard, Shylock, or Iago, we mean the late inimitable and much lamented George Frederick Cooke;* as an

* "We knew him well, Horatio" "e'en when the high blood ran frolic through our veins, and boyhood made us sanguine." As seven cities contended for the honour of Homer's birth, so also have many places been selected and disputed which our friend was born in. We will endeavour to set the matter at rest; not alone from his own *ipse dixit*, but from more authentic information, from the lips of an ancient lady in the city of Dublin, the wife of a serjeant Graham, the identical soldier whom the reader may have seen in West's celebrated picture of the death of General Wolfe, standing in the fore-ground, with his hands clasped, the hair of his uncovered head blown by the wind. In the year 1806, we saw and conversed with this old man and his still older wife, in company with Cooke, over a glass of Peter Kearney's Inashone whiskey-punch, when the old lady declared she well remembered his birth in the barracks of Dublin, some time in the year 1758, her husband then being absent with his regiment in America, she being left behind as one of the barrack nurses: the father of Cooke was a non-commissioned officer in the 70th, generally designated at that time, the Black Cuffs, and was a native of Kelso, in Scotland, his mother was born in Dreg-

actor in some characters never surpassed, as a man, friendly and sincere, possessing a strong, clear, and lively imagination; his

heda, the daughter of a very respectable inn-keeper in that town, in whose house George's father chanced to be quartered. There a mutual attachment took place, and notwithstanding the opposition of her father, the indissoluble knot was tied by the chaplain of the regiment. "She packed up her tatters, and followed the drum." She was a woman of strong mind, with acquirements and education superior to her station in life, or generally falls to the lot of pretty bar-maids. Prior to her husband's regiment being ordered for foreign service, she found herself "as women wish to be, who love their lords," and in due time gave birth to our hero, and on that eventful night, the officers of the garrison acted "Richard the Third;" whether our hero caught the inspiration at that time we know not. In thirteen months, young George accompanied his parents to America, where his mother, when he was not four years of age, paid the debt of nature; and in the year 1762 his father returned to England, and entrusted George to the charge of his brother, at that time a printer in our good town of Berwick upon Tweed, where his kind uncle put him to school, and at a proper age, bound him an apprentice to himself, as a printer; he continued at his business with diligence and assiduity, until the unlucky arrival of some strolling players, this was the first time Master G. Cooke had ever witnessed a theatrical exhibition, it was we believe in 1773, and however humble have been the talents of the actors, yet still as often might as George could find the means or opportunity, thither he resorted; his youthful mind from that moment caught fire; the types, the composing stick, all, all

conversation was sensible and instructive; he had not the advantage of a finished education to improve and illustrate the bountiful

were neglected: in vain were the admonitions, the reproofs of his kind relative, his mind was made up. The allurements of a theatre are so strong, that perhaps few except those who have felt them can conceive; he felt them in their utmost force, and obeying their dictates accompanied by another stage-struck hero, a fellow-apprentice who had just completed his time, named Colin Mitchell, took their departure from Berwick, and arrived in London with a light heart and still lighter purse, their joint stock amounting to 17s. 6d.; their first visit was to a noted theatrical tavern, in those days the Black Lion, in Russell Street, kept at that time by a retired actor of the name of Waters: to mine host they told the motive of their visit to London, namely, to procure a situation on the stage: the good-natured Waters felt for their condition, procured them beds for the night, and on the morning, painted to them in such doleful colours, the misery of a strolling player, together with the impracticability of obtaining a situation on the London boards, as totally damped their youthful spirits, but what was to be done? to return to Berwick once more to slave at the case, the idea was horrible, however by the friendship of Waters, Colin Mitchell who was in possession of his indentures, obtained a situation in a printing-office in Gray's Inn Lane, and out of his little earnings supported Cooke, who in return occasionally relieved the labour of his friend, by assisting him in his professional duties; in a very short time they were introduced to some of their own age, and who, like themselves, were fond of the drama: a play was got up, Richard the Third; their theatre a hay-loft;

gifts of nature, but still sufficient to understand perfectly what he undertook, and judgment to know how far it agreed or disagreed

their only scene an old carpet, hung over a line, stretched across the building, to support it; their lights, small candles stuck into lumps of clay, fashioned for the purpose; their seats deal boards, supported by empty beer-barrels; the orchestra had to boast of a Scotch bag-piper, who, from that most harmonious instrument "blew a blast so loud," and answered the purpose of drums and trumpets; and when Richard exclaimed "a flourish, trampets, strike alarm drums," was replied to by a blast from Sawney. Richard's dress was a borrowed vestment of a footman; consisting of a scarlet waistcoat, with sleeves of the same colour; a red cloak, obtained of an ancient dame in the neighbourhood, fancifully decorated with strips of paper, embellished with Prince's metal, a star and garter made from the same materials.

Richmond was dressed much after the same fashion, with the addition of an enormous pair of trooper's boots; his head adorned with a grenadier's cap by way of helmet: the other heroes of Bosworth Field, as their characters were not of equal magnitude, did not perhaps adhere so pertinaciously to costume and propriety; the "Dramatis Personæ" ran thus, "Richard Mr. Briarly," (since which a respectable manager and good actor in the northern district of Scotland) the "Earl of Richmond Mr. Colin Mitchell," to which he added Tressel: "King Henry by Mr. Cooke," "Buckingham by Mr. Joseph Munden;" the subsequent advancement and excellence of this great actor need not, we trust, be here set down, but to show what he then was, we have only to observe, in repeating the lines of Buckingham, which run thus,

with his character ; he could soften, or glide over, with an almost seeming negligence, the improprieties in any part he acted ; while, on

“ his fall un-mourn'd and bloody as their own.” Master Joe exclaimed, his fall *un-a-mourn'd and but-wor'd* as their own ; however, all were extremely pleased with their own individual exertions. On the night in question there chanced to be present the eccentric Roger Wright, who at that time was the best representative of the motley coloured hero that then had appeared, who declared in the presence of Jemmy Miller, the Northampton and Shrewsbury manager, that if he was not much deceived, that long-nosed, raw Scotchman, would one day prove to be a d—d good actor. Honest Jemmy, who was in town for the purpose of picking up recruits, repaired to the Black Lion, saw our hero, and engaged him for his company at the enormous salary of 10s. per week, “ the bad begins, but worse remains behind,” for poor Miller’s business in the various theatres in his circuit sensibly fell off, which compelled him either to give up his company, or reduce it to a sharing scheme ; the children of Thespis communed among themselves, and as they had strong reliance on the integrity and honesty of Jemmy, and wisely considering that half a loaf, &c. &c. reluctantly adopted the latter proposition, and sharing they commenced, and poor sharing it proved to be, for in seven weeks they obtained but 9s each, still the ardour of George felt no abatement so long as he obtained good parts to act, “ the siller” was but of slight or trivial consideration ; in Shrewsbury he made himself master of the words of Hamlet, Othello, Romeo, and Hotspur ; in Miller’s company he acted Tressel and Buckingham in one night : Orlando, Laertes, Cassio, Poins, Bassanio,

the contrary, he would dwell with energy upon the beauties, as if he exerted a latent spirit, which had been kept back for such an

Charles Dudley, Manly, Mr. Strickland, and many others of that class: and as they acted but three times a week, he had the others for his own private practice, during which time he applied himself to the studying of such characters as he conceived would one day fall to his lot; every hour, every minute of his time was devotedly employed in close application to study; he was never addicted to card-playing, or gambling of any kind; smoking he abhorred; drinking ardent liquors in those days he never indulged in; it would have been well for his future fame perhaps if he had adhered to that determination, "but who can controul his fate;" he had been often seen by the Rev. Mr. Strange of Shrewsbury studying in the fields, which circumstance induced the worthy divine to accost him; and finding him a young man of great promise, and highly pleased with the mildness of his manners and conversation, gave him an invitation to his house, the use of his library, from which he improved and stored his mind with much general information; but in a very short time he was deprived of this, his first theatrical friend and benefactor by death; we have often heard him lament the loss of Mr. Strange with unfeigned sorrow and regret. George about this time quitted the Shrewsbury company, and joined another at Canterbury, through the recommendation of his old friend Munden, who was then an actor in the company; he appeared in the character of Lord Hastings, in *Jane Shore*, and obtained the approbation, not only of the good folks of Canterbury, but that of the sovereign of the troop, the mighty manager; but notwithstanding his success in Hastings, he could

occasion; that he might alarm, waken, and transport, in those places only, where the dignity of his own good sense could be supported

make no advancement, as all the principal parts were in possession of actors who claimed them by prescriptive right, and were by no means inclined to resign them to so young and inexperienced an actor. Hamlet, Macbeth, Richard, Shylock, Romeo, all, all the long list of the tragedy heroes, were in possession of a Mr. Penn and Mr. Billy Swords;* all this George soon perceived, and was convinced there could be no possible chance of rising in his profession if he remained with the Canterbury company, he therefore determined to try his fortune where it might prove kinder, and gave the manager the customary notice to quit at the close of the season; in this determination he was warmly seconded by the opinion of the veteran Macklin, who chanced to be starring it for a few nights in Canterbury, and in Cooke's hearing, said to the manager, "Sir, the weeds of your garden you seem to cultivate with care and attention; the only root you possess of value, and likely to flourish, you have planted in a barren soil, and in the shade—mark my words, Sir, that young man (pointing to Cooke) will one day be at the head of his profession." If Cooke had wanted a stimulus to his exertions here was

* When Munden was a poor strolling player, he from the lack of means to procure a more eligible or comfortable vehicle, rode from Canterbury to London in a cart, and in the course of the journey, the eccentric Billy Swords, who accompanied him, and was the tragic hero of the company, exclaimed, "tap my eyes, when you are at Covent Garden, and I at Drury Lane, for you know we shall be too eminent to be both retained in one house, what will the theatric biographers say, when they hear that the great Billy Swords and the great Joe Munden, rode from Canterbury to London in a cart?"

with that of his author, in a word, "take him for all in all, we ne'er shall look upon his like again."

a powerful one: praise from an adept in any science will excite emulation, and with many do more than reward. About this time he received an offer to join the standard of the noted and eccentric James Whitely, the then manager of Nottingham, Sheffield, Derby &c., but that was a sharing scheme, (as, indeed, in those days most of the provincial companies were) and he had experienced enough of that to make him cautious how he again trusted his fortune to so fragile a bark, but when the manager threw into the scale the prepondering weight of Richard, Othello, Hotspur, and all the tip-tops in tragedy, he no longer hesitated, it was "starving avaunt, you threaten here in vain," "fame invites, and glory leads the way," and, on the 1st May, 1776, he parted from his friend Joe Munden and the Canterbury company, and trudged to Sheffield to join Whitely.*

"A handkerchief held all the treasure he had,
Which over his shoulders he threw."

* No man's name is better known among the erratic tribes of Thespis, than Jamie Whitely's; the anecdotes arising from his singularity of disposition are innumerable. This gentleman, formerly the manager of the Manchester, Nottingham, and other theatres, had ever a constant and a vigilant eye to his interest; one evening during the performance of Richard, gave tolerable proof of that being his leading principle. Representing the crook-backed tyrant, he exclaimed, "Hence babbling dreamers, you threaten here in vain, conscience avaunt,"—"that man in the brown wig there has got into the pit without paying,"—"Richard's himself again." While on his death bed in the town of Sheffield, he sent for an undertaker, and actually made a contract with him for the expenses of his funeral, with this stipulation, he (the undertaker) should take one half the amount in tickets, for his wi-

The late John Philip Kemble condescended to perform the poorly drawn character of Earl Percy in the *Castle Spectre*, and gave

He appeared as Jacques in "As you Like It," and Petruchio on the 11th May, and met with very decided applause, and during the remainder of the season successfully acted Richard, Shylock, Othello, Lord Townley, and became with the good folks of Sheffield an established favourite; they shared upon the average 5s. each night's performance, which was four times a week; here then he obtained both profit and fame: from thence they proceeded to Manchester, but as Manchester was considered by the sagacious and money-loving Whitely to be a certain and profitable card, the company were no longer to share, and George was placed on a salary of 18s. per week; and here his success, as an actor, was even more than at Sheffield; he was an universal favourite, but we are sorry to be obliged to add, he here forsook the abstemious and sober life he had hitherto led, and launched into excesses which early impaired an excel-

dow's benefit. During the representation of *Macbeth*, he came off the stage during the murder of the king, but found the property man had forgotten to provide the blood, that is, rose pink and water, time immemorial the stage blood: he called loudly and vociferously, "the blood, the blood, where's the blood, my dear?" "lord, sir, I have quite forgotten it;" "you have? eh, never mind, I'll soon procure some," and at the same time giving the unfortunate property man a tremendous blow on the nose, the effect of which soon procured the wished for blood, he coolly held his hands under the droppings until a sufficiency was obtained for hands and daggers, and coolly said, "there, my dear, that will do." He has more than once at Sheffield dressed at his lodgings for *Othello* or *Oronoko*, with his face blacked, and completely armed at all points, deliberately walked through the streets to the theatre, with a long train of the rabble at his heels, ...

to it all the effect such a part was capable of expressing; this great actor justly conceiving the effect resulting from just and digni-

lent constitution; his society was generally courted by all classes—no wonder if under such circumstances he yielded to the fascination of the intoxicating draught. The company proceeded to Chester; here he obtained the friendship, the excellent advice of William Cowdroy, at that time the editor of a newspaper in Chester, a man of great genius, judgment, and honest worth; they were of congenial minds, and were warmly attached to each other during the remainder of their lives. A trifling dispute with a brother actor about a dress, in which the manager justified the right of Cooke's opponent, caused him to relinquish his situation; he repaired to York, and joined the standard of Tate Wilkinson, but here his stay was of short duration, as at Canterbury, all the principal parts were in possession; here of course he made little or no impression from not being seen to advantage. On Whitely's retiring from the management, he again joined his old friends in Manchester, Chester, Sheffield, and received from them every possible mark of kindness and respect. In 1786 he was strongly solicited by his old friend Munden to enlist under Austin and Whitlock, then acting in the Theatre Royal Newcastle-upon-Tyne, and accordingly, when his engagement expired with the Manchester managers, he took leave of the fustian cutters, and shaped his course towards the land of the black diamonds; he was advertised to appear as Othello on the Monday, but Cooke appeared not, all was consternation; at 2 o'clock a man on horseback arrived with a letter addressed to the managers from Cooke, with a request they would send by the bearer 10*l.*, as he was detained in Chester le Street for want

ried action, submitted himself to the direction of Mr. D'Egville of the Opera House; how much he profited by such a tutor, those who

of money to defray his expenses; this was complied with instant, and another messenger, one of the servants of the theatre, was dispatched in a post-chaise, in which he was to return with Mr. Cooke, the distance being but a few miles: the man soon reached his destination, and produced his credentials, with the money, and being asked by Cooke who he was, he told him he was the property man; Cooke, who was at that moment in a state certainly not at all calculated to personify the jealous Moor, replied with great indignation—"What! have those pitiful scoundrels, Austin and Whitlock, those petty directors of coal-pit theatricals dared to insult George Frederick Cooke, by sending a property man to usher him into their presence? return to your masters, fellow, and tell them George Frederick Cooke will not brook an insult:" in vain the poor fellow remonstrated, entreated, Cooke remained inexorable, the poor property man returned without his wished for companion, it was then too late to dispatch a second deputation, and an apology was made to the audience for the non-appearance of the Moor; the play was changed much to the disappointment of all parties; but near the finish of the farce a man called upon Munden to come to the watch-house to release from durance vile a friend of his, a mad gentleman, that would not give his name. From the messenger's description, Joe guessed who the mad gentleman was, and repaired to the watch-house, where he found his friend George surrounded by the guardians of the night. The instant he beheld Munden, whom he had not seen for some years, he sprang from his seat, and with stentorian lungs, vociferated "The property man, sir—the property man, sir—"

have witnessed his exquisite performance of *Coriolanus*, *Hamlet*, *Octavian*, *Henry V.* and many others; will bear ample testimony.

tell that tooth-drawing reptile (Mr. Whitlock was a dentist) and his coadjutor Austin, George Frederick Cooke will annihilate them; one look of mine, sir, will cause them to shrink into their original nothingness, but eagles war not with sparrows," when he had exhausted his imagination in invective, threats and abuse, he suffered himself to be taken from his confinement, and was conveyed to his apartments prepared for him by Munden. As when in a state of intoxication no man could be more abusive or insulting, so also when in his perfect senses no man could with more elegance, more seeming contrition, atone for errors past; the managers were easily appeased, but it was expected the audience would resent the remembrance of their disappointment on the individual who was the cause of it. *Othello* was again announced for representation on the Wednesday night; the house was full at an early hour; all hearts beat high with expectation; at length *Othello* appeared, and was received with some marks of disapprobation by a few, but by the majority with applause; when silence was at last obtained, he stepped forward and addressed them in the following words:—"Ladies and gentlemen; I stand before you self-accused, self-condemned, should your displeasure be added to my own; my punishment, though just, will be more than I shall be enabled to endure!" Here several voices were heard to exclaim, "enough, enough! go on, go on! no further apology!" He bowed and proceeded with his character amidst the plaudits and approbation of a respectable and crowded audience. During the season his attention

We are afraid, that we have somewhat wandered from our subject, and may be accused of prolixity; if such should be laid to our

to his theatric duties were unremitting, never once deviating into error or intemperance; his society was courted by the first circle in Newcastle and neighbourhood, sir Matthew White Ridley, Mr. Foster, the banker, sir Thomas Liddel, and many others of high respectability, honoured him with their patronage and friendship; which, notwithstanding some occasional irregularities, he continued for several seasons to enjoy. The popularity of the late inimitable Mrs. Jordan, induced Messrs Austin and Whitlock to offer her such terms as they hoped might induce that lady to visit Newcastle for a few nights. The offer was accepted; she selected for her debut Lady Bell, in "Know your own Mind;" and Priscilla Tom Boy in the farce of the "Rompe." Mr. Cooke, Dashwould—a character certainly as opposite to his general style of characters as it is possible to imagine; a gay, lively, volatile young man, constantly playing upon the follies and eccentricities of all around him; such a part was totally unfit for Cooke: this, perhaps, the managers were aware of, but as he was a decided favourite, they were well assured the town would be satisfied; now whether it was that George thought otherwise, or that he disliked the character, we will not presume to decide, but of one thing we are certain, that on the morning of the last rehearsal he read the character, a circumstance in opposition to theatrical usage, and also to his own former practice. Mrs. Jordan became alarmed, the managers surprised; however, they possessed a perfect reliance of his perfecting himself in the words in the course of the day; in this however they were deceived, for George left the house before the fifth

charge, we must plead guilty, but in common justice to departed excellence, we could not pass such names without some small

act began, and though diligent search was made for him, he was *non est inventus*. Six o'clock arrived, the usual hour for the actors to congregate to dress for their characters, but still no Cooke; seven o'clock, the hour of commencing operations, still no Dashwood; messengers were dispatched in various directions to find the fugitive without success, they became alarmed for his personal safety, an appeal was made to the kindness, the forbearance of the audience, by a candid avowal of the fact, Mr. Cooke could not be found; but on purpose to give every possible chance of recovering the lost sheep, it was proposed to play the farce first, which was acceded to, and poor Mrs. Jordan kindly doffed the satins, the plume of Lady Bell, for those of the straw hat, the plain frock of the Romp; with all the good nature and kindness of that lamented actress, who possessed both a generous and feeling heart, still, with all those qualities, we have often heard her declare, she never could or would forgive Mr. Cooke. To return to the subject, the farce was acted first, and as Mr. Cooke was still invisible, a Mr. Hodgskinson, a very promising young actor, read the character and acquitted himself extremely well: the house was crowded to excess. On the following day the search was renewed, still without success, messengers were sent to North and South Shields, Sunderland, still no information could by any possible means be obtained; recourse was had to the newspapers, a reward of ten pounds was offered to any one who could give such information as might lead to a knowledge of the place of his concealment; every means that the kindness of his friends could suggest, or the managers effect, was

tribute of respect, however weakly expressed
But to our subject.

To express nature justly, we should be

put in active motion, but all in vain, no tidings of Cooke. Ten days thus passed on in doubt and apprehension, at length by the indefatigable exertion of Mr. Duncan (the father of Mrs. Davison) he was at last discovered in an obscure public house in the village of Swalwell, a few miles from Newcastle, in a state of delirium the effect of intoxication; he was conveyed to his lodgings, when by the attention of his medical adviser, he was so far recovered as to be enabled to try the power of the Buxton waters, which in a very short time restored him to perfect health and vigour. The managers of Newcastle, at about this time, became the proprietors of the Sheffield and Chester theatres, where in the latter place Cooke joined them, and notwithstanding his conduct, was received by the friendly managers with much kindness; nor did they once importune him with enquiries on the motive of his desertion, but we have heard him (Cooke) since declare, he did not like the part, as it was quite out of his way, and could not brook the idea of disgracing himself before his generous friends and benefactors, "as well, sir, might they have allotted me Darby or Lingo."

On his return to Newcastle the forbearance of the audience, the kindness of his friends, was truly astonishing; no disapprobation, no explanation, was required, he was hailed from all quarters of the theatre with the warmest marks of approbation, and continued to deserve by correctness and assiduity such marks of their kindness and regard. Towards the close of the season some misunderstanding arose between Cooke and Mrs. Whitlock, the manager's wife, and sister to Mrs. Siddons, a very clever

master of nature in all its appearances, can only be drawn from the observation, which will tell us, that the passions, and

actress—a paper war ensued, which was carried on with acidity for a considerable time; each of course had their partisans; the controversy became each day still warmer, the town became impatient, a mediation was proposed, and the belligerent powers retreated from the field, neither claiming a victory, and with too much pride to acknowledge a defeat. Prior to this time the actors were highly esteemed, not only for their talent on the stage, but for the correctness of their moral conduct as individuals: but the overthrow of mighty states have been effected by trifling causes. The Mr. Hodgkinson we have mentioned as the substitute for Cooke, had that season taken his departure from Newcastle with the wife of one of the actors, Paddy Moreton, whom he lived with but a short time; she left him, and procured a situation at Covent Garden, where she was long known by the name of Miss Chapman: the same gentleman with almost unprecedented audacity and effrontery returned to Newcastle, when, from the remembrance of his late conduct, he was nightly assailed by strong marks of their resentment, which determined him to make a precipitate retreat, and, as he had done on a former occasion, making a Mrs. M—the companion of his flight; this poor victim was also soon deserted; she died in Bath of a broken heart, and here be it recorded, to the honour of her husband, that he took care she should not want the necessaries of life; he allowed her a weekly stipend while she lived. Our friend George too became sensible of the tender passion, and paid to a Mrs. Marshall more attention than was warranted by the strict laws of propriety, she

habits of the mind, discover themselves in our looks, and action, therefore the actor ought to be thoroughly acquainted with the whole

being the wife of an actor in the same theatre. All those things alarmed the good Northumbrians, the more respectable withdrew their sanction and support from the theatre, which was neglected. Not all the best exertions of the managers could restore the theatre to that respect and attraction it had but a very few months before boasted. Cooke saw the impending storm, and took his departure for Manchester, where he enlisted under the banners of Messrs. Banks and Ward, 1789; the company at that time consisted of Garret Tyrrel, in Johnstone's line; Bill Bates, a comedian and very good harlequin; little Barret from the Haymarket; Bowden the singer; Richardson: Congdon, since established in Plymouth as printer and bookseller; Francis, a comedian, and Hardinge; Banks and Ward the managers, the latter a most admirable actor in Lewis's line; Cooke; Griffith, and the facetious Tom Grist, who appeared in London as Othello, and with success in the days of Garrick: this man Grist could not, without fainting, see a leg of mutton cut the usual way, as it gave him a sensation equal to that he conceived he should feel, were the calf of his own leg so cut; he upon all occasions when that substantial dish was produced, requested to carve it his own way, which he invariably did the venison fashion: he was a noted ale drinker, and never-ceasing smoker; would sit up all night, and keep to his bed as long as business did not require his presence; he was in possession before Cooke's arrival of Brutus, Beverly, Othello, Richard, &c., consequently Cooke took Mark Anthony, Stukely, Iago, (for the first time) King Henry, and though considered se

nature of the affections, and habits of the mind, otherwise he will never be able to express them justly in his looks, or attitudes ; he

conds, yet the excellence he displayed in all of them gave him a decided superiority over Grist. At the close of the season he joined the management of a Mr. Welsh, where we first beheld him in the town of Bolton, Lancashire ; his dress was a grey frock-coat, scarlet vest, buckskin breeches, white silk stockings, long quartered shoes, and an enormous pair of buckles according with the fashion of the day ; his hair fashionably dressed and powdered ; he appeared in *Petruchio*. As he did not arrive in the town until after the play had began, he was consequently not provided with private lodgings, which we procured for him in the same house with ourselves ; from this circumstance commenced an intimacy and friendship, which we feel proud in being able to affirm, we had the felicity to enjoy during his life ; and however inexperienced and humble our talent, when put in competition with that admirable actor, still he often submitted his opinions, and his notion of the representation of many characters to our consideration and opinion ; self-conceit formed no part of that great man's composition. From Bolton we accompanied him one afternoon to see his old friend Bill Bates, and a joyous night we passed ; it was the first time we had seen him intoxicated, but he was good-humouredly so ; he repeated some passages from *Macbeth*, and asked us if we thought black Jack (John Kemble) could repeat them better ; ending with an oath, "I will shake the black rascal on his throne before I die." In the course of the day we returned to Bolton, and at night we acted Jaffier to his *Pierre* ; During his stay in Bolton, he performed *Iago* ; *Richard*, *Macbeth*, *Petruchio*, *Aubrey* in the *Fashion-*

must know them in their various mixtures, and as they are blended together in their respective characters they represent ; then those

able Lover, Sir Robert Bramble in Every One has his Fault, Sir Charles Racket, in Three Weeks after Marriage, Shylock, and Faulkland in The Rivals. We repaired for the season to Buxton, Derbyshire—again we were inmates of the same house, and boarded together ; here he was particularly noticed by Mr. Cummins, the landlord of St. Ann's hotel, a friendly man, though somewhat proud and imperious ; and Mr. James Hall, another proprietor of a very large hotel in the Crescent. The late Mr. Alderman Skinner chanced to be at Buxton that season, and was highly gratified by Cooke's excellence in the character of Shylock, and asked him to sup with him, but he would not accept of any invitation in which his chum was not included. We attended the great alderman, and on our arrival found the table prepared for three ; after a short delay a gentleman appeared, not our host, but our host's valet, who apologized for the absence of the alderman from indisposition, but he was deputed to do the honours of the table ; George surveyed him with a look of anger and contempt, and seizing his hat, said, " Sir, tell your master, we were invited to sup with a gentleman, and not with a gentleman's gentleman !" We then left the house. George had some strong antipathies, but one in particular was to all drummers ; we remember him reading some dispatches from the Continent in which the wounded and killed were enumerated, and among the killed was one drummer : he dropped the paper, clasped his hands, and with the same feeling and triumph of exultation, as he could have exhibited in Shylock, when informed of Antonio's losses, exclaimed, " thank

lines of the poet will be of use to the actor as well as the author :

“ For they must look within to find
Those secret turns of nature in the mind ;
Without this part in vain would be the whole ;
And but a body all without a soul.”

God ! thank God ! there's one b—d drummer gone at last.” There was at this time, in Buxton, a performer of great celebrity on the musical glasses, of the name of Cartwright, who warmly pressed Cooke to attend his performance, to which George readily assented, and as he played some very beautiful Scotch airs, which were prodigious favorites with Cooke, he seemed highly delighted, and expressed himself in the warmest terms of gratification, and invited the performer to take supper with us in a tavern ; the glass went freely round, when on a sudden our ears were assailed by a Scotch piper, who had entered the house for the purpose of procuring a bed for the night, and had began to give the customers in the kitchen a specimen of his abilities ; now, though George was not a Scotchman, he had all the prejudices of one ; he sallied into the place where the piper was, and ordered him something to drink, then returned to us ; the brandy and water had by this time sensibly affected him, and forgetting all the praise he had but a short time before bestowed on the performance of Cartwright, exclaimed, “ Sir, I have received from that poor piper more pleasure than from all your humbug glasses ;” this, poor Cartwright took with seeming good humour ; Cooke proceeded to abuse, which provoked from Cartwright certainly a becoming reply, when Cooke very deliberately walked to the corner of the room where stood a certain pewter utensil, which he instantly seized and emptied the contents on Cartwright,

Every passion or emotion of the mind, has from Nature its proper and peculiar countenance, sound, or action ; and the whole body

leaving the vessel on his head, who, as soon as he could extricate himself from the encumbrance which George had honoured him with, proceeded to inflict condign punishment on the delinquent : poor Cooke's eyes soon bore ample testimony of the prowess of Cartwright. We forced Cooke out of the room, and with considerable entreaty got him to bed ; in the morning we found him full of wrath and valour, and nothing would satisfy him but an ample apology from Cartwright, or honourable satisfaction from the explosion of a pistol ; fully aware of Cooke's disposition, we felt little dread as to the result : having obtained an interview with his opponent and delivered our message, he laughed heartily at the remembrance of the circumstance, and expressed his concern of being obliged to disfigure the face of Cooke, but at the same time positively declined any thing in the shape of an apology, but would willingly over a friendly glass, bury in oblivion all that had occurred. The more unwillingness Cartwright exhibited towards ending the quarrel in the way proposed by Cooke, the more anxious the latter seemed to proceed ; however, by a little skill in our negociation, we prevailed on Cooke to make the first advances towards a reconciliation, which was effected by an if, " if you said so, then I said so ; oh ! oh ! did you so," as Touchstone says " there is much virtue in an if." We left them together in perfect harmony and friendship ; but as the wine began to operate, Cooke again became abusive, when Cartwright was, we believe, reluctantly compelled to bestow on the body of poor George such chastisement, as obliged Cooke to call for quarter ; but next day he

of man, his looks, and every tone of his voice, like strings on an instrument, receive their sounds from the various impulse of the passions.

talked no more of pistols. From this time, then the middle of June, to September, his only beverage was porter or cyder, and of either but sparingly; but one night we went to witness an exhibition of fireworks on the hill opposite the Crescent, which when finished, he proposed as the night was damp, (no uncommon circumstance in Buxton) to fortify against the cold by one glass of brandy and water. We entered the tavern of Darby Logan, a facetious Irish landlord that George was extremely partial to; here he soon forgot his recent abstemious mode of living, and yielded to the potent draught, nor could all the solicitations of ourselves or others prevail upon him to desist, until he was no longer able to sit or stand, and in that condition we conveyed him to bed, where he was, in consequence of his intemperance, confined for ten days, attended by Dr. Buxton. On his recovery he was solicited by Tom Grist, then acting in Sheffield, to grant him his services by performing the part of Iago for his benefit, which Mr. Welsh, the manager, consented he should do; but on the day prior to his appearing in Sheffield, Grist was seized with an inveterate hoarseness, which rendered him totally unfit to represent the sable Moor: in consequence of which we were applied to, and having procured the necessary leave from Mr. Welsh, accompanied Cooke in a chaise Grist had sent for our conveyance. When within a mile of Sheffield, Cooke felt assured some of his old friends would be upon the watch for his arrival, and perhaps induce him to do

The demission, or hanging down the head, is the consequence of grief and sorrow, and this is an action and manner observed in the

that he should be sorry for; he said he would leave the chaise and enter Sheffield by another route, to avoid temptation. We offered to accompany him, this he resisted; he left us with an assurance of his arriving in half an hour; we were met by Grist, who seemed much surprised at not seeing Cooke, but when the motive was explained to him he was satisfied; this was at four o'clock: we proceeded to the inn: five o'clock, no Cooke: another hour elapsed and no tidings: messengers were dispatched in various directions to find him out; they returned without obtaining the least information. Grist from indisposition was unable to make the proper apology; the manager volunteered his services, and explained as far as he was able to do, the cause of disappointment, and requested Mr. Cunningham, many years a member of the Bath theatre, might be allowed to perform the character of Iago: the request was reluctantly complied with, and we were suffered to proceed; when about the commencement of the 5th act, in staggered Cooke, his cloaths torn and covered with filth, his face marked and bloody, his entire person exhibiting the utmost state of derangement, and in that condition was laid on a chest behind the scenes, until the play concluded, when he was conveyed into the same chaise that brought us to Sheffield, nor did he once awake until we were within a short distance of Buxton, when he inquired with much eagerness how the audience received him through the part of Iago, as he believed he was devilish tipsey. We did not at that time conceive it necessary to state all that had occurred, but in due time he was informed the particulars, nor could

deprecations of the Divine anger, and on such occasions ought to be observed in the imitations of those things; a lifting or tossing up

he by any possible means call to his recollection, how or where he had passed the time, or what he had done with his money, eight pounds being gone: so ended our Sheffield excursion. At the close of the Buxton season Cooke returned to Manchester, where he remained until 1794, when he received overtures from Mr. Daly, the manager of Crow Street theatre, Dublin, which he accepted, and made his appearance in Richard, and was most favourably received. Harley and Huddard were at that time the tragedy heroes in the Crow Street theatre. Under Daly's management George continued until Pizarro was produced, and he had the mortification to find that Mr. Huddard was selected to represent the Peruvian hero, and Pizarro assigned to him; this galled him to the soul, and caused him to fly to the old resource, the bottle, and in a state of intoxication he actually enlisted as a soldier into some regiment at the time about to embark for the Quiberon Bay expedition, and was conveyed on board a tender that lay opposite the Custom-House for the reception of recruits: the circumstance was communicated to Daly, who applied to the mayor for a warrant to search for the person of George Frederick Cooke, which was granted, but the search proved fruitless, as by some means he contrived so to conceal himself as totally to evade their vigilance, and in a short time sailed with his regiment for that ill fated expedition, but we believe he did not land, being on the doctor's list, and he returned by the same transport to Southampton, where he was tried by a court-martial for insolence to his officer, and was sentenced to receive 200 lashes; the

the head is the action of pride and arrogance; carrying the head aloft is the sign of joy, victory, or triumph; eyes lifted on high, ex-

inflicting of which was prevented by the timely interference of Mr. Holman, who had known him in Dublin. This gentleman not only interceded with the commanding officer for his release, but supplied him with the means to obtain his discharge. He returned to his old station at Manchester, and appeared as Octavian in the Mountaineers; the house was crowded in every part, and he was, on his appearance, warmly cheered by his old friends. He remained some time with Banks and Ward, occasionally visiting Chester, Liverpool, and again returned to Dublin under the management of Mr. Jones, Daly having resigned. The managers of Covent Garden theatre had for a long time wished to obtain his services, but dreaded his irregularity: they at last succeeded in closing an engagement with him at six pounds per week, which sum the liberality of Mr. Harris doubled on the following week, and advanced his salary finally to eighteen pounds, and on his first benefit made him a present of the entire receipts of the house; he subsequently appeared in most of the principal theatres in the united kingdom, no where with more success than in Liverpool, notwithstanding he told them, "every brick in their town was cemented with the blood of a slave." It was here he commenced an acquaintance with Cooper the American manager, and as the circumstances of his leaving England for America are not, we believe, accurately known, we hold it as no irrelevant matter to set down the facts as they occurred within our own immediate knowledge. We shall "nothing extenuate," or "set down aught in malice," but merely state the truth. Cooke lodged with a Mrs.

press arrogance and pride, but cast down exhibit humbleness of mind ; yet we lift up our eyes to the Omnipotent, when we ask any

Deliste, in Basnet Street, in whose house Cooper had formerly lodged, from which circumstance it furnished him with a pretext frequently to call and pay his respects to his quondam landlady, but more particularly that he might have an opportunity of falling in the way of Cooke, in order to sound his mind relative to America ; this he frequently did, but George resisted all the allurementsheld out by the insidious American, who, though an Englishman born, is a staunch American in heart, and frequently in our hearing has Cooke ordered the servant to deny him to the d—d Yankee manager. At the time we speak of Munden was slowly recovering from a violent attack of the gout, and Cooke consented to remain in Liverpool a few days, until Munden might be enabled to endure the fatigue of travelling, as they proposed journeying in the same vehicle ; this scheme was rendered abortive by a fresh attack of Munden's complaint, and also by a letter that very morning received by Cooke from Mr. Harris, most particularly requesting Cooke's speedy return to London, and he determined to leave by the morning coach ; while he was dressing, we paid for his place 3*l.* 12*s.*, so far all was right : we sallied out together, walking by the sea-side to a village called Bootle, and partook of some refreshment : on our return home we met Tom Hollingsworth, formerly a clever actor in Drury Lane, and a great favorite in Liverpool ; we dined together in a tavern opposite the stage-door, kept by a person of the name of Mackie, where Hollingsworth had for many seasons taken up his abode ; during our repast an idea struck us, that as the coach in which we had taken Cooke's place

thing of him, "Lifting in vain his burning eyes to Heaven." To raise our eyes to any object, or person, indicates respect, mingled

left Liverpool at four in the morning, and as we were aware he was not over partial of stirring with the lark, and also might be subject to temptation, we advised him to take a chaise and sleep at Warrington, where he would have the advantage of a few hour's repose, when the coach might take him up; he seemed to approve of the proposition, and instantly requested the servant to order a chaise to proceed to the town already named. Roberts, the then box-book-keeper, called to pay his respects to his old acquaintance, whom Cooke instantly dispatched to the coach-office to give the necessary information, lest in the morning there might arise any delay or disappointment, all which was done; the chaise soon came up to the door, his luggage was sent for and safely stowed; nothing now remained but the parting glass, when Mr. Cooper appeared at the door on horseback, and, on being informed of Cooke's intention, instantly replied, he was going to a place called Mock Beggar, which lay in the same direction, and would accompany him as far as Prescot, eight miles from Liverpool; to this proposition Cooke offered no objection, and they departed together; so far the circumstances we have related came under our own immediate knowledge; the subsequent matter we gleaned from Mr. Holt, the landlord of the inn known by the sign of the Legs of Man. On the arrival of Cooke at Mr. Holt's, Cooper instantly dismounted, and with considerable difficulty prevailed on his companion to enter the inn; at last he succeeded, Madeira was loudly called for; they were waited on by our host in person: when they had finished the contents of

with attention. The contraction of the lips, and the askant look of the eyes, is the expression of a deriding and malicious person ;

one bottle, a second was introduced, to which Cooke seemed nothing loth, and by the time the second was dispatched, "Richard was not himself." During the time Holt was in attendance, Cooper was extolling the beauty of America, the many advantages (particularly to an actor) it possessed superior to England, to all which George seemed to lend a willing ear. But to be brief, the chaise was again in requisition, not for its original destination, but for the seat of Cooper's friend, a Mr. S., a respectable attorney at Liverpool, where we shall leave our deluded hero for the night, and accompany Cooper to Liverpool, to which place he returned with all possible dispatch; when on his arrival he held a conference with the captain of an American vessel, and it was finally settled between them he should get under weigh next day at 12 o'clock. Things thus having been adjusted to the entire satisfaction of Cooper, he returned that night to Mock Beggar where in the interim an instrument had been drawn up by which Cooke bound himself upon certain terms and conditions to visit for three years the transatlantic shore. A night devoted to Bacchus passed; Cooke was conveyed to bed, and early on the following morning, ere yet the fumes of the over night cup were dissipated, or Cooke could call reason or reflection to his aid, he was conveyed to a chaise in waiting, in which he retraced his steps once more to Liverpool, and was by the sagacious and wily manager driven to the water side, where the ship's boat was in attendance to convey him to the vessel which was to waft him for ever from the shore of Britain. Every thing conspired to aid Cooper, the wind that for some

shewing the teeth, and straightening the lips on them, shew indignation and anger. To turn the whole face to any thing is the action

days had blown from the west, suddenly veered about to the point most favourable to its course ; before one he was round the rock, accompanied by a young man of the name of Smallie, a singer. All the circumstances were kept in such profound secrecy, and the movements effected with such dispatch, that the first intimation we received of his departure was at 11 o'clock that night from the mouth of the pilot who conducted the ship to the north-west buoy, who called upon us at the theatre, and much to our surprize and regret we learned the above circumstances as far as relates to sailing. Cooper accompanied the vessel to the buoy, and returned with the pilot, exulting in his well concerted and successful plan: on the subsequent appearance of that gentleman in Liverpool, he was strongly opposed by the audience, to whom he told a well varnished tale, declaring that it was Cooke's own act and deed, no stratagem or finesse had been used. This sophisticated story was believed by some, but we are inclined to imagine did not impose upon the majority of the audience: however, Cooper was suffered to proceed:—thus we have faithfully narrated the circumstance, the manner in which Cooper but too successfully succeeded in obtaining the acquisition of an actor, that for years was the delight, the admiration of the British public. Of his success in America, his death, our readers are doubtless in possession of. The kindness of Mr. Kean erected a monument to his memory, but Cooke has left a monument in this country, that while memory lasts will not be easily effaced. "Peace to his manes."

We had almost forgot to inform our readers, that

as one who attends, and has a peculiar regard to that one thing. To bend the countenance downwards, or avert the eyes, argues conscious guilt; and on the contrary, to lift up the face is a sign of innocence, hope, and confidence. The countenance, indeed, is changed into many forms, and is commonly the most certain index of the passions of the mind; when it is pale it betrays the agitation of the soul. In short, the countenance is of very great power and force in all we do; in the countenance we discover when we are suppliant, when kind, when sorrowful, when merry; on this men depend; this they behold, and this they first take a view of be-

Colin Mitchell, the early friend and companion of Cooke, and who accompanied him from Berwick to London, after some time working as a respectable compositor, soon grew tired of so cheerless a life, and proceeded to Dublin, where, as an actor, he enlisted under the banners of Mr. Ryder, the then manager of Crow Street theatre, and was by that gentleman particularly distinguished; he soon came into the full possession of the leading characters in comedy, particularly in the Scotch parts; he continued to increase in reputation, and by being a person of abstemious habits and careful turn of mind, he, at his death, bequeathed to several of his Scotch relations handsome donations.

fore we speak; by this we seem to love some and hate others; and by this we understand a multitude of things. The arm extended and lifted up signifies the power of doing and accomplishing some desired object; and is the action of authority, vigour, and victory. The holding the hands close expresses modesty, bashfulness, and diffidence. As the hands are the most pliant members of the body, and the most easily turned to all sides, so are they indexes of many habits. The giving the hand is the action of striking a bargain, confirming an alliance, or of delivering one's-self into the power of another, "Your hand, a covenant." To take hold of the hand of another, expresses admonition, exhortation, or encouragement. Many of our actors use this action too frequently, and improperly; we have seen actors lay violent hold of the arms of the person, with whom they were conversing, as if they were about to drag them to a prison, though neither the words, or business of the scene, could in any way warrant such an action; it was an error much practised even by Garrick; old Macklin inveighs against him for it "in good set

terms." To preserve what is termed stage effect, actors should never approach nearer to each other, than that by extending their arms, they may be enabled to take hold of hands. The lifting up of both hands on high, is the action of one who implores and expresses misery, or sometimes congratulation to Heaven for deliverance.

" His hands now free from bonds, he lifts on high
In grateful action to the indulgent gods."

It is a difficult matter to say what number of motions the hands have, without which, all action would be maimed and lame, since these motions are almost as various as the words we speak. For the other parts may be said to help a person when he speaks, but the hands we may say speak for themselves. Do we not by the hands desire a thing---do we not by the hands promise, call, dismiss, threaten, act the suppliant, express our astonishment, our grief,---" peace, leave wringing of your hands, and let me wring your heart ;" by the hands do we not ask questions, deny, show our joy, doubt, confession, penitence, moderation? do not the hands provoke,

forbid, make supplication, approve, admire, and express shame? do they not in shewing places and persons supply the place of adverbs and pronouns, insomuch, that in so great a variety or diversity of the tongues of all nations, this seems to remain the universal language common to all.* Though some of the foregoing observations may, on a hasty view, seem trifling, and others of no importance, yet we feel inclined to hope the inexperienced actor may obtain some information from them, by rendering his action graceful and expressive. Action has a decided advantage beyond mere speaking; by speaking we are only understood by those of our own nation, or such foreigners as may understand our

* The ancients excelled particularly in action; many of their actors by action alone, could describe a story without speaking, in all its variety of passions. One of them was so excellent, that when a foreign prince came to Rome in the time of Nero the tyrant, at his departure he asked no other favour of the Emperor, but that mime, whom he had seen perform; for this reason, that as he had many barbarous nations bordering round him, of different speech, this man by his action would be an excellent interpreter, whose meaning was so well understood without the use of speech.

language: but by just and regular action, we make our thoughts and passions intelligible to all nations and tongues; it is, as we before observed, the common speech of all mankind, which strikes our understanding by our ears, as speaking; nay, perhaps makes the more lasting impression, that sense being the most vivacious and touching.

“ For what we hear moves less than what we see, Spectators only have their eyes to trust.”

The chief impression is certainly done by speech, in most other ways of public discourse, either at the bar or pulpit, where the weight of the reason, and the proof, are first and most to be considered; but on the stage, where the passions are chiefly in view, the best speaking destitute of graceful, natural, and impressive action, would prove but a dull and dead discourse. But when the matter we deliver receives force and life, not only from the propriety and graces of speaking, agreeable to the subject, but from appropriate and corresponding action, it is penetrating; it has a soul, it has life, vigour, and energy not to be resisted. For the actor, the preacher,

the pleader, holds his audience by the eyes, as well as the ears, and commands their attention by a double force, but to make these motions of the face and hands easily understood, that is, to arrest and seize the passion of the audience, they must be properly adapted to the matter you speak of, and always resembling the passion you would express or excite. You should never speak of mournful things with a gay or brisk look, nor affirm any thing with the action of denial, for that would make what you say of no manner of authority or credit; you would neither gain belief or admiration. Your action must appear purely natural, as the genuine offspring of the things you express, and the passion that moves you to speak in that manner; in short, the actor, pleader, or preacher, must possess that discrimination in the management of his action, that there may be nothing in all the various motions, and dispositions of his body, which may be offensive in the eyes of his auditors; nothing grating or unharmonious to the ear in his pronounciation; in that case his person will be less agreeable, and his speech less efficacious, by wanting

that grace, truth, and power, it would otherwise attain. It must be confessed, that the art of just and natural action seems more difficult to be attained than the art of speaking, because a person's ear may be a judge of his voice, and its several variations, but cannot see his face, or the motion of the other parts of the body, but very imperfectly. Mr. Garrick, to ascertain a true judgment, how far his face and limbs moved and kept to the rules of just and natural action, always acted his characters before a large looking glass, sufficient to represent the entire body at one view, to direct him in distinguishing betwixt right and wrong; but though this mode of study may in many cases be useful, yet it lies under this disadvantage, that it represents on the right, what is on the left, and on the contrary, on the left, what is on the right; so that when you make a motion with your right hand, the reflection makes it appear as if done by the left, which confounds the action, and gives it an awkward appearance; as to the other parts of action, a glass may prove very advantageous, since in it you have a faithful representation, not only of the face in all its

variations of the countenance, but of the whole body likewise, in all its postures and motions, and the harmony of one to the other, so that you may easily discover any habit or action that wants grace, which can be corrected by attention and assiduity. In the want of a glass, there is yet a more difficult thing to procure---some one who is a complete master in all the beauties of speaking and action, one who will correct your errors as you perform before him, and point out beauties or defects as may strike upon his judgment; this, we must confess, is no very easy thing to procure. Imitation of any particular actor, either of his voice, or manner, should most carefully be avoided, for when a young actor conceives a strong and favourable opinion of any performer of received authority with the public, he at the most becomes perhaps a good copy, which must always fall short of an original; no actor was ever great by imitation; it is justly considered as the greatest excellence in the art of acting to imitate nature, but it also requires judgment to distinguish those parts of nature which are most proper for imitation.

It may be objected, that what we have said hitherto seems rather to dwell upon generals than particulars. We confess, in this art it is much easier to discourse in a general manner, than to deliver rules for the direction of action: however, to gratify those who may require greater particulars, we will add some general rules of action, which, properly considered, may be of service to the bar, the pulpit, and the stage, provided the student will allow a more strong and vivid action to the stage than to either of the others. We shall therefore begin with the government and order of the whole body, and then proceed to the regulation and proper motions of the head, the eyes, the eye-brows, indeed the whole face, and conclude with the action of the hands, more copious and various than all the other parts of the body. The place, or position of the body, ought not to be changed every moment, nor on the other hand, should it always keep the same situation. This, in the first place, is unnatural, therefore must be disagreeable, since Nature has so formed the body with members disposing it to motion, that it

must move either as the impulse of the mind directs, or as the necessary occasions of the body require. A knowledge of dancing will very much contribute to graceful action, especially in motions that are not immediately under the influence of any strong passion; indeed, we consider dancing and fencing as indispensable requisites in the formation of a graceful actor. That the head has various motions and signs, intimations and hints, by which it is capable of expressing consent, refusal, confirmation, admiration, and anger, must be obvious to every one; it may therefore be deemed superfluous to treat particularly on them; still there are certain rules to be observed, which we feel inclined to offer. The head, in all the calmer speeches at least, ought to be kept in its natural state and upright position. In the agitation of passion the position will naturally follow the several accesses and recesses of that passion, whether grief, joy, anger, revenge, &c. &c., nor must it always be kept without motion; nor on the contrary, perpetually moving about on every different expression: the head ought always to be turned on the same side to which the

actions of the body are directed, except when they are to express aversion to any thing, to refuse any thing, or things we detest; for such we reject with one hand, while the head ought to turn at the same time towards the other. You must adjust all the lines and motions of the face to the subject of your discourse; the passion you feel, or should feel, or would raise in those of your audience; you must also consider the quality of the person whom you are representing, as well as the quality of those to whom you speak; for even in great degrees of the passions, the difference and distance of that has a greater or less awe upon the appearance of the passion. The countenance must be brightened with a pleasant gaiety on things that are agreeable, and that according to the degrees of being so; and also in joy, which must still be heightened in the passion of love; though indeed the countenance, in the expression of this passion, is extremely various, participating sometimes of the transports of joy, sometimes the agonies of grief, or the more acute one of jealousy; sadness, or gravity, must prevail in the countenance, when the subject is grave or

melancholy. Hate has all its peculiar expression, composed of grief, envy, and anger, a mixture of all which should appear in the eye. When you would administer comfort mildness and affability ought to be spread over your countenance, as severity should when you censure or reprehend.

When you speak to inferiors, and your own quality is great, authority and gravity ought to be seen in your face ; as submission, humility, respect, and veneration, when you address those above you. No man enters into a dispute or argument of moment, but his eyes and all his attention is fixed on the person he talks with ; not but there are situations where the eyes may be turned from the object we address, as in appeals to heaven imploring assistance, &c. &c. The action of the preacher, or pleader, ought to form in their minds a strong idea of the subject, the passion he is about to represent, then the passion itself will follow, rise into the eye and affect both the sense and understanding of his audience with the same tenderness. The performance of this is most admirably expressed by our immortal Shakespeare

Hamlet, and should be seriously impressed on the minds of all young actors :---

**“ Is it not monstrous, that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit,
That from her working, all his visage wann'd ;
Tears in his eyes, distraction in his aspect,
A broken voice, and his whole function suiting
With forms to his conceit ? and all for nothing !
For Hecuba !**

**What's Hecuba to him, or he to Hecuba,
That he should weep for her ? What would he do,
Had he the motive, and the cue for passion
That I have ? he would drown the stage with tears,
And cleave the general ear with horrid speech ;
Make mad the guilty, and appal the free,
Confound the ignorant ; and amaze, indeed,
The very faculties of eyes and ears.”**

This shews that Shakespeare had a just notion of acting, notwithstanding we are told his own performance was but indifferent ; for in these few lines is contained almost all that can be said of action, looks, or passions.

Here we find the soul forced to his own conceit, &c. &c. The first thing to be considered is the fixing this in the mind, to engage that thoroughly in the passions, and then from her working will his visage warm, his eyes flow with tears, and distraction spread over all his face ; then will his voice be broken, and every faculty of his body corres-

pond with the strong emotion of the speaker. Though in the first seven lines he seems to have expressed all the duties of an actor with a powerful passion, yet in the following seven he describes yet a stronger action, where the object of grief is real; you must lift up and cast down the eyes, according with the nature of the things you speak of. If you speak of heaven, your eyes are naturally lifted up; if of earth or hell, or things terrestrial, they are naturally cast down: the eyes must be directed according to the passions; as you deject them on things of disgrace, and which you are, or ought to be, ashamed of, and raise them on things of honour, where you can glory in with confidence and trust. In swearing, or taking a solemn oath, or attestation of any thing to the truth of what you say, you turn your eyes, and in the action lift up your hand to the thing you swear by or attest. Your eyebrows must neither be immoveable nor always in motion; nor must they both be raised on every thing that is spoken, with eagerness or surprise; they must remain in the same posture of equality they receive from nature, allow-

them their due motion, when the passions require it; that is, to contract and frown in hate or anger; to smooth and dilate in love, joy, &c.: the mouth must never be writhed, nor the lips bit or licked, though Shakespeare makes Desdemona say to Othello, in the last act of that tragedy, "Why gnaw you so your nether lip?" Still, with all due deference to that great author, we cannot help thinking "'tis a custom more honoured in the breach than the observance." The lips have their share of action, much more on the stage than in any other public speaking, either at the bar, or in the pulpit; because the stage is, or ought to be, an imitation of nature, in those actions and discourses which are produced between man and man by any passion or business which may produce action; for all others have in reality nothing to do with the scene. Though to shrug up the shoulders in speaking either at the bar or in the pulpit must be considered as no very graceful action, yet on the stage the character of the person, or the subject, the actor either delivers or hears, may render it not only proper but requisite: as for instance, the situa-

tion of Egerton in the *Man of the World*, while listening to his father's (Sir Pertinax) mode of conducting himself, and how he acquired his fortune; the son turns from the

* When old Macklin first produced this comedy, he called it "The true born Scotchman." The character of Sir Pertinax does not by any means reflect the highest lustre on our northern neighbours, a sawing wily sycophant, that stoops to any meanness, however despicable, to promote his ambitious ends. This was warmly resented by a young Scotch nobleman, who called Mr. Macklin to a severe account for this libel on his country. Macklin defended himself strongly, and asserted his title was a proper one, and instead of a libel on Scotland, he conceived it as a just compliment to the country, as he meant Egerton as "The true born Scotchman." Egerton, the son of Sir Pertinax, was supposed to be born in Scotland, a youth possessing every virtue that adorns the man; it is needless to add, the player was too much for the poet, who departed highly pleased with the explanation. This actor, in the early part of his theatrical career, had a dispute with another actor relative to keeping possession of a cane, provided by the property man for the business of the night; the controversy ended unhappily, for Macklin in a paroxysm of rage, deprived his opponent of the sight of one of his eyes by means of the cane in question, for which he underwent the form of a trial at the Old Bailey: a fine and a short confinement was the punishment. Shortly after, he visited his native country, and in the house where he lodged, he chanced to hear a youth read aloud; the veteran found great fault with his manner, and requested the boy to read before him, which was complied with, when chance threw an English newspaper

father with disgust, and uses such an action which causes Sir Pertinax to exclaim, with extreme anger and surprize---“ what gars ye shrug up your shouthers and turn up the whites a' your een that way.” This action (if used at all) is more fit for comedy than tragedy, where every action should be grave, and solemn, and justly adapted to the business of the scene. Demosthenes, in the early part of his life, was much addicted to it; he was sensible of it, yet could not correct it until he chanced to hit upon the following mode; he practised his orations in a very low and narrow place, with a dagger hung over his shoulders, so that as often as he used the action, his friend and monitor the dagger, by pricking him, put him in mind of his error, which in a very short time removed the defect.

We now come to the hands, as they are

in his way, and the youth began his task:—“ Yesterday was tried at the Old Bailey, Charles Macklin, for the —” Macklin snatched the paper from his hand, and thrust him out of the room, calling to the mother of the youth, “ I am satisfied; he reads better than I imagined.” When asked by George the Third his age, the veteran replied, “ Please your majesty, I was born in the last century, and hope to have the honour of acting before your majesty in the next.”

the chief instruments of action, and varying as many ways, as they are capable of expressing things, so it is a difficult matter to give such rules as are without exception. Those natural significations of particular attitudes or action, with what we shall add, may give some light to the young actor. First we should have him look back to what we have said of the action of the hands, as to their expression of accusation, deprecation, threats, desire, &c. &c., and to weigh well what those actions are, and in what manner expressed; then take into consideration, what share those actions have in all manner of discourse, he will find that his hands need not entirely be idle, but by suiting the word to the action, express themselves properly. In the beginning of a solemn speech, as that of Anthony on the death of Cæsar, or of Brutus, on the same occasion, there is no action required but firmness, a graceful carriage, with impassioned declamation; nor should there be at the beginning of any speech, except caused by extreme surprise, or on a sudden fright, as Hamlet on the appearance of his father's spirit,

Give me, and hover o'er me with your wings,
 You heavenly guards! What would your gracious

figure? and in all other situations similar. In speaking of yourself, in situations where it is requisite to lay the hand upon the bosom, the

We have seen some actors, and those reputed good ones too, in performing this masterly drawn character, that on the appearance of the ghost, have thrown themselves into all the straining vociferation required to express rage and fury, and the house has thundered with applause, though the misguided wight was all the while tearing the passion into rags; in fact, as if they were in a passion with the ghost, which though it might have astonished, had certainly not provoked them: for in this speech and situation, the passion should never rise beyond an almost breathless astonishment, or an impatience, limited by filial reverence, to enquire into the suspected wrongs, that have raised the semblance and spirit of his royal father from his peaceful tomb. But such actors, who have a just conception of the character, open the address with a pause of mute amazement! then rising slowly to a solemn, trembling voice, by which they make the ghost terrible to the audience as to themselves! therefore, the actor should preserve the happy medium between mouthing, and meaning too little: to keep the attention more feelingly awake by a tempered spirit, than by vehemence of voice, is what the actor should preserve, and endeavour to do; for if the sentiments and situations, that the immortal bard has thrown his characters into are not of themselves sufficiently striking and impressive, we doubt much, if what in the language of the stage are termed "clap traps," will either improve or heighten the effect.

right, not the left, should be used, as "my heart, my honour, my affections, all will have it so;" this should be done gently, not with violence, as we have seen some actors do; nor should the hand be laid flat upon the breast, but the fingers should rise with a gentle curve, and your elbow gracefully raised; you must be careful to begin your action with what you say, and end it when you have done; for action either before or after speaking, is highly ridiculous. The movement of your hands, must always correspond with the words you speak; for when you say, "come in," or "approach," you must not stretch out your hand with a repulsive action; nor on the contrary, when you would say, "stand back," must your action seem to invite, for such would be against nature, and would provoke a laugh instead of attention. In the lifting up the hands, to preserve grace, you should never raise them above the head, for in doing so you will much destroy the beauty and order of the figure; in short, the hands should ever be in sight of your eyes, and so corresponding with the motions of the head, eyes, and body, that the audience may see their concurrence, every one to signify the

same thing, which will make a deeper impression on their senses and their understanding. In swearing, attesting, taking any solemn vow or oath, you must raise your hand; any exclamation demands the same action; but in such a way as not only to be applicable to the pronunciation or utterance, but also the nature of the thing, and the meaning of the words. In public speaking, pleadings, and sermons, your hands ought not to be always in motion, an error once called "the babbling of the hands," and this is no less applicable to many characters in certain plays; but we are clearly of opinion, the hands in acting ought but seldom to be wholly quiescent, for action is the business of the stage, and an error is more pardonable on the right side than on the wrong.

In what we have hitherto said it has been directed chiefly to the stage, and there principally for tragedy; yet the rising members of the bar and pulpit may (should they condescend to read them) gather some lessons which we humbly conceive might be of advantage to them, and make their matter more forcible, more graceful, command at-

tion, and make that impression on their hearers which, we regret to say, they do not in general obtain. The pulpit chiefly should attend to this, because that converses more with the passions than the bar, and treats of more sublime subjects, who feel assured, if our clergy would more studiously apply to this art, what they preach would be more efficacious and impressive. There is nothing more complained of than the careless and unimpressive manner in which our reverend pastors repeat the Liturgy; is it not strange, nay, reprehensible, that those whose chief fame must arise from pronouncing well, and whose attention is confined to one composition, should neglect the study of so easy a task; surely it is no difficult one, as we will endeavour to show.

Two requisites (as in musical performances) are to be attended to, judgment and execution; the one, comprehending a clear knowledge of the precise meaning of every sentence and word, how to place the emphasis, so as to convey that meaning to their hearers; the other, power of voice, and accuracy of ear so to modulate the voice, as

to execute properly what the judgment dictates. There is another kind of judgment necessary in reading the prayers and the lessons; the clergyman should remember when he repeats the words of the Almighty, he is not to use the same manner as if he were speaking in his own character, but should preserve that happy medium between the coldness of unfeeling recitation, and the absurd animation of enthusiastic delivery. Sheridan seems to wonder, why those who speak naturally and properly in ordinary conversation, immediately assume an awkward manner in reading a single paragraph, but the reason is obvious; the speaker has only his own words, and consequently expresses the sentiments those words are meant to convey; but the reader is repeating the words of another, whose sentiments should only appear from those words, without any addition of tone of voice or action.* One slight reason may be offered in

* When Dr. Johnson was asked if he had heard Quin read Milton, he replied, I have heard Quin attempt to read it. What! then you do not like him? Why, no, sir; he read it too much like an actor, by

favour of our clergy, for the want of that proper pronounciation of the Liturgy; the constant practice blunts the feeling for the solemn and pathetic parts of it, which ought to animate the expression of the reader. There are frequent instances of young clergymen that have read remarkably well on their first essay, who (probably from this circumstance) have gradually fallen into that cold, uninteresting method, which is so justly and generally complained of, and which has drawn many of their hearers to irregular fanatical preachers, in search of that warm, impressive elocution, which they in vain look for in their parish church; look to this, ye right reverend bishops, reform it altogether.*

imitating the several characters of the poem; whereas, his business was that of a narrator, not an imitator.

* The Archbishop of Canterbury one day said to Mr. Garrick, "Pray, inform me, Mr. Garrick, how is it, that you gentlemen on the stage, can affect your auditors with things imaginary, as if they were real; while we of the church speak of things real, which many of our congregation only receive as things imaginary?" "Why, my Lord Bishop," replied Garrick, "the reason is very plain; we actors speak of things imaginary, as if they were real; while too many in the pulpit speak of things real as if they were imaginary." The reverend Bishop tacitly acknowledged the justness of the remark, and bowed to the correction.

We have often heard George Frederick Cooke read that most impressive and awful part of the church service, the burial of the dead, and we hesitate not to declare, it was the *ne plus ultra* of solemnity, of pathos, and of feeling, and never failed to leave such impression on the mind as justly suited the occasion.

We shall now proceed to the last, yet not least duty of an actor, which is the art of speaking; our actors in general (though we could enumerate many most excellent exceptions) fall short of that excellence which they aim to arrive at; and that which we have already quoted from Hamlet does most happily and correctly express the soul and art of acting, yet in the speech of the prince addressed to the players, that relates (with the exception of one line) wholly to speaking; *Hamlet.* "---Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of our players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus; but use all gently: for in the very torrent, tempest, and (as I

may say) whirlwind of your passion, you must acquire and beget a temperance, that may give it smoothness. O, it offends me to the soul, to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings; who for the most part, are capable of nothing but inexplicable dumb shows and noise: I would have such a fellow whipped for o'erdoing Ter-magant; it out-herod's Herod: pray you, avoid it." "I warrant your honour." "Be not too tame neither, but let your own discretion be your guide: suit the action to the word, the word to the action; with this special observance, that you o'ertop not the modesty of nature: for any thing so overdone, is from the purpose of playing, whose end, both at the first and now, was, and is, to hold, as it were, the mirror up to nature; to shew virtue her own feature, scorn her own image, and the very age and body of the time, his form and pressure. Now this, overdone, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of which one, must, in your allowance, o'erweigh a whole theatre of others. O there

be players, that I have seen play---and heard others praise, and that highly---not to speak it profanely---that, neither having the accent of Christians, nor the gait of Christian, pagan, nor man, have so strutted, and belloved, that I have thought some of Nature's journeymen had made men, and not made them well, they imitated humanity so abominably.

---"I hope, we have reform'd that indifferently with us."---"O, reform it altogether. And let those, that play your clowns, speak no more than is set down for them: for there be of them, that will themselves laugh, to set on some quantity of barren spectators to laugh too; though, in the mean time, some necessary question of the play be then to be considered: that's villainous; and shews a most pitiful ambition in the fool that uses it."

If such directions were duly weighed and considered, we feel assured they would most essentially assist the young actor in all the beauties of utterance, and correct his errors. By pronouncing it "trippingly on the tongue" does not mean rapidly, or in a hurried manner; no, it means a clear and disembarrassed pronunciation, such as is agreeable to nature,

and the subject whereon you speak. His telling the actor he had as " lief the town-crier should speak his words, as one that mouthed them," is extremely proper; for if noise and bawling were excellence, it is difficult to determine who would bear away the palm, the crier or the actor;* at all events,

* Many years ago, when the late John Philip Kemble was an actor under Tate Wilkinson, in the York circuit, there was at the same time in the company an actor of the name of Cummings, who shared the principal characters with Mr. Kemble, nay, often obtained the preference. Cummings was a respectable actor, but unhappily too much given to ranting: he would tear a passion to very rage. This sound and fury procured him the favour of a great part of the audience; while Mr. Kemble has been often assailed from the galleries, with the cry of " why does not thee *shout* like Cummins? thee art no half the actor that Cummings is: why we can hear him fra the stage to the Minster; aye, Cummings is the boy for't." This actor, after being forty years in the circuit, expired on the stage while acting Dumont, at the moment of repeating the following passage:—" Be witness for me, ye celestial host! such mercy and such pardon as my soul accords to thee, and begs of Heaven to shew thee, may such befall me at my latest hour"—here he dropped. He was a most respectable man in private life, and much esteemed by the inhabitants; eccentric in his habits and manners, he never was known during a period of forty years, to invite a brother actor to his table, or accept an invitation from them. During all that time he never entered the green room, but when

it would be more worthy of applause in the crier, his business requiring noise. "Nor do not saw the air with your hand, thus, but use all gently;" this is a most salutary lesson, and extremely just, fully coinciding with the opinions of those actors, of long practice, well tried experience, and justly acquired fame; they look upon rude and boisterous action a fault in the extreme. Nature always directing a moderate and gentle action, which Shakespeare expresses by "use all gently;" "the sawing of the air" means one who may be at a loss how to dispose of his hands, but conceiving it necessary they should have some motion, gives them an awkward violence. The next observation is extremely judicious; "for in the very torrent, tempest, whirlwind of passion, you must beget a temperance that may give it smoothness." For the want of this smoothness, many actors, who otherwise would be entitled to much praise, and rise in estimation, have

his duty did not call him to the stage, would retire either to his dressing room, or walk about behind the scenes by himself: he left behind him a numerous family.

“sunk into merited oblivion; we could name one who for many years has persevered in this whirlwind of passion, in direct opposition to the opinion of the first critics of the past and present day, outraging nature and propriety. Such actors are not unlike unskilful jockeys, who start at speed, so continue the first heat, and perhaps win it; but, on starting for the second, from the extraordinary pace made in the first, like Tyke's horse, they “come in lag last” for the second. We have often witnessed, with pain, the exertions made by some actors, in Richard, Macbeth, and Alexander. By an injudicious, and unnecessary waste of lungs in the early part of those plays, their voices have failed them before those scenes that really required the aid of lungs; and led them to such a languid and enervate hoarseness, as completely wanted that agreeable “smoothness” which our immortal bard requires, and which is the perfection of beautiful speaking; for to have a just heat and loudness, and yet a smoothness, is all that can be required; therefore, though a strong and firm voice* be a most desirable

* We know not of any actor on the stage, of the

requisite in an actor, yet he must possess a nice judgment in the management, so as not to offend a critical ear by putting it on the stretch too much; we would not have the actor "too tame neither," for that indeed is an error on the other extreme; it enervates

present day, that in a higher degree possesses this most essential, and highly requisite quality, than the long afflicted Huntley; even now, though protracted and conflicting illness has violently assailed him, inasmuch as it has deprived him too often of the use of his limbs, so as to render his powers abortive, and necessarily precludes his once judicious and appropriate action from coming into play; yet his voice is still clear, distinct, sound, and harmonious. We have witnessed this actor, and noted him for the last eighteen years, in a variety of characters; in all of which, many requiring loud and vehement speaking, our ears were never grated with false or discordant sounds; no violent rant to split the ears of the groundlings, and thereby to extort injudicious plaudits from the gallery; no, all his tones, the violence of rage, the less impassioned declamation, all seemed to be the spontaneous and impulsive effluence of spirit and feeling, under the dominion of judgment and good sense. Were we to add another prized qualification in this favourite actor, we might safely add, his dressing of his various characters, was always judicious, effective, and correct. Although he does not, now, from causes which we have assigned, attempt such characters as first rendered him an universal favourite on the Surrey side of the water, still he retains power and judgment sufficient, so as to bid defiance to his enemies to say, "how art thou fallen!" or, "look on this picture, and on this."

the discourse, and makes the passion languid, which ought to warm you with a just and comfortable heat and enlivening fire. Although action is of great force in speaking; softness to be expressed in some things, in others severity, and vehemence; yet never madness in any thing, which happens to those who wanton in a sort of tragical and howling voice on every trifle. Shakespeare leaves it to the actor's discretion, "let your discretion be your guide:" he soon directs that guide by saying, "suit the action to the word, the word to the action," and not to o'ertop the modesty of nature, which ever should be the rule, the end of all true and natural acting.

As we have laid down such observations as we hope may benefit and improve the young actor in his action, we shall now proceed to the art of regulating and modelling the voice, in such a manner as will render the utterance more pleasing to the ear.

The chief excellencies in speaking, are purity, perspicuity, ornament, hability, or aptitude. Purity is a certain healthfulness of voice, which has nothing grating in it, or

harsh to the ear, a mellowness of sound, a richness of tone, neither rude, noisy, or hard, nor yet small, infirm, or effeminate. The perspicuity, and light of pronunciation, consists in all the syllables, and their proper points, and stops; the pronunciation will be conspicuous and clear, if the whole words are properly sounded, part of which is sometimes lost by many, who, dwelling too much on the sound of the foregoing syllables, express not sufficiently the last; but as making the words have a plain pronunciation is highly necessary, so it is troublesome to run it to a computation and enumeration of every letter, and we must observe nicely in what place the discourse is to be sustained, and where to be suspended, and this is only to be acquired by studious attention, and careful practice. The ornament is the cultivating, and clearness of the voice;* one flexible, firm, and penetrat-

* In the just delivery of poetical numbers, more particularly where the sentiments are pathetic, it is scarce credible upon how minute an article of sound depends their highest beauty or inaffection. The voice of a singer is not more strictly tied to time and tune, than that of an actor in theatrical elocution; the least syllable too long, or too slightly dwelt upon in a period, sinks it to nothing; which very syllable, if rightly

ing; much will depend on the firmness of the chest and lungs, and that not easily giving way to, or failing under exertion or fatigue. **Hability, or aptitude, is a pleasing variety of pronunciation, according to the divinity of the subject and in a constant equality; for as the best style is perpetually equal or consistent with itself, and yet is according to the**

touched, shall, like the heightening stroke of light from the pencil of a master, give life and spirit to the whole. We could not for a length of time believe, that nature had so organized the human frame, as to form two distinct ears, one for singing, the other for speaking; however, time "gives us proof." In the summer of 1802, in the town of Liverpool, under the management of Lewis and Knight, the latter gentleman having written the musical farce of the Turnpike Gate, the farce was carefully got up under the anxious eye of the author. Mr. Munden represented his original character of Crack, Mr. Inledon also his original part, and indeed several others who filled the characters in Covent-garden when first acted, with the exception of ourself as Joe Standfast and a Mr. Turpin as Robert Maythorn, in which he had to say, "'tis *my turn now, Lady Dashaway,*" which a rehearsal, in spite of all the instruction, all the many attempts of Munden and of the author to alter and give the just and natural emphasis, he could not catch the sound, but to the last continued to speak it thus "'tis *my turn, now lady, dash away;*" yet, he possessed in music a correct and delicate ear, and often could correct some of the instrumental performers in the orchestra when they were remiss.

subject, now grave, now gay, so is a valuable utterance always the same, and never deviating from its excellence; yet derives all its beauty and glory from those agreeable varieties, which accord with the nature of the things it delivers, and admits; it is not easy to express how much the beauty of the subject, whether grave or gay, is improved by the grace, the happy art of varying the voice; how it enlivens the hearers, nay, refreshes the speaker, by an agreeable change of his labour; on the contrary, a monotony, or perpetually speaking in the same unvaried tone, quite destroys the speaker, and tires the auditors, making them languish under a tiresome oscillation. The voice therefore in joy should be full, pleasant, and flowing; in dispute attended with all its force and nerves; in anger vehement and sharp, acute, close, and compact, mixed with frequent respirations; but more slow in the raising of envy, since few but inferiors have recourse to this. In insinuations, confessions, atonements, the voice should be gentle, and temperate; when you persuade, admonish, promise, or administer comfort, it ought to be grave and contracted;

strong in exhortations ; in disputation round, smooth ; in exposition and discourse direct ; whoever can do all this, has attained the highest perfection of pronunciation. Those things are laid down for the instruction of the young actor, as colour to the painter, to draw his variations. Anger loves an acute sound, vehement, and full of respiration. Commiseration, or pity, one that is flexible, full, interrupted, and doleful. Fear, low, and not without hesitation ; force, and power, one vehement, earnest, but carried on with solemnity. Pleasure, one effusive, gentle, tender, joyful ; grief and trouble, one grave and tremulous.

The first consideration in the art of speaking, is to satisfy the ear, which conveys all the arts and sciences to us, and is the natural judge of the voice ; the speaker, therefore ought to be heard, and understood, with ease and pleasure, to which a voice clear, sweet and strong, is most essential and necessary to be heard by the most distant auditors some possess such naturally, and others attain it, by the improvement of art and exercise.

As has been said of Demosthenes, who was as defective in speaking, as in action; he had from nature a weak voice, an impediment in his speech, and a short breath; yet notwithstanding those defects, he ventured twice to speak in public, and was hissed down both times; but by his industry and unwearied application, he soon removed those impediments; he daily exercised by speaking aloud, so that his organs gradually opened, and his voice sensibly clearing, every day gained strength, and sweetness; his tongue also was so gross and clumsy, that he mumbled his words, nor could he utter them clear and plain; neither could he pronounce the letter *r* at all; he was also very short winded; yet all these difficulties he surmounted; he cured the grossness of his tongue by putting pebbles in his mouth while he spoke for some time; he improved his shortness of breath by running up hills, and speaking as he ascended, which strengthened his lungs, and made him long winded; now, though Demosthenes overcame such difficulties, that should be no reason for any one to embrace the stage as a profession,

who may labour under similar defects ; for if the person's voice is naturally bad, proceeding from any defect in the lungs, tongue, throat, or breast, or if he have any considerable lispings, hesitation, or stammering, he is not proper for the stage, the bar, or the pulpit.

We would recommend to those intended for public speaking, always to speak aloud in their private study, or on the stage at rehearsal ; 'tis an exercise (independent of many other advantages) which has been judged most beneficial to the health, provided you do not overstrain your voice. Give to every syllable its distinct full sound and proportion ; then you need not fear mumbling your words or stammering. Studiously avoid a broad disgusting method of speaking with your mouth wide open, bellowing out a great sound, but so confused and inarticulate, that though you may be heard a great way off, yet the sound will convey no more to the understanding, than the roaring of one of the savage inhabitants in Exeter Change. There are two things requisite to make the speaker heard and understood without difficulty ; the first

a very distinct and articulate voice ; the second, a strong and vigorous pronunciation ; the last is the most important and essential, for an indifferent voice, with a distinct and clear pronunciation, will be better understood than one that is stronger and more audible, but which does not articulate the words so well ; but it is not alone sufficient to be heard without difficulty, you must also endeavour to be heard with pleasure and satisfaction. To effect this, you must consider whether your voice have any of the defects we have mentioned, and whether they proceed from habit or from nature. If from the former, attention and application may remove them. Next to the fineness of the tone, the variation of it should be your chief care, so to modulate your voice, and vary it according to the subject of the passion you would express or excite, stronger or weaker, higher or lower, as may best agree with what you have to express. As the variation of the voice is founded on nature, so the nearer you approach to nature, the nearer you come to perfection ; and the further you are from that standard, the less pleasing or effective will be.

your pronunciation. The less affected the better, for a natural variation is much the best ; the easiest way of arriving at this, is a just and attentive observation of common discourse, and to mind how you speak yourself in common conversation ; in what mode others ; and from such observations, endeavour to form your pronunciation in public, with this difference only, you must take into your consideration how much louder your voice ought to be, to be distinctly heard at such a distance when on the stage. A good actor will change his voice and manner according with the character he represents, the condition they are placed in, or the subject of their discourse, always speaking in the same natural tone they would do in a room, allowing for the distance. You ought therefore to vary the voice as often as nature and propriety will permit ; but it is difficult to know how to do it correctly, and with harmony ; to the accomplishing of which, we shall lay down some rules.

With regard to the voice, there are three differences of highness and lowness, of vehemence and softness, swiftness and slowness.

You are therefore to observe a just measure in all of these distinctions, through what you have to speak; you must be therefore careful to keep a true medium of the voice, either extreme being alike disagreeable and improper.

First, as to its height, you must take special care not to raise it to the highest note you can reach, or drop it to the lowest. To strain it to the height would be a bawling or monotony, a cant, or identity of sound.

To sink it to the lowest, and to keep it always in the same tone, would be to mutter, not to speak; and very few, if any, of your audience, would be able to distinguish a word so spoken.

Next as to the swiftness or volubility; it ought upon no account whatever to be precipitate. This was a great blemish in an actor of the name of Middleton, some years since at Covent Garden Theatre, who possessed many requisites, one in particular, beauty of voice. Since the days of Barry there has been heard nothing superior to it: yet so rapid was his utterance, that it often rendered him unintelligible; this poor young man died

a martyr to the pernicious and destructive practice of dram drinking.* Nothing more offends the ear, than extreme rapidity of speech; it is also most injurious to the health of the speaker; as it allows no intermission for the regular drawing of the breath,

* He was descended from a very respectable family in Ireland; his father was a surgeon of extensive practice in the city of Dublin; who designed his son for his own profession, or for the bar; but a strong passion for the stage proved a barrier to any other pursuit; his father found it in vain to oppose his inclinations, and a very short time before he was eighteen he made his appearance as Oronooko, and met with considerable success, which induced him to try his fortune in England, where he arrived in the winter of 1791, played Othello and young Norval, and afterwards Romeo at Covent Garden theatre, when the sweetness of his voice and graceful action gained him many admirers; but he too soon gave himself up to dissipation. He was a great favourite with the then acting manager, Mr. Lewis, who took every possible pains to reclaim his drunken habits, but without success; he every day became more and more attached to low company, and at last was found at the point of death in the street at midnight by a worthy humane man, a tailor by profession, who had him conveyed to his own house, where every thing that humanity could effect was done for him, but it was too late; he lingered some short time, and expired under the roof of his kind protector. Thus fell, at an early age, a victim to dissipation, the unfortunate James Magaan, alias Middleton.

which has thrown some into consumptions, and cost them their lives. We would also caution the pulpit from the other extreme,* for when we would not have the tongue run so fast, we would not wish to be understood to recommend a slowness of utterance; what we aim at is, that the tongue of the speaker should keep pace with the ears of his auditors, being neither too swift for them to follow, nor too slow for their attention. Speech to possess value must be florid, but then it ought to glide like a gentle stream, not pour like a rapid torrent. There is a certain latitude for the variation of the voice, extending to five or six tones, so that the actor may have room enough to vary his voice, without striking on the two extremes, and forming out of these notes a just and pleasing harmony. The actor must so govern his voice in regard of its violence and softness, with such judgment and modera-

* Many fall into an error on the opposite extreme, an affectation of monotony, or solemn sameness of pronunciation, which is insupportable; for of all faults that so frequently pass upon the vulgar, that of flatness will have the fewest admirers.

tion, that he force it not to that extremity which hurts himself, as well as offending the ears of the hearer; he must not, on the other hand, fall into the lowest degree of softness or effeminacy; but must give to his pronunciation, more or less vehemence, according to the different state of the subject, and the quality of his speech: but in this, as well as in the swiftness and slowness, he must let the subject and passions of his discourse be the guide of his judgment; nor must he, when he would vary his voice, fly from one tone into another, with too remarkable a distinction of the latter from the former; but glide from one to the other, with all the moderation and softness he can command; otherwise to those who may not see him, it will appear as if another spoke.

We shall now proceed to the rules for all the several variations of the voice, though they may in some degree be gathered from what has been urged on this head, both in what regards the quality of the subjects, the nature of the passions, the several parts of the discourse, the figure made use of, and the variety of words and phrases.

We shall begin with the subjects, of which there are several sorts; as things natural, the good or evil actions of men; the happy or unfortunate events of life, all of which ought, as they are of a very different kind, to be spoken with as different an air and accent.

In speaking of things natural, when you design only to make your hearers understand you, there is no need of action, a clear and distinct voice and utterance is quite sufficient, because the informing the understanding being all that is required, the moving the passions has nothing to do---but if you wish to impress upon the minds of the audience an admiration of the wonders of Providence, in its formation, beauty, wisdom, and power, you must then speak in a grave solemn voice, and a tone full of admiration.

If your subject be on the actions of men, either as just and honourable, which you would by praise recommend to the esteem of those who hear you; or unjust or infamous, which you would deter them from by invective; the voice must then be adapted to the quality of either; expressing the just and

honourable, with a full, lofty, and melodious accent, with a tone of satisfaction, honour, and esteem; but the unjust, infamous, or dishonourable, with a strong and passionate voice, a tone of anger, disdain, and detestation.

When you congratulate the fortunate, your tone and accent should be brisk and cheerful; when you would condole the unfortunate, the accent must be sad and mournful.

When you are therefore to speak, you ought carefully to consider the nature of the subject you are to speak on, and fix a deep impression of it in your mind, before you can be thoroughly touched with it yourself, or able, by an agreeable sympathy, to convey the same feeling to another.

The string of a musical instrument sounds according to the touch, force, or impulse of the master.

If the touch be gentle and soft, the sound is so too; if strong, the sound is vivid and loud.

It is the same thing in speaking as in music, for if violent passion produce your

speech, that will produce a violent pronunciation; but if it arise only from a tranquil and gentle thought, the force and accent of the delivery will be gentle and calm; so that the speaker ought first to fix the tone and accent of his voice to every passion that affects him, be it joy or sorrow, that he may by a sympathetic force convey it to others.

Love should be expressed by a gay, soft, and impressive voice; hate, by a sharp, sullen, and severe one; joy, by a full, flowing, and brisk voice; grief, by a sad, dull, and languishing tone; fear, a tremulous and hesitative, inclining to uncertainty and apprehension. A loud and strong voice shews confidence, supported with decent boldness, and daring constancy. Anger, mixed with contempt and indignation, sharp, violent, and impetuous, interrupted with a frequent taking of the breath, and short speaking, as Hotspur in Henry the IVth :---

He said, he would not ransom Mortimer—
Forbad my tongue to speak of Mortimer;
But I will find him, when he lies asleep,
And in his ear I'll halloo Mortimer!
Nay, I'll have a starling shall be taught to speak
Nothing but Mortimer, and give it him,
To keep his anger still in motion."

The same to be observed in the following speech of Lear, from the same author :

“ Darkness and devils !
 Saddle my horses ; call my train together.
 Degenerate viper ! I'll not stay with thee ;
 I yet have a daughter. Serpent ! monster !
 Lessen my train, and call 'em riotous !
 All men approv'd of choice and rarest parts,
 That each particular of duty know.
 How small, Cordelia, was thy fault ! Oh, Lear,
 Beat at this gate that let thy folly in,
 And thy dear judgment out ! go, go, my people.”

And again in the same scene :

“ It may be so, my lord ! Hear, nature, hear ;
 Dear goddess, hear ! Suspend thy purpose, if
 Thou didst intend to make this creature fruitful !
 Into her womb convey sterility !
 Dry up in her the organs of increase ;
 And from her derogate body never spring
 A babe to honour her ! If she must teem,
 Create her child of spleen, that it may live,
 And be a thwart disnatur'd torment to her !
 Let it stamp wrinkles in her brow of youth ;
 With cadent tears fret channels in her cheeks,
 Turn all her mother's pains and benefits
 To laughter and contempt, that she may feel
 How sharper than a serpent's tooth it is
 To have a thankless child ! Away, away !”

Both of these speeches, and that of Hotspur, should be spoken with an elevated tone and enraged voice, with the accents of a man

all on fire, and in a rage next to madness; but as the two last speeches require no inconsiderable portion of exertion, and succeed each other so closely, the actor must take special care and husband his passions well, otherwise he may render his attempt abortive; we have often seen the late John Philip Kemble so fatigued at the end of this arduous and trying scene, with difficulty led off the stage. The same mode of delivery, passion, and exertion, is required from Horatio in the Fair Penitent,* when roused to anger and indignation by the taunts of Lothario:---

* This play was produced in the year 1699, and met with great success; on the fourth night of representation, a ludicrous scene occurred, which had nearly proved fatal to its further representation, at least for that season. Lothario, after he is killed by Altamont in the fourth act, lies dead by proxy in the fifth; raised on a bier, covered with black, by the property man; most of the principal actors in the established theatres have generally a dresser to themselves, but are paid by the managers: Mr. Powell played Lothario, and one Warren, his dresser, claimed a right of lying for his master, and performing the dead part of Lothario, which he proposed to act to the best advantage, though Powell was ignorant of the matter. The fifth act began, and went on as usual with applause; but about the middle of the distressful scene, Powell called aloud for his man Warren, who as loudly

“What liberty has vain presumptuous youth
 That thou shouldst dare provoke me unchastised!
 But henceforth, boy, I charge thee shun my walks.
 If in the bounds of yon forbidden ground

replied, from the bier on the stage—“Here, sir.”—Powell, not knowing his dresser was his dead proxy, repeated, without loss of time, “Come here this moment, you son of a w——e, or I’ll break all the bones in your skin.” Poor Warren knew his hasty temper; therefore, without any reply, jumped off, with all his sables about him, which unfortunately were tied fast to the handle of the bier, and dragged after him—the laugh and roar began in the audience, till it frightened poor Warren so much, that with the bier at his heels, he threw down Calista, and overwhelmed her with the lamp, table, book, bones, &c. together with all the lumber of the charnelhouse; he tugged till he broke off his trammels, and made his escape; and the play at once ended with immoderate fits of laughter; even the grave Mr. Betterton, “smiled in the tumult and enjoyed the storm;” but he would not allow the tragedy to be acted until he conceived Warren’s accident was forgotten. Now we are upon this subject we cannot avoid giving to our readers a circumstance connected also with the same play, which came under our own observation, and, however strange, the reader may rely on its authenticity: it occurred in the town of North Walsham, county of Norfolk, in the year 1788. We were vagabondizing, under the management of the facetious Billy Scraggs; the Fair Penitent was performed, much to the gratification of the bumpkins, in a crowded—*Barn*. In the last act, where Calista lays her hand on the skull, a Mrs. Barry, who played the part, was suddenly seized with an involuntary shuddering; she fell on the stage, and was instantly conveyed to her lodgings, and during the night her illness conti-

Again thou'rt found, expect a punishment
 Such as great souls exact from those who wrong
 Them much, e'en death, or something worse ;
 An injur'd husband's rage shall tear thy form,
 And scatter thee to all the winds of heaven."

Now it is plain, from the expressions between short sentences, in such speeches, that the actor should take his breath at every point, as if his passion had choaked up his delivery, and that he could not for anger and passion utter more words together. There is in Shakespeare's *Henry the Fifth*, a speech we would recommend to the attention of the young actor, because it gives a strong and vigorous idea of all the looks and actions belonging to it.

" But when the blast of war blows in our ear,
 Then imitate the action of the tyger.
 Stiffen the sinews, summon up the blood,
 Disguise fair nature with hard favour'd rage ;
 Then lend the eye a terrible aspect,

nued, but the following day, when sufficiently recovered to be able to converse, she sent for the stage keeper and anxiously enquired if he could tell her from whom or whence he procured the skull used the preceding night ; he replied, " he procured it from the sexton, who informed him it was the skull of one *Norris*, a player, who twelve years before was buried in an obscure corner of the church-yard." That same *Norris* was this lady's first husband ; the poor woman never recovered the shock ; she died in six weeks.

Let it pry through the portage of the head,
 Like the brass cannon; let the brow o'erwhelm it
 As fearfully as does a gallid rock
 O'erhang and jutty its confounded base,
 Swell'd with the wild and wasteful ocean.
 Now set the teeth, and stretch the nostrils wide.
 Hold hard the breath, and bend up every spirit
 To its full height."

If the actor would study well this speech he would find such looks, such action, would inspire him with more life in the representation of such characters, than he would otherwise feel. To move compassion, the speaker must express himself in a soft, submissive tone of voice, as Prince Arthur in the tragedy of King John, when Hubert shews him the king's order to burn out both his eyes.

"Have you the heart? when your head did but ask
 I knit my handkerchief about your brows,
 (The best I had, a princess wrought it me)
 And I did never ask it you again;
 And with my hand, at midnight held your head,
 And like the watchful minutes to the hour
 Still and anon cheer'd up the heavy time,
 Saying, what lack you? and, where lies your grief?
 Or, what good love may I perform for you?
 Many a poor man's son would have lain still,
 And never have spoke a loving word to you;
 But you, at your sick service had a prince," &c. &c.

It is plain that Arthur in such a situation

should speak with a low, suppliant, and tender tone, when pleading for his life, adapting his voice to such tones as might seem the most likely to subdue the affection and "melt the soul by tender strokes of art;" but as Prince Arthur, from his age, is obliged to be acted by a child, every allowance must necessarily be made.*

* It will, we hope, be allowed, that during our practice and experience of nearly forty years in the principal theatres in the united kingdom, we must have seen most, if not all, of the juvenile aspirants that have appeared during that time. Master Betty, alias, "the Young Roscius;" Master Brown, the Ormskirk Roscius; Miss Mudie, that lump of affectation, vulgarity, and conceit; Miss Wilson, the Caledonian Roscia, and many other would-be Roscii and Rosciæ. We shall not class Clara Fisher with any of the latter; she certainly was a child of great capability and precocious genius; but we have lately beheld one, who has surprized and delighted us; not alone in characters that we might have beheld others in (which we feel assured is not the case) and copied their manner, but in characters written expressly for him, possessing incident, situation, originality; and requiring such knowledge of that is termed stage business, to produce effect, that his slight acquaintance with the world, he could not be supposed to have any conception of, still in all of them he has far outgone the author's expectation.

Whether we view him as the noble Shepherd; in the successful assumption of his various characters in the "March of Intellect;" the learned butler, Lingo; in the orchestra leading a difficult overture, still in

But to proceed to other passions, the variations and inflections of the voice proper to them ;---

all we are impall'd to express our unqualified praise and admiration :—

True merit with magnetic impulse draws
 A willing contribution of applause.
 This child in action just, in judgment strong,
 Exacts our wonder, and inspires our song ;
 From slavish rules, mechanic forms unt'y'd,
 He soars, with sacred nature for his guide.

Since writing the above we have witnessed the representation of an opera produced at the Surrey Theatre, solely performed by children, under the active and indefatigable management of Mr. Elliston, entitled "*Die Nachtigal und der Rabe ; or, Damon and Phillis,*" in which our little hero has added another laurel to his youthful brow, by a most correct and wonderful delineation of the character of Burgomaster Schnappslieb. Nor must the exertions of that highly promising and interesting little girl, Miss Fanny Woodham, be passed in silence ; we pretend not to look into the seeds of time, but from long practice and experience we may be allowed to possess some slight judgment, and if that judgment is not very much deceived, this tender plant will soon become a fragrant flower, rich in sweetness and in lustre ; we have heard her recite Ariel in the *Tempest* ; Little Pickle, in the *Spoiled Child* ; Prince Arthur, in *King John*, and other juvenile characters, with a correctness of judgment and of feeling, that would have reflected much credit on one of maturer years. Master Russell and Miss Coveney are also highly entitled to our approbation. Our mind was so much absorbed in the interest excited by the juvenile group,

If you were to give the character of a great and good man, a redoubted warrior, an eminent politician, it must be done with a lofty and magnificent tone, and a voice noble as the subject. If you are to speak in contempt of any one, you must express that contempt in a scornful tone, but without the slightest appearance of anger, passion, or

as to preclude all other thoughts; but though our admiration and delight were nothing abated, yet with a greedy wish to make the treat more rich, we thought of little Vincent, now at Drury Lane theatre, another of those whom nature has early gifted with more than common talent; she possesses a sweet speaking voice; clear and distinct articulation; indeed, we have but seldom met "so young a body, with so old a head." We much fear we have expressed our feelings of admiration of this combination of juvenile talent in too weak language, to impress our readers with a just idea of their various excellencies, "another and another still succeeds, and still the last is welcome as the former." We have also been delighted by the appearance of a most interesting and highly talented little girl of the name of Matley; this young lady already has convinced the Surrey audience, that she possesses genius and talent in no ordinary degree; her speaking is correct, clear, and articulate; and she sings such songs as are assigned to her with a most melodious and delightful voice. She nightly receives the willing tribute and highly deserved meed of approbation from all parts of the theatre, and has proved a great acquisition to the juvenile corps.

violence of voice, for those shew anger; and where there is anger, there is not contempt. the object of which is supposed to be below our anger, and too contemptible to give us pain. Any thing therefore of this nature must be spoken calmly, and without any great or violent emotion; for if you speak with a passionate voice, evincing a great concern or indignation, you evidently contradict your own design; your contempt ought to be expressed by words alone---the manner must necessarily be cool and indifferent. When you treat any person with scorn, indifference, or derision, expose the folly of any ridiculous argument or circumstance, it ought to be done coolly, and with an ironical tone and look; for to be vehement on trifles, would be like using a club against a worm, which you might easily crush to nothing with your foot; but if you have had any insult or injury offered you, then you must express your indignation, your affliction, in a voice more elevated and strong, proportioning your passion and vehemence of tone to the greatness of the injury or injustice; for to speak without emotion in such cases,

would naturally seem to appear you did not feel the injury. When you come to cool on a violent passion, and recover yourself from a transport of rage, you must then lower the tone of your voice in such a manner, as best may express that languidness of your faculties and speech, which the strength and extent of your passion had produced.

We would advise all those who wish to be enabled to speak with correctness and with harmony, in the various inflections of the voice, to read aloud Milton, Shakespeare's plays, and all such dialogues as approach nearest to the style of dramatic poetry; nothing can be more serviceable to the improvement of action and eloquence.

To those of the bar, the pulpit, or the senate, we would, with submission, offer a few remarks, which, we trust, will, on consideration, be deemed as not altogether useless; and the first of which is the art of varying the voice according to the several parts, or matter of your discourse, sermon, or pleading, which you may deliver; you should on all occasions begin with a low and deliberate voice and manner; not only in regard of that

deference and respect you ought to pay your auditors, but for the better management of your voice, taking with you the calm state of your hearers, when you begin to speak, and raise it by degrees to that height of passion, of warmth, as may be necessary for your purpose, and the energy of your subject; otherwise you would put yourself out of breath for want of moderation at the commencement, and consequently, unable to heighten the more important parts of your speech, to a degree above the beginning; nor should you begin in so low a tone, as not to be heard by more than the few who may chance to be nearest to you; you must pitch your voice so distinct and clear, that every individual of your audience may hear without difficulty or trouble; still it must contain nothing of that force or energy which is proper to passion. We would have the beginning, insinuating, soft, and easy, and in a tone more low, more humble, than the subsequent matter of discourse, nor has the speaker any occasion to raise his voice to any great stretch of passion in the proposition, or narration of his subject, that being the place of

informing his hearers of the matter in question; so that the voice here has only need of being a degree higher than the beginning; the speaker must be distinct and articulate, that being the ground work of the whole; the voice must be perfectly heard, and understood, or the foundation being defective, the fabric must fall to the ground.

The difference of actions and events must naturally vary the manner of the speaker's delivery, for the greatest stress of your discourse lies in confirming your own arguments, and refuting those of your adversary. When the speaker comes to the summing up of the whole, after the confutation, he ought to pause, and begin again, with a lower tone, and a different accent, from the last cadence of his voice; then gradually increasing his tone, he may then break into a louder voice, and carry it on so to the end with more spirit and energy of pronunciation, which would seem to give an assurance in the justice of his cause, and strike conviction to his hearers in that and his integrity.

We will now add a few more words, which we trust will assist the actor, preacher, or

pleader, in the varying of the voice; a quality so necessary, for a speaker of any kind to a public, we will therefore commence with that which is called an exclamation.

As it would be improper to pronounce this with no louder voice, and no more passionate accent than the rest of his subject, the very nature of the words give you the reason of it, as "*Oh horror!*" "*Oh unheard of cruelty!*" "*Unequall'd impiety!*" "*to stand in fear of neither God nor man!*" "*Oh monstrous barbarity! to feed the father with the flesh of his own son! to make the parent's bowels the grave of his own child! would the sun turn back and not give light to such a deed!*"---to speak such sentences without an elevation of voice, would render them flat and insipid, and rob them of all force and dignity. The same exclamatory mode of delivery must be used in a solemn denunciation, oath, or vow, as "*I swear by all the hosts of saints above,*"---"*by you ruling planet of the night*"---"*by all my hopes of happiness hereafter.*" Such should be spoken with an elevation of tone and voice, as may rouse your hearers, touch their hearts with warmth, and

not chill them with a cold indifference of pronunciation.

When you address yourself to any one by way of an apostrophe, you ought to consider your own degree, and the circumstances of him you speak to.

If you direct your discourse to any thing inanimate, you must raise your voice above the ordinary and common tone, as "*Oh, sacred thirst of gold, how you constrain our mortal breasts!*"---"*Oh, now for ever farewell the tranquil mind; farewell content.*"

If you address yourself to Heaven, you must do it with reverence and solemnity, and must speak in a higher strain, and loftier tone of voice, than if you were speaking to those who are upon a level with you.

In a gradation, or climax, the voice must with the sentence climb up by several degrees of the sentence to the period, as "*luxury is born in the city.*"---"*Out of luxury there is a necessity that avarice should arise, from avarice must spring audacious boldness, which must beget all manner of wickedness and mischief.*"

There is in Shakespeare's Othello a beau-

tiful climax of rage, interrupted only by short lines from Iago.

"Villain, be sure you prove my love a whore;
Be sure of it, give me the ocular proof;
Or, by the worth of mine eternal soul,
Thou hadst better have been born a dog,
Than answer my wak'd wrath.
Make me to see't, or (at the least) so prove it
That the probation bear no hinge, nor loop,
To hang a doubt on; or woe to thy life.
If thou dost slander her, and torture me,
Never pray more: abandon all remorse;
On horror's head horrors accumulate;
Do deeds to make heaven weep, all earth afraid,
For nothing canst thou to damnation add
Greater than that."

From the nature of this speech, the circumstances connected with it, it must be obvious, even to the meanest capacity, that the voice should rise with the words, not alone in loudness, but also with a more hasty and rapid utterance to the finish.

Those who have witnessed the unparalleled excellence of Mr. Kean* in this particular

* Fourteen years ago we were desired to go and see a young actor from the country attempt the part of Shylock at Drury-lane theatre, and, as was expected, add another to the list of failures. When we got there not more than fifty people were in the pit, and there was that sense of previous damnation, which a

and difficult speech, will the better be enabled to judge how it ought to be spoken ; it is indeed in his hands the acme of perfection, nothing in the art can possibly exceed it.

thin house usually inspires. When the new candidate came on, there was a lightness in his step, an airy buoyancy and self-possession different from the sullen, dogged, gaol delivery look of the traditional Shylock of the stage. A vague expectation was excited, and all went on well ; but it was not till he came to the part, when leaning on his staff, he tells the tale of Jacob and his flock with the garrulous ease of old age, and an animation of spirit, that seems borne back to the olden time, and to the privileged example in which he exults, that it was plain a man of genius had lighted on the boards of Drury ; to those who had the spirit and candour to hail the lucky omen, the recollection of that moment of startling, yet welcome surprize, will always be a proud and satisfactory one. We wished to see, after a lapse of some time and other changes, whether the first impression would still keep "true touch," and we found no difference ; besides the excellence of the impassioned parts of Kean's acting, there is a flexibility and indefiniteness of outline about it, like a figure with a landscape background—his voice swells and deepens at the mention of his sacred tribe and ancient law, and he dwells delighted on any digression to distant times and places as a relief to his vindictive and rooted purpose. Of all Mr. Kean's performances we think this the most faultless and least mannered, always excepting his Othello, which is equally perfect and twenty times more powerful. Mr. Kean succeeded so well in the part in which he came out, that with the diffidence of

These are in some speeches, words more than once repeated, either in the beginning of several sentences, or in several clauses of the same sentence, when the word must be sounded always in the same tone, but differently from the other parts of the speech, as "does not the rightly guards of the city affect you at *all*---not at *all* the watches of the city---not at *all* the people's loves---not at *all* the argument of all honourable men,"---"you lament the loss of three Roman armies, *Mark Antony* destroyed them---you resent the death of so many noble citizens, *Mark Antony* was their death---the authority of the senate is invaded, *Mark Antony*

the abilities of others so natural to us, it was concluded by the Manager he could do nothing else, and he was kept in it so long that he had nearly failed in Richard, till the dying scene bore down all opposition by a withering spell, and as if a preternatural being had visibly taken possession of his form, and made the enthusiasm the greater from the uncertainty that had before prevailed. Sir Giles Overreach stamped him with the players and the town, and Othello with the critics. He that has done a single thing that others never forget, and feel ennobled whenever they think of, need not regret his having been, and may throw aside his fleshly coil like any other worn out part grateful and contented.

invades it." As for sentences, some are very short, and those not spoken in a breath would be missed.

There are others, which are something longer, yet do not exceed the power of being spoken without drawing the breath; for a period so pronounced, sounds and comes with more force than it otherwise would do with several breathings; but when the period is long, you ought to fetch your breath at the several stops, after a semi-colon, or at least after a colon, for to do it otherwise, or oftener, would destroy the harmony of the sentence.

It is, we know, proper to pause at every period; but it ought to be of short duration on sentences which are short, and longer on those which are of greater extent.

When you have a period that requires an elevation of voice, you must manage your voice with the greater moderation on those which precede it; for by employing your whole force upon those, you are obliged to speak this more important one more languidly, which requires more force and vigour.

This among many other things, however unimportant they may seem, deserves the speaker's strictest care and attention: without which, the student, whether designed for the bar, the pulpit, or the stage, will make but slow progress, and will seldom arrive at perfection.

Besides these qualifications of mind, his body ought to possess several that are indispensably requisite; he should not be too tall, nor too short, but of a moderate size; neither too fleshy, nor over lean; he should be of an active, pliant, and compacted body; a knowledge of fencing and dancing; well read in ancient and modern history; a correct knowledge of the costume of the different nations, so as to be enabled to dress his characters with propriety and correctness; abstemious, studious, and diligent, well gifted by nature; aided by such acquirements and accomplishments, he possesses all that may be requisite for the formation of a good actor.

By some we are aware, we shall be asked, is not confidence an essential requisite? to which we reply, yes, to a certain extent, a becoming confidence is necessary; but let

them beware not to wantonly and needlessly show it, for diffidence is generally found the insuperable associate of understanding; it may check resolution, and obstruct performance, but compensates its embarrassments by more important advantages; it conciliates the proud, and softens the severe, averts envy from excellence, and censure from miscarriage.

Having brought our labours to a close, with what success we know not, time, chance, and the forbearance, the kindness of our readers alone, can determine; we throw ourselves on their indulgence. Dr. Johnson somewhere says, "he that commences a writer is a kind of challenger, whom every one has a right to attack, since he quits the common rank of life, steps forward beyond the lists, and offers his merit to the public judgment." To commence author, is to claim praise, and no man can justly aspire to the honour but at the hazard of disgrace.

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