REFLECTIONS

UPON

THEATRICAL EXPRESSION

IN

TRAGEDY.

With a proper

INTRODUCTION,

AND

APPENDIX.

Da ſapere & fari.
Tacere qui neſcit, neſcit loqui.

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THE

INTRODUCTION.

THE Public of all Countries where *Theatres* are eſtabliſhed agree in the Opinion, that *the Profeſſion of an Actor is low and contemptible*; and the Laws of ſome States regard it in a Light ſtill more ſevere. It muſt, indeed, be owned, that the private Character of many who have trod the Stage has been intolerable: The Public have reſented it; and, finding the Caſe too common, threw, at laſt, their Load of Reſentment upon the *Profeſſion* itſelf.

Inſtances, however, are producible, that Female, as well as Male Virtue, Diſcretion, Probity and Honour have really exiſted in Theatres; but, the Number being, comparatively, ſmall, the *Profeſſion*

ſtill lies under *Public Scandal.* This, I think, is going too far: I believe, that this *unfavourable Opinion* of the *Profeſſion*, not the *evil Tendency* of the *Profeſſion* itſelf, has, from their firſt Eſtabliſhment, filled the Theatres with ſo many *bad Men*: I am ſure it has with *bad Actors.*

Is it to be thought, that People of Education and Honour will croud into a Profeſſion which the World has ſtigmatized, if they had any Proſpect in more reputable Life? No, ſurely: Neceſſity, the ſevereſt Neceſſity muſt compel them to ſubmit to it. The Number of ſuch muſt therefore be very ſmall; and yet, out of *theſe*, I judge, our *beſt* Actors are to be expected. Men of a Stamp different from the above, by the Liberties and Profits of a Theatrical Life, are bronzed againſt the Opinion of the World; and, thus, the Stage becomes the favourite Aſylum of Numbers, whoſe private Characters will bear no Inquiry.

But the Point, I preſume, may be carried further. Is it not, in Conſequence, owing to this *public Prejudice* againſt the *Profeſſion*,

Profeſſion, that the Theatres, of all Countries, have as few *good Actors* as they have *good Men?* I ſay in *Conſequence*, becauſe I am ſingular enough to think that there is a ſtrong Connection between *Moral* and *Theatrical* Excellence.

It would, I confeſs, be going too far, were it ſaid, that a virtuous character cannot be tolerably repreſented by an Actor of no Virtue: But, if, as, I ſuppoſe, every one allows, the *Delicacy* of *Theatrical Expreſſion* can never be expected from an Actor that does not *feel* his Part, it may not be unreaſonable to imagine, that a Man of Education and Morals bids fairer for *Theatrical Excellence*, than one, defective in *both* or *either* of theſe.

For Inſtance: Let JAFFIER be the Character to be repreſented. One of JAFFIER's principal Characteriſtics is *conjugal Tenderneſs*, and the moſt exquiſite Senſibility of the Diſtreſs his beloved Wife muſt ſuffer, under the Ruin of his Fortune. Let us ſuppoſe him, after having heard from PIERRE, the Havock that had been made at the Seizure of his

Effects, listening to this bitter Aggravation:

" The very Bed, which on thy wedding Night
" Receiv'd thee to the Arms of BELVEDERA;
" The Scene of all thy Joys was violated
" By the coarse Hands of filthy Dungeon Villains.
" And thrown amongst the Common Lumber.—
Venice Preserv'd.

How would a Man, insensible to the Delicacy of an Union of the Sexes, founded upon mutual Merit; unmoved at the Distresses of those about him, and careless of every Thing but his own Pleasures; how would such a Man fill up his Pause of Silence? Why, probably, by fumbling in his Pockets, a shrug or two of the Shoulders, or stareing round the House, 'till the Catch-Word inform him 'tis his Turn to open his Mouth: Or, suppose him so much Master of Fiction, as to give *some Expression* of what he ought to *feel*; can it be *so* animated, *so* like to what a *sensible* Heart discovers itself by on such an Occasion, as when the *personating* JAFFIER is a Man of such a Turn of Mind, as to want nothing, but an *Identity*

tity of Circumſtances, to make him JAFFIER *himſelf?* His *Feet*, his *Hands*, his *Eyes*, his *Face*, his *every Attitude*, would, *all*, be *full* of *Expreſſion*, and give *Eloquence* to *Silence*.

How, then, would *ſuch* a JAFFIER breathe out the Tenderneſſes of a Paſſion to which his natural Generoſity makes him no Stranger! How would this fond Addreſs to the imaginary BELVIDERA come forth, with a *Management* that gives a *natural Reality* to *Poetical Fiction!*

" Canſt thou bear Cold and Hunger? Can theſe
" Fram'd for the tender Offices of Love [Limbs,
" Endure the bitter Gripes of ſmarting Poverty?
" When baniſh'd by our Miſeries abroad,
" (As ſuddenly we ſhall be) to ſeek our Refuge
" In ſome fair Climate, where our Names are
" Strangers,
" For charitable Succour; wil't thou then,
" When in a Bed of Straw we ſhrink together,
" And the bleak Winds ſhall whiſtle round our
" Heads;
" Wil't thou then talk thus to me? Wilt thou then
" Huſh my Cares thus, and ſhelter me with Love?
Ibid.

I do not think it in the Power of a *Churl*, a *Libertine*, a Man of *Vague* and *trifling*

trifling Idea's, to give these Lines their due *Expression*, be his *Art* at *Imitation* ever so great: *Play* the Part he may, but not *Act* it.

But, " admitting this to be true, (will " some say) how will it raise the *Profes-* " *sion* in *general* from *public Obloquy?* " The Laws of the *Drama* make it ne- " cessary to introduce *vicious*, as well as " *virtuous* Characters: If, then, to per- " form his Part the Actor must *feel* it, " the Stage m*ust* have its *Villains*, and " *Vice must* be inseparable from the *Pro-* " *fession*." I hope, I think otherwise.

Perhaps, it may be found, that a Man of Probity may *personate*, and with deserved Applause, a Character which, in *real* Life, his Soul detests. 'Tis much easier for a Man of Sense to play the Fool, upon Occasion, than for a Fool, at any Time, to go through with the Character of a Man of Sense. A Woman of Gaiety, founded upon Innocence, will come much nearer, in Appearance, to the criminal Part of her Sex, than they can to the Semblance of her natural Modesty.

An

An Actor of Parts, whose *private* Character stands well with the Public, has none of that *Abashment* which necessarily accompanies conscious Vice; and will, of Course, be prompted to throw out his Art, as an Actor, when he is assured that his Audience believes his Villany to be merely *personated.* Nay! the Audience themselves, knowing their Man, will give Applause to the *Actor*, though they detest the *Villain* he represents.

On the Reverse, the *bad* Man, *known* to be such, be his acting Capacities ever so great, cannot avoid the interrupting Thought, that his Audience consider him *merely* as an *Actor*, and hold a most absolute Contempt for him in *all other* Lights. Besides; his Freedom in imitating a virtuous Part will be much lessened, by his considering that his Applause must be, in a Manner, *extorted*, and that his Audience will be the more critical upon his Action, as they are sensible he is in a Character much *superior* to his *real* one.

If

If this be Fact, *all* Characters in the *Drama* may be kept up, and the *Profeſſion* of the *Actor* in a *perſonated Knave* be preſerved from *Contempt*, by the eſtabliſhed *private* good Character of the *Man*.

May we now, then, venture to repeat, that, if the *public Obloquy* thrown upon the *Profeſſion* of an Actor, has a tendency to deprive the Stage of Men who have the moſt ſolid Accompliſhments, and, at the ſame Time, is not of Force enough to keep off People of another Caſt; can we ever expect to ſee in *full Delicacy* and *Perfection*, the *moſt rational Entertainment* that *can* be offered to the *Human Mind*?

I'm a Man of *no* Connection with *any* Theatre, but a frequent Attender upon our *own*; which I could wiſh to ſee raiſed *above* all Degree of *Cenſure* This inclines me to offer a few *Reflections* upon THEATRICAL EXPRESSION IN TRAGEDY: Not that I think myſelf qualified to *direct* public Taſte; my Attempt will be, merely, to ſhew, that a Maſter of *Theatrical Expreſſion*, in all its *extenſive Significancy*, muſt be poſſeſs'd of ſuch Accompliſhments,

ments, as to ſet the *Profeſſion* above *all* Contempt.

An Attempt, I confeſs, utterly *needleſs*, were all who frequent the Theatres apprifed, how much *complicated Merit* is neceſſary to make a GARRICK.

It will, here, be proper to obſerve, that the *End* propoſed in a *regular Tragedy*, is *to inſinuate moral Inſtruction and Improvement to our Minds and Hearts, by a well directed Application to our* PASSIONS; eſpecially thoſe of *Reſentment*, *Pity*, and *Terror*. In this, chiefly, does it differ from *Comedy*; with which we have, now, nothing to do.

The Poet fixes upon a proper Subject; lays his *Plan*; or, as he commonly calls it, his *Plot*; upon which, his Succeſs, as a *Dramatic* Poet, greatly depends. He moves our *Attention*; excites our *Curioſity*; throws in Obſtacles to keep us in *Suſpence*; at the ſame Time, having ſo judiciouſly brought us to be intereſted in the Characters he produces, our *Reſentment* riſes at the Villain; our *Pity* weeps

for the Diſtreſs'd; and our *Terror*, aggravated by the Uncertainty of what will become of our afflicted Favourites, excites an agreeable *Anxiety*, which a ſenſible Mind cannot fail to *profit* by. At laſt, the *Cataſtrophe* diſmiſſes our Attention, with a full Perſuaſion, that UNAFFECTED GOODNESS IS THE GREATEST ACCOMPLISHMENT OF MAN.

Under ſuch Rules, let us ſuppoſe the Tragedy *compleat* in *Unities*, *Manners*, *Sentiments*, and *Diction*. What does it then want to produce its intended Effect? ACTION: The *Poet* can affect us no farther than the *Ear*; the *Actor* muſt give it Life to affect the *Eye*: *Then* it is, we feel the combined Effects of the *Poet*'s Judgment to *addreſs the Paſſions*, and the *Actors* to *excite them*.

Can this be done by Men *contemptible*? Can thoſe whom Brothels and Gaming-Tables have ſpew'd forth, do Juſtice to a *Shakeſpeare*, an *Otway*, an *Addiſon*, or, not to be particular, (for we mean no Affront) to *any* accurate Writer of Tragedy

for

for *any* Stage? No, ſurely. No Man can be Maſter of *Theatrical Expreſſion*, unleſs he can *perceive*, and that *accurately*, how *Nature* draws over the ſeveral *human Paſſions*. This requires *Genius*, *Education*, *Reading*, *Experience*; and, in *Tragedy*, a *Solidity of Thought*, which never accompanies *abject Morals*.

I perceive that I have mentioned *Experience* as a neceſſary Fitneſs for *Theatrical Expreſſion in Tragedy*: I do not recall it.

Our perſonal and ordinary Connections with the World, cannot fail to bring the capital Paſſions of the human Mind frequently before us. Now, no Man, who cannot animadvert upon ſuch *Occurrences*, ſo as to ſee what is *affected*, and what is *real*, can (with due Submiſſion) ever make a *juſt* Actor. But, if he takes his Diſtinction *right*, and, from ſeeing genuine *Nature*, be the *Paſſion* what it will, *feel* a *Counter-part* in himſelf; that Man has the *firſt* Accompliſhment towards *Theatrical Expreſſion*.

It was *Demoſthenes*, I think, whom a Client applied to, to appear for him in Court, in an Action for Damages. The Fellow told his piteous Relation with ſo much *Apathy*, that the Orator conceived he ſhould get no Credit by the Cauſe. Maſter, as he was, of the human *Paſſions*, he coolly told his Client, " That " the Abuſes he complained of were but " trivial:" " How, Sir," ſaid the Client, " trivial? Sir, is it trivial to be " treated ſo and ſo?——Is it trivial to " have——? Give me Patience! Sir! Sir! " All this trivial? trivial, Sir!" That great Man had, now, all he wanted to induce him to eſpouſe his Client's Cauſe. He ſaw that the Complaint was *juſt*, becauſe his Client's Reſentment was *real*.

A Man that cannot trace the human *Paſſions* like a *Demoſthenes*, will never get a Reputation from the *Stage*. He that *can* do ſo, and, upon Call, *expreſs* them as he finds *Nature* does, ought not to be thought *meanly* of for being *upon* it.

But

But this is not all: We are further to consider, that *no Man can be Master of* THEATRICAL EXPRESSION, unless he can critically *distinguish* and *preserve* the specific *Difference* of *Characters.*

In all well-written Plays, the *Character* of each Person in the *Drama* is *strongly mark'd* with some *Peculiarity*, which renders it *specific* and *personal.* This the Poet is under Laws to keep up to, thro' every Circumstance into which he thinks fit to shew the Person so *characterised.*

These *Characteristics* arise from the *Temper*, *Quality*, *Imployment*, *Age*, *Country*, and *Religion*, which he would have us suppose the Person he introduces to be of; and, of Course, the Poet's *Sentiments*, *Manners* and *Diction*, must be *specifically* accommodated to *this very* Person; and that, through the *whole* Character.

All this the *Actor* must *see through*; he must accurately fall in with the Intention of the Poet; or he can never give the

the Character he aſſumes *Theatrical Expreſſion.*

An Inſtance may make our Meaning plainer: Be it the Character of CATO.

We find him a Man of *even Tempers*; of *Quality*; imploy'd at the *Head* of the Oppoſition to *Cæſar*; a Man in *Years*; by his *Country*, which he *obſtinately lov'd*, a *Roman*; In Principle, a *Stoic*. Mr. *Addiſon* would have ſinned beyond all *Poetical* Forgiveneſs, had he loſt Sight of any *one* of theſe *Characteriſtics*, in any *one* Circumſtance in which he places his CATO. His CATO muſt *think* and *ſpeak*, like CATO; *reſent*, like CATO; *grieve*, like CATO; *bear Diſtreſs*, like CATO; and *die*, like CATO.

With as much Minuteneſs, muſt *each* of theſe Particulars be *obſerv'd* and *kept* up to by that *Actor*, who would give *Theatrical Expreſſion* to the CATO of *Addiſon*. In *Voice*, *Manner*, *Geſture*, and *Attitude*, he muſt ever be the CATO of *Addiſon*; and, for the Time, totally forget

forget he is *any Thing else*, or has any *other Connection*.

Can we then, in Juſtice, think *contemptibly* of a *Profeſſion*, which requires ſuch *various*, yet *united* Accompliſhments! Or can it be conceived, that a Man of *mean Education*, *low Ideas*, and *abandon'd Principles*, can paſs upon us, through a *ſingle* Speech, for the CATO of *Rome* and *Addiſon!*

OF

Theatrical Expreſſion

IN

TRAGEDY.

SECT. I.

THEATRICAL EXPRESSION *in* TRAGEDY *defined*, *in* general.

THEATRICAL EXPRESSION is of *extenſive* Import. It does not imply *Elocution* only, or the Delivery of an Actor's Part, by *Speech*; but compriſes, alſo, *every Attitude* of *every Member* of the Human Fabrick, as they are *naturally* put in Motion by the *ſeveral* Workings of the MIND.

The MIND has more Ways to expreſs itſelf by, than *Speech*; and, under *ſome* Impreſſions, moſt *emphatically* indicates itſelf by *abſolute Silence*. She commands the *Feet*, the *Hands*, the *Head*, the *Face*, the *Eyes*, to communicate her *Emotions*, and that by *Attitudes* and *Movements* as *various* as thoſe *Emotions*, and particularly adapted to expreſs *each* of them.

THEATRICAL EXPRESSION, then, implies "an Exhibition upon the *Stage*, in "*perſonated* Characters, an exact and ac-"curate Imitation of Nature in *real* ones; "and, when confined to *Tragedy*, the "Imitation of ſuch *real* Characters as "can be *perſonated* within the Rules "of that Part of the *Drama*; including "a ſtrict Propriety in the adventitious "Aſſiſtances of *Dreſs* and *Scenery*."

SECT.

SECT. II.

Of ACCOMPLISHMENTS, perſonal *and* acquired, *which are* requiſite *in a* MASTER *of* THEATRICAL EXPRESSION *in* TRAGEDY.

AS the Characters in TRAGEDY are generally laid in high, or, at leaſt, genteel Life, the *Figure* of an Actor is of no ſmall Moment. His *Voice* muſt be tuneable, if not melodious, and his *Ear* not inſenſible of Cadence and Harmony. His *Memory* muſt be ſtrong and retentive, and furniſhed with Ideas of what is pleaſing, great and good.—*Dancing* muſt direct him in the Management of his *Feet*; *Fencing*, in that of the *Hands*; and both together give Eaſe and Gracefulneſs to *every* Motion of *Feet*, *Hands*, *Head*, and the *whole Body*. — *Good Senſe* and *right Principles*, improv'd by *Reading* and *Obſervation*, if not *Learning*, muſt ſpread *Meaning* into every Feature, and give *ſentimental Expreſſion* to that great Index of

the Soul, the *Eye*.—He muſt ſee ſo cloſely into Nature, as to know under *what* Paſſions, and *when*, under ſuch Paſſions, Nature relieves herſelf by *Silence*: Without this, his *Expreſſion* will want, one of its greateſt Beauties, *artificial Pauſes*, which, when judiciouſly thrown in, affect us more, than any Thing the POET can ſay upon the Occaſion.—His *Attention* to what paſſes among the other Characters connected with him in the ſame DRAMA, muſt be conducted with equal *Senſibility*. He muſt be a thorough Judge, at *what* Words and Geſtures in others, the ſeveral *Paſſions* take *fire*, or *cool* in our own Breaſt, and *animate*, by proper Evidences of his *feeling* this, the *attentive Silence* he is obliged to keep while addreſſed to by the other Actors.—Some Knowledge of *polite* Life, and the *Modes* of *Habiliment* in different Countries, muſt direct his *Taſte in Dreſs*:—And, tho' no Connoiſſeur in *Painting*, the *keeping* and *perſpective* Part of it he ought not to be at a Loſs in judging of, eſpecially if the *Scenery* falls within his Province.—With *all* theſe

Accom-

Accomplishments the Actor is not yet *compleat* for *Theatrical Expression*, unless his Invention, under their Direction, give *Variety* to his Manner of Acting; not in *different* Parts only, but in *one* and the *same* at different Times. An Excellence how rarely to be met with! How difficult to attain!— To conclude; *a manly Composure*, mixt with a *respectful Modesty*, must keep him from discovering, and, if possible, feeling too great *Emotion* at the *Censure* and *Applause* of the Audience. Otherwise he derogates from his *Theatrical* Character, and will necessarily *sink* in his *Expression*.

These, or nearly such Accomplishments as these, must unite to constitute a *Master* in THEATRICAL EXPRESSION. A distinct Consideration of *each* will shew the Necessity of them *all*.

SECT.

SECT. III.

Of FIGURE.

THO' a Defect in this can by no Means be laid to the Charge of any Man, yet the *Actor*, who will venture to present himself in TRAGEDY with a Figure *remarkably* defective, is not entirely undeserving of Censure. In COMEDY, indeed, there are several *Parts* whose Humour is greatly heightened by the *Oddities* in an Actor's Person; but in TRAGEDY 'tis quite the Reverse. How would the facetious PENKETHMAM, whose *Face* was a more Laughter—moving Jest, than most of those he was to speak, have appeared in the grave, solemn, mournful *Buskin?* We all know how unaccountably impressive the *Figure* and *Address* of some People is, at first Sight, either in their Favour, or otherwise; and that Grandeur, Beauty, Ease, and Elegance, Male as well as Female, irresistably attaches us to the happy Possessors of such Accomplishments. How material, then, this must be to an

Actor,

Actor, may eaſily be imagined; 'twill either conceal, or atone for, ſome Inaccuracies that may eſcape him, and ſerve to heighten his other Perfections.

'Tis true, indeed, that the real Figures of many of thoſe illuſtrious Perſonages, whoſe Characters TRAGEDY revives upon the Stage, were very far from being equal in Grace and Dignity to their Souls; but becauſe *Alexander* had his Neck diſtorted, muſt the Neck of his *Theatrical Repreſentative* be disfigured into the ſame Poſition? TRAGEDY, like PAINTING, muſt ſhew us NATURE; but under as much *Advantage* as ſhe will properly admit of.

SECT. IV.

Of VOICE.

ELOCUTION is a principal Mode of *Theatrical Expreſſion:* Diſtinct and clear *Pronunciation* are the chief Beauties in *Elocution.* The moſt celebrated *Orator* of ATHENS, was, by a natural Formation of Parts, thick-ſpeeched, and in particular

particular could not pronounce the Letter R. This Defect, he was ſenſible, was a very *Capital* one in *his Profeſſion*, and, therefore, for a long Time, uſed himſelf to articulate Soliloquy, in the Retirement of his Garden and Fields; at the ſame Time, putting Pebbles into his Mouth to alter, gradually, the Size and Poſition of the Organs of Speech; 'till, at laſt, he found himſelf in a Condition to appear in Public.

But on the *Stage* this Defect is the *more* notorious. Buſineſs or Curioſity were the chief Attractors of the antient Auditory to the *Roſtrum*, which they *paid* nothing to be admitted to: We go to the THEATRE to be *elegantly* entertained, and *pay* a valuable Conſideration to thoſe who contribute to it. We have a Right then to expect an equivalent *Return*, and to expreſs our *Diſguſt*, when we find thoſe capital Speeches, which require a *clear*, *full*, *flowing*, *melodious* Articulation, come tortured to the Ear in Tones, *thick*, *harſh*, *guttural*, *languid*, or *ſtridulous*.

SECT

SECT. V.

Of EAR.

WE ſpeak of this in the *Muſicians* Senſe of the Word. It is not, indeed, neceſſary to an Actor that he be ſo much Maſter of MUSIC, as to be a *Performer*; though he would find it a very ſerviceable Accompliſhment to him as an Actor, if he were; but *Time*, *Harmony*, and *Cadence*, he ought to have ſome competent Idea of. Without this, he will never be able to adapt the *Strength* of his Voice to the *Dimenſions* of the Houſe he acts in; nor to the ſame Houſe, as, at Times, it may be more or leſs *full*: which laſt is an Accuracy that few, I believe, have taken Notice of; but it is very material to thoſe of the Auditory who ſit moſt remote, when the Houſe is crouded. *Sound*, which is no other than *Air* thrown into *certain Vibrations*, is obſtructed and imbibed by all *porous Obſtacles*, and that in Proportion to their *Poroſity*; in Conſe-

quence, the Cloaths of every Perſon preſent imbibe each their Share of *vibrated Air*, and thereby cauſe the *Voice* to come fainter and fainter, in Proportion to its progreſſive Diſtance from the Speaker. Hence it is, that *Muſicians*, when they would perform with Delicacy, in Places where they can take ſuch Freedoms, remove Table and Floor-Carpets, Window-Curtains, and all ſuch Moveables, as may flatten the natural Tone of their Inſtruments.

What Actor, without a tolerable *Ear* to Tones, can thus, occaſionally, alter the *Strength* of his Voice? And yet, I ſpeak it from Experience, one ſhall hardly hear eight Words in ten from ſome Actors at the back Seats of the *front Boxes*, when the Houſe is *very full*, which, at a *thinner* Audience, would be very diſtinct at the ſame Diſtance.

Monotony, which is beyond all Sufferance in an Actor, is ſcarcely avoidable, without an *Ear* to direct him in *Emphaſis* and *Cadence*. Should his *Emphaſis* be juſt, that is, placed upon the *proper* Words,

Words, yet if his *Tone* be, in Point of *Time*, too *ſhort*, or too *long* protracted upon any *emphatical Word*, it will offend the Ears of the more judicious Part of his Audience.

The *Paſſions* require *different* Modulations of the Voice, into the ſoft, the plaintive, the ſlow, the briſk, the rapid, the ſtern, the exclamatory. What will in this Caſe avail him, without a *ſenſible Ear? Inſtruction*, nay even *Practice* will not, becauſe he wants *one* kind of *Perception*, which is neceſſary to give them a *laſting* Place in his *Memory*. Nothing is more common, in ſome Actors, than to fall from a Tone ſoft and plaintive, in the Paſſion of *Love* eſpecially, into a downright Whine; and in Speeches of Anger and Reſentment, to run up to abſolute Ranting. We read of ſome of the *antient Orators*, who were ſo apt, in the Heat of their Argument, to run into this laſt Extravagance, that they ſubmitted to have a private *Regulator*, to keep them within Compaſs by a *Pitch-Pipe*.

In *Marches*, *Proceſſions*, &c. which are accompanied with *military*, or *ſoft* and *ſolemn* Muſic, how diſagreeable is it to ſee an Actor's *Feet* move in a *Time* directly the Reverſe to that of the *Inſtruments?* How much more ſo, to perceive their Movement is under no Regulation at all? But is this to be done without an *Ear?*

Once more, and I have done upon this Head.

Through Defect of *Ear* it frequently happens, that an Actor, by over ſtraining ſome occaſional Speeches of Anger, or Threatning, *&c.* ſhall loſe his Breath, and the Clearneſs of his Voice before even the fourth Act; both of which ſhould be judiciouſly reſerved for the *Cataſtrophe*, where they generally are moſt required.

SECT.

SECT. VI.

Of MEMORY.

IT has already been intimated, that an Actor's Memory muſt have two Properties: It muſt be *ſtrong* and *retentive*, and furniſhed with Ideas of what is *pleaſing*, *great*, and *good*.

The *firſt* of theſe Properties is too obvious to need any Argument to prove it *neceſſary*: The *latter*, poſſibly, may not be *equally* evident.

Do we not ſee a ſurpriſing Difference as to *Sentiments*, *Manners*, *Converſation*, and *Addreſs*, in thoſe, who have been uſed to the Inſpection of *elegant Buildings*, improv'd *Proſpects*, finiſh'd *Paintings* and *Statues*, together with the Converſation of Men of *Learning*, *Taſte*, *Politeneſs*, and *Honour*, from others whoſe Connections *never*, or at leaſt *partially* admitted them to ſuch Advantages; but confined them to a Familiarity with *indelicate*, *uncultivated*, and *low* Objects?

Undoubt-

Undoubtedly, becauſe the *nobler* Objects had habitually impreſs'd upon their *Memories permanent* Ideas, which would naturally expreſs themſelves in external *Mauner* and *Behaviour*.

The *Tragic* Actor, and thoſe in *polite Comedy*, cannot put on *Grace*, *Dignity*, *Eaſe*, and *Politeneſs*, without having the regular and conſtant Ideas of ſuch Accompliſhments in his *Memory*. His *Behaviour* will be of a Piece with his *Sentiments*; which, if they be *low* and *mean*, his *Memory* will force him to *betray* in his *Manner* of acting.

SECT. VII.

Of the MANAGEMENT *of the* FEET *and* LEGS.

THE *Feet* are more expoſed to Obſervation than moſt of the Actors other Members; becauſe the Stage is uſually elevated, to make them move in a Line parallel to the Eye of a Spectator, in the foremoſt Row of the Pit: The Lamps

too

too ſerve to render them the more conſpicuous.

The frequent Traverſes, and ſudden Turnings upon the Stage, make the Management of his *Feet* and *Legs* no trivial Concern of the Actor. The bombaſt *Strut*, the diminutive *Trip*, the *unweildy* and *awkard* Movement of the *Feet* in Turnings; the *Toes* turn'd in, or placed in a ſtrait Line with the Bone of the Leg; will leſſen all the Dignity and Gracefulneſs of the other Parts of Attitude.

Nor are theſe without their Expreſſion, if properly managed, in ſeveral of the *Paſſions*. In *Aſtoniſhment* and *Surprize*, ariſing from *Terror*, the *left Leg* is drawn back to ſome Diſtance from the other; under the ſame Affection of the Mind, but reſulting from an *unhop'd-for Meeting* with a beloved Object, the *right Leg* is advanced to ſome Diſtance before the *Left*. Thus, the Aſtoniſhmentof HAMLET at the Sight of his FATHER'S GHOST, is of a Kind very different from that of OROONOKO, at the unexpected Meeting with his beloved IMOINDA; and

ought

ought to be very *differently* expreſs'd. *Impatience*, and *Regret* at being detected in an iniquitous Deſign, may be heightened by *ſhuffling* of the *Feet*, without moving from the Spot.

But *Anger* and *Threatening* may be ſtrongly ſupplied with grand Expreſſion from theſe Limbs. Whoever remembers old Mr. MILLS, will recollect that he had a *Stamp* with his Foot, which, in *ſome* of his Parts, appeared to be directed by his *Judgment*; but, as he introduced it alſo in others which would no ways allow of it, it appeared to be rather an *Habit*. It had a very fine Effect in the Part of LEON, in *Rule a Wife*, &c: When he aſſumes the *Huſband*, the *Gentleman*, and the Man of *Spirit*: As alſo in others of the *rough*, *haughty*, and *ſtern* Kind.

SECT.

SECT. VIII.

Of the MANAGEMENT *of the* HANDS *and* ARMS.

WE come now to a *very* critical Article in the Actor's Conduct. There is ſcarce a Line to be uttered by *himſelf*, or to be attended to when ſpoken by *others*, which does not require a *particular* Movement; nay, even in plain Narrative of common Incidents they muſt be *far* from *idle*.

But as to the *Expreſſion* of the *Paſſions*, there is not one of them that does not demand the juſteſt *Emphaſis* in their Movement and Attitudes; and all of theſe are to *vary* according to the ſeveral Turns the POET may give to one and the ſame *Paſſion*.

What a noble *Attitude* may each Hand and Arm be thrown into, by a GENERAL giving his Command at the Head of his Troops. The Right extended in a direct Line from the Articulation at the Shoulder Blade, and the Truncheon placed by

the Hand into, nearly, the ſame Direction; while the Left ſupports his Robe, half thrown back, from the Ground!

And here, I cannot but obſerve, that, unleſs he be a Man well converſant in *Attitudes*, the Actor will find himſelf much embarraſs'd in the Management of theſe Limbs, if his Dreſs be ROMAN, ASIATIC, or *very* different from thoſe of his *own* Country.

I have ſeen a CATO, and one very deſervedly celebrated, who miſs'd his *critical* Point of Time in applying his Handkerchief, to wipe off the only Tears he ſheds in the Play, by not being able to find out the narrow Slit of the Pocket in a ROMAN *Tunic*.

The CHINESE, and, I believe, other ASIATICS, wear their Handkerchiefs at their Girdles; whether the ROMANS wore theirs at their Belts I won't take upon me to ſay: But this I muſt obſerve, that, as it was a Weakneſs in a ROMAN to *cry* before Witneſſes, among the STOICS eſpecially, they generally concealed their Tears under their *Toga*.

It

It would be endleſs to attempt to produce Inſtances of what variety of *Attitudes* theſe Limbs may be thrown into by a MASTER of THEATRICAL EXPRESSION. One, however, I take the Liberty to produce from *Venice Preſerv'd*; not merely, as it contains a great *Variety* of *Attitudes* of the *Feet* and *Legs*, but as it will introduce a *Stricture* upon the Movement of the *Hand* and *Arm*, which I believe is not common.

What I refer to commences at that Scene, where the Conſpirators diſcover to PIERRE their Suſpicions of the Fidelity of his Friend JAFFIER.

Ren. ——— ——I for my own Part wear
A Dagger———————
Pier. Well.
Ren. And I could wiſh it ———
Pier. Where?
Ren. Bury'd in his Heart.
Pier. Away; we're yet all Friends,
No more of this, 'twill breed ill Blood among us.
Spin. Let us all draw our Swords and ſearch the Houſe,
Pull him from the dark Hole where he ſits brooding
O'er his cold Fears, and each Man kill his Share of him.

Pier. Who talks of killing, who's he'll ſhed his Blood,
That's dear to me? Is't you? or you, Sir?
What, not one ſpeak? How you ſtand gaping all
On your grave Oracle, your wooden God there!
Yet not a Word? Then, Sir, I'll tell you a Secret,
Suſpicions but at beſt a coward Virtue.

Ren. A Coward!——

Pier. PUT UP THY SWORD, OLD MAN,
THY HAND SHAKES AT IT; come lets heal this Breach;
I am too hot: We yet may live all Friends.

Spin. 'Till we are ſafe, our Friendſhip can't be ſo.

Pier. Again! Who's that?

Spin. 'Twas I.

Thead. And I.

Rev. And I.

Eli. And all.

Ren. Who are on my Side?

Spin. Every honeſt Sword.
Let's die like Men, and not be ſold like Slaves.

Pier. One ſuch word more, by Heav'n I'll to the Senate
And hang you all like Dogs, in Cluſters.
Why weeps your Coward Swords half out their Shells?
Why do you not all brandiſh them like mine?
You fear to die, and yet dare talk of killing.

'Tis not difficult to ſee what noble Employment for the *Attitudes* of PIERRE lies in ſo narrow a Compaſs; in which the *Limbs*,

Limbs, we are ſpeaking of, have no *ſmall* Share: But this Paſſage was choſen, preferably to others, on account of that contemptuous Addreſs to RENAULT, mark'd in *Capitals*.

The ITALIANS have a Method of expreſſing *Contempt* different from ours. By them it is done by waving the right Hand pretty near their own Face, and turning their Head aſide from the Object they direct it to. Whether, as the Scene is laid in ITALY, it would not be *Merit* in an ENGLISH Actor to expreſs it in the ITALIAN Manner, is ſubmitted to public Judgment?

It may be objected, that, as this is the *higheſt* Act of Contempt one ITALIAN can ſhew to another, it ought to have been mitigated againſt an old Man, as RENAULT was. But it muſt be remembered, that PIERRE was not only warmed by the preſent Affront to himſelf, but had been alſo appriſed of RENAULT's villainous Attempt upon the WIFE of his FRIEND.

I can-

I cannot conclude this Article, without recommending, to thoſe who attempt to ſucceed *Capitally* upon the Stage, the Study of the beſt *Paintings*, *Statues*, and *Prints*, many of which may be inſpected upon eaſy Terms. Among theſe the *Attitudes* of the *four Limbs* are expreſs'd, through the ſeveral *Paſſions*, in a very grand and maſterly Manner, and, if happily hit of by an Actor, would place him to high Advantage upon the *Stage*.

It was, long, matter of Amazement to me, how the *antient Actors* could pleaſe a judicious and polite Audience, under the PERSONA, which hid the *moſt expreſſive* Member of the whole Body, the *Head* and *Face*.

The CHINESE, who, though they have no *regular Stage*, yet have their *Itinerant Actors* who perform, at ſhort Notice, at the Entertainments of the *Great*, have their *Perſona*. I have ſeen, and worn one of them, but cannot expreſs how much I am at a Loſs to think, how any *elegant* Action can be carried on under ſuch an *Incumbrance*.

But

But as to the politer Stages of the *Classical* ANTIENTS, I conceive their *chief* Power of pleasing lay in their *Attitudes*, and the Management of their *Limbs*. They had the most finish'd *Paintings* and *Statues*, obvious to their Inspection; and by producing these *Attitudes* express'd by them, upon the Stage, could not fail to give great Satisfaction to their noble and polite Audiences.

SECT. IX.

Of the MANAGEMENT *of the* HEAD.

THERE is little to be offered upon this Article; but what there is has great Significancy in THEATRICAL EXPRESSION.

The HEAD, sinking between the Soulder, protruded over the Breast, hanging on one Side (unless in *Arch-Comic* Parts) or carried with a constant erect Stiffness, would ruin all kind of Attitude: Whereas, an erect easy Carriage gives Grace, Dignity, and Authority; and serves to express, when a little more elevated than

in

in the general *Deportment*, *Haughtineſs*, *Defiance*, *Bravery*, and *Reſolution*.

A graceful *Nod* conveys *Approbation* and *Conſent*; one more quick, and repeated, enforces *Obedience* to Commands; a ſlow Movement from Side to Side ſhould accompany *Diſapprobation*, *Denial*, and *Deſpair*; and a turning it Sideways over either Shoulder towards the Object we addreſs, carries *Contempt*, *Menaces*, *Tenderneſs*, *Fondneſs*, and *Regret at parting*.

SECT. X.

Of the MANAGEMENT *of the* FACE.

THE FACE is the grand *Index* to the *Mind*, the *Soul*, and the *Affections* and *Paſſions* of both: In courſe, the MANAGEMENT of this is the *capital* Teſt of an Actor's *Judgment* and *Abilities*.

Diſencumber'd as they are from the PERSONA, the *modern* Actors have an infinite Superiority over the *Antient*, in the Power of pleaſing; and therefore that Actor who is indolent or indifferent in the Study.

Study of ſo material a Part of Expreſſion, is unpardonable.

There are ſome Men, indeed, of ſuch unhappy Countenances, as to be entirely void of Meaning; ſome, whoſe Muſcles are flexible to none but the groſſer and more boiſterous Paſſions: Theſe ſhould *never* attempt the *Stage*, unleſs in *low Comedy*. Others there are of an Aſpect more ſenſible and ductile, but too ignorant of the *Theory* of the *Paſſions*, and the *Manner* in which *Nature* throws them into the *Countenance*, to be able to turn their promiſing Features to any Advantage: Theſe ſhould *never* attempt the *Stage*.

Volumes might be wrote upon this *ſingle* Article in THEATRICAL EXPRESSION. Every *Feature*, every *Muſcle*, may be made to *ſpeak*; and every *Paſſion* and *Affection* of the human Mind, under all the various Modes in which Nature expreſſes them, may be conveyed to the Perception of a ſenſible Spectator, without the leaſt Aſſiſtance from *Speech*.

'Twould be Folly, in ſo ſmall a Performance as we intend this to be, to enlarge upon a Subject ſo extenſive: We cloſe it, then, with a ſingle Inſtance (in Part) of what may be executed by the *Features*, under the MANAGEMENT of a *judicious* Actor.

In the *Siege of* DAMASCUS, p. 46. of Meſſieurs *Tonſons* 8vo Edition in 1753, PHOCYAS the Chriſtian General, is brought Captive by DARAN, an Officer in the SARACEN Army, to CALED, the ſurly Chieftain of that brutal People.

Cal. Whence, and what art thou!— of *Damaſcus?—Daran*,
Where didſt thou find this dumb and ſullen Thing,
That ſeems to lour Defiance on our Anger?
* * * * * &c.
Cal. Have I not ſeen thy Face?
Abu. [to *Caled.*] He hears thee not;
His Eyes are fix'd on Earth; ſome deep Diſtreſs
Is at his Heart. This is no common Captive.
Cal. A Lion in the Toils! we ſoon ſhall tame him.
Still art thou Dumb! —Nay; 'tis in vain to caſt
Thy gloomy Looks ſo oft around this Place,
Or Frown upon thy Bonds—thou can'ſt not 'ſcape.

Hitherto,

Hitherto, we find, PHOCYAS has not ſpoken *one word*; but how expreſſive his *Features* muſt have been, appears from the Effect they had upon his ſtern Enſlaver.

Let us now ſee, how *they* muſt have been concerned when he breaks into *Speech*; as he now immediately does in Reply to the haughty CALED.

Pho. Then be it ſo—the worſt is paſt already,
And Life is now not worth a Moment's Pauſe.
Do you not know me yet?—Think of the Man
You have moſt Cauſe to curſe, and I am He.
Cal. Ha! *Phocyas?*
* * * * * *
Pho. Yes,
Thou proud, blood-thirſty *Arab!*—Well I know
What to expect from thee; I know you all.
How ſhould the Authors of Diſtreſs and Ruin
Be mov'd to Pity? That's a Human Paſſion;
No—in your hungry Eyes that look Revenge,
I read my Doom. Where are your Racks, your Tortures?
I'm ready—lead me to 'em; I can bear
The worſt of Ills from you.———

In this Speech we find, that the *Features* of the ARAB *Chiefs* were no *leſs* employed than thoſe of PHOCYAS.

SECT. XI.

Of the MANAGEMENT *of the* EYES.

THO' the EYES are, properly included in the laſt Article, and, in what we have given there, intended they ſhould be ſo; yet, as they are the *moſt* ſpeaking, *moſt* ſignificant *Feature* in the *Face*, we think ourſelves obliged to give them a more particular and diſtinct Conſideration.

In every *riſing* Paſſion the *Eye* always makes the *firſt* Diſcovery; and, *generally*. in thoſe more *ſudden* and *inſtantaneous*. *Pleaſure* and *Joy* lights them up to ſparkling Brilliancy; *Diſappointment* and *Grief* deadens them into Languor and Tears:— *Aſtoniſhment* and *Fear* keep them fix'd and open; *Humility*, *Modeſty*, and *Abaſhment* under Conviction of Villany, direct them to the Ground. *Courage*, *Reſentment*, and *Anger*, make them roll, ſwell, and dart out, as it were, a kind of Fire; *Tenderneſs* and the *ſofter Paſſions* make them ſwim with a gentle, placid Mildneſs.

They

They *menace*; they *chide*; they *despise*; they *approve*; and were made for numberless *nobler* Purposes in an Actor, than to *ramble* over the House, or be *particular* to the GREEN-BOXES.

Mr. SOUTHERN supplies us with a fine Instance, in Point, in the last Scene of the second Act in his OROONOKO; when that *amiable* PRINCE is thrown into a delightful Astonishment at the despair'd-of Recovery of his IMOINDA.

Gov. [to *Oroonoko*] *Clemene* too shall thank you
—She is safe—
[Brings *Clemene* forward, looking down on the Ground.]
Look up and bless your brave Deliverer.
Oro. Bless me indeed!
Blan. You Start!
Oro. O all you Gods!
Who govern this great World, and bring about
Things strange, and unexpected, can it be?
Gov. What is't you stare at so?
Oro. Answer me some of you, you who have Power,
And have your Senses free: Or are you all
Struck thro' with Wonder too?
Blan. What would you know?
Oro. My Soul steals from my Body thro' my Eyes:

All

All that is left of Life, i'll gaze away,
And die upon the Pleaſure.

Gov. This is ſtrange.

Oro. If you but mock me with her Image here:
If ſhe be not *Imoinda*——
Ha! She faints!
Nay, then it muſt be She: It is *Imoinda:*
My Heart confeſſes her, and leaps for Joy,
To welcome her to her own Empire here.
I feel her all, in every Part of me.
O! let me preſs her in my eager Arms,
Wake her to Life, and with this kindling Kiſs
Give back that Soul, ſhe only ſent to me.
* * * *

Oro. Imoinda! O! thy *Oroonoko* calls.

What *various* Employment for the *Eyes* is here! With what a *Look* of ineffable *Complacency* and *Fondneſs* would the *real* OROONOKO have expreſs'd the laſt Line.

SECT. XII.

Of SILENCE by *artificial* PAUSES.

THIS, when critically introduced, gives a *capital* Grace to THEATRICAL EXPRESSION, and does as much Honour to the Actor's *Judgment*, as to his

his *Performance*. In ſeveral of the *Paſſions*, particularly *Aſtoniſhment*, *Terror*, *Grief*, and *exceſſive Choler*, NATURE has Recourſe to *ſuch* a Relief, and evidently directs the Actor to his Duty: But the *delicate* Opportunities of introducing theſe *artificial* PAUSES, lie too remote from *common* Application, and are known to thoſe only, whoſe *Theatrical Taſte* is very *accurate*.

In ſome DRAMA's the POET has thought fit to give a few Directions for introducing them; but as the ever memorable SHAKESPEARE ſtands in Evidence, that thoſe who ſucceed beſt in DRAMATIC POETRY, may make but *indifferent* Figures in DRAMATIC ACTION, the judicious Actor will ſcarce think himſelf obliged to adhere *ſtrictly* to their Intimations.

It is not without the humbleſt Deference to better Judgments, that we venture to produce, upon ſo capital an Article in THEATRICAL EXPRESSION, three Inſtances, in which, we conceive the *artificial* PAUSE may have a very *happy* Effect.

fect. An ASTERISM will point out where we think they ſhould take Place.

We ſhall take the firſt from the laſt Scene, but one, in OROONOKO, where that fondeſt of Huſbands is ſtruggling between *Tenderneſs* and the *Neceſſity* of killing his amiable WIFE.

Imo. I'm ready.
Oro. * O ! Where ſhall I ſtrike?
Is there the ſmalleſt Grain in of that lov'd Body
That is not dearer to me than my Eyes,
My boſom'd Heart, and all my Life-blood there?
Bid me cut off theſe Limbs, hew off theſe Hands,
Dig out theſe Eyes, tho' I would keep them laſt
To gaze upon thee; but to murder thee!
The Joy and Charm of every raviſh'd Senſe,
My Wife! * forbid it Nature.

The *ſilent* Survey of the BELOVED OF HIS SOUL, neceſſitated to Deſtruction, and of thoſe Beauties, which his *own* extended Hand is about to ſtrike into *irretrievable* Extinction, cannot but move a ſenſible Spectator to a ſympathetic Feeling of ſuch aggravated Diſtreſs; and, if he has ever known what it is to *love*, to *enjoy*, to *part with*, a *Woman* every way *amiable* and *worthy*, in the Bloom of *Health*,

Health, *Youth*, and *Beauty*; he *cannot* reſtrain the ſwelling Tear through the Speech that ſucceeds it: He *cannot*, methinks, conceal this generous Emotion beyond the *laſt* PAUSE.

We give the ſecond Inſtance of a Propriety of this kind, in the Manner of CATO's receiving the Coarſe of his gallant Son.

Cato. Welcome my Son! Here lay him down, my Friends,
Full in my Sight, that I may view at Leiſure
The bloody Coarſe, and count thoſe glorious Wounds.
—— * How beautiful is Death, when earn'd by Virtue!

The PAUSE in this Place is evidently *neceſſary*, from CATO's deſiring to view his mangled Son at *Leiſure*; but its *Beauty* ariſes from the throwing into the ſtrongeſt Light a *capital* Characteriſtic of that great Man; I mean, his *manly Reſolution* and *Fortitude* under ſuch Events, as would have totally *born down* any one *leſs ſteady* than *himſelf*. We, the Spectators, are waiting with an eager, but

awful Curiosity to hear what so *great* a Man can, in *Character*, say upon such an Occasion, and consequently are fitted to receive with higher Admiration, the *noble*, *Patriot* Remark, that follows upon a Subject so interesting to himself.

Mr. GARRICK supplies us with the third Instance, in the justly celebrated *Tent-Scene* in RICHARD III. where that Monster in Blood and excessive Villany, wakes in all the Terrors of an Imagination distracted by conscious Guilt.

Rich. Give me a Horse—bind up my Wounds!
* Have Mercy, Heav'n!

What *masterly Expression* has the great SHAKESPEARE shewn in these eleven Words! The rapid Incoherence of the first Line, presents strongly to us the guilty Confusion of RICHARD's Senses, scarce yet awake, at the Eve of a Battle, which might bring him a full Punishment for his enormous Crimes; and, for the first Time, forces him to address that HEAVEN which, he believed, he had offended beyond *Forgiveness*.

A Man,

A Man, awaken'd in *Surprize*, requires *Time* to recover himſelf for coherent Speech: One, awaken'd in *Terror*, more; becauſe *Terror* retards the Motion of the Blood, and the Flow of Animal Spirits is check'd, in Proportion. Were it for no other Reaſons, a PAUSE at the End of the firſt Line is *neceſſary*, according to the *uſual* Affection of Nature upon *ſuch* Occaſions.

But, to bring a remorſeleſs Wretch to *Feeling*, and from *Feeling* to *Pray*, requires a PAUSE *indeed*. Exquiſitely juſt and beautiful is SHHKESPEARE'S *Expreſſion*; exquiſitely juſt and beautiful is GARRICK'S *Action*, in ſo ſmall a *Compaſs!*

If any Reader is at a Loſs to know the Meaning of the ſecond MOTTO in the TITLE-PAGE to theſe Papers, the beſt Conſtruction I can refer him to, is Mr. GARRICK'S PAUSE in this excellent Speech.

SECT. IX.

Of SILENCE, *when attending to the* PARTS *of* other Actors.

THESE Intervals of SILENCE, if we may judge by their Conduct, ſeem to be conſidered by the Generality of Actors, as intended merely for the *Recovery of their Breath*; and are commonly employed in ſurveying the Number and Quality of their *Audience*. We ſhall find, among ſome, a Speech calculated to *excite* a *latent Paſſion*, or to *heighten* one already in its *Riſe*, received with perfect *Apathy* and *Indifference*; and the Anſwer, all at once, prepoſterouſly returned in the *Rage* of *Paſſion*, or *Theatrical Throws* of *Diſtreſs*.

What Spectator of the *leaſt Taſte* can bear with ſuch *Diſtortion* of *Nature* and *common Senſe?* Though the Audience is either too candid or polite to expreſs their Cenſure in the uſual Way; let not the Actor conclude from hence, that this ſort of Inaccuracy is either *trivial* or *unnoticed.*

noticed. 'Tis in *Tenderneſs* to his *fellow Actor* at that Time *ſpeaking*, that the public Token of Diſguſt is ſuppreſs'd; leaſt the *Hiſs* ſhould throw the Speaker into Confuſion, by miſapplying it to *himſelf.*

But the Actor, by this Piece of Miſconduct, is not only loſing himſelf in the Favour of the Publick, but throws away the fitteſt Incentives to work him up to a proper Frame for delivering his next Speech. Do we not ſee, when Argument and Altercation run high in common Diſcourſe, that a ſingle *cutting* Word ſhall throw the Perſon it is addreſs'd to into an higher and more natural Paſſion, than he would have riſen to if he had had more of the Converſation to himſelf? And is it not equally common, that a Man of humane Senſibility, ſhall be work'd into all the Emotions of Compaſſion and Sympathy, nay ſometimes even to Tears, by attending to a plain Narrative of deep and real Diſtreſs?

'Tis

'Tis *unpardonable* in an *Actor* not to avail himſelf of theſe Advantages: It ſhews, as if he paid no kind of Regard to the Judgment or Satisfaction of thoſe who *ſupport* him.

The late Mr. *Milward*, who, though not of the *firſt* Rank, was very far from being an *indifferent* Actor, confeſs'd to me, that, in ſeveral of his Parts, a careful Attention to the Speeches that were addreſs'd to him, hardly ever fail'd of bringing him to feel Emotion altogether as ſtrong and affecting as thoſe of Nature on the ſame Occaſions; and that ſometimes *real Tears* made the Application of an Handkerchief abſolutely neceſſary to him. He particularly, I remember, inſtanced the Part of JAFFIER, and, among other Circumſtances of Diſtreſs in that Character, I think he mentioned the Struggle he felt between *Tenderneſs* to his WIFE, and *Honour* to his FRIEND, while BELVEDERA addreſs'd him in the following Terms: *Venice Preſerv'd*, Act 3, Scene 1.

Belv.

Belv. Yes, yes, there was a Time
When *Belvidera*'s Tears, her Cries and Sorrows
Were not deſpis'd, when if ſhe chanc'd to ſigh
Or look but ſad;——there was indeed a Time
When *Jaffier* would have ta'en her in his Arms,
Eas'd her declining Head upon his Breaſt,
And never left her 'till he found the Cauſe.
But let her now weep Seas,
Cry till ſhe rend the Earth, ſigh 'till ſhe burſt
Her Heart aſunder; ſtill he bears it all,
Deaf as the Wind, and as the Rocks unſhaken.
* * * * * * &c.

Belv. Tell me, be juſt, and tell me,
Why dwells that buſy Cloud upon thy Face?
Why am I made a Stranger? Why that Sigh
And I not know the Cauſe? Why, when the World
Is wrap'd in Reſt, why chuſes then my Love
To wander up and down in horrid Darkneſs,
Loathing his Bed and theſe deſiring Arms?
Why are theſe Eyes Blood-ſhot with tedious Watching!
Why ſtarts he now? And looks as if he wiſh'd
His Fate were finiſh'd? Tell me, eaſe my Fear;
Leſt, when we next Time meet, I want the Power
To ſearch into the Sickneſs of thy Mind,
And talk as wildly then, as thou look'ſt now.

Jaf. Oh! *Belvidera!*

What can we think of the Actor who ſhould receive ſuch affecting Addreſſes to the

the *Heart*, without ſuch Emotions as thoſe Mr. MILWATD felt. Mr. MILWARD, I believe, was allowed, by thoſe that knew him, to have heen a *Man of Honour*, and a *good Huſband:* SUCH *will* feel; and that, in *every* Part they undertake.

SECT. XIV.

Of TAST *in* DRESS.

AS this and the following Article very ſeldom fall under the Direction of an *Actor*, we ſhall reſerve them for more *particular* Obſervation in the APPENDIX; where we ſhall attempt to ſhew, how far the Conduct of a MANAGER may contribute to *promote*, or *leſſen* the *Elegance* of THEATRICAL EXPRESSION.

But, tho' the Actor may be obliged to *ſubmit* to wear the Dreſs provided for him, he ought not to be without a *Taſte* of its *Propriety*. Let that Part of it that is furniſhed by the MANAGER be ever ſo *elegant* and in *Character*, the Actor who is not *ſenſible* of this, will never *wear* it with *Eaſe*;

Eaſe; and 'tis five to one, but that, in thoſe Particulars which the Actor uſually ſupplies himſelf, there will be an untoward and ridiculous *Impropriety*. I have ſeen an HERO, whether *Greek* or *Roman* I forget, who is to make nothing of *chining* whomever comes in his way, with an *Effeminate Plenitude* of *Cherry-colour'd Ribband* depending from the Tail of his PERUKE; while the Princely Heroine of the ſame Country has *totter'd* in *State* upon a Pair of FRENCH-HEELS.

This leads me to remind the Actor that it behoves him to be converſant in the *Modes* of Dreſs, *antient* as well as *modern*, of *other* Countries beſides his *own*. The GREEK, ROMAN, and ASIATIC, allow of no *open Boſom*, *Pocket-hole*, *Breeches-waiſt-Band*, or *Hat*, to find Employment for his *Hands*. The *Sword* and *Truncheon*, 'tis true, will help him out now and then; that is, *in* or *before* a Battle: The *Handkerchief* too, may be of ſervice once or twice, perhaps; but the HERO muſt not make too *frequent* Application to this *female* Apparatus to Diſ-

 treſs.

treſs. I could never find that ALEXANDER, CATO, or any of their ILLUSTRIOUS COUNTRYMEN were Maſters of a *Snuff-Box*; ſo, I doubt, 'twould be too bold a Stroke to have Recourſe to that common Relief to the *Hands* and *Memory*, ſhould the PUBLIC be ever brought to allow of it, in *modern* TRAGEDY, where the Scene may be laid in a *Snuff-Country*.

To what, then, muſt the Actor apply for Rules of Deportment in *Dreſſes* ſo *different* from his *own?* To TAST. This ought to be natural; were it ſo, it would ſoon bring him acquainted with the proper Manner of managing any *Dreſs* exemplified before him. But *this* kind of *Taſt* may be acquired: Let him, as above intimated, conſult the beſt *Paintings* and *Statues* where the *Drapery* is of the Kind we are ſpeaking of: Theſe will lead him into a graceſul *Variety* of Deportment; and in Time make *any Dreſs* as *manageable* and *eaſy* to him as his *own*.

SECT.

SECT. XV.

Of TAST *in* SCENERY.

THO' the Actor, I believe, is seldom consulted upon *this* Head; it will be of Service to him to know when these *necessary* DECORATIONS are executed in TAST; were it is for no other Reason than this: It will excite him to more *correct* and *animated* Action.

The whole, indeed, is lost to *his* Eye, on the Spot where he is to perform; but he knows the Effect which a *masterly* Performance upon *Canvas* will have at those Points from whence the *Spectators* view it. If the *Streets*, *Buildings*, *Rooms* and *Furniture*, *Gardens*, *Views of the Country*, &c. be executed in the *Tast* of the *Country* where the Scene of Action in the Play lies, and the *Keeping* and *Perspective* be *good*, the whole HOUSE never fails to give the most audible Evidence of their Satisfaction. This puts them into a Complacency very favourable to the Actor, who appears to them with *double* Advan-

tage, when every thing around him is in *Character*.

On his Part, the Actor, if he has any *Taſt* of this kind, will ſhut his *mental Eye* to the naked *Intervals* between the *Side Scenes*; and conceiving himſelf upon a Spot as elegant as it appears to the *Spectators*, will endeavour to make his *Action* correſpond with *thoſe* Ideas which the *Scenery* had raiſed in them.

On the *Reverſe*, an Actor, whoſe Ideas are no ways elevated by the ornamental *Propriety* of the Spot he acts upon, runs the Hazard of falling into a *Poverty* of Action; the leaſt Inſtance of which will be conſpicuous to thoſe, whoſe Expectations of *his* Execution have been raiſed by *that* of the *Painter*.

Beſides, as there is a *great Affinity* between the *polite Arts*, a *remarkable* Inſenſibility to *one* is generally accompanied with an *indifferent* or *vitious Taſt* in *others*; and it is much to be feared that an Actor, who is very little affected by *one* kind of *Theatrical Propriety*, will

prove

prove defective in others *more material*, perhaps, than *that* we have been ſpeaking of.

SECT. XVI.

Of Variety in Acting, at different Times, the ſame Part.

CORRECT and *ſpirited* Action will give a *laſting* Agreeableneſs to any Part, tho' no *Variety* be attempted; but a judicious *Variation* will render it ſtill more agreeable; and is, perhaps, *neceſſary*, when a Play has a Run for ſeveral Nights ſucceſſively.

To attempt this in trivial Incidents would either eſcape our Obſervation, or, if obſerv'd, would rather leſſen than encreaſe our Opinion of the Actor's Judgment. We expect it only in thoſe more refined Parts of Action, which ſtruck us moſt at firſt; whoſe Impreſſion upon us becomes weaker and weaker by a long repeated *Sameneſs*. This, I acknowledge, renders the Attempt more difficult, but, if ſucceeded in, more glorious to the Actor, who

who will now have arrived at the *Summit* of *Theatrical Excellence.*

The ITALIANS, I think, are allowed to carry off from other Stages the Preference in this Point; and, if they have ſeveral Actors as adroit as their aſtoniſhing Country-woman in the *Burletta*'s of the Seaſon before this, I do not ſee who can refuſe to give it them.

I have been very cautious of coming to Particulars with any Performer upon our preſent Theatres, ONE only, a PERFORMER *indeed*, excepted: The *Ladies* I have not dared to ſuppoſe any ways concerned in theſe Strictures: And I take this Opportunity of aſſuring the *Theatrical* Bodies of *both* Houſes, that tho' my Opinion of Action ſtood at the Point it does in theſe Sheets, before ſeveral of them had made their Appearance to the Town, I never could be prevail'd upon to join in a noiſy Diſcouragement of thoſe, who, fail as they might, were attempting to gratify me in one of my moſt favourite Entertainments.

I ſhall

I ſhall therefore, in my further Remarks upon this Article, go back to the *Old* ITALIAN THEATRE, when FARINELLI drew every Body to the *Haymarket*. What a Pipe! What Modulation! What Extaſy to the Ear! But, Heavens! What Clumſineſs! What Stupidity! What Offence to the Eye!

Reader, if of the City, thou mayeſt probably have ſeen in the Fields of *Iſlington* or *Mile-End*, or, if thou art within the Environs of *St. James's*, thou muſt have obſerved in the *Park*, with what Eaſe and Agility a Cow, heavy with Calf, has roſe up at the Command of the Milk-woman's Foot: Thus from the moſſy Bank ſprung up the DIVINE FARINELLI.

Then with long ſtrides advancing a few Paces, his left Hand ſettled upon his Hip, in a beautiful Bend, like that of the *Handle* of an *old faſhion'd Caudle-Cup*, his Right remained immoveable acroſs his manly Breaſt, 'till Numbneſs called its Partner to ſupply the Place; when, it relieved

lieved itſelf in the Poſition of the other *Handle* to the *Caudle-Cup*.

'Twas well for this *tuneful* Exotic, that the Generality of his Audience were more ready to extinguiſh one Senſe to gratify another, than I, attached as I am to muſical Merit, could ſuffer myſelf to be. Otherwiſe, this AMPHION, more potent than him of THEBES, had never drawn together the *richeſt* Stones of INDIA; nor received, from ſome of the faireſt Hands in *England*, Boxes ennobled with thoſe expenſive Productions of Nature, and render'd more valuable, by including Notes upon the BANK for 1000 *l.* each. Such, as I have heard, were the Offerings of that Day to the *tuneful*, *ſee-ſaw Clumſineſs* of this DIVINITY.

At the *ſame* Time, on the *ſame* Stage, and in the *ſame* OPERAS, ſhone forth in full Excellence of *Theatrical Expreſſion*, the *graceful*, the *correct*, the *varied* Deportment of SENESINO. FARINELLI had ſtole the *Ears*, but SENESINO won the *Eyes* of the Houſe; that Part of it, I mean, who were not *Muſic-mad*.

Thrice,

Thrice, in a ſhort Interval of Time, have I ſeen this maſterly Actor, in the Opera of ARTAXERXES: And eighteen Years have not obliterated the full Remembrance of that great but natural Manner of his Deportment in a Scene, which called for the Exertion of almoſt *every Paſſion.* He perſonated the Father, of a Son, who had, in the Extravagance of Duty and Affection, taken upon himſelf his Father's Guilt, and was chearfully ſubmitting to bear capital Puniſhment in his Stead.

It happen'd in this *Opera*, which ſeldom is to be met with in *Italian* DRAMATIC Compoſitions, that the Author had tolerably acquitted himſelf in a Soliloquy of the Fathers, deſcriptive of the Tortu es his Son was to ſuffer in his Place.

Confin'd, as he was, to the Meaſures of *Recitative* and *Song*, SENESINO went thro' the Struggles of Nature agitated to exceſs, with ſurpriſing *Execution*; and, (which I hope will ſave me from the Charge of impertinent Digreſſion) a *Va-*

riety of *Expreſſion*, *each* of the three Nights I ſaw him in that Character.

SECT. the LAST.

Of BEHAVIOUR, *under the* Cenſure *or* Applauſe *of the Audience.*

I Mention this, not ſo much as a Part of *Theatrical Merit*, as of *Theatrical Prudence*; which, if not attended to, may do the Actor great Prejudice in the Opinion of the Public.

If he appears *inſenſible* to their Cenſures, they ſet him down as a Man too *partial* to himſelf; if *haughty* and *indignant*, they mark him out as one to be *humbled*; if he feel Rebuke too *ſtrongly*, he is *damp'd* for the Night, and his Auditory impute his ſubſequent *diſpirited* Action to his want of *Judgment* to go *through* with his Character.

Preſcription for this lies in a *narrow* Compaſs. I would not adviſe a *Tragic-Actor* to Mr. *Wilks* his Expedient, of turning a *China-Orange* Pulp, thrown in Levity

Levity or Reſentment, into a *Seville-one*; but perhaps a modeſt Inclination of the Head and Body, at an Interval that breaks not into the Proſecution of his Part, may win off the Cenſure of his Audience into open Encouragement.

I own it hard for a *judicious* Actor to ſtoop to the Reprimands of the *Ignorant* Galleries, and a *petulant*, perhaps, a *Party-formed* Pit: But the Submiſſion propoſed to him is too ſlight to be boggled at in a Caſe of *Extremity*.

Applauſe, it may be thought, requires *no* Precaution to the Actor: *More*, perhaps, than *Cenſure*. 'Tis the ſame in *Theatrical* as in *private* Life; *Pride* and *Elevation* are, almoſt, *inſeperable* Companions; and the Man who thinks his Character is *eſtabliſhed*, may *play* away the Merit which is neceſſary to ſupport it.

Applauſe is frequently beſtowed in the *Theatre* with as little Judgment, as *Cenſure*; and as every Evening brings together a new Audience, differently diſpoſed and qualified from that of the preceding, we often find the ſame *Play* very differently

received. Should an Actor, therefore, plume himſelf upon ſuch *curſory* Indications of popular Favour; grow Self-ſufficient; remiſs in his Action; and think all Study for further Improvement unneceſſary; he will infallibly ſink into abſolute Contempt and Diſgrace.

But, further: Should modeſty and Diſcernment preſerve the Actor from making ſo fatal an Application of the public Favour, it may affect him in another manner leſs eaſy to be guarded againſt. To be pleaſed at the Approbation we meet with is natural and proper: No Actor can be inſenſible of it. But, if his Pleaſure riſe ſo high as to *diſſipate* or *break into* thoſe *Ideas* by which he ſhould *ſupport* the Character he is repreſenting, he will be as much diſconcerted, as if he had met with an equal Meaſure of *Cenſure*; with this Difference only: In the *latter* Caſe he'd be at a Loſs to *act up to* his Part, in *this* he would run the Hazard of *over-doing* it.

THE

THE APPENDIX.

HITHERTO we have attempted to repreſent how far the *Delicacy* of THEATRICAL EXPRSSION depends upon the *Actor*.

For this Place is reſerved a modeſt Application to the MANAGERS and the TOWN: Each of whom has ſo much Influence upon THEATRICAL EXPRESSION, that, without *their* Concurrence, *Betterton*, *Booth*, *Wilks*, *Cibber*, &c. and, at the Date of theſe Preſents, * * * *, and a long *&c:* Among the Men; as alſo the *Meſdames* of the *laſt* Theatre, and the *Meſdames* of the *preſent*, would have found their *Theatrical Capacities* leſs evident to the Spectators.

I pretend to no Knowledge of the Theatre *behind* the Curtain. On that account,

count, I think it great Ill-manners to call in Queſtion the MANAGER's Conduct, as to *receiving* or *diſcarding* new Plays; *admitting* or *rejecting* freſh *Candidates* for the Stage: Their *Impartiality* to *Recommendations*, and their treating their *middle-rank'd* Actors with the utmoſt *Complacence*. I am the rather inclined to think thus, becauſe, ſince public *Inquiſitions*, *Orations*, &c. have been ſet up, the chief Complaints on theſe Points, have come from thoſe Quarters where every Man may find *Ears* in plenty.

Whereas, neglected *Merit* is *ſilent*; or, if obliged to complain, *modeſt*.

But, the *Curtain*, once drawn up, (after which no Money is refunded) the Spectator has a Right to judge of the *whole* Oeconomy of the *Theatre*.

Should the *Parts* be wrong *Caſt* *, thoſe, before the Curtain, unleſs Novices in the *Theatre*, perceive it directly; *grow* ſullen and diſappointed; and, when a capital

* A *Theatrical* Term, for giving each *Part* or *Character* in the *Play*, to the Perſon, to whom, in all Points, it is beſt *ſuited*.

Actor

Actor comes in, receive him with not half the Satisfaction and Approbation, he deſerves; becauſe he has not proper *Counter-Actors* to ſet him off. Thus, will the *Delicacy* of THEATRICAL EXPRESSION ſuffer, if the MANAGER, be his Motive what it will, does not *caſt* his *Parts* right.

I have, and will avoid Particulars; for I mean to give not the leaſt Diſguſt to thoſe, who are at *inceſſant* Thought to *pleaſe* the TOWN.

I ſuppoſe, 'twill not be *ſingular* to ſay, that Actors may grow out of *Figure*, though not out of *Merit*.

A *worthy* Man (as far as I have heard) and a *correct* Speaker, (as far as I can judge) appears, in a *Swan-wing* Peruke, to perſonate, at the Age of—, a young Gentleman. Is this *caſting* the *Part* right? IAGO he will *properly* perſonate as long as he can ſpeak.

My Regard for Mrs. *P*— runs ſo high, that I wiſh I may ſeldom ſee her upon the Stage, but in the Character of a *Dowager* of *Diſtinction*, in which, and

ſimilar

ſimilar Parts, ſhe will long continue, the *Satisfaction* of the Town.

I have Reaſon to think, (ſlender as my Acquaintance with the Theatre is) that, in *caſting* the Parts, the MANAGER is not *entirely* to blame. *Actors*, of *Conſequence*, will not eaſily ſubmit to *his*, or, perhaps, to the Advice of a judicious *Rehearſal.*

But I cannot conceive, how thoſe, connected in a *common* Intereſt to pleaſe the Public; how thoſe, who have any *Merit* with the Public, can think they degrade themſelves by perſonating, if the *Excellence* of THEATRICAL EXPRESSION depends upon a due Support of the *Under-Parts*, a Character ſomewnat beneath the Plume and Truncheon; provided that the TOWN is *pleaſed.* If *pleaſed*, they *approve*; and pay an additional Regard to the Actor, who condeſcends to appear in lower Parts, that the *Drama* may be repreſented with *Spirit.*

'Tis alſo the MANAGERS Part to ſet off, in Point off DRESS, the *Actor*'s Performance: And, as has been obſerved, he little conſults his *own* true Intereſt, if he

does

does not.—The *Actor*, if he has any Senſe, feels a Neglect of this kind ſo far, as never to get above the Idea of being the MANAGER's *Dependant:* How will a MANAGER's *Dependant command* the Paſſions of the Audience!

The Spectators will be prejudiced againſt him, upon the Preſumption, that were his Merit deſerving of *better-fitted Cloaths*, the MANAGERS would have taken more Care about them.

But I ſhall lay theſe Kinds of *Checks* to *Theatrical Expreſſion*, under the Article of *Saving* OECONOMY.

It requires not an Admittance to the *Theatres Account-Books*, to know that the moſt *trivial* Article in their Eſtabliſhment runs *high*; and that a diligent Eye muſt be had to *every* Point of *Saving:* But, perhaps, the *Saving-Part* may be placed where, all things conſidered, it may turn out not quite ſo *recruiting* to the THEATRICAL-*Cheſt*. This will certainly be the Event, if the neceſſary *Ornaments* are niggardly beſtowed upon capital Perfor-

 mances,

mances, and *laviſh'd* away *unneceſſarily* upon others, more *Inferior*.

To ſet off one of *Shakeſpear's ſhewy* Plays, what a *Profuſion* of *Lace* and *Embroidery* do we find among the *Dumb*-Courtiers? And what *Senſation* does this Expence occaſion to the *Spectators?* A very diſagreeable one. We ſee the *inferior* Part of the *Court* like a *Monmouth-Street* Regiment; the *Speaking-Lords* indeed are as *Brilliant*, as the laſt *French-cut* can make them; but the *King* and his *Beef-eaters* are the only Men *dreſs'd* to the *Time*.

Why are not *all* our Plays *dreſs'd* in *Character* in Point of *Time* and *Place?* Would it be more expenſive to the MANAGERS? I aver, not. Let the *Plot* lie in *whatever* Country it will (proper for the Theatre) the chief of the *Natives* Expence in *Dreſs* lies in JEWELS: The reſt is flimſy *Cloath*, *Silk*, or *Sattin*; which, with the ſlight *Lace* about them, coſt not, at firſt, I believe, ſo much as the *Second-hand Cloaths* of our *Theatres*. *Jewels* of the

the *Theatrical-Water* may eafily be come at, and will not tarnifh or mildew like *Lace* or *Cloath*; but have this *additional* Recommendation, that they equally fit every Wearer.

It is obvious, beyond reply, what crouded *Houfes indifferent* Plays will draw, if the Characters are dreffed in the *National-Mode*, where the Scene is laid. I cannot, therefore, but think it ill-judged Oeconomy, to be *fparing* in an Article that contributes fo much to the *Elegance* of TAEATRICAL EXPRESSION.

The MANAGER'S *Judgment* and *Taft*; the ACTOR'S *Spirit* and *Execution*; and the *Curiofity*, *Attention* and *Approbation* of the SPECTATORS, are fo much affected by it; that the *Theatres* would foon find themfelves *availed* by paying a ftrict Regard to it.

Scenery we prefume is allowed to have a very intereffing Effect upon THEATRICAL EXPRESSION: Some Particulars in which it has, have been already mentioned.

Pantomine-Expreſſion (the Expence of which I could wiſh the *Theatres* were eas'd of) has all the Advantage of this kind laviſh'd upon it that can be expected; and the MANAGERS of our *Theatres* deſerve the Thanks of the TOWN, for their great Expence in *Canvas* and *Paint* to pleaſe their Taſt. Shall then theſe *Ornaments* be leſs attended to, when the Promotion of a more *noble* Kind of *Theatrical Expreſſion* is concern'd?

I am not extravagant enough to propoſe that a *new* Set of Scenes ſhould be produced at every *new Tragedy*; I mean only that that there ſhould never be ſuch a *Scarcity* of *Scenes* in the *Theatre*, but, that, whether the Seat of Action be *Greek*, *Roman*, *Aſiatic*, *African*, *Italian*, *Spaniſh*, &c: There may be one *Set*, at leaſt, adapted to *each* Country; and that we, the Spectators, may not be put upon to believe ourſelves *abroad*, when we have no *local Imagery* before us, but that of our *own Country*.

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The Appointment of the Pieces of *Muſic* between the *Acts* in *Tragedy*, deſerves, I apprehend, a great deal of the MANAGER's Attention; or (if he is no judge of *Muſic*) of ſuch of his Council, who are. Its *preparatory* Effect upon the *Paſſions*, throughout all Antiquity, is too trite a Subject to be deſcanted upon.

With due Submiſſion, is it fit that one *Act* of *deep Diſtreſs*, and another, where that *Diſtreſs heightens*, ſhould be ſeparated by an *Allegro* Compoſition? Or that the *Fifth*, which often places us in the midſt of *Battle*, *Bloodſhed*, and *Terror*, ſhould be introduced by a *German-Flute Piece*, with the *Piano* under-accompanyments? This is too common to need any Apology for mentioning it. It muſt be added too, that the *Bell* of *one* Houſe generally rings in the *Middle* of a *Strain*; to the utter Deſtruction of the beſt Piece of *Muſic* upon Earth, and to the Confuſion of thoſe, who, by attending to the *Orcheſtra*, were endeavouring to keep their Ideas in due Order to preſerve the Con-

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nection of THEATRICAL EXPRESSION to the End of the Play.

We now beg leave to intimate to the TOWN, that the *Excellence* of THEATRICAL EXPRESSION has great Dependance upon *their* Conduct.

Who would conceive, that those, who pay their Shilling; much less, those who produce two for *Theatrical* Entertaiment; had not something like a Taſt, or *Deſire* to be *quietly* gratified! But what interrupting Insolence do we meet with from the *Galleries* almoſt during the whole Performance! Insolence! that nothing but the *Military* and *Peace-Officer* can correct; as I hope it moſt rigorouſly *will.*

I *have* nothing to ſay to the *Green-Boxes*, whoſe Deportment is always as *regular* in *public*, as in *private*: And what *can* I ſay to the *Pit*; the *Grand-Academy* of *Theatrical Science?*

One would expect from this *Area* of *Criticiſm*, which ſeveral *Men of Fortune* frequent, *good Manners*, *mutual Accommodation* as to *Room*, and a *ſilent Attention*

to

to what is going forward upon the *Stage*. But the *Breeding* of *Porters*, and the *Silence* of *Fishwomen*, is superior to what I have, *sometimes*, observed in this Part of the *Theatre*.

Selfishness, as to Room upon the Benches, is carried to such brutal Excess, that, at a Distance too great to offer my Relief, I have seen Women of genteel Deportment, modest and agreeable Figures, suffered to stand the whole Evening, without receiving the least Accommodation from twenty well-dress'd Fellows, who were near enough to Compliment them with their Seats.

Crouding, *jostling*, *disputing aloud*, *wrangling*, nay even *quarrelling* are frequent; and as a *Circle* will necessarily be gathered upon such impertinent Occasions, the *Drama* suffers greatly in its Representation, from these Disorders.

I shall think the few Hours I have bestowed upon these Papers very well laid out, if they should any ways contribute to bring this important Part of the *House*

to

to *Order*. But as I am not very ſanguine, as to the *Number* of Hands theſe *Reflections* may fall into, nor, indeed, as to the *Reception* they may meet with; I hope (for the Defect is not general) the *politer* Part of the *Pit* will ſave the *Play* from being interrupted, by kicking out the Fellow who preſumes to be inſolent, without any Conſideration of his *Rank* and *Circumſtances* without Doors.

My Reſpect for the two *brighteſt*, and, which is more, *faireſt Female Circles* in any *Theatre* extant, makes me heſitate to mention what Prejudice the *Drama* receives from the Boxes.

It muſt, undoubtedly, be from *Inadvertency*, that the Ladies carry on their Converſations *loud* enough to be heard by a great Part of the *Pit*; and, in the *Boxes* neareſt the *Stage*, by the *Actors* themſelves. Should theſe *Reflections* have the Honour to fall into any of *their* Hands, I am ſure their *Delicacy* will make any farther Application unneceſſary.

No

No *remonstrance*, I doubt, will prevail upon the *Smarts* who oblige the *Town* with their *whole Lengths* at the *Side-Scenes*, to take their pretty Figures away. To be told that " they *take off the Effect* of " the Scenery; that they *make a motly* "FIGURE among *Actors* dress'd in *Cha-* "*-racter*; that they *discompose* the *Per-* "*-formers* by *stopping* up their *Entry* and "*Egress*; that they *interrupt* the *Dra-* "*-ma* by their *giggling* and *grimace*; that "*the whole House* looks upon them as a "*Nuisance*, and the more *discerning* Part " as *Coxcombs*;" would, one would think, *shame* them into *Decency* and *Retirement*: But *Success*, perhaps, is not to be expected from any Appeal to MODESTY.

F I N I S.