

UNIVERSITY OF TORONTO



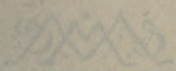
3 1761 00050199 9

80

1.1

The Spectator

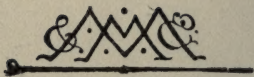
Essays I-L



THE SPECTATOR

ESSAYS I.-L.

THE SPECTATOR AND CO. LIMITED
25, BARRINGTON STREET, LONDON



MACMILLAN AND CO., LIMITED

LONDON · BOMBAY · CALCUTTA
MELBOURNE

THE MACMILLAN COMPANY

NEW YORK · BOSTON · CHICAGO
DALLAS · SAN FRANCISCO

THE MACMILLAN CO. OF CANADA, LTD.

TORONTO

The Spectator

Essays I.-L.



WITH AN INTRODUCTION AND NOTES BY

John Morrison, M.A., D.D.

244883.
25.6.30.

MACMILLAN AND CO., LIMITED
ST. MARTIN'S STREET, LONDON

1915

The Spectator



PR
1365
S7
1915

COPYRIGHT.

First Edition 1908.
Reprinted 1909, 1914, 1915.

MAGNAN AND CO. LIMITED
41, MARK LANE, LONDON

CONTENTS

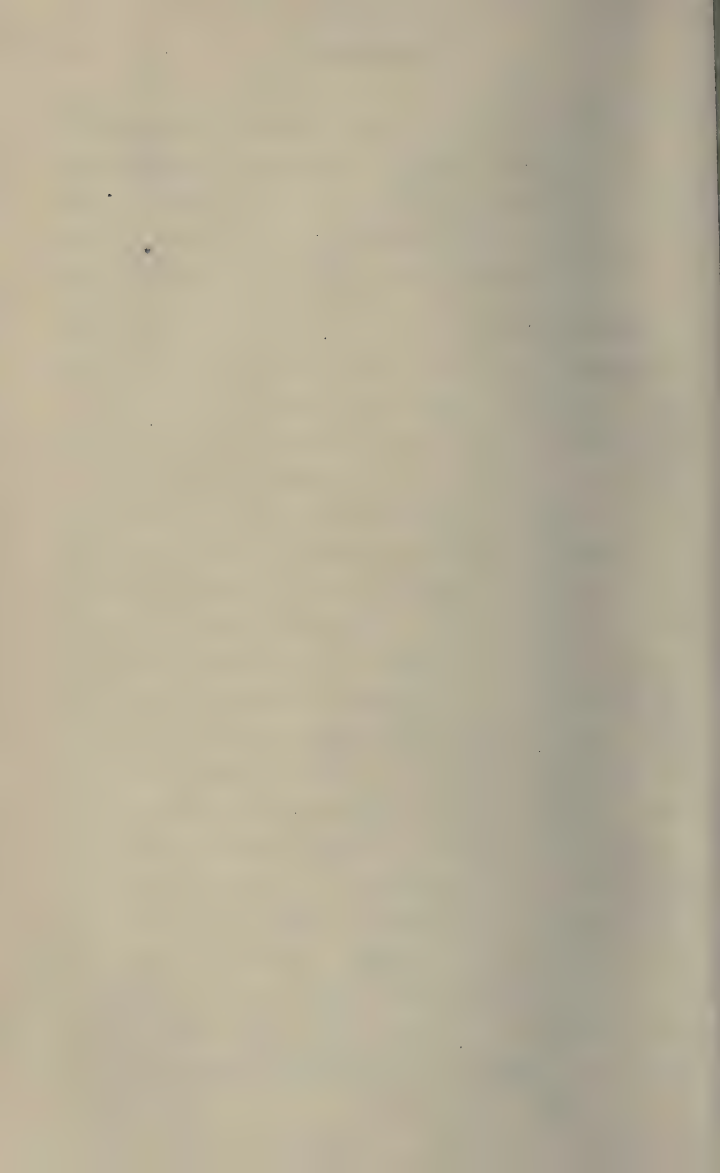
	PAGE
INTRODUCTION - - - - -	ix
THE SPECTATOR, NOS. I. TO L.—	
✓ I. The Spectator himself - - - - Addison	1
II. "The Spectator" Club - - - - Steele	5
✓ III. Public Credit, a Dream - - - - Addison	11
IV. A Silent Man's Advantages in Society Steele	14
V. The Staging of Italian Operas - - Addison	19
VI. Wit and Right Conduct - - - - Steele	23
VII. Silly Superstition - - - - Addison	27
VIII. The new Folly—Masquerades - - Addison	30
IX. The Club Craze - - - - Addison	33
X. The Aim of "The Spectator" - - Addison	37
XI. A Lady defends her Sex - - - - Steele	41
XII. The Silent Spectator finds Lodgings - Addison	45
XIII. More Italian Opera Absurdities - - Addison	49
XIV. Protest by the Lion in "Hydaspes" - Steele	53
XV. Superficiality of Women - - - - Addison	58
XVI. The Spectator's Correspondents - - Addison	62
XVII. How to be Happy though Ugly - - Steele	66
XVIII. The Sacrifice of Sense to Music - - Addison	70

	PAGE
XIX. The Envious Man - - - -	<i>Steele</i> 74
XX. Concerning Impudent Starers -	<i>Steele</i> 77
XXI. The Over-crowded Professions -	<i>Addison</i> 81
XXII. Grievances of certain Actors -	<i>Steele</i> 84
XXIII. Anonymous Libels - - - -	<i>Addison</i> 89
✓ XXIV. The Burrs of Society - - - -	<i>Steele</i> 93
XXV. Valetudinarians - - - -	<i>Addison</i> 97
XXVI. Monuments in Westminster Abbey	<i>Addison</i> 100
XXVII. Vanity of Life in the World -	<i>Steele</i> 104
XXVIII. A Satire on Projectors - - -	<i>Addison</i> 107
XXIX. Foreign Music - - - -	<i>Addison</i> 111
XXX. The Oxford Amorous Club - - -	<i>Steele</i> 115
XXXI. The Great Combination Show. I.	<i>Addison</i> 119
XXXII. President of The Ugly Club -	<i>Steele</i> 122
XXXIII. Laetitia and Daphne - - -	<i>Steele</i> 127
XXXIV. "The Spectator's" Censorship -	<i>Addison</i> 132
XXXV. True and False Humour - - -	<i>Addison</i> 136
XXXVI. The Great Combination Show. II.	<i>Steele</i> 139
XXXVII. Library of a Lady - - - -	<i>Addison</i> 143
XXXVIII. The Love of Applause - - -	<i>Steele</i> 147
XXXIX. A Perfect Tragedy - - - -	<i>Addison</i> 151
XL. Tragedies and Poetic Justice - -	<i>Addison</i> 156
XLI. Piets or Ladies that Paint - - -	<i>Steele</i> 160
XLII. Stage Tricks in Tragedies - - -	<i>Addison</i> 164
XLIII. A Club and Affairs of State - -	<i>Steele</i> 168
XLIV. Other Stage Contrivances - - -	<i>Addison</i> 172
✓ XLV. British Ladies and French Manners	<i>Addison</i> 178

CONTENTS.

vii

	PAGE
XLVI. The Spectator's Paper of Notes - <i>Addison</i>	181
XLVII. Laughter a Sense of Superiority - <i>Addison</i>	185
XLVIII. A Batch of Letters - - - <i>Steele</i>	189
XLIX. Sets at the Coffeehouses - - - <i>Steele</i>	193
L. Ourselves as Others See us - - - <i>Addison</i>	196
NOTES - - - - -	201
INDEX - - - - -	299



INTRODUCTION.

ADDISON AND STEELE.

HAD the Muse of History been as kind to Addison and Steele as half a century later she was to Dr. Johnson, in providing him with a Boswell, what delightful companionship we modern readers would have enjoyed! In Thackeray's *Esmond*, indeed, we are admitted into the company of Addison and Steele; we see them in the flesh, hear their talk, and become acquainted with the foibles that help to make the company of the great more agreeable. But however great the pleasure there, all the time we are keeping a tight rein upon ourselves, for we are not to suffer ourselves to be imposed upon by a novelist. Addison and Steele have had no Boswell, and, unless we know them from intimate acquaintance with what they have written, and with the circumstances of their day, we can approach them only in ordinary biographical fashion, following each from his youth up.

Addison and Steele are not linked together for the first time in *The Spectator* or its predecessor, *The Tatler*. Born in the same year, 1672, Steele being Addison's senior by a few months, they were pupils at the same

school in London, the famous Charterhouse School, where Steele was Addison's fag, proceeded thence to the same University, and by the year 1700 were both of them known as among those London wits whose haunt was Will's Coffee-house, known too as fast friends and allies. In 1699 a certain Sir Richard Blackmore, a voluminous poet of the day, honourably mentioned in No. VI. of *The Spectator*, having published a *Satyr against Wit*, which signified in especial the wits of Wills—Addison being mentioned along with others—Steele gallantly drew his sword, otherwise the satiric pen, the coffee-house weapon, on behalf of his friend Addison, then absent from the field in France. One 'fitte' did not, of course, conclude the tournament of the wits, and Blackmore, returning to the attack, this time dealt with each of his opponents in turn in a series of poetical pieces. The title of the piece upon Steele interests us—"To the Noble Captain who was in a D...d Confounded Pet, because the Author of the *Satyr against Wit* was pleas'd to pray for his Friend,——."

Steele, a soldier, a captain, and one of the recognised wits, and Addison also one of the recognised wits, but residing in France, is the condition of things in 1700 with the future editors of *The Spectator*.

Yet the lines of their lives had not fallen alike. Addison, born the son of a clergyman of the English Church, Lancelot Addison, afterwards Dean of Lichfield, and bred in a literary atmosphere, for his father was author of a number of books, early manifested gifts of scholarship, and floated up with the years through school and college. Scholarship still meant exact know-

ledge in one or other of "the three learned tongues," and at Oxford, accordingly, Addison attained to a critical knowledge of the Latin poets. Spite also of Macaulay's unfavourable estimate—at Oxford he attained to a reputation in Greek sufficient to justify the famous publisher, Jacob Tonson, engaging him as chief translator for an English version of *Herodotus*.

Dryden was the great poet of the day, and Addison became an enthusiastic admirer of Dryden, especially for his poetical translations of the Classics. Addison's first poem was an Address to Dryden, 1693, in which he declared that Dryden's translations outshone the original. His own first literary attempts were mostly translations or criticisms. In 1694 he published an account in verse of the greatest English poets, a very notable feature of the account being its absolute silence regarding Shakespeare. His silence would be inexplicable did we not remember the immaturity of the writer, and the vitiated taste of the post-Restoration time, that Davenant and others sought to meet by adapting Shakespeare for operatic performances, with rhymes and songs. In Addison's *Account of the Greatest English Poets*, Dryden and Congreve are the representative dramatists. Let us note, however, that the maturer man in *The Spectator*, speaks more than once of "our inimitable Shakespeare." Naturally enough the *Account* shows a genuine admiration for Milton, most classical of English poets. Milton, too, was the poet of the Commonwealth, and Addison's own politics were pro-Revolution and Whig. Then in 1699 came the tide in the affairs of Addison, critic and classicist, Fellow of Magdalene College, Oxford, whose destiny had seemed

to be the Church—his father's desire, and his own vague intention—or literature, or that combination of both, of which Swift is the outstanding instance. To us it appears hardly credible that merely because Addison, a young man of twenty-eight, seemed to have in him the making of a serviceable party writer, two of the leading Whig statesmen of the day should endow him with a pension of £300 a year, and send him abroad to master French and become familiar with the political situation. Yet, stated baldly, that is how Lord Halifax and Lord Somers in 1699 took Addison under their wing. It was the recognised method of retaining a counsel to plead the party's case at the bar of public opinion. In those days, when statesmen could not address the country in speeches verbally reported in a daily newspaper, the securing of good writers was an almost indispensable feature of party politics. Addison consequently gave up his intention of entering the Church, and spent the next three years and some months abroad.

Steele's career had been very different. The son of a Dublin lawyer, and losing his father in his fifth year, Steele had been transplanted across the channel to Charterhouse School in London by the good offices of friends of the family. He followed Addison to Oxford, but finding it difficult to maintain himself there upon his Charterhouse Exhibition, it seemed not unnatural, when the Whig monarch needed soldiers, that an ardent Whig like Steele should join the army as a gentleman trooper. This he did, probably in 1694, although regarding the precise *wherefore*, we have nought but conjecture. Naturally gallant and warm-

hearted, and endowed also with the romantic spirit of a poet, Steele further possessed the enterprising adventurous spirit of one who already had had to face the world. During his after-life, in his co-operation with Addison, it is noteworthy that it is Steele who launches the successive enterprises, to however large a share of the subsequent success Addison may be entitled. The dedication of a certain poem upon the "Funeral of Queen Mary," in 1695, to a certain Lord Cutts, himself a soldier and a poet, opened the doors of a career to Steele. From Lord Cutts he received an officer's commission and confidential employment, and thus at the opening of the new century we find "Captain Steele" one of the acknowledged wits of Wills'.

Although Addison's career was now assured, Steele blossomed earlier, and was the first of the two to reach fame. Even in 1711, after *The Spectator* had been begun and was proving a success, it was identified in the public mind with Steele rather than with his ally. During the four years, 1699-1703, while Addison was resident in France, or doing the grand tour in Italy, Switzerland, and Germany, Steele was making a name in London in the two capacities, hardly allied, of moralist and playwright. Romantic variety was characteristic of Steele's career from the outset, in contrast to the comparatively even flow of Addison's. As moralist he first appeared. In 1701, Captain Steele, soldier and wit, presented himself to the critics as author of *The Christian Hero*. It was a manly attempt to formulate moral and religious principles for himself, and to aid others who equally with himself might be

in need of them. Its sub-title explains clearly the character and purpose of the book. It is "An Argument proving that no principles but those of Religion are sufficient to make a great man." A publication of such a kind was sufficient to taint Steele with the majority of the wits, perhaps also of the soldiers, of the post-Restoration age. But, whatever the weakness in the moral fibre of Steele, lack of moral courage cannot be charged against him. Neither in politics nor in morals did he lower his flag merely because he found the opposition in strength. The good intention manifest in *The Christian Hero*, as Mr. Austin Dobson points out, runs on through Steele's plays and *The Tatler*, and of course is proclaimed in *The Spectator* itself. Steele's early plays were three comedies, the first published in 1701, the same year as *The Christian Hero*, and the third in 1705. These, *The Funeral* and *The Tender Husband* respectively, were fairly successful, and advertisements of their being acted at Drury Lane appear now and then below *The Spectators* of 1711 and 1712. The publication of the third play brings Addison and Steele together again before our eyes, since Addison writes the prologue for his friend's play. Steele's prize came to him in the year 1707. Whether because the Whigs desired to "retain" his services, or that good Queen Anne was advised to reward him for his moral stand as a dramatist, in 1707 Steele received the appointment of *Gazetteer* or government bi-weekly chronicler, carrying a salary of £300 a year.

To return to Addison, still abroad on the Continent. In 1702 King William died, the Whigs lost their power,

and the pension granted Addison by King William consequently lapsed. The grand tour is not for an unemployed man of letters, and in the autumn of 1703, Addison is back in England, in low water pecuniarily. But though the Tories had displaced the Whigs, they were of the same mind with their political opponents about still carrying on the war with France. In 1704, after the great victory of Blenheim, they required a poet to celebrate the triumph. Addison was not a poetic genius, but Dryden was dead, and Pope, on whom the poetic mantle had fallen, was only in his sixteenth year. Godolphin, Queen Anne's at least nominally Tory minister, requested Addison to undertake the poetic business. In Thackeray's *Esmond* may be found a delightful picture of the enlisting of Addison in his fourth-storey lodging, and of the poet at his task, composing *The Campaign*. Before Addison had finished, an appointment was bestowed upon him, and he returned to comparative affluence, such as pleasure-loving and self-indulgent Steele never enjoyed. In 1707 he entered Parliament, and henceforth may be regarded as a prominent statesman of the second rank. Owing to nervousness he never spoke in the British Parliament, but he was a strength to his party by his pen, although never a violent party writer. In 1708 he went to Ireland as Chief Secretary to the Lord Lieutenant.

Why exactly, in April, 1709, Steele, the editor of the official *Gazetteer*, embarked upon the novel literary experiment of issuing a chatty tri-weekly newspaper, and *Record of the Town*, is not clear. The mere probabilities we shall not stay here to discuss, even

although the origin of *The Tatler* is a most pertinent question for students of *The Spectator*, since, speaking broadly, *The Spectator* of 1711 is only *The Tatler* resumed under a new name. Reform of the manners and morals of the town was a professed, although neither the originating nor a predominating motive of *The Tatler*. *The Tatler* professed to supply *entertainment* in the larger sense of that word, current at the beginning of the eighteenth century before, like *amusement* and *wit*, the content of the word had become limited. *The Tatler* was to purvey news, and to pronounce entertainingly upon the subjects of the day. Its internal plan is a reflection of the Club life then prevailing. The plan of *The Tatler* is simply this. In the several special clubs of the day, the club oracle might be heard pronouncing upon the developments in politics, the new books, the poets, the plays and actors, and the social events; but in the pages of *The Tatler* the whole, as it were in an Every-man's Combination-Club, was to be brought together. Even the fiction of contributions from the several Clubs was to be maintained. As the first number intimated: "All accounts of Gallantry, Pleasure and Entertainment shall be under the article of White's Chocolate-house; Poetry under that of Will's Coffee-house; Learning under the title of Grecian; Foreign and Domestic News you will have from St. James's Coffee-house; and what else I shall on any other subject offer, shall be dated from my own apartment." Addison's share in *The Tatler*, for he had left for Ireland before it was launched, did not begin until eighty numbers had already been issued, and its success was confirmed.

One out of hearing of London could hardly have been a contributor to *The Tatler*. Upon his return to London from Ireland, he became not only a regular contributor, but as Steele handsomely acknowledged, *The Tatler's* editorial mainstay. Steele's well-known words with reference to Addison's assistance are to be found in the Introduction to the last of the bound volumes of *The Tatler*. "This good office [of writing for *The Tatler*] he performed with such force of genius, humour, wit and learning, that I fared like a distressed prince who calls in a powerful neighbour to his aid; I was undone by my auxiliary; when I had once called him in I could not subsist without dependence on him." Steele had indeed discovered for Addison his true place in literature. *The Tatler* was prudently given up at the beginning of 1711 (January 2), for Steele had indulged in political satire in certain numbers.

In politics, the year 1710 had been a notable one, and eventful both for Addison and Steele. The position may be briefly surveyed. When the year opened the Whigs were in power, and the war with France was proceeding, and within measurable distance of complete success. In that year King Louis, anticipating Marlborough's presence with his army in Paris itself, made fresh overtures for peace. But Britain, on her part also, was slackening and indisposed for the final firmness needful for the reaping of her triumph. Many causes were at work. In September, 1709, Malplaquet had been fought, a triumph for Marlborough and the allies, yet at so great cost in blood that Britain was sickened with war, and the Tory opposition began to pronounce for peace. Had only the fruits of the

Revolution of 1688 been secure, and the country free from fears of a Stuart invasion and Jacobite rising, peace might have been Britain's proper policy. But Scotland had not yet settled down to accept the very unpopular Union of the Parliaments, and in 1710, a landing of the Pretender had actually been planned in France, to take place in the month of August at Stonehaven. Within Queen Anne's household, likewise, the influence of the Whigs and Marlborough and the War party was on the wane, and changes were in prospect. Marlborough's duchess, Keeper of the Privy Purse, and chief possessor of Queen Anne's ear, had overdone the hectoring of her mistress, and was being ousted from favour by Mrs. Masham, the friend of Harley, leader of the Tories. Most potent political factor, however, and chief influence against the Whigs, probably was the political blunder of the impeachment of Dr. Sacheverel, a London clergyman, for the high Tory sermon he had preached on Nov. 5, 1709, against the Revolution and the War, Low Churchmen, Dissenters, and Toleration, glancing also at the chief minister, Godolphin, under his nickname of Volpone. The trial before the House of Lords had been concluded, and sentence upon Sacheverel pronounced at Westminster Hall only on March 20, 1710. Queen Anne favoured Sacheverel's high-church and anti-toleration views, although his condemnation of the Revolution was virtual condemnation of her own possession of the throne, and she regarded the prosecuting Whig ministry with corresponding disfavour. So in September, 1710, her palace clique, with Harley behind them, had persuaded her, in the midst of the

anti-Whig feeling, to dissolve Parliament and hold a General Election. It was fatal to the party of Addison and Steele, although Addison's great personal popularity easily secured his return as member for Malmesbury. The Whig ministry fell; with their fall, Addison of course lost his Irish Secretaryship, and Steele as unnecessarily forfeited his post of Gazetteer, because in his political ardour he could not keep clear of party politics in *The Tatler*. By this time, however, Addison, though beaten and stript as a party politician, was in circumstances far removed from the poor author in the fourth storey lodging whom Godolphin had employed in 1704 to write *The Campaign*. He could now afford to take his ease, and let his talk flow from his pen. In the very year of his political fall, he purchased the estate of Bilton in Warwickshire for no less a sum than £10,000.

It was in these circumstances, on 1st March, 1711, that the enterprize of Steele brought forth *The Spectator* to fill the place left vacant by the premature decease of *The Tatler*—politics being now however tabooed. No connection between *The Tatler* and *The Spectator* was declared, but the public were not long in doubt. As Nahum Tate, the poet laureate, wittily put it, people soon perceived that the sun had only set to rise again. Some changes in the form of the paper there were. The attempt to keep abreast of all the interests of the town in each issue was abandoned; one topic only was selected for the day's lucubration, or speculation, as *The Spectators* now chose to call it. To that form indeed the later *Tatlers* had been rapidly gravitating. Neither was the new paper in any sense a record of

news, as *The Tatler* had professed to be: it was concerned with comment and criticism alone. *The Spectator*, in fact, was a paper made up of a clever leading article or entertaining essay, followed by a few advertisements.

A fresh literary fiction was put forth that the new paper would be the pronouncement of a club of representative men, corresponding roughly to the special clubs from which the *Tatler* was supposed to draw his information and ideas. But still less than in the case of *The Tatler* was this scheme carried out, even in name. The scheme supplied themes for two opening papers, and then *The Spectator's* editorial committee was practically forgotten. In actual reality, Steele and Addison were responsible for the supply of the daily essay, and no others provided any of the first fifty numbers.

The Spectator, laid upon the London breakfast tables at a penny, was a single folio sheet, double-columned on either side, four columns in all, not unlike in size to a single sheet of any one of the existing weeklies like *The Spectator*, *The Athenaeum*, or *Nature*. As indicating the public which the original *Spectators* had in view, we may note that the Latin motto at the head of each number is left untranslated. Advertisements of eight books fill up the first number, the advertisements in later issues becoming more varied and embracing the theatres and other entertainments and sales of things in general. The famous publisher and bookseller, Jacob Tonson, advertises the ninth edition of *Paradise Lost* five times in the first fifty issues, "to be sold at Shakespeare's Head."

In the public eye the new enterprise was another of Steele's, and even Swift, who was likely to be more than ordinarily well informed, assigned to Addison only a subordinate part. We know that Steele's confession with regard to *The Tatler* was even more applicable to its successor. "Addison is 'The Spectator,'" says Macaulay. The number of papers contributed by each editor was not very different, viz., 274 by Addison as against 240 by Steele. Yet general consent goes with Macaulay's pronouncement. The outstanding papers are, as a rule, Addison's, the attractive literary grace is Addison's, Addison's special humour we regard as distinctive of *The Spectator*, the whole change in form from *The Tatler* is a recognition of Addison's special strength. Notwithstanding, even under the greater light shed by his colleague, let us see Steele's merit. In the matter of the high aim of *The Spectator*, for example, let students do justice to Steele. Addison's essay setting forth the moral purpose of *The Spectator*, to "bring philosophy out of closets and libraries," "to enliven morality with wit, and to temper wit with morality," is so well known that the persistent moral purpose of the essays has become bound up with Addison's share in them, Addison being regarded even as the rein upon the moral looseness of Steele. It is true that Addison's pages are clean, while many "courtly stains" mar those of his colleague. But for first declaration of himself in an immoral age, when immorality was regarded as the necessary spice of all lighter literature and as one of the accomplishments of post-Restoration "gentlemen," and for first pronouncement in *The Spectator* itself, Addison's famous essay, No.

X. being only a restatement of Steele's No. VI., on *Wit and Right Conduct*, Steele deserves the honour. Macaulay's statement that "Addison is 'The Spectator'" is not justifiable in respect of moral earnestness and purpose. Rather in the moral enterprise planned by Steele, Addison enlisted himself. For delightful reading, also, that concerns itself from a high standpoint with humankind, we owe a debt of gratitude to Steele. His papers on *The Ugly Club or How to be happy though ugly*, and on *The Envious Man*, come up to our minds in illustration of Steele, the charming moralist, as those on *The Oxford Amorous Club* and on *Picts or Ladies that paint*, illustrate his lighter dealing with our foibles. If Addison's qualities gave greater penetrativeness to his and to *The Spectator's* ideas, it may well be said that Steele's, entering in where Addison opened the way, must have effected at least an equal share in the transformation of public opinion. But detailed appreciation of Addison and Steele will most properly be left until it can be illustrated by reference to actual essays.

The success of *The Spectator* was great, as many as fourteen thousand being the estimate of the sale of one number without any suggestion that the sale of that number was abnormal. Considering how few were readers at the beginning of the eighteenth century, Macaulay is of opinion that *The Spectator* had as great a popularity as "the most successful works of Walter Scott and Dickens in our own time." So great was its hold that in August, 1712, when Government imposed a halfpenny stamp on journals, and many "came down," *The Spectator* raised its price to twopence, and continued to flourish.

The Spectator struck on the same rock as *The Tatler*. Steele would no longer be restrained from politics, consequently *The Spectator* was given up, [December, 1712]. The political excitements of the three following years, 1713-1715, were already looming in the foreground. Three months afterwards Steele started a paper of his own, *The Guardian*, which was to exclude *party* though not *politics*—a position intelligible only to the side which defines what is “party.” In June of the following year, 1714, Addison resumed *The Spectator* by himself, and continued it for six months.

Meanwhile Addison had made a new venture. An epic poem like his *Campaign*, of 1704, was “literature,” with which Addison was pleased to identify himself, when, as a son of Clio, he signed his *Spectator* papers with *C.* or *L.* or *I.* or *O.* The *Spectators*, in comparison, were but hackwork or sparks of “wit,” related to literature only as the daily press is to-day. Other departments of “literature” proper, recognised by the wits, were the drama and renderings or imitations of classical poets. A tragedy had been an ambition of Addison’s even during his early travels. Freed by the decease of *The Spectator*, Addison took up and completed the play then begun, and in April, 1713, the tragedy of *Cato* was brought out at Drury Lane. Most fortunately for the author, both political parties laid claim to *Cato*, the patriot, for themselves, and between them made the play a success. For Addison, the silent note-taking spectator, delicately suggesting his idea over which we pause to take it in, himself laughing only inwardly, did not possess dramatic genius any more than the great Bacon did. A comedy, *The Drummer*, was attempted

next, and was acted in March, 1716, but was not successful.

Although neither Addison nor Steele had yet attained to the summit of his material success, their history, so far as students of *The Spectator* are concerned, now draws to a close. Their material rewards may be briefly recorded. With the death of Queen Anne in 1714 and the accession of George I. and the return of the Whigs to power, came honours to those who had been in opposition since the close of 1710. Addison acted as Secretary to the Regency, and then, after the rebellion of 1715, was appointed the public champion of the Hanoverian succession. Other political honours were awarded him. He was made a Secretary of State in 1717. But his health was declining, and he died in June, 1719. Steele, besides office and a knighthood, received from George I. [in 1716] the more lucrative gift of the Drury Lane theatre-licence, and thenceforward we may think of him as one of the theatre managers. It is in that connection that we see the latest noteworthy incident in his co-operation and friendship with Addison. Addison's *Drummer* was acted at Steele's theatre and published with a preface by Steele. With that we would fain close their closely-linked histories and forget the political difference, the question whether the king should be deprived of his right to create additional members of the House of Lords [the Peerage Bill], which, a few months before Addison's death in 1719, sundered the life-long friends and set them to write publicly against each other. With the theatrical business, Steele managed to combine in 1717 and the four following years the duties of member of a Commission

appointed for the invidious task of inquiring into the estates of the Scottish nobles and gentlemen who had risen in the "15." His duties took him frequently to Scotland, and his experiences there form an interesting chapter in his life.

Steele lived for ten years longer, but there is little else to record, little in particular that is pleasing. Controversy regarding his theatre-licence, which for political reasons was taken from him for a time, political conflict and political pamphleteering, financial straits, a lawsuit with his brother-managers of Drury Lane, and a physical breakdown that disabled him during the last years of life, make up the painful record. He died in 1729 at Carmarthen, to which he had retired.

Dr. Johnson, speaking in 1773 of an edition of *The Spectator*, declared "that all works which describe manners require notes in sixty or seventy years or less." Two hundred years having elapsed since *The Spectators* appeared upon the London breakfast tables, reflecting, often with the needful caricature, the manners of that day, the explanations that Johnson desired to see are now trebly necessary. Without explanation, what will our *Punch* convey to readers of two hundred years hence? And if the alteration of manners necessitate explanation for readers, how much more the alteration in the language, that subtle disguise which not only hides the author's mind but deceives the superficial reader into imagining that he understands what he reads. From every page, such instances of altered meaning might be gathered. What real understanding of Addison's meaning in the essay on *True and False Humour* for instance, can any student have who is

ignorant of the change of meaning in the word *Wit*? What can he make of the statement by Addison that in the second generation from *Truth*, *Wit* was born, married *Mirth* and had a son *Humour*. Similarly to select only outstanding illustrations of change of meaning, we recall "amuse" in the sense of *cause to muse*, "conscience" in the sense of *the judging faculty in general*, "conversation" = *mode of life*, "equal" = *equitable*, "fable" = *plot of a play*, "ingenious" = *possessing talent*, "polite" = *cultured*, "projector" almost = *floaters of commercial companies*, "singular" = *superior or special*, and a host of others. All of these unexplained will obscure the meaning for the student and prevent him from entering into the mind of his author, not to speak of the detriment to his own mind of merely skimming and guessing as he reads. Addison in particular will ill bear such reading. He shines not in the manner of a successful platform speaker or stage actor whose points strike home as they are made. His *Spectators* are to be read and to be read with reflection; have we not often to pause to see just how much is jest and how much earnest? What Steele and his brother-managers of Drury Lane said of Addison's comedy "The Drummer," is true of his Essays. They are "like a picture in which the strokes are not strong enough to appear at a distance." To see all that we are intended to see, we must come near, and gather meaning not only from each point but from the context and the whole setting.

Editors of any Classics enter into the inheritance of the labours of many predecessors.

In addition to other indebtedness specially acknowledged in the Notes, this edition is indebted for certain notes to Mr. Deighton's *Selections from The Spectator* and to his *Coverley Papers* in this same series of English Classics. To the Clarendon Press *New English Dictionary* also, special indebtedness must be acknowledged for illustrations of the older meanings of words.

The text here printed has been compared, in a great number of passages, with the original *Spectators*, as also with the first edition of *The Spectator* in book form, published in 1712, in octavo. The examination of these earliest texts establishes two apparently contradictory facts, that later texts contain many "peculiarities" which are only later excrescences, the outcome of repeated re-printings, and also contain many deliberate "improvements" that the student of the English language and literature resents as uncalled for or condemns as actual perversions of the original meaning. In such cases the original text has been restored. On the other hand, in this text, the now accepted orthography, the modern rules for the use of capitals and italics, and also, for the most part, the modern rules for punctuation have been followed. *The Spectator's* Latin and English quotations, likewise, have been corrected where nothing depends upon the *Spectator's* perversions or lapses of memory. But, these changes acknowledged, the text here given may be called the text of the original sheets of 1711, as deliberately modified in some passages in the first book-edition, of 1712. Between that minimum of change and a literal copy of the original sheets, printer's errors excepted, there seems no defensible standpoint: beyond that minimum of change there is no need to go.

A complete set of the original *Spectators*, bound up, may be seen in the Advocates' Library, Edinburgh—and where else, I do not know, although I am informed that complete sets have been sold within the last twenty years. The Edinburgh volume is doubly interesting by reason of the MS. notices upon a number of the sheets below the title, "This belongs to Sam's Coffee house—In Ludgate Street," or some such words. Handling these sheets, one is back with the city merchants, the "contemplative tradesmen," and the "members of the Royal Society," who in "Sam's," near St. Paul's, with these very sheets on the table, may have discussed the day's *Spectator* and sniffed the "fine Brazil snuff, at 3/6 per oz.," advertised under No. XXVII. as for sale at Sam's Coffee-house. It is like handling an original stage-copy of one of Shakespeare's plays. With prophetic foreknowledge of its career, we are back at the birth of one of the English classics.

The original *Spectators* had no distinguishing letters appended to mark the papers of the different contributors. These signatures appear in the first book-edition, published in 1712.

To the carefully edited texts of the late Prof. H. Morley and of Prof. Gregory Smith, indebtedness is gratefully acknowledged.

J. M.

THE SPECTATOR.

The Spectator himself.

No. I.] Thursday, March 1, 1711.

Non fumum ex fulgore, sed ex fumo dare lucem
Cogitat, ut speciosa dehinc miracula promat.

Hor. *Ars. Poet.* ver. 143.

One with a flash begins, and ends in smoke ;
Another out of smoke brings glorious light,
And (without raising expectation high)
Surprises us with dazzling miracles.—Roscommon.

I HAVE observed, that a reader seldom peruses a book with pleasure, till he knows whether the writer of it be a black or a fair man, of a mild or choleric disposition, married or a bachelor, with other particulars of the like nature, that 10
conduce very much to the right understanding of an author. To gratify this curiosity, which is so natural in a reader, I design this paper and my next as prefatory discourses to my following writings, and shall give some account in them of the several persons that are engaged in this work. As the chief trouble of compiling, digesting, and correcting, will fall to my share, I must do myself the justice to open the work with my own history.

I was born to a small hereditary estate, which, according to the tradition of the village where it lies, was bounded by 20
the same hedges and ditches in William the Conqueror's

time that it is at present, and has been delivered down from father to son, whole and entire, without the loss or acquisition of a single field or meadow, during the space of six hundred years. There runs a story in the family, that my mother dreamt that she was brought to bed of a judge. Whether this might proceed from a law-suit which was then depending in the family, or my father's being a justice of the peace, I cannot determine; for I am not so vain as to think it presaged any dignity that I should arrive at in future life, though that was the interpretation which the neighbourhood put upon it. The gravity of my behaviour at my first appearance in the world, and at the time that I sucked, seemed to favour my mother's dream; for, as she has often told me, I threw away my rattle before I was two months old, and would not make use of my coral until they had taken away the bells from it.

As for the rest of my infancy, there being nothing in it remarkable, I shall pass over it in silence. I find that, during my nonage, I had the reputation of a very sullen youth, but was always a favourite of my schoolmaster, who used to say, "that my parts were solid, and would wear well." I had not been long at the university, before I distinguished myself by a most profound silence; for during the space of eight years, excepting in the public exercises of the college, I scarce uttered the quantity of a hundred words; and indeed do not remember that I ever spoke three sentences together in my whole life. Whilst I was in this learned body, I applied myself with so much diligence to my studies, that there are very few celebrated books, either in the learned or the modern tongues, which I am not acquainted with.

Upon the death of my father, I was resolved to travel into foreign countries, and therefore left the university with the character of an odd, unaccountable fellow, that had a great deal of learning, if I would but show it. An insatiable thirst after knowledge carried me into all the countries of

Europe in which there was any thing new or strange to be seen ; nay, to such a degree was my curiosity raised, that having read the controversies of some great men concerning the antiquities of Egypt, I made a voyage to Grand Cairo on purpose to take the measure of a pyramid ; and as soon as I had set myself right in that particular, returned to my native country with great satisfaction.

I have passed my latter years in this city, where I am frequently seen in most public places, though there are not above half-a-dozen of my select friends that know me ; of 10 whom my next paper shall give a more particular account. There is no place of general resort wherein I do not often make my appearance. Sometimes I am seen thrusting my head into a round of politicians at Will's, and listening with great attention to the narratives that are made in those little circular audiences. Sometimes I smoke a pipe at Child's, and while I seem attentive to nothing but the Postman, overhear the conversation of every table in the room. I appear on Sunday nights at St. James's coffee-house, and sometimes join the little committee of politics in 20 the inner room, as one who comes there to hear and improve. My face is likewise very well known at the Grecian, the Cocoa-tree, and in the theatres both of Drury-lane and the Haymarket. I have been taken for a merchant upon the Exchange for above these ten years, and sometimes pass for a Jew in the assembly of stock-jobbers at Jonathan's. In short, wherever I see a cluster of people, I always mix with them, though I never open my lips but in my own club.

Thus I live in the world rather as a Spectator of mankind than as one of the species, by which means I have made my- 30 self a speculative statesman, soldier, merchant, and artisan, without ever meddling with any practical part in life. I am very well versed in the theory of a husband, or a father, and can discern the errors in the economy, business, and diversions of others, better than those who are engaged in them ; as standers-by discover blots, which are apt to escape

those who are in the game. I never espoused any party with violence, and am resolved to observe a strict neutrality between the Whigs and Tories, unless I shall be forced to declare myself by the hostilities of either side. In short, I have acted in all the parts of my life as a looker-on, which is the character I intend to preserve in this paper.

I have given the reader just so much of my history and character, as to let him see I am not altogether unqualified for the business I have undertaken. As for other particulars
10 in my life and adventures, I shall insert them in following papers, as I shall see occasion. In the mean time, when I consider how much I have seen, read, and heard, I begin to blame my own taciturnity; and since I have neither time nor inclination to communicate the fulness of my heart in speech, I am resolved to do it in writing, and to print myself out, if possible, before I die. I have been often told by my friends, that it is pity so many useful discoveries which I have made should be in the possession of a silent man. For this reason, therefore, I shall publish a sheet-
20 ful of thoughts every morning, for the benefit of my contemporaries; and if I can in any way contribute to the diversion or improvement of the country in which I live, I shall leave it when I am summoned out of it, with the secret satisfaction of thinking that I have not lived in vain.

There are three very material points which I have not spoken to in this paper, and which, for several important reasons, I must keep to myself, at least for some time: I mean an account of my name, age, and lodgings. I must
30 confess, I would gratify my reader in any thing that is reasonable; but as for these three particulars, though I am sensible they might tend very much to the embellishment of my paper, I cannot yet come to a resolution of communicating them to the public. They would indeed draw me out of that obscurity which I have enjoyed for many years, and expose me in public places to several

salutes and civilities, which have been always very disagreeable to me; for the greatest pain I can suffer, is the being talked to, and being stared at. It is for this reason, likewise, that I keep my complexion and dress as very great secrets; though it is not impossible but I may make discoveries of both in the progress of the work I have undertaken.

After having been thus particular upon myself, I shall in to-morrow's paper give an account of those gentlemen who are concerned with me in this work: for, as I have 10 before intimated, a plan of it is laid and concerted (as all other matters of importance are) in a club. However, as my friends have engaged me to stand in the front, those who have a mind to correspond with me may direct their letters to the Spectator, at Mr. Buckley's, in Little Britain. For I must further acquaint the reader, that though our club meets only on Tuesdays and Thursdays, we have appointed a committee to sit every night for the inspection of all such papers as may contribute to the advancement of the public weal. C. 20

The other Members of "The Spectator" Club.

No. II.]

Friday, March 2, 1711.

Ast alii sex

Et plures, uno conclamant ore.—*Juv. Sat. vii. 167.*

Six more, at least, join their consenting voice.

THE first of our society is a gentleman of Worcestershire, of an ancient descent, a baronet, his name Sir Roger de Coverley. His great-grandfather was inventor of that famous country-dance which is called after him. All who know that shire are very well acquainted with the parts and merits of Sir Roger. He is a gentleman that is very singular in his behaviour, but his singularities proceed from 30

his good sense, and are contradictions to the manners of the world only as he thinks the world is in the wrong. However, this humour creates him no enemies, for he does nothing with sourness or obstinacy; and his being unconfined to modes and forms makes him but the readier and more capable to please and oblige all who know him. When he is in town, he lives in Soho-square. It is said, he keeps himself a bachelor by reason he was crossed in love by a perverse beautiful widow of the next county to him.

10 Before this disappointment, Sir Roger was what you call a fine gentleman, had often supped with my Lord Rochester and Sir George Etherege, fought a duel upon his first coming to town, and kicked bully Dawson in a public coffee-house for calling him youngster. But being ill-used by the above-mentioned widow, he was very serious for a year and a half; and though, his temper being naturally jovial, he at last got over it, he grew careless of himself, and never dressed afterward. He continues to wear a coat and doublet of the same cut that were in fashion at the time of his
20 repulse, which, in his merry humours, he tells us, has been in and out twelve times since he first wore it. He is now in his fifty-sixth year, cheerful, gay, and hearty; keeps a good house both in town and country; a great lover of mankind; but there is such a mirthful cast in his behaviour, that he is rather beloved than esteemed.

His tenants grow rich, his servants look satisfied, all the young women profess love to him, and the young men are glad of his company. When he comes into a house he calls the servants by their names, and talks all the way up stairs
30 to a visit. I must not omit, that Sir Roger is a justice of the quorum; that he fills the chair at a quarter-session with great abilities, and three months ago gained universal applause by explaining a passage in the game act.

The gentleman next in esteem and authority among us is another bachelor, who is a member of the Inner Temple, a man of great probity, wit, and understanding; but he

has chosen his place of residence rather to obey the direction of an old humoursome father, than in pursuit of his own inclinations. He was placed there to study the laws of the land, and is the most learned of any of the house in those of the stage. Aristotle and Longinus are much better understood by him than Littleton or Coke. The father sends up every post questions relating to marriage-articles, leases, and tenures in the neighbourhood; all which questions he agrees with an attorney to answer and take care of in the lump. He is studying the passions themselves 10 when he should be inquiring into the debates among men which arise from them. He knows the argument of each of the orations of Demosthenes and Tully, but not one case in the reports of our own courts. No one ever took him for a fool; but none, except his intimate friends, know he has a great deal of wit. This turn makes him at once both disinterested and agreeable: as few of his thoughts are drawn from business, they are most of them fit for conversation. His taste for books is a little too just for the age he lives in; he has read all, but approves very 20 few. His familiarity with the customs, manners, actions, and writings of the ancients, makes him a very delicate observer of what occurs to him in the present world. He is an excellent critic, and the time of the play is his hour of business; exactly at five he passes through New-Inn, crosses through Russell-court, and takes a turn at Will's till the play begins; he has his shoes rubbed and his perriwig powdered at the barber's as you go into the Rose. It is for the good of the audience when he is at a play, for the actors have an ambition to please him. 30

The person of next consideration is Sir Andrew Freeport, a merchant of great eminence in the city of London. A person of indefatigable industry, strong reason, and great experience. His notions of trade are noble and generous, and (as every rich man has usually some sly way of jesting, which would make no great figure were he not a rich man)

he calls the sea the British Common. He is acquainted with commerce in all its parts, and will tell you that it is a stupid and barbarous way to extend dominion by arms: for true power is to be got by arts and industry. He will often argue that if this part of our trade were well cultivated we should gain from one nation; and if another, from another. I have heard him prove, that diligence makes more lasting acquisitions than valour, and that sloth has ruined more nations than the sword. He abounds in several
 10 frugal maxims, amongst which the greatest favourite is, "A penny saved is a penny got." A general trader of good sense is pleasanter company than a general scholar; and Sir Andrew having a natural unaffected eloquence, the perspicuity of his discourse gives the same pleasure that wit would in another man. He has made his fortune himself; and says that England may be richer than other kingdoms, by as plain methods as he himself is richer than other men; though at the same time I can say this of him, that there is not a point in the compass, but blows home a ship in which
 20 he is an owner.

Next to Sir Andrew in the club-room sits Captain Sentry, a gentleman of great courage, good understanding, but invincible modesty. He is one of those that deserve very well, but are very awkward at putting their talents within the observation of such as should take notice of them. He was some years a captain, and behaved himself with great gallantry in several engagements and at several sieges; but having a small estate of his own, and being next heir to Sir Roger, he has quitted a way of life in which no man
 30 can rise suitably to his merit, who is not something of a courtier as well as a soldier. I have heard him often lament, that in a profession where merit is placed in so conspicuous a view, impudence should get the better of modesty. When he had talked to this purpose, I never heard him make a sour expression, but frankly confess that he left the world, because he was not fit for it. A

strict honesty, and an even regular behaviour, are in themselves obstacles to him that must press through crowds, who endeavour at the same end with himself, the favour of a commander. He will, however, in his way of talk excuse generals, for not disposing according to men's desert, or inquiring into it; for, says he, that great man who has a mind to help me, has as many to break through to come at me, as I have to come at him: therefore he will conclude, that the man who would make a figure, especially in a military way, must get over all false modesty, and assist his patron against the importunity of other pretenders, by a proper assurance in his own vindication. He says it is a civil cowardice to be backward in asserting what you ought to expect, as it is a military fear to be slow in attacking when it is your duty. With this candour does the gentleman speak of himself and others. The same frankness runs through all his conversation. The military part of his life has furnished him with many adventures, in the relation of which he is very agreeable to the company; for he is never overbearing, though accustomed to command men in the utmost degree below him; nor ever too obsequious, from a habit of obeying men highly above him. 10 20

But that our society may not appear a set of humourists, unacquainted with the gallantries and pleasures of the age, we have amongst us the gallant Will Honeycomb, a gentleman who, according to his years, should be in the decline of his life, but having been very careful of his person, and always had a very easy fortune, time has made but very little impression, either by wrinkles on his forehead, or traces on his brain. His person is well turned, and of a good height. He is very ready at that sort of discourse with which men usually entertain women. He has all his life dressed very well, and remembers habits as others do men. He can smile when one speaks to him, and laughs easily. He knows the history of every mode, and can inform you from which of the French king's wenchers our 30

wives and daughters had this manner of curling their hair, that way of placing their hoods, and whose vanity to show her foot made that part of the dress so short in such a year. In a word, all his conversation and knowledge has been in the female world. As other men of his age will take notice to you what such a minister said upon such an occasion, he will tell you, when the Duke of Monmouth danced at court, such a woman was then smitten—another was taken with him at the head of his troop in the Park. In all these
 10 important relations, he has ever about the same time received a kind glance, or a blow of a fan from some celebrated beauty, mother of the present Lord Such-a-one. This way of talking of his very much enlivens the conversation among us of a more sedate turn ; and I find there is not one of the company, but myself, who rarely speak at all, but speaks of him as of that sort of man, who is usually called a well-bred fine gentleman.

I cannot tell whether I am to account him whom I am next to speak of, as one of our company ; for he visits us
 20 but seldom ; but when he does, it adds to every man else a new enjoyment of himself. He is a clergyman, a very philosophic man, of general learning, great sanctity of life, and the most exact good breeding. He has the misfortune to be of a very weak constitution, and consequently, cannot accept of such cares and business as preferments in his function would oblige him to ; he is therefore among divines what a chamber-counsellor is among lawyers. The probity of his mind, and the integrity of his life, create him followers, as being eloquent or loud advances others. He seldom
 30 introduces the subject he speaks upon ; but we are so far gone in years, that he observes, when he is among us, an earnestness to have him fall on some divine topic, which he always treats with much authority, as one who has no interest in this world, as one who is hastening to the object of all his wishes, and conceives hope from his decays and infirmities. These are my ordinary companions. R.

Public Credit, a Dream.

No. III.]

Saturday, March 3, 1711.

Et quo quisque fere studio devinctus adhaeret,
 Aut quibus in rebus multum sumus ante morati,
 Atque in qua ratione fuit contenta magis mens,
 In somnis eadem plerumque videmur obire.—Lucr. 1. iv. 959.

What studies please, what most delight,
 And fill men's thoughts, they dream them o'er at night.

Creech.

IN one of my rambles, or rather speculations, I looked into the great hall, where the bank is kept, and was not a little pleased to see the directors, secretaries, and clerks, with all the other members of that wealthy corporation, ranged in 10 their several stations, according to the parts they act in that just and regular economy. This revived in my memory the many discourses which I had both read and heard concerning the decay of public credit, with the methods of restoring it, and which, in my opinion, have always been defective, because they have always been made with an eye to separate interests and party principles.

The thoughts of the day gave my mind employment for a whole night, so that I fell insensibly into a kind of methodical dream, which disposed all my contemplations 20 into a vision, or allegory, or what else the reader shall please to call it.

Methought I returned to the great hall, where I had been the morning before; but to my surprise, instead of the company that I left there, I saw towards the upper end of the hall a beautiful virgin, seated on a throne of gold. Her name (as they told me) was Public Credit. The walls, instead of being adorned with pictures and maps, were hung with many acts of parliament written in golden letters. At the upper end of the hall was the Magna Charta, with the 30 Act of Uniformity on the right hand, and the Act of Toleration

on the left. At the lower end of the hall was the Act of Settlement, which was placed full in the eye of the virgin that sat upon the throne. Both the sides of the hall were covered with such acts of parliament as had been made for the establishment of public funds. The lady seemed to set an unspeakable value upon these several pieces of furniture, insomuch that she often refreshed her eye with them, and often smiled with a secret pleasure, as she looked upon them; but, at the same time, shewed a very particular uneasiness, 10 if she saw any thing approaching that might hurt them. She appeared, indeed, infinitely timorous in all her behaviour; and whether it was from the delicacy of her constitution, or that she was troubled with vapours, as I was afterward told by one who I found was none of her well-wishers, she changed colour, and startled at every thing she heard. She was likewise (as I afterward found) a greater valetudinarian than any I had ever met with even in her own sex, and subject to such momentary consumptions, that, in the twinkling of an eye, she would fall away from the most 20 florid complexion, and most healthful state of body, and wither into a skeleton. Her recoveries were often as sudden as her decays, insomuch that she would revive in a moment out of a wasting distemper, into a habit of the highest health and vigour.

I had very soon an opportunity of observing these quick turns and changes in her constitution. There sat at her feet a couple of secretaries, who received every hour letters from all parts of the world, which the one or the other of them was perpetually reading to her; and according to the news 30 she heard, to which she was exceedingly attentive, she changed colour, and discovered many symptoms of health or sickness.

Behind the throne was a prodigious heap of bags of money, which were piled upon one another so high that they touched the ceiling. The floor, on her right hand and on her left, was covered with vast sums of gold, that rose up in pyramids

on either side of her. But this I did not so much wonder at, when I heard, upon inquiry, that she had the same virtue in her touch which the poets tell us a Lydian king was formerly possessed of: and that she could convert whatever she pleased into that precious metal.

After a little dizziness, and confused hurry of thought, which a man often meets with in a dream, methought the hall was alarmed, the doors flew open, and there entered half a dozen of the most hideous phantoms that I had ever seen (even in a dream) before that time. They came in two 10 by two, though matched in the most dissociable manner, and mingled together in a kind of dance. It would be too tedious to describe their habits and persons, for which reason I shall only inform my reader, that the first couple were Tyranny and Anarchy, the second were Bigotry and Atheism, the third the Genius of a commonwealth and a young man of about twenty-two years of age, whose name I could not learn. He had a sword in his right hand, which in the dance he often brandished at the Act of Settlement; and a citizen, who stood by me, whispered in my ear, that he saw 20 a sponge in his left hand. The dance of so many jarring natures put me in mind of the sun, moon, and earth in the Rehearsal, that danced together for no other end but to eclipse one another.

The reader will easily suppose, by what has been before said, that the lady on the throne would have been almost frightened to distraction, had she seen but any one of these spectres; what then must have been her condition when she saw them all in a body? She fainted and died away at the sight. 30

Et neque jam color est misto candore rubori :
Nec vigor, et vires, et quae modo visa placebant,
Nec corpus remanet.—Ovid, *Met.* iii. 491.

Her spirits faint,
Her blooming cheeks assume a pallid taint,
And scarce her form remains.

There was a great change in the hill of money-bags, and the heaps of money, the former shrinking and falling into so many empty bags, that I now found not above a tenth part of them had been filled with money.

The rest that took up the same space, and made the same figure, as the bags that were really filled with money, had been blown up with air, and called into my memory the bags full of wind which Homer tells us his hero received as a present from Æolus. The great heaps of gold on either side
10 the throne now appeared to be only heaps of paper, or little piles of notched sticks, bound up together in bundles, like Bath fagots.

Whilst I was lamenting this sudden desolation that had been made before me, the whole scene vanished. In the room of the frightful spectres, there now entered a second dance of apparitions very agreeably matched together, and made up of very amiable phantoms. The first pair was Liberty, with Monarchy at her right hand. The second was Moderation leading in Religion; and the third a person whom I had
20 never seen, with the Genius of Great Britain. At the first entrance the lady revived, the bags swelled to their former bulk, the pile of fagots and heaps of paper changed into pyramids of guineas: and for my own part, I was so transported with joy that I awaked, though I must confess I would fain have fallen asleep again to have closed my vision, if I could have done it. C.

A Silent Man's advantages in Society.

No. IV.]

Monday, March 5, 1711.

Egregii mortalem altique silentii?—Hor. 2 *Sat.* vi. 58.

One of uncommon silence and reserve.

AN author, when he first appears in the world, is very apt to
30 believe it has nothing to think of but his performances. With a good share of this vanity in my heart, I made it my

business these three days to listen after my own fame ; and as I have sometimes met with circumstances which did not displease me, I have been encountered by others which gave me much mortification. It is incredible to think how empty I have in this time observed some part of the species to be, what mere blanks they are when they first come abroad in the morning, how utterly they are at a stand until they are set a-going by some paragraph in a newspaper.

Such persons are very acceptable to a young author, for they desire no more in any thing but to be new, to be agree- 10
able. If I found consolation among such, I was as much disquieted by the incapacity of others. These are mortals who have a certain curiosity without power of reflection, and perused my papers like spectators rather than readers. But there is so little pleasure in inquiries that so nearly concern ourselves (it being the worst way in the world to fame, to be too anxious about it) that upon the whole I resolved for the future to go on in my ordinary way ; and without too much fear or hope about the business of reputation, to be very careful of the design of my actions, but very negligent of the conse- 20
quences of them.

It is an endless and frivolous pursuit to act by any other rule, than the care of satisfying our own minds in what we do. One would think a silent man, who concerned himself with no one breathing, should be very little liable to misrepresentations ; and yet I remember I was once taken up for a Jesuit, for no other reason but my profound taciturnity. It is from this misfortune, that, to be out of harm's way, I have ever since affected crowds. He who comes into assemblies only to gratify his curiosity, and not 30
to make a figure, enjoys the pleasures of retirement in a more exquisite degree than he possibly could in his closet : the lover, the ambitious, and the miser, are followed thither by a worse crowd than any they can withdraw from. To be exempt from the passions with which others are tormented, is the only pleasing solitude. I can very justly

say with the sage, "I am never less alone than when alone."

As I am insignificant to the company in public places, and as it is visible I do not come thither as most do, to show myself, I gratify the vanity of all who pretend to make an appearance, and have often as kind looks from well-dressed gentlemen and ladies, as a poet would bestow upon one of his audience. There are so many gratifications attend this public sort of obscurity, that some little distastes
 10 I daily receive have lost their anguish ; and I did, the other day, without the least displeasure, overhear one say of me, "that strange fellow ;" and another answer, "I have known the fellow's face these twelve years, and so must you ; but I believe you are the first ever asked who he was." There are, I must confess, many to whom my person is as well known as that of their nearest relations, who give themselves no farther trouble about calling me by my name or quality, but speak of me very currently by Mr. What-d'ye-call-him.

20 To make up for these trivial disadvantages, I have the highest satisfaction of beholding all nature with an unprejudiced eye ; and having nothing to do with men's passions or interests, I can, with the greater sagacity, consider their talents, manners, failings, and merits.

It is remarkable, that those who want any one sense, possess the others with greater force and vivacity. Thus my want of, or rather resignation of speech, gives me the advantages of a dumb man. I have, methinks, a more than ordinary penetration in seeing ; and flatter myself that
 30 I have looked into the highest and lowest of mankind, and made shrewd guesses, without being admitted to their conversation, at the inmost thoughts and reflections of all whom I behold. It is from hence that good or ill fortune has no manner of force towards affecting my judgment. I see men flourishing in courts, and languishing in jails, without being prejudiced, from their circumstances, to their

favour or disadvantage; but from their inward manner of bearing their condition, often pity the prosperous, and admire the unhappy.

Those who converse with the dumb, know from the turn of their eyes, and the changes of their countenance, their sentiments of the objects before them. I have indulged my silence to such an extravagance, that the few who are intimate with me answer my smiles with concurrent sentences, and argue to the very point I shook my head at, without my speaking. Will Honeycomb was very enter- 10
taining the other night at a play, to a gentleman who sat on his right hand, while I was at his left. The gentleman believed Will was talking to himself, when upon my looking with great approbation at a young thing in a box before us, he said, "I am quite of another opinion. She has, I will allow, a very pleasing aspect, but, methinks, that simplicity in her countenance is rather childish than innocent." When I observed her a second time, he said, "I grant her dress is very becoming, but perhaps the merit of that choice is owing to her mother; for though," continued he, "I allow 20
a beauty to be as much to be commended for the elegance of her dress, as a wit for that of his language, yet if she has stolen the colour of her ribands from another, or had advice about her trimmings, I shall not allow her the praise of dress, any more than I would call a plagiarist an author." When I threw my eye towards the next woman to her, Will spoke what I looked, according to his romantic imagination, in the following manner:

"Behold, you who dare, that charming virgin; behold the beauty of her person chastised by the innocence of her 30
thoughts. Chastity, good-nature, and affability, are the graces that play in her countenance; she knows she is handsome, but she knows she is good. Conscious beauty adorned with conscious virtue! What a spirit is there in those eyes! What a bloom in that person! How is the whole woman expressed in her appearance! Her air

has the beauty of motion, and her look the force of language."

It was prudence to turn away my eyes from this object, and therefore I turned them to the thoughtless creatures who make up the lump of that sex, and move a knowing eye no more than the portraitures of insignificant people by ordinary painters, which are but pictures of pictures.

Thus the working of my own mind is the general entertainment of my life: I never enter into the commerce
10 of discourse with any but my particular friends, and not in public even with them. Such a habit has perhaps raised in me uncommon reflections; but this effect I cannot communicate but by my writings. As my pleasures are almost wholly confined to those of the sight, I take it for a peculiar happiness that I have always had an easy and familiar admittance to the fair sex. If I never praised or flattered, I never belied or contradicted them. As these compose half the world, and are, by the just complaisance and gallantry of our nation, the more powerful part of our people, I shall
20 dedicate a considerable share of these my speculations to their service, and shall lead the young through all the becoming duties of virginity, marriage, and widowhood. When it is a woman's day, in my works, I shall endeavour at a style and air suitable to their understanding. When I say this, I must be understood to mean, that I shall not lower but exalt the subjects I treat upon. Discourse for their entertainment is not to be debased, but refined. A man may appear learned without talking sentences, as in his ordinary gesture he discovers he can dance, though he does
30 not cut capers. In a word, I shall take it for the greatest glory of my work, if among reasonable women this paper may furnish tea-table talk. In order to it, I shall treat on matters which relate to females, as they are concerned to approach or fly from the other sex, or as they are tied to them by blood, interest, or affection. Upon this occasion I think it but reasonable to declare, that whatever skill

I may have in speculation, I shall never betray what the eyes of lovers say to each other in my presence. At the same time I shall not think myself obliged by this promise to conceal any false protestations which I observe made by glances in public assemblies, but endeavour to make both sexes appear in their conduct what they are in their hearts. By this means, love, during the time of my speculations, shall be carried on with the same sincerity as any other affair of less consideration. As this is the greatest concern, men shall be from henceforth liable to the greatest reproach 10 for misbehaviour in it. Falsehood in love shall hereafter bear a blacker aspect than infidelity in friendship, or villainy in business. For this great and good end, all breaches against that noble passion, the cement of society, shall be severely examined. But this, and all other matters loosely hinted at now, and in my former papers, shall have their proper place in my following discourses. The present writing is only to admonish the world, that they shall not find me an idle but a busy Spectator. R.

The staging of Italian operas—absurd incongruities.

No. V.] Tuesday, March 6, 1711.

Spectatum admissi risum teneatis?—HOR. *Ars. Poet.* ver. 5. 20

Admitted to the sight, would you not laugh?

AN opera may be allowed to be extravagantly lavish in its decorations, as its only design is to gratify the senses, and keep up an indolent attention in the audience. Common sense however requires, that there should be nothing in the scenes and machines which may appear childish and absurd. How would the wits of King Charles's time have laughed to have seen Nicolini exposed to a tempest in robes of ermine, and sailing in an open boat upon a sea of pasteboard? What a field of raillery would they have been 30

led into, had they been entertained with painted dragons spitting wildfire, enchanted chariots drawn by Flanders mares, and real cascades in artificial landscapes? A little skill in criticism would inform us, that shadows and realities ought not to be mixed together in the same piece; and that the scenes which are designed as the representations of nature should be filled with resemblances, and not with the things themselves. If one would represent a wide champaign country filled with herds and flocks, it would be
10 ridiculous to draw the country only upon the scenes, and to crowd several parts of the stage with sheep and oxen. This is joining together inconsistencies, and making the decoration partly real, and partly imaginary. I would recommend what I have here said to the directors, as well as to the admirers, of our modern opera.

As I was walking in the streets about a fortnight ago, I saw an ordinary fellow carrying a cage full of little birds upon his shoulder; and, as I was wondering with myself what use he would put them to, he was met very luckily by
20 an acquaintance, who had the same curiosity. Upon his asking what he had upon his shoulder, he told him that he had been buying sparrows for the opera. "Sparrows for the opera," says his friend, licking his lips; "what! are they to be roasted?"—"No, no," says the other, "they are to enter towards the end of the first act, and to fly about the stage."

This strange dialogue awakened my curiosity so far, that I immediately bought the opera, by which means I perceived the sparrows were to act the part of singing birds in a
30 delightful grove; though upon a nearer inquiry I found the sparrows put the same trick upon the audience that Sir Martin Mar-all practised upon his mistress; for though they flew in sight, the music proceeded from a concert of flageolets and bird-calls, which were planted behind the scenes. At the same time I made this discovery, I found by the discourse of the actors, that there were great designs on

foot for the improvement of the opera ; that it had been proposed to break down a part of the wall, and to surprise the audience with a party of a hundred horse, and that there was actually a project of bringing the New-river into the house, to be employed in jets-d'eau and water-works. This project, as I have since heard, is postponed till the summer season, when it is thought the coolness that proceeds from fountains and cascades will be more acceptable and refreshing to people of quality. In the meantime, to find out a more agreeable entertainment for the winter season, the 10 opera of Rinaldo is filled with thunder and lightning, illuminations and fire-works, which the audience may look upon without catching cold, and indeed without much danger of being burnt ; for there are several engines filled with water, and ready to play at a minute's warning, in case any such accident should happen. However, as I have a very great friendship for the owner of this theatre, I hope that he has been wise enough to insure his house before he would let this opera be acted in it.

It is no wonder that those scenes should be very sur- 20 prising, which were contrived by two poets of different nations, and raised by two magicians of different sexes. Armida (as we are told in the argument) was an Amazonian enchantress, and poor Signior Cassani (as we learn from the persons represented) a Christian conjuror (*Mago Cristiano*). I must confess I am very much puzzled to find how an Amazon should be versed in the black art, or how a good Christian, for such is the part of the magician, should deal with the devil.

To consider the poet after the conjurors, I shall give you 30 a taste of the Italian from the first lines of his preface :
"Eccoti, benigno lettore, un parto di poche sere, che se ben nato di notte, non è però aborto di tenebrè, mà si farà conoscere figlio d' Apollo con qualche raggio di Parnasse :" "Behold, gentle reader, the birth of a few evenings, which, though it be the offspring of the night, is not the abortive of darkness, but

will make itself known to be the son of Apollo, with a certain ray of Parnassus." He afterwards proceeds to call Minheer Handel the Orpheus of our age, and to acquaint us, in the same sublimity of style, that he composed this opera in a fortnight. Such are the wits to whose tastes we so ambitiously conform ourselves. The truth of it is, the finest writers among the modern Italians express themselves in such a florid form of words, and such tedious circumlocutions, as are used by none but pedants in our own country ;

10 and at the same time fill their writings with such poor imaginations and conceits, as our youths are ashamed of before they have been two years at the university. Some may be apt to think that it is the difference of genius which produces this difference in the works of the two nations ; but to show that there is nothing in this, if we look into the writings of the old Italians, such as Cicero and Virgil, we shall find that the English writers, in their way of thinking and expressing themselves, resemble those authors much more than the modern Italians pretend to do. And as for

20 the poet himself, from whom the dreams of this opera are taken, I must entirely agree with Monsieur Boileau, that one verse in Virgil is worth all the clinquant or tinsel of Tasso.

But to return to the sparrows : there have been so many flights of them let loose in this opera, that it is feared the house will never get rid of them ; and that in other plays they may make their entrance in very wrong and improper scenes, so as to be seen flying in a lady's bed-chamber, or perching upon a king's throne. I am credibly informed, that there

30 was once a design of casting into an opera the story of Whittington and his Cat, and that, in order to it, there had been got together a great quantity of mice ; but Mr. Rich, the proprietor of the playhouse, very prudently considered that it would be impossible for the cat to kill them all, and that consequently the princes of the stage might be as much infested with mice, as the prince of the island was before the

cat's arrival upon it; for which reason he would not permit it to be acted in his house. And indeed I cannot blame him; for, as he said very well upon that occasion, I do not hear that any of the performers in our opera pretend to equal the famous pied piper, who made all the mice of a great town in Germany follow his music, and by that means cleared the place of those little noxious animals.

Before I dismiss this paper, I must inform my reader, that I hear there is a treaty on foot with London and Wise (who will be appointed gardeners of the playhouse) to furnish 10 the opera of Rinaldo and Armida with an orange-grove: and that the next time it is acted, the singing-birds will be personated by tom-tits, the undertakers being resolved to spare neither pains nor money for the gratification of the audience. C.

Wit not to be rated higher than right conduct.

No. VI.] Wednesday, March, 7, 1711.

Credebant hoc grande nefas, et morte piandum,
Si juvenis vetulo non assurrexerat.—*Juv. Sat. xiii. 54.*

'Twas impious then (so much was age rever'd)
For youth to keep their seats when an old man appear'd.

I KNOW no evil under the sun so great as the abuse of the 20 understanding, and yet there is no one vice more common. It has diffused itself through both sexes, and all qualities of mankind, and there is hardly that person to be found, who is not more concerned for the reputation of wit and sense, than of honesty and virtue. But this unhappy affectation of being wise rather than honest, witty than good-natured, is the source of most of the ill habits of life. Such false impressions are owing to the abandoned writings of men of wit, and the awkward imitation of the rest of mankind.

For this reason Sir Roger was saying last night, that

he was of opinion none but men of fine parts deserved to be hanged. The reflections of such men are so delicate upon all occurrences which they are concerned in, that they should be exposed to more than ordinary infamy and punishment, for offending against such quick admonitions as their own souls give them, and blunting the fine edge of their minds in such a manner, that they are no more shocked at vice and folly than men of slower capacities. There is no greater monster in being, than a very ill man of great parts. He lives like a man in a palsy, with one side of him dead. While perhaps he enjoys the satisfaction of luxury, of wealth, of ambition, he has lost the taste of good-will, of friendship, of innocence. Scarecrow, the beggar in Lincoln's-inn-fields, who disabled himself in his right leg, and asks alms all day to get himself a warm supper at night, is not half so despicable a wretch as such a man of sense. The beggar has no relish above sensations; he finds rest more agreeable than motion; and while he has a warm fire, never reflects that he deserves to be whipped. Every man who terminates his satisfactions and enjoyments within the supply of his own necessities and passions is, says Sir Roger, in my eye, as poor a rogue as Scarecrow. "But," continued he, "for the loss of public and private virtue, we are beholden to your men of fine parts forsooth; it is with them no matter what is done, so it be done with an air. But to me, who am so whimsical in a corrupt age as to act according to nature and reason, a selfish man, in the most shining circumstance and equipage, appears in the same condition with the fellow above-mentioned, but more contemptible in proportion to what more he robs the public of, and enjoys above him. I lay it down therefore for a rule, that the whole man is to move together; that every action of any importance is to have a prospect of public good: and that the general tendency of our indifferent actions ought to be agreeable to the dictates of reason, of religion, of good-breeding; without this, a man, as I have before hinted,

is hopping instead of walking, he is not in his entire and proper motion."

While the honest knight was thus bewildering himself in good starts, I looked attentively upon him, which made him, I thought, collect his mind a little. "What I aim at," says he, "is to represent that I am of opinion, to polish our understandings, and neglect our manners, is of all things the most inexcusable. Reason should govern passion, but instead of that, you see, it is often subservient to it; and as unaccountable as one would think it, a wise man is not always a good man." This degeneracy is not only the guilt of particular persons, but also at some times of a whole people; and perhaps it may appear upon examination, that the most polite ages are the least virtuous. This may be attributed to the folly of admitting wit and learning as merit in themselves, without considering the application of them. By this means it becomes a rule, not so much to regard what we do, as how we do it. But this false beauty will not pass upon men of honest minds, and true taste. Sir Richard Blackmore says, with as much good sense as virtue, "It is a mighty shame and dishonour to employ excellent faculties and abundance of wit, to humour and please men in their vices and follies. The great enemy of mankind, notwithstanding his wit and angelic faculties, is the most odious being in the whole creation." He goes on soon after to say, very generously, that he undertook the writing of his poem "to rescue the Muses out of the hands of ravishers, to restore them to their sweet and chaste mansions, and to engage them in an employment suitable to their dignity." This certainly ought to be the purpose of every man who appears in public, and whoever does not proceed upon that foundation, injures his country as far as he succeeds in his studies. When modesty ceases to be the chief ornament of one sex, and integrity of the other, society is upon a wrong basis, and we shall be ever after without rules to guide our judgment in what is really becoming and

ornamental. Nature and reason direct one thing, passion and humour another. To follow the dictates of these two latter, is going into a road that is both endless and intricate ; when we pursue the other, our passage is delightful, and what we aim at is easily attainable.

I do not doubt but England is at present as polite a nation as any in the world ; but any man who thinks, can easily see, that the affectation of being gay and in fashion, has very near eaten up our good sense, and our religion. Is there
 10 any thing so just as that mode and gallantry should be built upon exerting ourselves in what is proper and agreeable to the institutions of justice and piety among us ? And yet is there any thing more common, than that we run in perfect contradiction to them ? All which is supported by no other pretension, than that it is done with what we call a good grace.

Nothing ought to be held laudable or becoming, but what nature itself should prompt us to think so. Respect to all kind of superiors is founded, I think, upon instinct ; and
 20 yet what is so ridiculous as age ? I make this abrupt transition to the mention of this vice more than any other, in order to introduce a little story, which I think a pretty instance, that the most polite age is in danger of being the most vicious.

“ It happened at Athens, during a public representation of some play exhibited in honour of the commonwealth, that an old gentleman came too late for a place suitable to his age and quality. Many of the young gentlemen, who observed the difficulty and confusion he was in, made signs to him
 30 that they would accommodate him if he came where they sat. The good man bustled through the crowd accordingly ; but when he came to the seats to which he was invited, the jest was to sit close and expose him, as he stood, out of countenance, to whole audience. The frolic went round the Athenian benches. But on those occasions there were also particular places assigned for foreigners. When the

good man skulked towards the boxes appointed for the Lacedemonians, that honest people more virtuous than polite, rose up all to a man, and with the greatest respect received him among them. The Athenians being suddenly touched with a sense of the Spartan virtue and their own degeneracy, gave a thunder of applause; and the old man cried out, 'The Athenians understand what is good, but the Lacedemonians practise it.'”

R.

Silly Superstition.

No. VII.] Thursday, March 8, 1711.

Somnia, terrores magicos, miracula, sagas,
Nocturnos lemures, portentaque Thessala rides?

10

Hor. 2 *Ep.* ii. 208.

Visions and magic spells can you despise,
And laugh at witches, ghosts, and prodigies?

GOING yesterday to dine with an old acquaintance, I had the misfortune to find his whole family very much dejected. Upon asking him the occasion of it, he told me that his wife had dreamt a strange dream the night before, which they were afraid portended some misfortune to themselves or to their children. At her coming into the room, I observed a settled melancholy in her countenance, which I should have been troubled for, had I not heard from whence it proceeded. 20 We were no sooner sat down, but after having looked upon me a little while, "My dear," says she, turning to her husband, "you may now see the stranger that was in the candle last night." Soon after this, as they began to talk of family affairs, a little boy at the lower end of the table told her, that he was to go into join-hand on Thursday. "Thursday!" says she, "No, child, if it please God, you shall not begin upon Childermas-day; tell your writing-master that Friday will be soon enough." I was reflecting with myself on the oddness of her fancy, and wondering that any body 30

would establish it as a rule, to lose a day in every week. In the midst of these my musings, she desired me to reach her a little salt upon the point of my knife, which I did in such a trepidation and hurry of obedience, that I let it drop by the way; at which she immediately startled, and said it fell towards her. Upon this I looked very blank; and observing the concern of the whole table, began to consider myself, with some confusion, as a person that had brought a disaster upon the family. The lady, however, recovering herself after a little space, said to her husband with a sigh, "My dear, misfortunes never come single." My friend, I found, acted but an under part at his table, and being a man of more good-nature than understanding, thinks himself obliged to fall in with all the passions and humours of his yoke-fellow. "Do not you remember, child," says she, "that the pigeon-house fell the very afternoon that our careless wench spilt the salt upon the table?" "Yes," says he, "my dear, and the next post brought us an account of the battle of Almanza." The reader may guess at the figure I made, after having done all this mischief. I dispatched my dinner as soon as I could, with my usual taciturnity; when, to my utter confusion, the lady seeing me quitting my knife and fork, and laying them across one another on my plate, desired me that I would humour her so far as to take them out of that figure, and place them side by side. What the absurdity was which I had committed I did not know, but I suppose there was some traditionary superstition in it; and therefore, in obedience to the lady of the house, I disposed of my knife and fork in two parallel lines, which is the figure I shall always lay them in for the future, though I do not know any reason for it.

It is not difficult for a man to see that a person has conceived an aversion to him. For my own part, I quickly found, by the lady's looks, that she regarded me as a very odd kind of fellow, with an unfortunate aspect. For which reason I took my leave immediately after dinner, and with-

drew to my own lodgings. Upon my return home, I fell into a profound contemplation on the evils that attend these superstitious follies of mankind; how they subject us to imaginary afflictions, and additional scrows, that do not properly come within our lot. As if the natural calamities of life were not sufficient for it, we turn the most indifferent circumstances into misfortunes, and suffer as much from trifling accidents as from real evils. I have known the shooting of a star spoil a night's rest; and have seen a man in love grow pale, and lose his appetite, upon the plucking of a 10 merry-thought. A screech-owl at midnight has alarmed a family more than a band of robbers; nay, the voice of a cricket hath struck more terror than the roaring of a lion. There is nothing so inconsiderable, which may not appear dreadful to an imagination that is filled with omens and prognostics. A rusty nail, or a crooked pin, shoot up into prodigies.

An old maid that is troubled with the vapours produces infinite disturbances of this kind among her friends and neighbours. I know a maiden aunt of a great family, who 20 is one of these antiquated sybils, that forebodes and prophesies from one end of the year to the other. She is always seeing apparitions, and hearing death-watches; and was the other day almost frightened out of her wits by the great house-dog that howled in the stable, at a time when she lay ill with the tooth-ache. Such an extravagant cast of mind engages multitudes of people, not only in impertinent terrors, but in supernumerary duties of life; and arises from that fear and ignorance which are natural to the soul of man. The horror with which we entertain the thoughts of death (or indeed of 30 any future evil,) and the uncertainty of its approach, fill a melancholy mind with innumerable apprehensions and suspicions, and consequently dispose it to the observation of such groundless prodigies and predictions. For as it is the chief concern of wise men to retrench the evils of life by the reasonings of philosophy; it is the

employment of fools to multiply them by the sentiments of superstition.

For my own part, I should be very much troubled were I endowed with this divining quality, though it should inform me truly of every thing that can befall me. I would not anticipate the relish of any happiness, nor feel the weight of any misery, before it actually arrives.

I know but one way of fortifying my soul against these gloomy presages and terrors of mind, and that is, by
 10 securing to myself the friendship and protection of that Being, who disposes of events, and governs futurity. He sees, at one view, the whole thread of my existence, not only that part of it which I have already passed through, but that which runs forward into all the depths of eternity. When I lay me down to sleep, I recommend myself to His care; when I awake, I give myself up to His direction. Amidst all the evils that threaten me, I will look up to Him for help, and question not but He will either avert them, or turn them to my advantage. Though I know neither the
 20 time nor the manner of the death I am to die, I am not at all solicitous about it; because I am sure that He knows them both, and that He will not fail to comfort and support me under them. C.

The new folly—Masquerades.

No. VIII.]

Friday, March 9, 1711.

At Venus obscuro gradientes aere sepsit,
 Et multo nebulæ circum Dea fudit amictu,
 Cernere ne quis eos.—Virg. *Æn.* i. 415.

They march obscure, for Venus kindly shrouds
 With mists their persons, and involves in clouds.—Dryden.

I SHALL here communicate to the world a couple of letters,
 30 which I believe will give the reader as good an entertain-

ment as any that I am able to furnish him with, and therefore shall make no apology for them :

“TO THE SPECTATOR, &C.

“SIR,—I am one of the directors of the Society for the Reformation of Manners, and therefore think myself a proper person for your correspondence. I have thoroughly examined the present state of religion in Great Britain, and am able to acquaint you with the predominant vice of every market-town in the whole island. I can tell you the progress that virtue has made in all our cities, boroughs, 10 and corporations ; and know as well the evil practices that are committed in Berwick or Exeter, as what is done in my own family. In a word, Sir, I have my correspondents in the remotest parts of the nation, who send me up punctual accounts from time to time of all the little irregularities that fall under their notice in their several districts and divisions.

“I am no less acquainted with the particular quarters and regions of this great town, than with the different parts and distributions of the whole nation. I can describe every 20 parish by its impieties, and can tell you in which of our streets lewdness prevails ; which gaming has taken the possession of ; and where drunkenness has got the better of them both. When I am disposed to raise a fine for the poor, I know the lanes and alleys that are inhabited by common swearers.

“After this short account of myself, I must let you know, that the design of this paper is to give you information of a certain irregular assembly, which I think falls very properly under your observation, especially since the persons it is 30 composed of are criminals too considerable for the animadversions of our society. I mean, Sir, the Midnight Mask, which has of late been frequently held in one of the most conspicuous parts of the town, and which I hear will be continued with additions and improvements. As all the

persons who compose this lawless assembly are masked, we dare not attack any of them in our way, lest we should send a woman of quality to Bridewell, or a peer of Great Britain to the Compter: besides, their numbers are so very great, that I am afraid they would be able to rout our whole fraternity, though we were accompanied with our guard of constables. Both these reasons, which secure them from our authority, make them obnoxious to yours; as both their disguise and their numbers will give no particular person
 10 reason to think himself affronted by you.

“I am your humble servant, and fellow labourer,

“T. B.”

Not long after the perusal of this letter, I received another upon the same subject; which, by the date and style of it, I take to be written by some young Templar:

Middle Temple, 1710-11.

“SIR,

“When a man has been guilty of any vice or folly, I think the best atonement he can make for it, is to warn
 20 others not to fall into the like. In order to this, I must acquaint you, that some time in February last I went to the Tuesday’s masquerade. Upon my first going in I was attacked by half-a-dozen female Quakers, who seemed willing to adopt me for a brother; but upon a nearer examination I found they were a sisterhood of coquettes, disguised in that precise habit. I was soon after taken out to dance, and, as I fancied, by a woman of the first quality, for she was very tall, and moved gracefully. As soon as the minuet was over, we ogled one another through our masks; and as I am
 30 very well read in Waller, I repeated to her the four following verses out of his poem to Vandyke:

The heedless lover does not know
 Whose eyes they are that wound him so
 But confounded with thy art,
 Inquires her name that has his heart.

I pronounced these words with such a languishing air, that I had some reason to conclude I had made a conquest. She told me that she hoped my face was not akin to my tongue, and looking upon her watch, I accidentally discovered the figure of a coronet on the back part of it. I have since heard, by a very great accident, that this fine lady does not live far from Covent-garden, and that I am not the first cully whom she has passed herself upon for a countess.

“Thus, Sir, you see how I have mistaken a cloud for a Juno; and if you can make any use of this adventure for 10 the benefit of those who may possibly be as vain young coxcombs as myself, I do most heartily give you leave.

“I am, Sir,

“Your most humble admirer, B. L.”

I design to visit the next masquerade myself, in the same habit I wore at Grand Cairo; and till then shall suspend my judgment of this midnight entertainment. C.

The Club craze—Birds of a feather flock together.

No. IX.] Saturday, March 10, 1711.

Tigris agit rabida cum tigride pacem
Perpetuam, sævis inter se convenit ursis.

Juv. Sat. xv. 163.

Tiger with tiger, bear with bear, you'll find
In leagues offensive and defensive join'd.—Tate.

20

MAN is said to be a sociable animal, and, as an instance of it, we may observe that we take all occasions and pretences of forming ourselves into those little nocturnal assemblies, which are commonly known by the name of clubs. When a set of men find themselves agree in any particular, though never so trivial, they establish themselves into a kind of fraternity, and meet once or twice a week, upon the account

of such a fantastic resemblance. I know a considerable market-town, in which there was a club of fat men, that did not come together (as you may well suppose) to entertain one another with sprightliness and wit, but to keep one another in countenance. The room where the club met was something of the largest, and had two entrances, the one by a door of a moderate size, and the other by a pair of folding-doors. If a candidate for this corpulent club could make his entrance through the first, he was looked upon as unqualified; 10 but if he stuck in the passage, and could not force his way through it, the folding-doors were immediately thrown open for his reception, and he was saluted as a brother. I have heard that this club, though it consisted but of fifteen persons, weighed above three ton.

In opposition to this society, there sprung up another composed of scarecrows and skeletons, who, being very meagre and envious, did all they could to thwart the designs of their bulky brethren, whom they represented as men of dangerous principles; till at length they worked them out 20 of the favour of the people, and consequently out of the magistracy. These factions tore the corporation in pieces for several years, till at length they came to this accommodation; that the two bailiffs of the town should be annually chosen out of the two clubs; by which means the principal magistrates are at this day coupled like rabbits, one fat and one lean.

Every one has heard of the club, or rather the confederacy, of the kings. This grand alliance was formed a little after the return of King Charles the Second, and admitted into it 30 men of all qualities and professions, provided they agreed in the surname of King, which, as they imagined, sufficiently declared the owners of it to be altogether untainted with republican and anti-monarchical principles.

A Christian name has likewise been often used as a badge of distinction, and made the occasion of a club. That of the George's, which used to meet at the sign of the George, on

St. George's day, and swear "Before George," is still fresh in every one's memory.

There are at present, in several parts of this city, what they call street-clubs, in which the chief inhabitants of the street converse together every night. I remember, upon my inquiring after lodgings in Ormond-street, the landlord, to recommend that quarter of the town, told me there was at that time a very good club in it; he also told me, upon farther discourse with him, that two or three noisy country squires, who were settled there the year before, had con- 10 siderably sunk the price of house-rent; and that the club (to prevent the like inconveniences for the future) had thoughts of taking every house that became vacant into their own hands, till they had found a tenant for it, of a sociable nature and good conversation.

The Hum-drum club, of which I was formerly an unworthy member, was made up of very honest gentlemen of peaceable dispositions, that used to sit together, smoke their pipes, and say nothing till midnight. The Mum club (as I am informed) is an institution of the same nature, and as great 20 an enemy to noise.

After these two innocent societies, I cannot forbear mentioning a very mischievous one, that was erected in the reign of King Charles the Second; I mean the club of Duellists, in which none was to be admitted that had not fought his man. The president of it was said to have killed half a dozen in single combat; and as for the other members, they took their seats according to the number of their slain. There was likewise a side-table, for such as had only drawn blood, and shown a laudable ambition of taking the first 30 opportunity to qualify themselves for the first table. This club, consisting only of men of honour, did not continue long, most of the members of it being put to the sword, or hanged, a little after its institution.

Our modern celebrated clubs are founded upon eating and drinking, which are points wherein most men agree, and in

which the learned and the illiterate, the dull and the airy, the philosopher and the buffoon, can all of them bear a part. The Kit-Cat itself is said to have taken its original from a mutton-pie. The Beef-steak and October clubs, are neither of them averse to eating and drinking, if we may form a judgment of them from their respective titles.

When men are thus knit together, by a love of society, not a spirit of faction, and do not meet to censure or annoy those that are absent, but to enjoy one another; when they are
10 thus combined for their own improvement, or for the good of others, or at least to relax themselves from the business of the day by an innocent and cheerful conversation, there may be something very useful in these little institutions and establishments.

I cannot forbear concluding this paper with a scheme of laws that I met with upon a wall in a little alehouse. How I came thither I may inform my reader at a more convenient time. These laws were enacted by a knot of artisans and mechanics, who used to meet every night; and as there is
20 something in them which gives us a pretty picture of low life, I shall transcribe them word for word.

Rules to be observed in the Two-penny Club, erected in this place for the preservation of friendship and good neighbourhood.

1. Every member at his first coming in shall lay down his two-pence.
2. Every member shall fill his pipe out of his own box.
3. If any member absents himself, he shall forfeit a penny
30 for the use of the club, unless in case of sickness or imprisonment.
4. If any member swears or curses, his neighbour may give him a kick upon the shins.
5. If any member tells stories in the club that are not true, he shall forfeit for every third lie an half-penny.

6. If any member strikes another wrongfully, he shall pay his club for him.

7. If any member brings his wife into the club, he shall pay for whatever she drinks or smokes.

8. If any member's wife comes to fetch him home from the club, she shall speak to him without the door.

9. None shall be admitted into the club that is of the same trade with any member of it.

10. None of the club shall have his clothes or shoes made or mended, but by a brother member. 10

11. No non-juror shall be capable of being a member.

The morality of this little club is guarded by such wholesome laws and penalties, that I question not but my reader will be as well pleased with them as he would have been with the *Leges Convivales* of Ben Jonson, the regulations of an old Roman club cited by Lipsius, or the rules of a *Symposium* in an ancient Greek author. C.

The aim of "The Spectator": whom it may benefit.

No. X.] Monday, March 12, 1711.

Non aliter quam qui adverso vix flumine lembum
Remigiis subigit, si brachia forte remisit,
Atque illum in præceps pronò rapit alveus amni.

Virg. *Georg.* i. 201.

20

So the boat's brawny crew the current stem,
And, slow advancing, struggle with the stream:
But if they slack their hands, or cease to strive,
Then down the flood with headlong haste they drive.

Dryden.

It is with much satisfaction that I hear this great city inquiring day by day after these my papers, and receiving my morning lectures with a becoming seriousness and attention. My publisher tells me, that there are already three thousand of them distributed every day: so that if I allow twenty readers to every paper, which I look upon as a 30

modest computation, I may reckon about threescore thousand disciples in London and Westminster, who I hope will take care to distinguish themselves from the thoughtless herd of their ignorant and inattentive brethren. Since I have raised to myself so great an audience, I shall spare no pains to make their instruction agreeable, and their diversion useful. For which reasons I shall endeavour to enliven morality with wit, and to temper wit with morality, that my readers may, if possible, both ways find their account in the speculation of

10 the day. And to the end that their virtue and discretion may not be short, transient, intermitting starts of thought, I have resolved to refresh their memories from day to day, till I have recovered them out of that desperate state of vice and folly, into which the age is fallen. The mind that lies fallow for a single day, sprouts up in follies that are only to be killed by a constant and assiduous culture. It was said of Socrates, that he brought Philosophy down from heaven, to inhabit among men; and I shall be ambitious to have it said of me, that I have brought Philosophy out of closets and

20 libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables, and in coffee-houses.

I would therefore in a very particular manner recommend these my speculations to all well regulated families, that set apart an hour in every morning for tea and bread and butter; and would earnestly advise them for their good to order this paper to be punctually served up, and to be looked upon as a part of the tea-equipage.

Sir Francis Bacon observes, that a well-written book, compared with its rivals and antagonists, is like Moses's serpent, that immediately swallowed up and devoured those of the

30 Egyptians. I shall not be so vain as to think, that where the Spectator appears, the other public prints will vanish: but shall leave it to my reader's consideration, whether it is not much better to be let into the knowledge of one's self, than to hear what passes in Muscovy or Poland: and to amuse ourselves with such writings as tend to the wearing

out of ignorance, passion, and prejudice, than such as naturally conduce to inflame hatreds, and make enmities irreconcilable.

In the next place I would recommend this paper to the daily perusal of those gentlemen whom I cannot but consider as my good brothers and allies, I mean the fraternity of Spectators, who live in the world without having any thing to do in it; and either by the affluence of their fortunes, or laziness of their dispositions, have no other business with the rest of mankind, but to look upon them. Under this class 10 of men are comprehended all contemplative tradesmen, titular physicians, fellows of the royal society, Templars that are not given to be contentious, and statesmen that are out of business; in short, every one that considers the world as a theatre, and desires to form a right judgment of those who are the actors on it.

There is another set of men that I must likewise lay a claim to, whom I have lately called the blanks of society, as being altogether unfurnished with ideas, till the business and conversation of the day had supplied them. I have often 20 considered these poor souls with an eye of great commiseration, when I have heard them asking the first man they have met with, whether there was any news stirring? and by that means gathering together materials for thinking. These needy persons do not know what to talk of, till about twelve o'clock in the morning; for by that time they are pretty good judges of the weather, know which way the wind sits, and whether the Dutch mail be come in. As they lie at the mercy of the first man they meet, and are grave or impertinent all the day long, according to the notions which 30 they have imbibed in the morning, I would earnestly intreat of them not to stir out of their chambers till they have read this paper, and do promise them that I will daily instil into them such sound and wholesome sentiments, as shall have a good effect on their conversation for the ensuing twelve hours.

But there are none to whom this paper will be more useful than to the female world. I have often thought there has not been sufficient pains taken in finding out proper employment and diversions for the fair ones. Their amusements seem contrived for them, rather as they are women, than as they are reasonable creatures ; and are more adapted to the sex than to the species. The toilet is their great scene of business, and the right adjusting of their hair the principal employment of their lives. The sorting of a suit of ribands is reckoned a very good morning's work ; and if they make an excursion to a mercer's or a toy-shop, so great a fatigue makes them unfit for any thing else all the day after. Their more serious occupations are sewing and embroidery, and their greatest drudgery the preparation of jellies and sweetmeats. This, I say, is the state of ordinary women ; though I know there are multitudes of those of a more elevated life and conversation, that move in an exalted sphere of knowledge and virtue, that join all the beauties of the mind to the ornaments of dress, and inspire a kind of awe and respect, as well as love, into their male beholders. I hope to increase the number of these by publishing this daily paper, which I shall always endeavour to make an innocent if not an improving entertainment, and by that means, at least, divert the minds of my female readers from greater trifles. At the same time, as I would fain give some finishing touches to those which are already the most beautiful pieces in humane nature, I shall endeavour to point out all those imperfections that are the blemishes, as well as those virtues which are the embellishments of the sex. In the mean while, I hope these my gentle readers, who have so much time on their hands, will not grudge throwing away a quarter of an hour in a day upon this paper, since they may do it without any hindrance to business.

I know several of my friends and well-wishers are in great pain for me, lest I should not be able to keep up the spirit of a paper which I oblige myself to furnish every day ; but to

make them easy in this particular, I will promise them faithfully to give it over as soon as I grow dull. This I know will be matter of great raillery to the small wits, who will frequently put me in mind of my promise, desire me to keep my word, assure me that it is high time to give over, with many other little pleasantries of the like nature, which men of a little smart genius cannot forbear throwing out against their best friends, when they have such a handle given them of being witty. But let them remember, that I do hereby enter my caveat against this piece of raillery. C. 10

A lady defends her sex from the charge of inconstancy: the tables turned on the men: story of Inkle and Yarico.

No. XI.] Tuesday, March 13, 1711.

Dat veniam corvis, vexat censura columbas.—*Juv. Sat. ii. 63.*

The doves are censur'd, while the crows are spar'd.

ARIETTA is visited by all persons of both sexes, who have any pretence to wit and gallantry. She is in that time of life which is neither affected with the follies of youth, nor infirmities of age; and her conversation is so mixed with gaiety and prudence, that she is agreeable both to the old and the young. Her behaviour is very frank, without being in the least blameable: and as she is out of the track of any amorous or ambitious pursuits of her own, her visitants 20 entertain her with accounts of themselves very freely, whether they concern their passions or their interests. I made her a visit this afternoon, having been formerly introduced to the honour of her acquaintance by my friend Will Honeycomb, who has prevailed upon her to admit me sometimes into her assembly, as a civil inoffensive man. I found her accompanied with one person only, a common-place talker, who, upon my entrance, arose, and after a very slight civility sat down again; then, turning to Arietta, pursued his discourse, which I found was upon the old topic of constancy 30

in love. He went on with great facility in repeating what he talks every day of his life ; and with the ornaments of insignificant laughs and gestures, enforced his arguments by quotations out of plays and songs, which allude to the perjuries of the fair, and the general levity of women. Methought he strove to shine more than ordinarily in his talkative way, that he might insult my silence, and distinguish himself before a woman of Arietta's taste and understanding. She had often an inclination to interrupt
 10 him, but could find no opportunity, till the larum ceased of itself, which it did not till he had repeated and murdered the celebrated story of the Ephesian Matron.

Arietta seemed to regard this piece of raillery as an outrage done to her sex ; as indeed I have always observed that women, whether out of a nicer regard to their honour, or what other reason I cannot tell, are more sensibly touched with those general aspersions which are cast upon their sex, than men are by what is said of theirs.

When she had a little recovered herself from the serious
 20 anger she was in, she replied in the following manner :

“Sir, when I consider how perfectly new all you have said on this subject is, and that the story you have given us is not quite two thousand years old, I cannot but think it a piece of presumption to dispute it with you ; but your quotations put me in mind of the fable of the lion and the man. The man walking with that noble animal, showed him, in the ostentation of human superiority, a sign of a man killing a lion. Upon which, the lion said very justly, ‘We lions are none of us painters, else we could show a hundred men killed
 30 by lions for one lion killed by a man.’ You men are writers, and can represent us women as unbecoming as you please in your works, while we are unable to return the injury. You have twice or thrice observed in your discourse, that hypocrisy is the very foundation of our education ; and that an ability to dissemble our affections is a professed part of our breeding. These and such other reflections are sprinkled up

and down the writings of all ages, by authors, who leave behind them memorials of their resentment against the scorn of particular women, in invectives against the whole sex. Such a writer, I doubt not, was the celebrated Petronius, who invented the pleasant aggravations of the Ephesian lady ; but when we consider this question between the sexes, which has been either a point of dispute or raillery ever since there were men and women, let us take facts from plain people, and from such as have not either ambition or capacity to embellish their narrations with any beauties of imagination. I was the other day amusing myself with Ligon's Account of Barbadoes ; and, in answer to your well-wrought tale, I will give you, (as it dwells upon my memory) out of that honest traveller, in his fifty-fifth page, the history of Inkle and Yarico. 10

“ Mr. Thomas Inkle, of London, aged twenty years, embarked in the Downs, in the good ship called the Achilles, bound for the West Indies, on the 16th of June, 1647, in order to improve his fortune by trade and merchandize. Our adventurer was the third son of an eminent citizen, who 20 had taken particular care to instil into his mind an early love of gain, by making him a perfect master of numbers, and consequently giving him a quick view of loss and advantage, and preventing the natural impulses of his passions, by prepossession towards his interests. With a mind thus turned, young Inkle had a person every way agreeable, a ruddy vigour in his countenance, strength in his limbs, with ringlets of fair hair loosely flowing on his shoulders. It happened, in the course of the voyage, that the Achilles, in some distress, put into a creek on the 30 main of America, in search of provisions. The youth, who is the hero of my story, among others went on shore on this occasion. From their first landing they were observed by a party of Indians, who hid themselves in the woods for that purpose. The English unadvisedly marched a great distance from the shore into the country, and were inter-

cepted by the natives, who slew the greatest number of them. Our adventurer escaped among others, by flying into a forest. Upon his coming into a remote and pathless part of the wood, he threw himself, tired and breathless, on a little hillock, when an Indian maid rushed from a thicket behind him. After the first surprise they appeared mutually agreeable to each other. If the European was highly charmed with the limbs, features, and wild graces of the naked American, the American was no less taken
10 with the dress, complexion, and shape of an European, covered from head to foot. The Indian grew immediately enamoured of him, and consequently solicitous for his preservation. She therefore conveyed him to a cave, where she gave him a delicious repast of fruits, and led him to a stream to slake his thirst. In the midst of these good offices she would sometimes play with his hair, and delight in the opposition of its colour to that of her fingers: then open his bosom, then laugh at him for covering it. She was, it seems, a person of distinction, for she every
20 day came to him in a different dress, of the most beautiful shells, bugles, and bredes. She likewise brought him a great many spoils, which her other lovers had presented to her, so that his cave was richly adorned with all the spotted skins of beasts, and most party-coloured feathers of fowls which that world afforded. To make his confinement more tolerable, she would carry him in the dusk of the evening, or by the favour of moonlight, to unfrequented groves and solitudes, and show him where to lie down in safety, and sleep amidst the falls of waters and melody of
30 nightingales. Her part was to watch and hold him awake in her arms, for fear of her countrymen, and wake him on occasions to consult his safety. In this manner did the lovers pass away their time, till they had learned a language of their own, in which the voyager communicated to his mistress how happy he should be to have her in his country, where she should be clothed in such silks as his

waistcoat was made of, and be carried in houses drawn by horses, without being exposed to wind or weather. All this he promised her the enjoyment of, without such fears and alarms as they were there tormented with. In this tender correspondence these lovers lived for several months, when Yarico, instructed by her lover, discovered a vessel on the coast, to which she made signals; and in the night, with the utmost joy and satisfaction, accompanied him to a ship's crew of his countrymen bound to Barbadoes. When a vessel from the main arrives in that island, it seems the planters come down to the shore, where there is an immediate market of the Indians and other slaves, as with us of horses and oxen. 10

“To be short, Mr. Thomas Inkle, now coming into English territories, began seriously to reflect upon his loss of time, and to weigh with himself how many days' interest of his money he had lost during his stay with Yarico. This thought made the young man pensive, and careful what account he should be able to give his friends of his voyage. Upon which consideration the prudent and frugal young man sold Yarico to a Barbadian merchant.” 20

I was so touched with this story (which I think should be always a counterpart to the Ephesian Matron) that I left the room with tears in my eyes, which a woman of Arietta's good sense did, I am sure, take for greater applause than any compliments I could make her. R.

The silent Spectator at last finds lodgings where he is understood: he finds society in the company of the silent, invisible Spirits that watch over the world.

No. XII.] Wednesday, March 14, 1711.

Veteres avias tibi de pulmone revello.—Pers. Sat. v. 92.

I root th' old woman from thy trembling heart.

At my coming to London, it was some time before I could settle myself in a house to my liking. I was forced to quit 30

my first lodgings, by reason of an officious landlady, that would be asking me every morning how I had slept. I then fell into an honest family, and lived very happily for above a week ; when my landlord, who was a jolly good-natured man, took it into his head that I wanted company, and therefore would frequently come into my chamber, to keep me from being alone. This I bore for two or three days ; but telling me one day that he was afraid I was melancholy, I thought it was high time for me to be gone, and accordingly took new lodgings that very night. About a week after, I found my jolly landlord, who, as I said before, was an honest, hearty man, had put me into an advertisement in the Daily Courant, in the following words : “ Whereas a melancholy man left his lodgings on Thursday last in the afternoon, and was afterward seen going toward Islington : if any one can give notice of him to R. B., fishmonger in the Strand, he shall be very well rewarded for his pains.” As I am the best man in the world to keep my own counsel, and my landlord the fishmonger not knowing my name, this accident of my life was never discovered to this very day.

I am now settled with a widow woman, who has a great many children, and complies with my humour in every thing. I do not remember that we have exchanged a word together these five years ; my coffee comes into my chamber every morning without asking for it ; if I want fire I point to the chimney, if water to my bason ; upon which my landlady nods, as much as to say, she takes my meaning, and immediately obeys my signals. She has likewise modelled her family so well, that when her little boy offers to pull me by the coat or prattle in my face, his eldest sister immediately calls him off, and bids him not to disturb the gentleman. At my first entering into the family, I was troubled with the civility of their rising up to me every time I came into the room ; but my landlady observing that upon these occasions I always went

out again, has forbidden any such ceremony to be used in the house ; so that at present I walk into the kitchen or parlour, without being taken notice of, or giving any interruption to the business or discourse of the family. The maid will ask her mistress (though I am by) whether the gentleman is ready to go to dinner, as the mistress (who is indeed an excellent housewife) scolds at the servants as heartily before my face as behind my back. In short, I move up and down the house, and enter into all companies with the same liberty as a cat, or any other domestic 10 animal, and am as little suspected of telling any thing that I hear or see.

I remember last winter there were several young girls of the neighbourhood sitting about the fire with my landlady's daughters, and telling stories of spirits and apparitions. Upon my opening the door the young women broke off their discourse, but my landlady's daughters telling them that it was nobody but the gentleman (for that is the name which I go by in the neighbourhood, as well as in the family,) they went on without minding me. I seated 20 myself by the candle that stood on a table at one end of the room ; and pretending to read a book that I took out of my pocket, heard several dreadful stories of ghosts, as pale as ashes, that had stood at the feet of a bed, or walked over a church-yard by moonlight ; and of others that had been conjured into the Red Sea for disturbing people's rest and drawing their curtains at midnight—with many other old women's fables of the like nature. As one spirit raised another, I observed that at the end of every story the whole company closed their ranks, and crowded about 30 the fire. I took notice in particular of a little boy, who was so attentive to every story, that I am mistaken if he ventures to go to bed by himself this twelvemonth. Indeed they talked so long, that the imaginations of the whole assembly were manifestly crazed, and, I am sure, will be the worse for it as long as they live. I heard one of the

girls, that had looked upon me over her shoulder, asking the company how long I had been in the room, and whether I did not look paler than I used to do. This put me under some apprehensions that I should be forced to explain myself, if I did not retire; for which reason I took the candle into my hand, and went up into my chamber, not without wondering at this unaccountable weakness in reasonable creatures, that they should love to astonish and terrify one another. Were I a father, I should take a particular care to preserve my children from these little horrors of imagination, which they are apt to contract when they are young, and are not able to shake off when they are in years. I have known a soldier that has entered a breach, affrighted at his own shadow, and look pale upon a little scratching at his door, who the day before had marched up against a battery of cannon. There are instances of persons who have been terrified even to distraction at the figure of a tree, or the shaking of a bulrush. The truth of it is, I look upon a sound imagination as the greatest blessing of life, next to a clear judgment and a good conscience. In the mean time, since there are very few whose minds are not more or less subject to these dreadful thoughts and apprehensions, we ought to arm ourselves against them by the dictates of reason and religion, "to pull the old woman out of our hearts" (as Persius expresses it in the motto of my paper,) and extinguish those impertinent notions which we imbibed at a time that we were not able to judge of their absurdity. Or, if we believe, as many wise and good men have done, that there are such phantoms and apparitions as those I have been speaking of, let us endeavour to establish to ourselves an interest in Him who holds the reins of the whole creation in His hands, and moderates them after such a manner, that it is impossible for one being to break loose upon another, without His knowledge and permission.

XII. THE SILENT SPECTATOR FINDS LODGINGS. 49

For my own part, I am apt to join in the opinion with those who believe that all the regions of nature swarm with spirits; and that we have multitudes of spectators on all our actions, when we think ourselves most alone; but instead of terrifying myself with such a notion, I am wonderfully pleased to think that I am always engaged with such an innumerable society in searching out the wonders of the creation, and joining in the same concert of praise and adoration.

Milton has finely described this mixed communion of 10 men and spirits in Paradise; and had doubtless his eye upon a verse in old Hesiod, which is almost word for word the same with his third line in the following passage:

Nor think, though men were none,
That heav'n would want spectators, God want praise;
Millions of spiritual creatures walk the earth
Unseen, both when we wake and when we sleep;
All these with ceaseless praise his works behold
Both day and night. How often from the steep
Of echoing hill or thicket have we heard
Celestial voices, to the midnight air,
Sole, or responsive each to other's note,
Singing their great Creator? Oft in bands,
While they keep watch, or nightly rounding walk,
With heavenly touch of instrumental sounds,
In full harmonic number joined, their songs
Divide the night, and lift our thoughts to heaven.

20

C.

*More absurdities in the staging of the Italian operas:
account of the lion playing in the opera "Hydaspes."*

No. XIII.] Thursday, March 15, 1710-11.

Die mihi, si fias tu leo, qualis eris?—Mart. *Epig.* xii. 93.

Were you a lion, how would you behave?

THERE is nothing that of late years has afforded matter of 30 greater amusement to the town than Signior Nicolini's

combat with a lion in the Haymarket, which has been very often exhibited to the general satisfaction of most of the nobility and gentry in the kingdom of Great Britain. Upon the first rumour of this intended combat, it was confidently affirmed, and is still believed by many in both galleries, that there would be a tame lion sent from the tower every opera night, in order to be killed by Hydaspes: this report, though altogether groundless, so universally prevailed in the upper regions of the play-house, that some of the most refined politicians in those parts of the audience gave it out in a whisper, that the lion was a cousin-german of the tiger who made his appearance in King William's days, and that the stage would be supplied with lions at the public expense during the whole session. Many likewise were the conjectures of the treatment which this lion was to meet with from the hands of Signior Nicolini; some supposed that he was to subdue him in recitativo, as Orpheus used to serve the wild beasts in his time, and afterward to knock him on the head; some fancied that the lion would not pretend to lay his paws upon the hero, by reason of the received opinion, that a lion will not hurt a virgin. Several, who pretended to have seen the opera in Italy, had informed their friends, that the lion was to act a part in high Dutch, and roar twice or thrice to a thorough bass, before he fell at the feet of Hydaspes. To clear up a matter that was so variously reported, I have made it my business to examine whether this pretended lion is really the savage he appears to be, or only a counterfeit.

But before I communicate my discoveries, I must acquaint the reader, that upon my walking behind the scenes last winter, as I was thinking on something else, I accidentally jostled against a monstrous animal that extremely startled me, and upon my nearer survey of it, appeared to be a lion rampant. The lion, seeing me very much surprised, told me, in a gentle voice, that I might come by him if I pleased: "for," says he, "I do not intend to hurt any body." I thanked him very kindly, and passed by him: and in a little time

after, saw him leap upon the stage, and act his part with very great applause. It has been observed by several, that the lion has changed his manner of acting twice or thrice since his first appearance; which will not seem strange, when I acquaint my reader that the lion has been changed upon the audience three several times. The first lion was a candle-snuffer, who being a fellow of a testy choleric temper, overdid his part, and would not suffer himself to be killed so easily as he ought to have done; besides, it was observed of him, that he grew more surly every time that he came out of the lion; and having dropped some words in ordinary conversation, as if he had not fought his best, that he suffered himself to be thrown upon his back in the scuffle, and that he would wrestle with Mr. Nicolini for what he pleased out of his lion's skin, it was thought proper to discard him: and it is verily believed to this day, that had he been brought upon the stage another time, he would certainly have done mischief. Besides, it was objected against the first lion, that he reared himself so high upon his hinder paws, and walked in so erect a posture, that he looked more like an old man than a lion. 10 20

The second lion was a tailor by trade, who belonged to the playhouse, and had the character of a mild and peaceable man in his profession. If the former was too furious, this was too sheepish for his part; inasmuch, that after a short modest walk upon the stage, he would fall at the first touch of Hydaspes, without grappling with him, and giving him an opportunity of showing his variety of Italian trips. It is said, indeed, that he once gave him a rip in his flesh-colour doublet: but this was only to make work for himself, in his private character of a tailor. I must not omit, that it was this second lion who treated me with so much humanity behind the scenes. 30

The acting lion at present is, as I am informed, a country gentleman, who does it for his diversion, but desires his name may be concealed. He says very handsomely in his own excuse, that he does not act for gain, that he indulges

an innocent pleasure in it; and that it is better to pass away an evening in this manner, than in gaming and in drinking: but at the same time says, with a very agreeable raillery upon himself, that if his name should be known, the ill-natured world might call him, "the ass in the lion's skin." This gentleman's temper is made out of such a happy mixture of the mild and the choleric, that he outdoes both his predecessors, and has drawn together greater audiences than have been known in the memory of man.

- 10 I must not conclude my narrative, without taking notice of a groundless report that has been raised to a gentleman's disadvantage, of whom I must declare myself an admirer; namely, that Signior Nicolini and the lion have been seen sitting peaceably by one another, and smoking a pipe together behind the scenes; by which their common enemies would insinuate, that it is but a sham combat which they represent upon the stage: but upon inquiry I find, that if any such correspondence has passed between them, it was not till the combat was over, when the lion was to be looked
- 20 upon as dead, according to the received rules of the drama. Besides, this is what is practised every day in Westminster-hall, where nothing is more usual than to see a couple of lawyers, who have been tearing each other to pieces in the court, embracing one another as soon as they are out of it.

- I would not be thought, in any part of this relation, to reflect upon Signior Nicolini, who in acting this part only complies with the wretched taste of his audience; he knows very well, that the lion has many more admirers than himself; as they say of the famous equestrian statue on the
- 30 Pont-Neuf at Paris, that more people go to see the horse, than the king who sits upon it. On the contrary, it gives me a just indignation to see a person whose action gives new majesty to kings, resolution to heroes, and softness to lovers, thus sinking from the greatness of his behaviour, and degraded into the character of the London prentice. I have often wished, that our tragedians would copy after this great

master of action. Could they make the same use of their arms and legs, and inform their faces with as significant looks and passions, how glorious would an English tragedy appear with that action which is capable of giving dignity to the forced thoughts, cold conceits, and unnatural expressions of an Italian opera! In the mean time, I have related this combat of the lion, to show what are at present the reigning entertainments of the politer part of Great Britain.

Audiences have often been reproached by writers for the coarseness of their taste, but our present grievance does not 10 seem to be the want of a good taste, but of common sense.

C.

Protest by the lion playing in "Hydaspes" against "The Spectator's" dramatic criticism: more complaints against the public entertainments, viz. the Covent Garden puppet-show, the masquerades, the Italian operas at the Haymarket Theatre.

No. XIV.] Friday, March 16, 1711.

Teque his, infelix, exue monstris.—Ovid, *Met.* iv. 590.

Wretch that thou art! put off this monstrous shape.

I WAS reflecting this morning upon the spirit and humour of the public diversions five-and-twenty years ago, and those of the present time; and lamented to myself, that though in those days they neglected their morality, they kept up their good sense; but that the beau monde, at present, is only grown more childish, not more innocent, than the former. 20 While I was in this train of thought, an odd fellow, whose face I have often seen at the playhouse, gave me the following letter with these words: "Sir, the Lion presents his humble service to you, and desired me to give this into your hands."

"From my Den in the Haymarket, March 15.

"SIR,

"I have read all your papers, and have stifled my resentment against your reflections upon operas, until that of

this day; wherein you plainly insinuate, that Signior Nicolini and myself have a correspondence more familiar than is consistent with the valour of his character, or the fierceness of mine. I desire you would, for your own sake, forbear such intimations for the future; and must say it is a great piece of ill-nature in you, to show so great an esteem for a foreigner, and to discourage a Lion that is your own countryman.

10 "I take notice of your fable of the lion and man, but am so equally concerned in that matter, that I shall not be offended to which soever of the animals the superiority is given. You have misrepresented me, in saying that I am a country gentleman, who act only for my diversion; whereas, had I still the same woods to range in which I once had when I was a fox-hunter, I should not resign my manhood for a maintenance; and assure you, as low as my circumstances are at present, I am so much a man of honour, that I would scorn to be any beast for bread, but a lion.

"Yours, &c."

20 I had no sooner ended this, than one of my landlady's children brought me in several others, with some of which I shall make up my present paper, they all having a tendency to the same subject, viz. the elegance of our present diversions.

"Govent-garden, March 13.

"SIR,

30 "I have been for twenty years under-sexton of this parish of St. Paul's Covent-garden, and have not missed tolling in to prayers six times in all those years; which office I have performed to my great satisfaction, until this fortnight last past, during which time I find my congregation take the warning of my bell, morning and evening, to go to a puppet-show set forth by one Powell, under the Piazzas. By this means I have not only lost my two customers, whom I used to place for sixpence a-piece over against Mrs. Rachael

Eyebright, but Mrs. Rachael herself is gone thither also. There now appear among us none but a few ordinary people, who come to church only to say their prayers, so that I have no work worth speaking of but on Sundays. I have placed my son at the Piazzas, to acquaint the ladies that the bell rings for church, and that it stands on the other side of the garden; but they only laugh at the child.

"I desire you would lay this before all the world, that I may not be made such a tool for the future, and that Punchinello may choose hours less canonical. As things are 10 now, Mr. Powell has a full congregation, while we have a very thin house; which if you can remedy, you will very much oblige,

"Sir, yours, &c."

The following epistle I find is from the undertaker of the masquerade:

"SIR,

"I have observed the rules of my mask so carefully (in not inquiring into persons) that I cannot tell whether you were one of the company or not, last Tuesday; but if you 20 were not, and still design to come, I desire you would, for your own entertainment, please to admonish the town, that all persons indifferently are not fit for this sort of diversion. I could wish, Sir, you could make them understand that it is a kind of acting to go in masquerade, and a man should be able to say or do things proper for the dress in which he appears. We have now and then rakes in the habit of Roman senators, and grave politicians in the dress of rakes. The misfortune of the thing is, that people dress themselves in what they have a mind to be, and not what they are fit for. 30 There is not a girl in the town, but let her have her will in going to a mask, and she shall dress as a shepherdess. But let me beg of them to read the Arcadia, or some other good romance, before they appear in any such character at my house. The last day we presented, everybody was so rashly

habited, that when they came to speak to each other, a nymph with a crook had not a word to say but in the pert style of the pit; and a man in the habit of a philosopher was speechless, till an occasion offered of expressing himself in the refuse of the tiring rooms. We had a judge that danced a minuet with a quaker for his partner, while half-a-dozen harlequins stood by as spectators: a Turk drank me off two bottles of wine, and a Jew eat me up half a ham of bacon. If I can bring my design to bear, and make the maskers pre-
 10 serve their characters in my assemblies, I hope you will allow there is a foundation laid for more elegant and improving gallantries than any the town at present affords, and consequently, that you will give your approbation to the endeavours of, Sir;

“Your most obedient humble servant.”

I am very glad the following epistle obliges me to mention Mr. Powell a second time in the same paper; for indeed there cannot be too great encouragement given to his skill in motions, provided he is under proper restrictions.

20 “SIR,

“The opera at the Haymarket, and that under the little Piazza in Covent-garden, being at present the two leading diversions of the town, and Mr. Powell professing in his advertisements to set up Whittington and his Cat against Rinaldo and Armida, my curiosity led me the beginning of last week to view both these performances, and make my observations upon them.

“First, therefore, I cannot but observe that Mr. Powell wisely forbearing to give his company a bill of fare before-
 30 hand, every scene is new and unexpected; whereas it is certain, that the undertakers of the Haymarket, having raised too great an expectation in their printed opera, very much disappoint their audience on the stage.

“The King of Jerusalem is obliged to come from the city on foot, instead of being drawn in a triumphant chariot by

white horses, as my opera-book had promised me; and thus while I expected Armida's dragons should rush forward towards Argantes, I found the hero was obliged to go to Armida, and hand her out of her coach. We had also but a very short allowance of thunder and lightning; though I cannot in this place omit doing justice to the boy who had the direction of the two painted dragons, and made them spit fire and smoke. He flashed out his rosin in such just proportions, and in such due time, that I could not forbear conceiving hopes of his being one day a most excellent player. 10 I saw, indeed, but two things wanting to render his whole action complete, I mean the keeping his head a little lower, and hiding his candle.

"I observe that Mr. Powell and the undertakers of the opera had both the same thought, and I think much about the same time, of introducing animals on their several stages—though indeed, with very different success. The sparrows and chaffinches at the Haymarket fly as yet very irregularly over the stage; and instead of perching on the trees, and performing their parts, these young actors either get into 20 the galleries, or put out the candles; whereas Mr. Powell has so well disciplined his pig, that in the first scene he and Punch dance a minuet together. I am informed, however, that Mr. Powell resolves to excel his adversaries in their own way; and introduces larks in his next opera of Susannah, or Innocence Betrayed, which will be exhibited next week, with a pair of new Elders.

"The moral of Mr. Powell's drama is violated, I confess, by Punch's national reflections on the French, and King Harry's laying his leg upon the Queen's lap, in too ludicrous 30 a manner, before so great an assembly.

"As to the mechanism and scenery, every thing, indeed, was uniform, and of a piece, and the scenes were managed very dexterously; which calls on me to take notice, that at the Haymarket, the undertakers forgetting to change the side-scenes, we were presented with the prospect of the ocean

in the midst of a delightful grove; and though the gentlemen on the stage had very much contributed to the beauty of the grove, by walking up and down between the trees, I must own I was not a little astonished to see a well-dressed young fellow in a full-bottomed wig, appear in the midst of the sea, and without any visible concern taking snuff.

“I shall only observe one thing farther, which is, that as the wit in both pieces is equal, I must prefer the performance of Mr. Powell, because it is in our own language.

“I am, &c.” R.

ADVERTISEMENT.

On the first of April will be performed, at the playhouse in the Haymarket, an opera called “The Cruelty of Atreus.”

N.B. The scene wherein Thyestes eats his own children is to be performed by the famous Mr. Psalmanazar, lately arrived from Formosa: the whole supper being set to kettle-drums. R.

Superficiality of women: they are taken with show: characters of four women.

No. XV.] Saturday, March 17, 1711.

Parva leves capiunt animos.—Ovid, *Ars Am.* i. 159.

20 Light minds are pleased with trifles.

WHEN I was in France, I used to gaze with great astonishment at the splendid equipages and party-coloured habits of that fantastic nation. I was one day in particular contemplating a lady that sat in a coach adorned with gilded Cupids, and finely painted with the loves of Venus and Adonis. The coach was drawn by six milk-white horses, and loaded behind with the same number of powdered footmen. Just before the lady were a couple of beautiful

pages, that were stuck among the harness, and by their gay dresses and smiling features, looked like the elder brothers of the little boys that were carved and painted in every corner of the coach.

The lady was the unfortunate Cleanthe, who afterward gave an occasion to a pretty melancholy novel. She had, for several years, received the addresses of a gentleman, whom, after a long and intimate acquaintance, she forsook, upon the account of this shining equipage, which had been offered to her by one of great riches, but a crazy constitution. 10
The circumstances in which I saw her, were, it seems, the disguises only of a broken heart, and a kind of pageantry to cover distress—for in two months after she was carried to her grave with the same pomp and magnificence, being sent thither partly by the loss of one lover, and partly by the possession of another.

I have often reflected with myself on this unaccountable humour in womankind, of being smitten with every thing that is showy and superficial; and on the numberless evils that befall the sex, from this light fantastical disposition. 20
I myself remember a young lady that was very warmly solicited by a couple of importunate rivals, who, for several months together, did all they could to recommend themselves, by complacency of behaviour and agreeableness of conversation. At length, when the competition was doubtful, and the lady undetermined in her choice, one of the young lovers very luckily bethought himself of adding a supernumerary lace to his liveries, which had so good an effect, that he married her the very week after.

The usual conversation of ordinary women very much 30
cherishes this natural weakness of being taken with outside and appearance. Talk of a new-married couple, and you immediately hear whether they keep their coach and six, or eat in plate. Mention the name of an absent lady, and it is ten to one but you learn something of her gown and petticoat. A ball is a great help to discourse, and a birth-

day furnishes conversation for a twelvemonth after. A furbelow of precious stones, a hat buttoned with a diamond, a brocade waistcoat or petticoat, are standing topics. In short, they consider only the drapery of the species, and never cast away a thought on those ornaments of the mind that make persons illustrious in themselves, and useful to others. When women are thus perpetually dazzling one another's imaginations, and filling their heads with nothing but colours, it is no wonder that they are more attentive to
10 the superficial parts of life than the solid and substantial blessings of it. A girl who has been trained up in this kind of conversation is in danger of every embroidered coat that comes in her way. A pair of fringed gloves may be her ruin. In a word, lace and ribands, silver and gold galloons, with the like glittering gewgaws, are so many lures to women of weak minds and low education, and, when artificially displayed, are able to fetch down the most airy coquette from the wildest of her flights and rambles.

True happiness is of a retired nature, and an enemy to
20 pomp and noise; it arises, in the first place, from the enjoyment of one's self; and in the next, from the friendship and conversation of a few select companions; it loves shade and solitude, and naturally haunts groves and fountains, fields and meadows: in short, it feels every thing it wants within itself, and receives no addition from multitudes of witnesses and spectators. On the contrary, false happiness loves to be in a crowd, and to draw the eyes of the world upon her. She does not receive any satisfaction from the applauses which she gives herself, but from the admiration
30 which she raises in others. She flourishes in courts and palaces, theatres and assemblies, and has no existence but when she is looked upon.

Aurelia, though a woman of great quality, delights in the privacy of a country life, and passes away a great part of her time in her own walks and gardens. Her husband, who is her bosom friend and companion in her solitudes, has been

in love with her ever since he knew her. They both abound with good sense, consummate virtue, and a mutual esteem ; and are a perpetual entertainment to one another. Their family is under so regular an economy, in its hours of devotion and repast, employment and diversion, that it looks like a little commonwealth within itself. They often go into company, that they may return with the greater delight to one another ; and sometimes live in town, not to enjoy it so properly, as to grow weary of it, that they may renew in themselves the relish of a country life. By this means they 10 are happy in each other, beloved by their children, adored by their servants, and are become the envy, or rather the delight, of all that know them.

How different to this is the life of Fulvia ! She considers her husband as her steward, and looks upon discretion and good housewifery as little domestic virtues, unbecoming a woman of quality. She thinks life lost in her own family, and fancies herself out of the world when she is not in The Ring, the playhouse, or the drawing-room. She lives in a perpetual motion of body and restlessness of thought, and is 20 never easy in any one place, when she thinks there is more company in another. The missing of an opera the first night, would be more afflicting to her than the death of a child. She pities all the valuable part of her own sex, and calls every woman of a prudent, modest, and retired life, a poor-spirited, unpolished creature. What a mortification would it be to Fulvia, if she knew that her setting herself to view is but exposing herself, and that she grows contemptible by being conspicuous !

I cannot conclude my paper without observing, that 30 Virgil has very finely touched upon this female passion for dress and show, in the character of Camilla ; who, though she seems to have shaken off all the other weaknesses of her sex, is still described as a woman in this particular. The poet tells us, that after having made a great slaughter of the enemy, she unfortunately cast her eye on a Trojan, who

wore an embroidered tunic, a beautiful coat of mail, with a mantle of the finest purple. "A golden bow," says he, "hung upon his shoulder; his garment was buckled with a golden clasp, and his head covered with a helmet of the same shining metal." The Amazon immediately singled out this well-dressed warrior, being seized with a woman's longing for the pretty trappings that he was adorned with :

Totumque incauta per agmen

Fœmineo prædæ et spoliolum ardebat amore.—Æn. xi. 782.

10

[And recklessly along the line she rushed, with woman's eagerness for booty and spoil.]

This heedless pursuit after these glittering trifles, the poet (by a nice concealed moral,) represents to have been the destruction of his female hero. C.

The Spectator's correspondents : some would have him be Censor of the vagaries of fashion in dress : others, a Chronicler of scandal : others, a party Politician : his replies.

No. XVI.]

Monday, March 19, 1711.

Quid verum atque decens curo et rogo, et omnis in hoc sum.

Hor. 1 Ep. i. 11.

What right, what true, what fit we justly call,

Let this be all my care—for this is all.—Pope.

20

I HAVE received a letter, desiring me to be very satirical upon the little muff that is now in fashion; another informs me of a pair of silver garters buckled below the knee, that have been lately seen at the Rainbow coffee-house in Fleet-street; a third sends me a heavy complaint against fringed gloves. To be brief, there is scarce an ornament of either sex which one or other of my correspondents has not inveighed against with some bitterness, and recommended to my observation. I must, therefore, once for all, inform my readers, that it is not my intention to sink the dignity of this my paper with reflections upon red heels or top-knots,

but rather to enter into the passions of mankind, and to correct those depraved sentiments that give birth to all those little extravagances which appear in their outward dress and behaviour. Foppish and fantastic ornaments are only indications of vice, not criminal in themselves. Extinguish vanity in the mind, and you naturally retrench the little superfluities of garniture and equipage. The blossoms will fall of themselves when the root that nourishes them is destroyed.

I shall therefore, as I have said, apply my remedies to the 10 first seeds and principles of an affected dress, without descending to the dress itself; though at the same time I must own that I have thoughts of creating an officer under me, to be entituled the Censor of Small Wares, and of allotting him one day in the week for the execution of such his office. An operator of this nature might act under me, with the same regard as a surgeon to a physician; the one might be employed in healing those blotches and tumours which break out in the body, while the other is sweetening the blood, and rectifying the constitution. To speak truly, 20 the young people of both sexes are so wonderfully apt to shoot out into long swords or sweeping trains, bushy head-dresses or full-bottomed periwigs, with several other encumbrances of dress, that they stand in need of being pruned very frequently, lest they should be oppressed with ornaments, and overrun with the luxuriancy of their habits. I am much in doubt whether I should give the preference to a Quaker that is trimmed close, and almost cut to the quick, or to a beau that is loaden with such a redundance of excrescences. I must therefore desire my correspondents to 30 let me know how they approve my project, and whether they think the erecting of such a petty censorship may not turn to the emolument of the public; for I would not do any thing of this nature rashly and without advice.

There is another set of correspondents to whom I must address myself in the second place; I mean such as fill their

letters with private scandal, and black accounts of particular persons and families. The world is so full of ill-nature, that I have lampoons sent me by people who cannot spell, and satires composed by those who scarce know how to write. By the last post in particular, I received a packet of scandal which is not legible; and have a whole bundle of letters in women's hands, that are full of blots and calumnies; insomuch, that when I see the name of Cælia, Phillis, Pastora, or the like, at the bottom of a scrawl, I conclude of course that it brings me some account of a faithless wife, or an amorous widow. I must therefore inform these my correspondents, that it is not my design to be a publisher of intrigues, or to bring little infamous stories out of their present lurking-holes into broad daylight. If I attack the vicious, I shall only set upon them in a body; and will not be provoked by the worst usage I can receive from others to make an example of any particular criminal. In short, I have so much of a Drawcansir in me, that I shall pass over a single foe to charge whole armies. It is not Lais or Silenus, but the harlot and the drunkard, whom I shall endeavour to expose; and shall consider the crime as it appears in the species, not as it is circumstanced in an individual. I think it was Caligula, who wished the whole city of Rome had but one neck, that he might behead them at a blow. I shall do, out of humanity, what that emperor would have done in the cruelty of his temper, and aim every stroke at a collective body of offenders. At the same time I am very sensible that nothing spreads a paper like private calumny and defamation; but as my speculations are not under this necessity, they are not exposed to this temptation.

In the next place I must apply myself to my party correspondents, who are continually teasing me to take notice of one another's proceedings. How often am I asked by both sides, if it is possible for me to be an unconcerned spectator of the rogueries that are committed by the party which is

opposite to him that writes the letter. About two days since, I was reproached with an old Grecian law, that forbids any man to stand as a neuter, or a looker-on, in the divisions of his country. However, as I am very sensible my paper would lose its whole effect, should it run into the outrages of a party, I shall take care to keep clear of every thing which looks that way. If I can any way assuage private inflammations, or allay public ferments, I shall apply myself to it with my utmost endeavours; but will never let my heart reproach me with having done any thing towards 10 increasing those feuds and animosities that extinguish religion, deface government, and make a nation miserable.

What I have said under the three foregoing heads will, I am afraid, very much retrench the number of my correspondents. I shall therefore acquaint my reader, that if he has started any hint which he is not able to pursue, if he has met with any surprising story which he does not know how to tell, if he has discovered any epidemical vice which has escaped my observation, or has heard of any uncommon virtue which he would desire to publish; in short, if he has 20 any materials that can furnish out an innocent diversion, I shall promise him my best assistance in the working of them up for a public entertainment.

This paper my reader will find was intended for an answer to a multitude of correspondents; but I hope he will pardon me if I single out one of them in particular, who has made me so very humble a request, that I cannot forbear complying with it.

“TO THE SPECTATOR.

“SIR,

“March 15, 1710-11. 30

“I am at present so unfortunate as to have nothing to do but to mind my own business; and therefore beg of you that you will be pleased to put me into some small post under you. I observe that you have appointed your printer and publisher to receive letters and advertisements for the

city of London, and shall think myself very much honoured by you, if you will appoint me to take in letters and advertisements for the city of Westminster and the duchy of Lancaster. Though I cannot promise to fill such an employment with sufficient abilities, I will endeavour to make up with industry and fidelity what I want in parts and genius.

“I am, Sir, your most obedient servant,

“CHARLES LILLIE.”

C.

How to be happy though ugly—the Ugly Club.

No. XVII.] Tuesday, March 20, 1711.

10 Tetrum ante omnia vultum.—Juv. x. 191.

A visage rough,
Deformed, unfeatured.

SINCE our persons are not of our own making, when they are such as appear defective or uncomely, it is, methinks, an honest and laudable fortitude to dare to be ugly ; at least to keep ourselves from being abashed with a consciousness of imperfections which we cannot help, and in which there is no guilt. I would not defend a haggard beau for passing away much time at a glass, and giving softness and lan-
20 guishing graces to deformity : all I intend is, that we ought to be contented with our countenance and shape, so far, as never to give ourselves an uneasy reflection on that subject. It is to the ordinary people who are not accustomed to make very proper remarks on any occasion, matter of great jest, if a man enters with a prominent pair of shoulders into an assembly, or is distinguished by an expansion of mouth, or obliquity of aspect. It is happy for a man that has any of these oddnesses about him, if he can be as merry upon himself, as others are apt to be upon that occasion. When
30 he can possess himself with such a cheerfulness, women and children, who are at first frightened at him, will afterward

be as much pleased with him. As it is barbarous in others to rally him for natural defects, it is extremely agreeable when he can jest upon himself for them.

Madam Maintenon's first husband was a hero in this kind, and has drawn many pleasantries from the irregularity of his shape, which he describes as very much resembling the letter Z. He diverts himself likewise by representing to his reader the make of an engine and pulley, with which he used to take off his hat. When there happens to be any thing ridiculous in a visage, and the owner of it thinks it an aspect of dignity, he must be of very great quality to be exempt from raillery. The best expedient, therefore, is to be pleasant upon himself. Prince Harry and Falstaff, in Shakspeare, have carried the ridicule upon fat and lean as far as it will go. Falstaff is humorously called woolsack, bedpresser, and hill of flesh ; Harry, a starveling, an elves-skin, a sheath, a bow-case and a tuck. There is, in several incidents of the conversation between them, the jest still kept up upon the person. Great tenderness and sensibility in this point is one of the greatest weaknesses of self-love. For my own part, I am a little unhappy in the mould of my face, which is not quite so long as it is broad. Whether this might not partly arise from my opening my mouth much seldomer than other people, and by consequence not so much lengthening the fibres of my visage, I am not at leisure to determine. However it be, I have been often put out of countenance by the shortness of my face, and was formerly at great pains in concealing it by wearing a periwig with a high fore-top, and letting my beard grow. But now I have thoroughly got over this delicacy, and could be contented with a much shorter, provided it might qualify me for a member of the merry club, which the following letter gives me an account of. I have received it from Oxford, and as it abounds with the spirit of mirth and good humour, which is natural to that place, I shall set it down word for word as it came to me.

“MOST PROFOUND SIR,

“Having been very well entertained, in the last of your speculations that I have yet seen, by your specimen upon clubs, which I therefore hope you will continue, I shall take the liberty to furnish you with a brief account of such a one as, perhaps, you have not seen in your travels, unless it was your fortune to touch upon some of the woody parts of the African continent, in your voyage to or from Grand Cairo. There have arose in this university (long since you left us
10 without saying any thing) several of these inferior hebdomadal societies, as the Punning club, the Witty club, and amongst the rest, the Handsome club; as a burlesque upon which, a certain merry species, that seem to have come into the world in masquerade, for some years last past have associated themselves together, and assumed the name of the Ugly club. This ill-favoured fraternity consists of a president and twelve fellows; the choice of which is not confined by patent to any particular foundation (as St. John’s men would have the world believe, and have therefore erected a
20 separate society within themselves), but liberty is left to elect from any school in Great Britain, provided the candidates be within the rules of the club, as set forth in a table, entitled, the Act of Deformity: a clause or two of which I shall transmit to you.

“1. That no person whatsoever shall be admitted without a visible queerly in his aspect, or peculiar cast of countenance; of which the president and officers for the time being are to determine, and the president to have the casting voice.

“2. That a singular regard be had upon examination, to
30 the gibbosity of the gentlemen that offer themselves as founder’s kinsmen; or to the obliquity of their figure, in what sort soever.

“3. That if the quantity of any man’s nose be eminently miscalculated, whether as to length or breadth, he shall have a just pretence to be elected.

“Lastly, That if there shall be two or more competitors for the same vacancy, *cæteris paribus*, he that has the thickest skin to have the preference.

“Every fresh member, upon his first night, is to entertain the company with a dish of cod-fish, and a speech in praise of Æsop, whose portraiture they have in full proportion, or rather disproportion, over the chimney; and their design is, as soon as their funds are sufficient, to purchase the heads of Thersites, Duns Scotus, Scarron, Hudibras, and the old gentleman in Oldham, with all the celebrated ill 10 faces of antiquity, as furniture for the club-room.

“As they have always been professed admirers of the other sex, so they unanimously declare that they will give all possible encouragement to such as will take the benefit of the statute, though none yet have appeared to do it.

“The worthy president, who is their most devoted champion, has lately shown me two copies of verses, composed by a gentleman of his society; the first, a congratulatory ode, inscribed to Mrs. Touchwood, upon the loss of her two fore teeth; the other, a panegyric upon Mrs. Andiron’s left 20 shoulder. Mrs. Vizard (he says), since the small pox, has grown tolerably ugly, and a top toast in the club; but I never heard him so lavish of his fine things, as upon old Nell Trott, who continually officiates at their table; her he even adores and extols as the counterpart of Mother Shipton; in short, Nell (says he) is one of the extraordinary works of nature; but as for complexion, shape, and features, so valued by others, they are all mere outside and symmetry, which is his aversion. Give me leave to add, that the president is a facetious pleasant gentleman, and never more so, than when 30 he has got (as he calls them) his dear mummers about him; and he often protests it does him good to meet a fellow with a right genuine grimace in his air (which is so agreeable in the generality of the French nation); and, as an instance of his sincerity in this particular, he gave me a sight of a list in his pocket book of all this class, who for these five years

have fallen under his observation, with himself at the head of them, and in the rear (as one of a promising and improving aspect),

“ Sir, your obliged and humble servant ;

“ ALEXANDER CARBUNCLE.”

Oxford, March 12, 1710.

R.

*Another, the fourth douche of ridicule on Italian operas—
the sacrifice of sense to music.*

No. XVIII.] Wednesday, March 21, 1711.

Equitis quoque jam migravit ab aure voluptas
Omnis ad incertos oculos, et gaudia vana.

Hor. 2 *Ep.* i. 187.

10 But now our nobles too are fops and vain,
Neglect the sense, but love the painted scene.—Creech.

It is my design in this paper to deliver down to posterity a faithful account of the Italian opera, and of the gradual progress which it has made upon the English stage ; for there is no question but our great grand-children will be curious to know the reason why their forefathers used to sit together like an audience of foreigners in their own country, and to hear whole plays acted before them in a tongue which they did not understand.

20 Arsinoe was the first opera that gave us a taste of Italian music. The great success this opera met with produced some attempts of forming pieces upon Italian plans, which should give a more natural and reasonable entertainment than what can be met with in the elaborate trifles of that nation. This alarmed the poetasters and fiddlers of the town, who were used to deal in more ordinary kind of ware ; and therefore laid down an established rule, which is received as such to this day, “ That nothing is capable of being well set to music, that is not nonsense.”

This maxim was no sooner received, but we immediately fell to translating the Italian operas ; and as there was no great danger of hurting the sense of those extraordinary pieces, our authors would often make words of their own which were entirely foreign to the meaning of the passages they pretended to translate ; their chief care being to make the numbers of the English verse answer to those of the Italian, that both of them might go to the same tune. Thus the famous song in *Camilla* :

Barbara, si, t' intendo, etc. 10
Barbarous woman, yes, I know your meaning.

which expresses the resentments of an angry lover, was translated into that English lamentation :

Frail are a lover's hopes, etc.

And it was pleasant enough to see the most refined persons of the British nation dying away and languishing to notes that were filled with a spirit of rage and indignation. It happened also very frequently, where the sense was rightly translated, the necessary transposition of words, which were drawn out of the phrase of one tongue into that of another, 20 made the music appear very absurd in one tongue that was very natural in the other. I remember an Italian verse that ran thus, word for word :

And turn'd my rage into pity.

which the English for rhyme sake translated,

And into pity turned my rage.

By this means the soft notes that were adapted to pity in the Italian, fell upon the word rage in the English ; and the angry sounds that were turned to rage in the original, were made to express pity in the translation. It oftentimes 30 happened likewise, that the finest notes in the air fell upon the most insignificant words in the sentence. I have known the word "and" pursued through the whole gamut, have

been entertained with many a melodious "the," and have heard the most beautiful graces, quavers, and divisions bestowed upon "then," "for," and "from;" to the eternal honour of our English particles.

The next step to our refinement was the introducing of Italian actors into our opera; who sang their parts in their own language, at the same time that our countrymen performed theirs in our native tongue. The king or hero of the play generally spoke in Italian, and his slaves answered him in English. The lover frequently made his court, and gained the heart of his princess, in a language which she did not understand. One would have thought it very difficult to have carried on dialogues after this manner, without an interpreter between the persons that conversed together; but this was the state of the English stage for about three years.

At length the audience grew tired of understanding half the opera; and therefore, to ease themselves entirely of the fatigue of thinking, have so ordered it at present, that the whole opera is performed in an unknown tongue. We no longer understand the language of our own stage; insomuch that I have often been afraid, when I have seen our Italian performers chattering in the vehemence of action, that they have been calling us names, and abusing us among themselves; but I hope, since we put such an entire confidence in them, they will not talk against us before our faces, though they may do it with the same safety as if it were behind our backs. In the mean time, I cannot forbear thinking, how naturally an historian who writes two or three hundred years hence, and does not know the taste of his wise forefathers, will make the following reflections: "In the beginning of the eighteenth century, the Italian tongue was so well understood in England, that operas were acted on the public stage in that language."

One scarce knows how to be serious in the confutation of an absurdity that shews itself at first sight. It does not

want any great measure of sense to see the ridicule of this monstrous practice ; but what makes it the more astonishing, it is not the taste of the rabble, but of persons of the greatest politeness, which has established it.

If the Italians have a genius for music above the English, the English have a genius for other performances of a much higher nature, and capable of giving the mind a much nobler entertainment. Would one think it was possible (at a time when an author lived that was able to write the *Phædra* and *Hippolitus*,) for a people to be so stupidly fond of the Italian 10 opera, as scarce to give a third day's hearing to that admirable tragedy? Music is certainly a very agreeable entertainment: but if it would take the entire possession of our ears, if it would make us incapable of hearing sense, if it would exclude arts that have a much greater tendency to the refinement of humane nature ; I must confess I would allow it no better quarter than Plato has done, who banishes it out of his commonwealth.

At present our notions of music are so very uncertain, that we do not know what it is we like ; only, in general, we are 20 transported with any thing that is not English : so it be of a foreign growth, let it be Italian, French, or High Dutch, it is the same thing. In short, our English music is quite rooted out, and nothing yet planted in its stead.

When a royal palace is burnt to the ground, every man is at liberty to present his plan for a new one ; and though it be but indifferently put together, it may furnish several hints that may be of use to a good architect. I shall take the same liberty, in a following paper, of giving my opinion upon the subject of music ; which I shall lay down only in a problematical manner, to be considered by those who are masters in the art.

*The envious man : his peculiar pain : his positive delight :
how the Spectator defends himself from the envious.*

No. XIX.] Thursday, March 22, 1711.

Di bene fecerunt, inopis me quodque pusilli
Finxerunt animi, raro et perpauca loquentis.

Hor. 1 Sat. iv. 17.

Thank Heaven, that made me of an humble mind ;
To action little, less to words inclined !

OBSERVING one person behold another, who was an utter stranger to him, with a cast of his eye, which methought expressed an emotion of heart very different from what could be raised by an object so agreeable as the gentleman he looked at, I began to consider, not without some secret
10 sorrow, the condition of an envious man. Some have fancied that envy has a certain magical force in it, and that the eyes of the envious have, by their fascination, blasted the enjoyments of the happy. Sir Francis Bacon says, some have been so curious as to remark the times and seasons when the stroke of an envious eye is most effectually pernicious, and have observed that it has been when the person envied has been in any circumstance of glory and triumph. At such a time the mind of the prosperous man goes, as it were, abroad, among things without him, and is more exposed to
20 the malignity. But I shall not dwell upon speculations so abstracted as this, or repeat the many excellent things which one might collect out of authors upon this miserable affection ; but keeping the common road of life, consider the envious man with relation to these three heads, his pains, his reliefs, and his happiness.

The envious man is in pain upon all occasions which ought to give him pleasure. The relish of his life is inverted ; and the objects which administer the highest satisfaction to those who are exempt from this passion, give the quickest pangs
30 to persons who are subject to it. All the perfections of their

fellow-creatures are odious. Youth, beauty, valour, and wisdom, are provocations of their displeasure. What a wretched and apostate state is this : to be offended with excellence, and to hate a man because we approve him ! The condition of the envious man is the most emphatically miserable ; he is not only incapable of rejoicing in another's merit or success, but lives in a world wherein all mankind are in a plot against his quiet, by studying their own happiness and advantage. Will Prosper is an honest tale-bearer ; he makes it his business to join in conversation with envious 10 men. He points to such a handsome young fellow, and whispers that he is secretly married to a great fortune. When they doubt, he adds circumstances to prove it ; and never fails to aggravate their distress by assuring them, that, to his knowledge, he has an uncle will leave him some thousands. Will has many arts of this kind to torture this sort of temper, and delights in it. When he finds them change colour, and say faintly they wish such a piece of news is true, he has the malice to speak some good or other of every man of their acquaintance. 20

The reliefs of the envious man, are those little blemishes and imperfections that discover themselves in an illustrious character. It is matter of great consolation to an envious person, when a man of known honour does a thing unworthy of himself, or when any action which was well executed, upon better information appears so altered in its circumstances, that the fame of it is divided among many, instead of being attributed to one. This is a secret satisfaction to these malignants ; for the person whom they could not but admire, they fancy is nearer their own condition as soon as his merit 30 is shared among others. I remember some years ago, there came out an excellent poem without the name of the author. The little wits, who were incapable of writing it, began to pull in pieces the supposed writer. When that would not do, they took great pains to suppress the opinion that it was his. That again failed. The next refuge was, to say it was

overlooked by one man, and many pages wholly written by another. An honest fellow, who sat amongst a cluster of them in debate on this subject, cried out, "Gentlemen, if you are sure none of you yourselves had a hand in it, you are but where you were, whoever writ it." But the most usual succour to the envious, in cases of nameless merit in this kind, is to keep the property, if possible, unfixed, and by that means to hinder the reputation of it from falling upon any particular person. You see an envious man clear up his countenance, if, in the relation of any man's great happiness in one point, you mention his uneasiness in another. When he hears such a one is very rich, he turns pale, but recovers when you add that he has many children. In a word, the only sure way to an envious man's favour is not to deserve it.

But if we consider the envious man in delight, it is like reading of the seat of a giant in romance; the magnificence of his house consists in the many limbs of men whom he has slain. If any who promised themselves success in any uncommon undertaking miscarry in the attempt, or he that aimed at what would have been useful and laudable, meets with contempt and derision, the envious man, under the colour of hating vain-glory, can smile with an inward wantonness of heart at the ill effect it may have upon an honest ambition for the future.

Having thoroughly considered the nature of this passion, I have made it my study how to avoid the envy that may accrue to me from these my speculations; and if I am not mistaken in myself, I think I have a genius to escape it. Upon hearing in a coffee-house one of my papers commended, I immediately apprehended the envy that would spring from that applause; and therefore gave a description of my face the next day; being resolved, as I grow in reputation for wit, to resign my pretensions to beauty. This, I hope, may give some ease to those unhappy gentlemen who do me the honour to torment themselves upon the account of this my

paper. As their case is very deplorable, and deserves compassion, I shall sometimes be dull in pity to them, and will, from time to time, administer consolations to them by farther discoveries of my person. In the meanwhile, if any one says the Spectator has wit, it may be some relief to them to think that he does not show it in company. And if any one praises his morality, they may comfort themselves by considering that his face is none of the longest. R.

Concerning impudent starers and impudence in general.

No. XX.] Friday, March 23, 1711.

Κυνὸς ὀμματα' ἔχων—Thou dog in forehead.—Hom. *Il.* i. 225.

AMONG the other hardy undertakings which I have proposed 10 to myself, that of the correction of impudence is what I have very much at heart. This in a particular manner is my province as Spectator; for it is generally an offence committed by the eyes, and that against such as the offenders would perhaps never have an opportunity of injuring any other way. The following letter is a complaint of a young lady, who sets forth a trespass of this kind, with that command of herself as befits beauty and innocence, and yet with so much spirit as sufficiently expresses her indignation. The whole transaction is performed with the eyes; and the crime 20 is no less than employing them in such a manner, as to divert the eyes of others from the best use they can make of them, even looking up to heaven.

“SIR,

“There never was (I believe) an acceptable man but had some awkward imitators. Even since the Spectator appeared, have I remarked a kind of men whom I choose to call Starers; that without any regard to time, place, or modesty, disturb a large company with their impertinent

eyes. Spectators make up a proper assembly for a puppet-show or a bear-garden ; but devout supplicants and attentive hearers are the audience one ought to expect in churches. I am, Sir, member of a small pious congregation near one of the north gates of this city ; much the greater part of us indeed are females, and used to behave ourselves in a regular attentive manner, till very lately one whole aisle has been disturbed by one of these monstrous starers ; he is the head taller than any one in the church ; but for the greater advantage of
 10 exposing himself, stands upon a hassock, and commands the whole congregation, to the great annoyance of the devoutest part of the auditory : for what with blushing, confusion, and vexation, we can neither mind the prayers nor sermon. Your animadversion upon this insolence would be a great favour to,

“Sir, your most humble servant, S.C.”

I have frequently seen this sort of fellows, and do think there cannot be a greater aggravation of an offence than that it is committed where the criminal is protected by the
 20 sacredness of the place which he violates. Many reflections of this sort might be very justly made upon this kind of behaviour, but a starer is not usually a person to be convinced by the reason of the thing ; and a fellow that is capable of showing an impudent front before a whole congregation, and can bear being a public spectacle, is not so easily rebuked as to amend by admonitions. If, therefore, my correspondent does not inform me, that within seven days after this date the barbarian does at least stand upon his own legs only, without an eminence, my friend Will
 30 Prosper has promised to take a hassock opposite to him, and stare against him in defence of the ladies. I have given him directions, according to the most exact rules of optics, to place himself in such a manner, that he shall meet his eyes wherever he throws them. I have hopes, that when Will confronts him, and all the ladies, in whose behalf he engages

him, cast kind looks and wishes of success at their champion, he will have some shame, and feel a little of the pain he has so often put others to, of being out of countenance.

It has, indeed, been time out of mind generally remarked, and as often lamented, that this family of Starers have infested public assemblies. I know no other way to obviate so great an evil, except, in the case of fixing their eyes upon women, some male friend will take the part of such as are under the oppression of impudence, and encounter the eyes of the Starers wherever they meet them. While we suffer 10 our women to be thus impudently attacked, they have no defence, but in the end to cast yielding glances at the Starers. In this case a man who has no sense of shame, has the same advantage as he who has no regard for his own life has over his adversary. While the generality of the world are fettered by rules, and move by proper and just methods, he who has no respect to any of them carries away the reward due to that propriety of behaviour, with no other merit, but that of having neglected it.

I take an impudent fellow to be a sort of outlaw in 20 good breeding, and therefore what is said of him no nation or person can be concerned for. For this reason one may be free upon him. I have put myself to great pains in considering this prevailing quality, which we call impudence, and have taken notice that it exerts itself in a different manner, according to the different soils wherein such subjects of these dominions as are masters of it were born. Impudence in an Englishman is sullen and insolent; in a Scotchman it is untractable and rapacious; in an Irishman absurd and fawning: as the course of the world 30 now runs, the impudent Englishman behaves like a surly landlord, the Scot like an ill-received guest, and the Irishman like a stranger, who knows he is not welcome. There is seldom any thing entertaining either in the impudence of a South or North Briton; but that of an Irishman is always comic. A true and genuine impudence is ever the

effect of ignorance without the least sense of it. The best and most successful starers now in this town are of that nation; they have usually the advantage of the stature mentioned in the above letter of my correspondent, and generally take their stands in the eye of women of fortune: insomuch that I have known one of them, three months after he came from the plough, with a tolerable good air, lead out a woman from a play, which one of our own breed, after four years at Oxford, and two at the Temple, would
10 have been afraid to look at.

I cannot tell how to account for it, but these people have usually the preference to our own fools, in the opinion of the sillier part of womankind. Perhaps it is that an English coxcomb is seldom so obsequious as an Irish one; and when the design of pleasing is visible, an absurdity in the way towards it is easily forgiven.

But those who are downright impudent, and go on without reflection that they are such, are more to be tolerated, than a set of fellows among us who profess
20 impudence with an air of humour, and think to carry off the most inexcusable of all faults in the world, with no other apology than saying in a gay tone, "I put an impudent face upon the matter." No: no man shall be allowed the advantages of impudence, who is conscious that he is such. If he knows he is impudent, he may as well be otherwise; and it shall be expected that he blush, when he sees that he makes another do it. For nothing can atone for the want of modesty: without which beauty is ungraceful, and wit detestable. R.

The over-crowded professions of the Church, Law and Medicine. Parents should apprentice their sons to trade and commerce.

No. XXI.] Saturday, March 24, 1711.

Locus est et pluribus umbris.—Hor. 1 *Ep.* v. 28.

There's room enough, and each may bring his friend.

Creech.

I AM sometimes very much troubled, when I reflect upon the three great professions of divinity, law, and physic; how they are each of them over-burdened with practitioners, and filled with multitudes of ingenious gentlemen that starve one another.

We may divide the clergy, into generals, field-officers, and subalterns. Among the first we may reckon bishops, deans, and archdeacons. Among the second are doctors of 10 divinity, prebendaries, and all that wear scarfs. The rest are comprehended under the subalterns. As for the first class, our constitution preserves it from any redundancy of incumbents, notwithstanding competitors are numberless. Upon a strict calculation, it is found that there has been a great exceeding of late years in the second division, several brevets having been granted for the converting of subalterns into scarf-officers; insomuch, that within my memory the price of lutestring is raised above two-pence in a yard. As for the subalterns, they are not to be numbered. 20 Should our clergy once enter into the corrupt practice of the laity, by the splitting of their freeholds, they would be able to carry most of the elections in England.

The body of the law is no less encumbered with superfluous members, that are like Virgil's army, which he tells us was so crowded, many of them had not room to use their weapons. This prodigious society of men may be divided into the litigious and peaceable. Under the first

are comprehended all those who are carried down in coach-fulls to Westminster-hall, every morning in term time. Martial's description of this species of lawyers is full of humour :

Iras et verba locant.

“Men that hire out their words and anger ;” that are more or less passionate according as they are paid for it, and allow their client a quantity of wrath proportionable to the fee which they receive from him. I must, however, observe to the reader, that above three parts of those whom I reckon among the litigious are such as are only quarrelsome in their hearts, and have no opportunity of showing their passion at the bar. Nevertheless, as they do not know what strifes may arise, they appear at the hall every day, that they may show themselves in readiness to enter the lists, whenever there shall be occasion for them.

The peaceable lawyers are, in the first place, many of the benchers of the several inns of court, who seem to be the dignitaries of the law, and are endowed with those qualifications of mind that accomplish a man rather for a ruler than a pleader. These men live peaceably in their habitations, eating oncè a day, and dancing once a year, for the honour of their respective societies.

Another numberless branch of peaceable lawyers, are those young men who, being placed at the inns of court in order to study the laws of their country, frequent the playhouse more than Westminster-hall, and are seen in all public assemblies except in a court of justice. I shall say nothing of those silent and busy multitudes that are employed within doors in the drawing up of writings and conveyances ; nor of those greater numbers that palliate their want of business with a pretence to such chamber practice.

If, in the third place, we look into the profession of physick, we shall find a most formidable body of men.

The sight of them is enough to make a man serious, for we may lay it down as a maxim, that when a nation abounds in physicians it grows thin of people. Sir William Temple is very much puzzled to find out a reason why the Northern Hive, as he calls it, does not send out such prodigious swarms, and overrun the world with Goths and Vandals, as it did formerly; but had that excellent author observed that there were no students in physic among the subjects of Thor and Woden, and that this science very much flourishes in the north at present, he might have 10 found a better solution for this difficulty than any of those he has made use of. This body of men in our own country may be described like the British army in Cæsar's time. Some of them slay in chariots, and some on foot. If the infantry do less execution than the charioteers, it is because they cannot be carried so soon into all quarters of the town, and dispatch so much business in so short a time. Besides this body of regular troops, there are stragglers, who, without being duly listed and enrolled, do infinite mischief to those who are so unlucky as to fall into their 20 hands.

There are, besides the above-mentioned, innumerable retainers to physic who, for want of other patients, amuse themselves with the stifling of cats in an air-pump, cutting up dogs alive, or impaling of insects upon the point of a needle for microscopical observations; besides those that are employed in the gathering of weeds, and the chase of butterflies: not to mention the cockleshell-merchants and spider-catchers.

When I consider how each of these professions are 30 crowded with multitudes that seek their livelihood in them, and how many men of merit there are in each of them, who may be rather said to be of the science, than the profession; I very much wonder at the humour of parents, who will not rather choose to place their sons in a way of life where an honest industry cannot but thrive, than

in stations where the greatest probity, learning, and good sense, may miscarry. How many men are country curates, that might have made themselves aldermen of London, by a right improvement of a smaller sum of money than what is usually laid out upon a learned education? A sober frugal person, of slender parts and a slow apprehension, might have thrived in trade, though he starves upon physic; as a man would be well enough pleased to buy silks of one whom he would not venture to feel his pulse.

10 Vagellius is careful, studious, and obliging, but withal a little thick-skulled; he has not a single client, but might have had abundance of customers. The misfortune is, that parents take a liking to a particular profession, and therefore desire their sons may be of it: whereas, in so great an affair of life, they should consider the genius and abilities of their children more than their own inclinations.

It is the great advantage of a trading nation, that there are very few in it so dull and heavy, who may not be placed in stations of life, which may give them an opportunity of making their fortunes. A well-regulated commerce is not, like law, physic, or divinity, to be overstocked with hands; but on the contrary flourishes by multitudes, and gives employment to all its professors. Fleets of merchantmen are so many squadrons of floating shops, that vend our wares and manufactures in all the markets of the world, and find out chapmen under both the tropics. C.

More about plays and operas: grievances of certain actors.

No. XXII.] Monday, March 26, 1711.

Quodcunque ostendis mihi sic, incredulus odi.

Hor. *Ars. Poet.* ver. 5.

Whatever contradicts my sense

I hate to see, and never can believe.—Roscommon.

30 THE word Spectator being most usually understood as one of the audience at public representations in our theatres,

I seldom fail of many letters relating to plays and operas. But indeed there are such monstrous things done in both, that if one had not been an eye-witness of them, one could not believe that such matters had really been exhibited. There is very little which concerns human life, or is a picture of nature, that is regarded by the greater part of the company. The understanding is dismissed from our entertainments. Our mirth is the laughter of fools, and our admiration the wonder of idiots ; else such improbable, monstrous, and incoherent dreams could not go off as they 10 do, not only without the utmost scorn and contempt, but even with the loudest applause and approbation. But the letters of my correspondents will represent this affair in a more lively manner than any discourse of my own ; I shall therefore give them to my reader with only this preparation, that they all come from players, and that the business of playing is now so managed, that you are not to be surprised when I say one or two of them are rational, others sensitive and vegetative actors, and others wholly inanimate. I shall not place these as I have named them, 20 but as they have precedence in the opinion of their audiences.

“MR. SPECTATOR,

“Your having been so humble as to take notice of the epistles of other animals, emboldens me, who am the wild boar that was killed by Mrs. Tofts, to represent to you, that I think I was hardly used in not having the part of the lion in Hydaspes given to me. It would have been but a natural step for me to have personated that noble creature, after having behaved myself to satisfaction 30 in the part above-mentioned. That of a lion is too great a character for one that never trod the stage before but upon two legs. As to the little resistance which I made, I hope it may be excused, when it is considered that the dart was thrown at me by so fair a hand. I must confess

I had but just put on my brutality; and Camilla's charms were such, that beholding her erect mien, hearing her charming voice, and astonished with her graceful motion, I could not keep up my assumed fierceness, but died like a man.

"I am, Sir, your most humble admirer,

"THOMAS PRONE."

"MR. SPECTATOR,

"This is to let you understand, that the play-house
10 is a representation of the world in nothing so much as in this particular, that no one rises in it according to his merit. I have acted several parts of household-stuff with great applause for many years: I am one of the men in the hangings in *The Emperor of the Moon*; I have twice performed the third chair in an English opera: and have rehearsed the pump in *The Fortune-Hunters*. I am now grown old, and hope you will recommend me so effectually, as that I may say something before I go off the stage; in which you will do a great act of charity to

20

"Your most humble servant,

"WILLIAM SCREENE."

"MR. SPECTATOR,

"Understanding that Mr. Screene has writ to you, and desired to be raised from dumb and still parts; I desire, if you give him motion or speech, that you would advance me in my way, and let me keep on in what I humbly presume I am master, to wit, in representing human and still life together. I have several times acted one of the finest flower-pots in the same opera wherein Mr. Screene
30 is a chair; therefore, upon his promotion, request that I may succeed him in the hangings, with my hand in the orange-trees.

"Your humble servant,

"RALPH SIMPLE."

Drury-lane, March 24, 1710-11.

"SIR,

"I saw your friend the Templar this evening in the pit, and thought he looked very little pleased with the representation of the mad scene of *The Pilgrim*. I wish, Sir, you would do us the favour to animadvert frequently upon the false taste the town is in, with relation to plays as well as operas. It certainly requires a degree of understanding to play justly : but such is our condition, that we are to suspend our reason to perform our parts. As to scenes of madness, 10 you know, Sir, there are noble instances of this kind in Shakspeare : but then it is the disturbance of a noble mind, from generous and humane resentments. It is like that grief which we have for the decease of our friends. It is no diminution, but a recommendation of humane nature, that, in such incidents, passion gets the better of reason ; and all we can think to combat ourselves, is impotent against half what we feel. As for myself, who have long taken pains in personating the passions, I have to-night acted only an appetite. The part I played is Thirst, but it is represented 20 as written rather by a drayman than a poet. I come in with a tub about me, that tub hung with quart pots, with a full gallon at my mouth. I am ashamed to tell you that I pleased very much, and this was introduced as a madness ; but sure it was not humane madness, for a mule or an ass may have been as dry as ever I was in my life.

"I am, Sir, your most obedient
"and humble servant."

From the Savoy, in the Strand.

"MR. SPECTATOR,

30

"If you can read it with dry eyes, I give you this trouble to acquaint you, that I am the unfortunate King Latinus, and I believe I am the first prince that dated from this palace since John of Gaunt. Such is the uncertainty of all human greatness, that I, who lately never moved without

a guard, am now pressed as a common soldier, and am to sail with the first fair wind against my brother Louis of France. It is a very hard thing to put off a character which one has appeared in with applause. This I experienced since the loss of my diadem; for, upon quarrelling with another recruit, I spoke my indignation out of my part in *recitativo*;

Most audacious slave,
Dar'st thou an angry monarch's fury brave?

The words were no sooner out of my mouth, when a serjeant 10 knocked me down, and asked me if I had a mind to mutiny, in talking things nobody understood. You see, Sir, my unhappy circumstances; and if by your mediation you can procure a subsidy for a prince (who never failed to make all that beheld him merry at his appearance), you will merit the thanks of

Your friend,
"THE KING OF LATIUM."

ADVERTISEMENT.

For the good of the Public.

20 Within two doors of the masquerade lives an eminent Italian chirurgeon, arrived from the carnival at Venice, of great experience in private cures. Accommodations are provided, and persons admitted in their masking habits.

He has cured since his coming hither, in less than a fortnight, four scaramouches, a mountebank doctor, two Turkish bassas, three nuns, and a morris-dancer.

"Venienti occurrere morbo."

[Take the disease in time.]

N.B.— Any person may agree by the great, and be kept in 30 repair by the year. The doctor draws teeth without pulling off your mask. R.

Anonymous libels—Stabbing in the dark: treatment of lampooners by their victims.

No. XXIII.] Tuesday, March 27, 1711.

Sævit atrox Volscens, nec teli conspicit usquam
Auctorem, nec quo se ardens immittere possit.

Virg. *Æn.* ix. 420.

Fierce Volscens foams with rage, and gazing round,
Desery'd not him who gave the fatal wound ;
Nor knew to fix revenge.—Dryden.

THERE is nothing that more betrays a base ungenerous spirit than the giving of secret stabs to a man's reputation ; lampoons and satires, that are written with wit and spirit, are like poisoned darts, which not only inflict a wound, but make it incurable. For this reason I am very much troubled when 10 I see the talents of humour and ridicule in the possession of an ill-natured man. There cannot be a greater gratification to a barbarous and inhuman wit, than to stir up sorrow in the heart of a private person, to raise uneasiness among near relations, and to expose whole families to derision, at the same time that he remains unseen and undiscovered. If besides the accomplishments of being witty and ill-natured, a man is vicious into the bargain, he is one of the most mischievous creatures that can enter into a civil society His satire will then chiefly fall upon those who ought to be 20 the most exempt from it. Virtue, merit, and every thing that is praiseworthy, will be made the subject of ridicule and buffoonery. It is impossible to enumerate the evils which arise from these arrows that fly in the dark ; and I know no other excuse that is or can be made for them, than that the wounds they give are only imaginary, and produce nothing more than a secret shame or sorrow in the mind of the suffering person. It must indeed be confessed, that a lampoon or a satire do not carry in them robbery or murder ; but at the same time how many are there that would not rather lose a 30

considerable sum of money, or even life itself, than be set up as a mark of infamy and derision? and in this case a man should consider, that an injury is not to be measured by the notions of him that gives, but of him that receives it.

Those who can put the best countenance upon the outrages of this nature which are offered them, are not without their secret anguish. I have often observed a passage in Socrates's behaviour at his death, in a light wherein none of the critics have considered it. That excellent man entertaining his
10 friends, a little before he drank the bowl of poison, with a discourse on the immortality of the soul, at his entering upon it says that he does not believe any, the most comic genius, can censure him for talking upon such a subject at such a time. This passage, I think, evidently glances upon Aristophanes, who writ a comedy on purpose to ridicule the discourses of that divine philosopher. It has been observed by many writers, that Socrates was so little moved at this piece of buffoonery, that he was several times present at its being acted upon the stage, and never expressed the least resent-
20 ment of it. But with submission, I think the remark I have here made shews us, that this unworthy treatment made an impression upon his mind, though he had been too wise to discover it.

When Julius Cæsar was lampooned by Catullus, he invited him to supper, and treated him with such a generous civility, that he made the poet his friend ever after. Cardinal Mazarine gave the same kind of treatment to the learned Quillet, who had reflected upon his eminence in a famous Latin poem. The cardinal sent for him, and, after some
30 kind expostulations upon what he had written, assured him of his esteem, and dismissed him with a promise of the next good abbey that should fall, which he accordingly conferred upon him in a few months after. This had so good an effect upon the author, that he dedicated the second edition of his book to the cardinal, after having expunged the passages which had given him offence.

Sextus Quintus was not of so generous and forgiving a temper. Upon his being made pope, the statue of Pasquin was one night dressed in a very dirty shirt, with an excuse written under it, that he was forced to wear foul linen, because his laundress was made a princess. This was a reflection upon the Pope's sister, who, before the promotion of her brother, was in those mean circumstances that Pasquin represented her. As this pasquinade made a great noise in Rome, the pope offered a considerable sum of money to any person that should discover the author of it. The author 10 relying upon his holiness's generosity, as also on some private overtures which he had received from him, made the discovery himself; upon which the pope gave him the reward he had promised, but at the same time, to disable the satirist for the future, ordered his tongue to be cut out, and both his hands to be chopped off. Aretine is too trite an instance. Every one knows that all the kings of Europe were his tributaries. Nay, there is a letter of his extant, in which he makes his boast that he laid the Sophi of Persia under contribution.

Though, in the various examples which I have here drawn 20 together, these several great men behaved themselves very differently towards the wits of the age who had reproached them; they all of them plainly showed that they were very sensible of their reproaches, and consequently that they received them as very great injuries. For my own part, I would never trust a man that I thought was capable of giving these secret wounds; and cannot but think that he would hurt the person whose reputation he thus assaults, in his body or in his fortune, could he do it with the same security. There is, indeed, something very barbarous and 30 inhuman in the ordinary scribblers of lampoons. An innocent young lady shall be exposed for an unhappy feature; a father of a family turned to ridicule for some domestic calamity; a wife made uneasy all her life for a misinterpreted word or action; nay, a good, a temperate, and a just man shall be put out of countenance by the representation of

those qualities that should do him honour. So pernicious a thing is wit, when it is not tempered with virtue and humanity.

I have indeed heard of heedless, inconsiderate writers, that without any malice have sacrificed the reputation of their friends and acquaintance to a certain levity of temper, and a silly ambition of distinguishing themselves by a spirit of raillery and satire : as if it were not infinitely more honourable to be a good-natured man than a wit. Where there is
 10 this little petulant humour in an author, he is often very mischievous without designing to be so. For which reason, I always lay it down as a rule, that an indiscreet man is more hurtful than any ill-natured one ; for as the latter will only attack his enemies, and those he wishes ill to ; the other injures indifferently both friends and foes. I cannot forbear on this occasion transcribing a fable out of Sir Roger l'Estrange, which accidentally lies before me. "A company of waggish boys were watching of frogs at the side of a pond, and still as any of them put up their heads, they would be
 20 pelting them down again with stones. 'Children,' says one of the frogs, 'you never consider, that though this may be play to you, it is death to us.'"

As this week is in a manner set apart and dedicated to serious thoughts, I shall indulge myself in such speculations as may not be altogether unsuitable to the season ; and in the mean time, as the settling in ourselves a charitable frame of mind is a work very proper for the time, I have in this paper endeavoured to expose that particular breach of charity which has been generally overlooked by divines, because they are but few who can be guilty of it. C.

The burrs of Society.

No. XXIV.] Wednesday, March 28, 1711.

Accurrit quidam notus mihi nomine tantum :
Arreptaque manu, Quid agis, dulcissime rerum?

Hor. 1 Sat. ix. 3.

Comes up a fop (I knew him but by fame),
And seiz'd my hand, and called me by name—
—My dear!—how dost?

THERE are in this town a great number of insignificant people, who are by no means fit for the better sort of conversation, and yet have an impertinent ambition of appearing with those to whom they are not welcome. If you walk in the park, one of them will certainly join with you, though 10 you are in company with ladies; if you drink a bottle, they will find your haunts. What makes such fellows the more burdensome is, that they neither offend nor please so far as to be taken notice of for either. It is, I presume, for this reason, that my correspondents are willing by my means to be rid of them. The two following letters are writ by persons who suffer by such impertinence. A worthy old bachelor, who sets in for his dose of claret every night, at such an hour, is teased by a swarm of them; who, because they are sure of room and good fire, have taken it in their 20 heads to keep a sort of club in his company, though the sober gentleman himself is an utter enemy to such meetings.

“MR. SPECTATOR,

“The aversion I for some years have had to clubs in general, gave me a perfect relish for your speculation on that subject; but I have since been extremely mortified by the malicious world's ranking me amongst the supporters of such impertinent assemblies. I beg leave to state my case fairly; and that done, I shall expect redress from your judicious pen.

"I am, Sir, a bachelor of some standing, and a traveller ; my business, to consult my own good humour, which I gratify without controlling other people's : I have a room and a whole bed to myself : and I have a dog, a fiddle, and a gun : they please me, and injure no creature alive. My chief meal is a supper, which I always make at a tavern. I am constant to an hour, and not ill-humoured ; for which reasons, though I invite nobody, I have no sooner supped, than I have a crowd about me of that sort of good company that know not
 10 whither else to go. It is true every man pays his share ; yet as they are intruders, I have an undoubted right to be the only speaker, or at least the loudest ; which I maintain, and that to the great emolument of my audience. I sometimes tell them their own in pretty free language ; and sometimes divert them with merry tales, according as I am in humour. I am one of those who live in taverns to a great age, by a sort of regular intemperance ; I never go to bed drunk, but always flustered ; I wear away very gently ; am apt to be peevish, but never angry. Mr. Spectator, if you have kept
 20 various company, you know there is in every tavern in town some old humourist or other, who is master of the house as much as he who keeps it. The drawers are all in awe of him ; and all the customers who frequent his company, yield him a sort of comical obedience. I do not know but I may be such a fellow as this myself. But I appeal to you, whether this is to be called a club, because so many impertinents will break in upon me, and come without appointment ? Clinch of Barnet has a nightly meeting, and shows to every one that will come in and pay ; but then he is the only actor. Why should
 30 people miscall things ? If his is allowed to be a concert, why may not mine be a lecture ? However, Sir, I submit it to you, and am, Sir, your most obedient servant,

"THOMAS KIMBOW."

"GOOD SIR,

"You and I were pressed against each other last winter in a crowd, in which uneasy posture we suffered

together for almost half an hour. I thank you for all your civilities ever since, in being of my acquaintance wherever you meet me. But the other day you pulled your hat off to me in the Park, when I was walking with my mistress. She did not like your air, and said she wondered what strange fellows I was acquainted with. Dear Sir, consider it, as much as my life is worth, if she should think we were intimate: therefore I earnestly intreat you for the future to take no manner of notice of,

“Sir, your obliged humble servant, 10

“WILL FASHION.”

A like impertinence is also very troublesome to the superior and more intelligent part of the fair sex. It is, it seems, a great inconvenience, that those of the meanest capacities will pretend to make visits, though indeed they are qualified rather to add to the furniture of the house (by filling an empty chair,) than to the conversation they enter into when they visit. A friend of mine hopes for redress in this case, by the publication of her letter in my paper; which she thinks those she would be rid of will take to themselves. It 20 seems to be written with an eye to one of those pert, giddy, unthinking girls, who, upon the recommendation only of an agreeable person and a fashionable air, take themselves to be upon a level with women of the greatest merit:

“MADAM,

“I take this way to acquaint you with what common rules and forms would never permit me to tell you otherwise; to wit, that you and I, though equals in quality and fortune, are by no means suitable companions. You are, it is true, very pretty, can dance, and make a very good figure in a 30 public assembly; but, alas, Madam, you must go no farther; distance and silence are your best recommendations; therefore let me beg of you never to make me any more visits. You come in a literal sense to see one, for you have nothing

to say. I do not say this, that I would by any means lose your acquaintance; but I would keep it up with the strictest forms of good breeding. Let us pay visits, but never see one another. If you will be so good as to deny yourself always to me, I shall return the obligation by giving the same orders to my servants. When accident makes us meet at a third place, we may mutually lament the misfortune of never finding one another at home, go in the same party to a benefit play, and smile at each other, and put down glasses as we
 10 pass in our coaches. Thus we may enjoy as much of each other's friendship as we are capable of: for there are some people who are to be known only by sight, with which sort of friendship I hope you will always honour, Madam,

“Your most obedient humble servant,

“MARY TUESDAY.

“*P.S.*—I subscribe myself by the name of the day I keep, that my supernumerary friends may know who I am.”

ADVERTISEMENT.

To prevent all mistakes that may happen among gentle-
 20 men of the other end of the town, who come but once a week to St. James's coffee-house, either by miscalling the servants, or requiring such things from them as are not properly within their respective provinces; this is to give notice, that Kidney, keeper of the book-debts of the outlying customers, and observer of those who go off without paying, having resigned that employment, is succeeded by John Sowton; to whose place of enterer of messages and first coffee-grinder, William Bird is promoted; and Samuel Burdock comes as shoe-cleaner in the room of the said Bird. R.

Valetudinarians: scientific dieting: to make the preservation of one's life the only end of living is contemptible.

No. XXV.] Thursday, March 29, 1711.

Ægrescitque medendo.—Virg. *Æn.* xii. 46.

And sickens by the very means of health.

THE following letter will explain itself, and needs no apology

“SIR,

“I am one of that sickly tribe who are commonly known by the name of valetudinarians; and do confess to you, that I first contracted this ill habit of body, or rather of mind, by the study of physick. I no sooner began to peruse books of this nature, but I found my pulse was irregular; and scarce ever read the account of any disease that I did not fancy myself afflicted with. Dr. Sydenham's learned treatise of fevers threw me into a lingering hectic, which hung upon me all the while I was reading that excellent piece. I then applied myself to the study of several authors who have written upon phthisical distempers, and by that means fell into a consumption; till at length, growing very fat, I was in a manner shamed out of that imagination. Not long after this I found in myself all the symptoms of the gout, except pain; but was cured of it by a treatise upon the gravel, written by a very ingenious author, who (as it is usual for physicians to convert one distemper into another) eased me of the gout by giving me the stone. I at length studied myself into a complication of distempers; but, accidentally taking into my hand that ingenious discourse written by Sanctorius, I was resolved to direct myself by a scheme of rules, which I had collected from his observations. The learned world are very well acquainted with that gentleman's invention; who, for the better carrying on his experiments,

contrived a certain mathematical chair, which was so artificially hung upon springs, that it would weigh any thing as well as a pair of scales.

“Having provided myself with this chair, I used to study, eat, drink, and sleep in it; insomuch that I may be said, for these last three years, to have lived in a pair of scales. I compute myself, when I am in full health, to be precisely two hundred weight, falling short of it about a pound after a day’s fast, and exceeding it as much after a very full meal; 10 so that it is my continual employment to trim the balance between these two volatile pounds in my constitution. In my ordinary meals I fetch myself up to two hundred weight and half a pound; and if, after having dined, I find myself fall short of it, I drink so much small beer, or eat such a quantity of bread, as is sufficient to make me weight. In my greatest excesses, I do not transgress more than the other half-pound; which, for my health’s sake, I do the first Monday in every month. As soon as I find myself duly poised after dinner, I walk till I have perspired five ounces and four scruples; 20 and when I discover, by my chair, that I am so far reduced, I fall to my books, and study away three ounces more. I do not dine and sup by the clock, but by my chair; for when that informs me my pound of food is exhausted, I conclude myself to be hungry, and lay in another with all diligence. In my days of abstinence I lose a pound and a half, and on solemn fasts am two pounds lighter than on the other days of the year.

“I allow myself, one night with another, a quarter of a pound of sleep, within a few grains more or less; and if, 30 upon my rising, I find that I have not consumed my whole quantity, I take out the rest in my chair. Upon an exact calculation of what I expended and received the last year, which I always register in a book, I find the medium to be two hundred weight, so that I cannot discover that I am impaired one ounce in my health during a whole twelve-month. And yet, Sir, notwithstanding this my great care to

ballast myself equally every day, and to keep my body in its proper poise, so it is, that I find myself in a sick and languishing condition. My complexion is grown very sallow, my pulse low, and my body hydropical. Let me therefore beg you, Sir, to consider me as your patient, and to give me more certain rules to walk by than those I have already observed, and you will very much oblige

“Your humble servant.”

This letter puts me in mind of an Italian epitaph written on the monument of a valetudinarian: “*Stavo ben, ma per star meglio, sto qui:*” which it is impossible to translate. The fear of death often proves mortal, and sets people on methods to save their lives which infallibly destroy them. This is a reflection made by some historians, upon observing that there are many more thousands killed in a flight, than in a battle; and may be applied to those multitudes of imaginary sick persons that break their constitutions by physic, and throw themselves into the arms of death by endeavouring to escape it. This method is not only dangerous, but below the practice of a reasonable creature. To consult the preservation of life, as the only end of it—to make our health our business—to engage in no action that is not part of a regimen, or course of physic—are purposes so abject, so mean, so unworthy human nature, that a generous soul would rather die than submit to them. Besides, that a continual anxiety for life vitiates all the relishes of it, and casts a gloom over the whole face of nature; as it is impossible we should take delight in any thing that we are every moment afraid of losing.

I do not mean, by what I have here said, that I think any one to blame for taking due care of their health. On the contrary, as cheerfulness of mind, and capacity for business, are in a great measure the effects of a well-tempered constitution, a man cannot be at too much pains to cultivate and preserve it. But this care, which we are prompted to, not

only by common sense, but by duty and instinct, should never engage us in groundless fears, melancholy apprehensions, and imaginary distempers, which are natural to every man who is more anxious to live, than how to live. In short, the preservation of life should be only a secondary concern, and the direction of it our principal. If we have this frame of mind, we shall take the best means to preserve life, without being over solicitous about the event; and shall arrive at that point of felicity which Martial has mentioned as the perfection of happiness, of neither fearing nor wishing for death.

In answer to the gentleman, who tempers his health by ounces and by scruples, and instead of complying with those natural solicitations of hunger and thirst, drowsiness, or love of exercise, governs himself by the prescriptions of his chair, I shall tell him a short fable. Jupiter, says the mythologist, to reward the piety of a certain countryman, promised to give him whatever he would ask. The countryman desired that he might have the management of the weather in his own estate. He obtained his request, and immediately distributed rain, snow, and sunshine, among his several fields, as he thought the nature of the soil required. At the end of the year, when he expected to see a more than ordinary crop, his harvest fell infinitely short of that of his neighbours. Upon which (says the fable) he desired Jupiter to take the weather again into his own hands, or that otherwise he should utterly ruin himself.

C.

The monuments of the dead in Westminster Abbey.

No. XXVI.] Friday, March 30, 1711.

Pallida mors æquo pulsat pede pauperum tabernas
 Regumque turres. O beate Sexti,
 Vitæ summa brevis spem nos vetat inchoare longam.
 Jam te premet nox, fabulæque manes,
 Et domus exilis Plutonia.—Hor. 1 *Od.* iv. 13.

With equal foot, rich friend, impartial fate
 Knocks at the cottage and the palace gate :
 Life's span forbids thee to extend thy cares,
 And stretch thy hopes beyond thy years ;
 Night soon will seize, and you must quickly go
 To storied ghosts, and Pluto's house below.—Creech.

WHEN I am in a serious humour, I very often walk by myself in Westminster-abbey: where the gloominess of the place, and the use to which it is applied, with the solemnity of the building, and the condition of the people who lie in it, are apt to fill the mind with a kind of melancholy, or rather thoughtfulness that is not disagreeable. I yesterday passed a whole afternoon in the church-yard, the cloisters, and the church, amusing myself with the tombstones and inscriptions that I met with in those several regions of the dead. Most of them recorded nothing else of the buried person, but that he was born upon one day, and died upon another; the whole history of his life being comprehended in those two circumstances that are common to all mankind. I could not but look upon these registers of existence, whether of brass or marble, as a kind of satire upon the departed persons; who had left no other memorial of them, but that they were born, and that they died. They put me in mind of several persons mentioned in the battles of heroic poems, who have sounding names given them, for no other reason but that they may be killed, and are celebrated for nothing but being knocked on the head.

Γλαυκόν τε Μεδοντά τε Θερσίλοχόν τε.—Hom. *Il.* xvii. 216.

Glaucumque, Medontaque, Thersilochumque.—Virg.

Glaucus, and Medon, and Thersilochus.

30

The life of these men is finely described in holy writ by “the path of an arrow,” which is immediately closed up and lost.

Upon my going into the church, I entertained myself with the digging of a grave; and saw in every shovel-full of it

that was thrown up, the fragment of a bone or skull intermixed with a kind of fresh mouldering earth that some time or other had a place in the composition of a human body. Upon this I began to consider with myself what innumerable multitudes of people lay confused together under the pavement of that ancient cathedral; how men and women, friends and enemies, priests and soldiers, monks and prebendaries, were crumbled amongst one another, and blended together in the same common mass; how beauty, strength, and youth, with old age, weakness, and deformity, lay undistinguished in the same promiscuous heap of matter.

After having thus surveyed the great magazine of mortality, as it were, in the lump, I examined it more particularly by the accounts which I found on several of the monuments which are raised in every quarter of that ancient fabric. Some of them were covered with such extravagant epitaphs, that if it were possible for the dead person to be acquainted with them, he would blush at the praises which his friends have bestowed upon him. There are others so excessively modest, that they deliver the character of the person departed in Greek or Hebrew, and by that means are not understood once in a twelvemonth. In the poetical quarter, I found there were poets who had no monuments, and monuments which had no poets. I observed, indeed, that the present war has filled the church with many of these uninhabited monuments, which had been erected to the memory of persons whose bodies were perhaps buried in the plains of Blenheim, or in the bosom of the ocean.

I could not but be very much delighted with several modern epitaphs, which are written with great elegance of expression and justness of thought, and therefore do honour to the living as well as the dead. As a foreigner is very apt to conceive an idea of the ignorance or politeness of a nation from the turn of their public monuments and inscriptions, they should be submitted to the perusal of men of learning and genius before they are put in execution. Sir Cloudesly

Shovel's monument has very often given me great offence. Instead of the brave rough English admiral, which was the distinguishing character of that plain gallant man, he is represented on his tomb by the figure of a beau, dressed in a long periwig, and reposing himself upon velvet cushions, under a canopy of state. The inscription is answerable to the monument; for instead of celebrating the many remarkable actions he had performed in the service of his country, it acquaints us only with the manner of his death, in which it was impossible for him to reap any honour. The Dutch, 10 whom we are apt to despise for want of genius, show an infinitely greater taste of antiquity and politeness in their buildings and works of this nature than what we meet with in those of our own country. The monuments of their admirals, which have been erected at the public expense, represent them like themselves, and are adorned with rostral crowns and naval ornaments, with beautiful festoons of sea-weed, shells, and coral.

But to return to our subject. I have left the repository of our English kings for the contemplation of another day, 20 when I shall find my mind disposed for so serious an amusement. I know that entertainments of this nature are apt to raise dark and dismal thoughts in timorous minds and gloomy imaginations; but for my own part, though I am always serious, I do not know what it is to be melancholy; and can therefore take a view of nature in her deep and solemn scenes with the same pleasure as in her most gay and delightful ones. By this means I can improve myself with those objects which others consider with terror. When I look upon the tombs of the great, every motion of envy dies 30 in me; when I read the epitaphs of the beautiful, every inordinate desire goes out; when I meet with the grief of parents upon a tombstone, my heart melts with compassion; when I see the tomb of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow. When I see kings lying by those who deposed them,

when I consider rival wits placed side by side, or the holy men that divided the world with their contests and disputes, I reflect with sorrow and astonishment on the little competitions, factions, and debates of mankind. When I read the several dates of the tombs, of some that died yesterday, and some six hundred years ago, I consider that great day when we shall all of us be contemporaries, and make our appearance together. C

Vanity of life in the world: our reluctance to quit it. two cases of life in the world, the one of virtuous satisfaction in doing good, the other of the triumph of the world over good intentions.

No. XXVII.] Saturday, March 31, 1711.

10 Ut nox longa quibus mentitur amica, diesque
 Longa videtur opus debentibus; ut piger annus
 Pupillis, quos dura premit custodia matrum:
 Sic mihi tarda fluunt ingrataque tempora, quæ spem
 Consiliumque morantur agendi gnaviter id, quod
 Æque pauperibus prodest, locupletibus æque,
 Æque neglectum pueris senibusque nocebit.

Hor. 1 *Ep.* i. 20.

IMITATED.

20 Long as to him, who works for debt, the day;
 Long as the night to her, whose love's away;
 Long as the year's dull circle seems to run
 When the brisk minor pants for twenty-one:
 So slow th' unprofitable moments roll,
 That lock up all the functions of my soul:
 That keep me from myself, and still delay
 Life's instant business to a future day:
 That task, which as we follow, or despise,
 The eldest is a fool, the youngest wise:
 Which done, the poorest can no wants endure,
 And which not done the richest must be poor.—Pope.

THERE is scarce a thinking man in the world, who is involved in the business of it, but lives under a secret impatience of the hurry and fatigue he suffers, and has formed a resolution to fix himself, one time or other, in such a state as is suitable to the end of his being. You hear men every day in conversation profess, that all the honour, power, and riches, which they propose to themselves, cannot give satisfaction enough to reward them for half the anxiety they undergo in the pursuit or the possession of them. While men are in this temper (which happens very 10 frequently,) how inconsistent are they with themselves! They are wearied with the toil they bear, but cannot find in their hearts to relinquish it: retirement is what they want but they cannot betake themselves to it. While they pant after shade and covert, they still affect to appear in the most glittering scenes of life. Sure this is but just as reasonable as if a man should call for more light, when he has a mind to go to sleep.

Since then it is certain that our own hearts deceive us in the love of the world, and that we cannot command ourselves 20 enough to resign it, though we every day wish ourselves disengaged from its allurements; let us not stand upon a formal taking of leave, but wean ourselves from them while we are in the midst of them.

It is certainly the general intention of the greater part of mankind to accomplish this work, and live according to their own approbation, as soon as they possibly can. But since the duration of life is so uncertain, (and that has been a common topic of discourse ever since there was such a thing as life itself,) how is it possible that we should defer 30 a moment the beginning to live according to the rules of reason?

The man of business has ever some one point to carry, and then he tells himself he will bid adieu to all the vanity of ambition. The man of pleasure resolves to take his leave at least, and part civilly with his mistress; but the

ambitious man is entangled every moment in a fresh pursuit, and the lover sees new charms in the object he fancied he could abandon. It is therefore a fantastical way of thinking, when we promise ourselves an alteration in our conduct from change of place and difference of circumstances; the same passions will attend us wherever we are, till they are conquered; and we can never live to our satisfaction in the deepest retirement, unless we are capable of living so, in some measure, amidst the noise and business of the
10 world.

I have ever thought men were better known by what could be observed of them from a perusal of their private letters, than any other way. My friend the clergyman, the other day, upon serious discourse with him concerning the danger of procrastination, gave me the following letters from persons with whom he lives in great friendship and intimacy, according to the good breeding and good sense of his character. The first is from a man of business, who is his convert: the second from one who is in no state at all,
20 but carried one way and another by starts.

“SIR,

“I know not with what words to express to you the sense I have of the high obligation you have laid upon me, in the penance you enjoined me, of doing some good or other to a person of worth every day I live. The station I am in furnishes me with daily opportunities of this kind; and the noble principle with which you have inspired me, of benevolence to all I have to deal with, quickens my application in every thing I undertake. When I relieve merit from
30 discountenance, when I assist a friendless person, when I produce concealed worth, I am displeased with myself, for having designed to leave the world in order to be virtuous. I am sorry you decline the occasions which the condition I am in might afford me of enlarging your fortunes; but know I contribute more to your satisfaction, when I

acknowledge I am the better man, from the influence and authority you have over, Sir,

“Your most obliged and most humble servant,

“R. O.”

“SIR,

“There is no state of life so anxious as that of a man who does not live according to the dictates of his own reason. It will seem odd to you, when I assure you that my love of retirement first of all brought me to court; but this will be no riddle when I acquaint you, that I placed myself 10 here with a design of getting so much money as might enable me to purchase a handsome retreat in the country. At present my circumstances enable me, and my duty prompts me, to pass away the remaining part of my life in such a retirement as I at first proposed to myself; but to my great misfortune I have entirely lost the relish of it, and should now return to the country with greater reluctance than I at first came to court. I am so unhappy, as to know that what I am fond of are trifles, and that what I neglect is of the greatest importance: in short, I find a contest in 20 my own mind between reason and fashion. I remember you once told me, that I might live in the world, and out of it, at the same time. Let me beg of you to explain this paradox more at large to me, that I may conform my life, if possible, both to my duty and my inclination. I am

“Your most humble servant, R. B.”

R.

A satire on Projectors: the Signposts regulator.

No. XXVIII.] Monday, April 2, 1711.

Neque semper arcum

Tendit Apollo.—Hor. 2 *Od.* x. 19.

Nor does Apollo always bend his bow.

30

I SHALL here present my reader with a letter from a projector, concerning a new office which he thinks may very

much contribute to the embellishments of the city, and to the driving barbarity out of our streets. I consider it as a satire upon projectors in general, and a lively picture of the whole art of modern criticism.

“SIR,

“Observing that you have thoughts of creating certain officers under you, for the inspection of several petty enormities you yourself cannot attend to ; and finding daily absurdities hung out upon the sign-posts of this city, to the
10 great scandal of foreigners, as well as those of our own country, who are curious spectators of the same : I do humbly propose that you would be pleased to make me your superintendent of all such figures and devices as are or shall be made use of on this occasion ; with full powers to rectify or expunge whatever I shall find irregular or defective. For want of such an officer, there is nothing like sound literature and good sense to be met with in those objects that are every where thrusting themselves out to the eye, and endeavouring to become visible. Our streets are filled with blue boars,
20 black swans, and red lions ; not to mention flying pigs, and hogs in armour, with many other creatures more extraordinary than any in the deserts of Africa. Strange ! that one who has all the birds and beasts in nature to choose out of, should live at the sign of an *Ens Rationis* !

“My first task therefore should be, like that of Hercules, to clear the city from monsters. In the second place, I would forbid that creatures of jarring and incongruous natures should be joined together in the same sign ; such as the bell and the neat’s tongue, the dog and the gridiron. The fox
30 and the goose may be supposed to have met, but what has the fox and the seven stars to do together ? And when did the lamb and the dolphin ever meet, except upon a sign-post ? As for the cat and fiddle, there is a conceit in it ; and therefore I do not intend that any thing I have here said should affect it. I must, however, observe to you upon

this subject, that it is usual for a young tradesman, at his first setting up, to add to his own sign that of the master whom he served; as the husband, after marriage, gives a place to his mistress's arms in his own coat. This I take to have given rise to many of those absurdities which are committed over our heads; and, as I am informed, first occasioned the three nuns and a hare, which we see so frequently joined together. I would therefore establish certain rules, for the determining how far one tradesmen may give the sign of another, and in what cases he may be allowed 10 to quarter it with his own.

"In the third place, I would enjoin every shop to make use of a sign which bears some affinity to the wares in which it deals. What can be more inconsistent than to see a tailor at the lion? A cook should not live at the boot, nor a shoemaker at the roasted pig; and yet, for want of this regulation, I have seen a goat set up before the door of a perfumer, and the French king's head at a sword-cutler's.

"An ingenious foreigner observes, that several of those gentlemen who value themselves upon their families, and 20 overlook such as are bred to trade, bear the tools of their forefathers in their coats of arms. I will not examine how true this is in fact. But though it may not be necessary for posterity thus to set up the sign of their forefathers, I think it highly proper for those who actually profess the trade to show some such marks of it before their doors.

"When the name gives an occasion for an ingenious signpost, I would likewise advise the owner to take that opportunity of letting the world know who he is. It would have been ridiculous for the ingenious Mrs. Salmon to have lived 30 at the sign of the trout; for which reason she has erected before her house the figure of the fish that is her namesake. Mr. Bell has likewise distinguished himself by a device of the same nature: and here, Sir, I must beg leave to observe to you, that this particular figure of a bell has given occasion to several pieces of wit in this kind. A man of your reading

must know, that Abel Drugger gained great applause by it in the time of Ben Jonson. Our apocryphal heathen god is also represented by this figure ; which, in conjunction with the dragon, makes a very handsome picture in several of our streets. As for the bell-savage, which is the sign of a savage man standing by a bell, I was formerly very much puzzled upon the conceit of it, till I accidentally fell into the reading of an old romance translated out of the French ; which gives an account of a very beautiful woman who was found in a
 10 wilderness, and is called in the French *La belle Sauvage* ; and is every where translated by our countrymen the bell-savage. This piece of philosophy will, I hope, convince you that I have made sign-posts my study, and consequently qualified myself for the employment which I solicit at your hands. But before I conclude my letter, I must communicate to you another remark, which I have made upon the subject with which I am now entertaining you, namely, that I can give a shrewd guess at the humour of the inhabitant by the sign that hangs before his door. A surly choleric
 20 fellow generally makes choice of a bear ; as men of milder dispositions frequently live at the sign of the lamb. Seeing a punch-bowl painted upon a sign near Charing-cross, and very curiously garnished with a couple of angels hovering over it, and squeezing a lemon into it, I had the curiosity to ask after the master of the house, and found, upon inquiry, as I had guessed by the little *agrémens* upon his sign, that he was a Frenchman. I know, Sir, it is not requisite for me to enlarge upon these hints to a gentleman of your great abilities ; so, humbly recommending myself to your favour
 30 and patronage. “I remain, etc.”

I shall add to the foregoing letter another, which came to me by the penny-post.

“From my own apartment near Charing-cross.

“HONOURED SIR,

“Having heard that this nation is a great encourager of ingenuity, I have brought with me a rope-dancer

that was caught in one of the woods belonging to the Great Mogul. He is by birth a monkey ; but swings upon a rope, takes a pipe of tobacco, and drinks a glass of ale like any reasonable creature. He gives great satisfaction to the quality ; and if they will make a subscription for him, I will send for a brother of his out of Holland, that is a very good tumbler ; and also for another of the same family whom I design for my merry-andrew, as being an excellent mimic, and the greatest droll in the country where he now is. I hope to have this entertainment in readiness for the next 10 winter ; and doubt not but it will please more than the opera or puppet-show. I will not say that a monkey is a better man than some of the opera heroes ; but certainly he is a better representative of a man than the most artificial composition of wood and wire. If you will be pleased to give me a good word in your paper, you shall be every night a spectator at my show for nothing. "I am, etc."

C.

A more serious criticism of those Italian operas with English words: the Italian recitative music and the natural music [tone and rhythm] of English speech are discordant.

No. XXIX.] Tuesday, April 3, 1711.

Sermo lingua concinnus utraque

Suavior : ut Chio nota si commista Falerni est.

20

Hor. 1 Sat. x. 23.

Both tongues united, sweeter sounds produce,
Like Chian mixed with Falernian juice.

THERE is nothing that has more startled our English audience, than the Italian *recitativo* at its first entrance upon the stage. People were wonderfully surprised to hear generals singing the word of command, and ladies delivering messages in music. Our countrymen could not forbear laughing when

they heard a lover chanting out a billet-doux, and even the superscription of a letter set to a tune. The famous blunder in an old play of "Enter a king and two fiddlers solus," was now no longer an absurdity, when it was impossible for a hero in a desert, or a princess in her closet, to speak any thing unaccompanied with musical instruments.

But however this Italian method of acting in recitativo might appear at first hearing, I cannot but think it much more just than that which prevailed in our English opera
10 before this innovation: the transition from an air to recitative music being more natural than the passing from a song to plain and ordinary speaking, which was the common method in Purcell's operas.

The only fault I find in our present practice, is the making use of the Italian recitativo with English words.

To go to the bottom of this matter, I must observe, that the tone, or (as the French call it) the accent of every nation in their ordinary speech, is altogether different from that of every other people; as we may see even in the Welsh and
20 Scotch who border so near upon us. By the tone or accent, I do not mean the pronunciation of each particular word, but the sound of the whole sentence. Thus it is very common for an English gentleman when he hears a French tragedy, to complain that the actors all of them speak in one tone: and therefore he very wisely prefers his own countrymen, not considering that a foreigner complains of the same tone in an English actor.

For this reason, the recitative music, in every language, should be as different as the tone or accent of each language;
30 for otherwise, what may properly express a passion in one language will not do it in another. Every one who has been long in Italy, knows very well that the cadences in the recitativo bear a remote affinity to the tone of their voices in ordinary conversation—or, to speak more properly, are only the accents of their language made more musical and tuneful.

Thus the notes of interrogation, or admiration, in the

Italian music (if one may so call them) which resemble their accents in discourse on such occasions, are not unlike the ordinary tones of an English voice when we are angry ; inso-much that I have often seen our audiences extremely mistaken as to what has been doing on the stage, and expecting to see the hero knock down his messenger, when he has been asking him a question ; or fancying that he quarrels with his friend when he only bids him good morrow.

For this reason the Italian artists cannot agree with our 10 English musicians in admiring Purcell's compositions, and thinking his tunes so wonderfully adapted to his words ; because both nations do not always express the same passions by the same sounds.

I am therefore humbly of opinion, that an English composer should not follow the Italian recitative too servilely, but make use of many gentle deviations from it, in compliance with his own native language. He may copy out of it all the lulling softness and "dying falls," (as Shakspeare calls them) but should still remember that he ought to 20 accommodate himself to an English audience ; and by humouring the tone of our voices in ordinary conversation, have the same regard to the accent of his own language, as those persons had to theirs whom he professes to imitate. It is observed, that several of the singing birds of our own country learn to sweeten their voices and mellow the harshness of their natural notes, by practising under those that come from warmer climates. In the same manner I would allow the Italian opera to lend our English music as much as may grace and soften it, but never entirely to annihilate 30 and destroy it. Let the infusion be as strong as you please, but still let the subject matter of it be English.

A composer should fit his music to the genius of the people, and consider that the delicacy of hearing and taste of harmony, has been formed upon those sounds which every country abounds with. In short that music is of a relative

nature, and what is harmony to one ear, may be dissonance to another.

The same observations which I have made upon the recitative part of music, may be applied to all our songs and airs in general.

Signior Baptist Lully acted like a man of sense in this particular. He found the French music extremely defective, and very often barbarous. However, knowing the genius of the people, the humour of their language, and the pre-
10 judiced ears he had to deal with, he did not pretend to extirpate the French music and plant the Italian in its stead ; but only to cultivate and civilize it with innumerable graces and modulations which he borrowed from the Italians. By this means the French music is now perfect in its kind ; and when you say it is not so good as the Italian, you only mean that it does not please you so well ; for there is scarce a Frenchman who would not wonder to hear you give the Italian such a preference. The music of the French is indeed very properly adapted to their pronunciation and
20 accent, as their whole opera wonderfully favours the genius of such a gay airy people. The chorus, in which that opera abounds, gives the parterre frequent opportunities of joining in concert with the stage. This inclination of the audience to sing along with the actors, so prevails with them, that I have sometimes known the performer on the stage do no more in a celebrated song than the clerk of a parish church, who serves only to raise the psalm, and is afterwards drowned in the music of the congregation. Every actor that comes on the stage is a beau. The queens and heroines are so painted,
30 that they appear as ruddy and cherry-cheeked as milk-maids. The shepherds are all embroidered, and acquit themselves in a ball better than our English dancing-masters. I have seen a couple of rivers appear in red stockings ; and Alpheus, instead of having his head covered with sedge and bull-rushes, making love in a full-bottom periwig and a plume of feathers ; but with a voice so full of shakes and quavers, that

I should have thought the murmurs of a country brook the much more agreeable music.

I remember the last opera I saw in that merry nation was the Rape of Proserpine, where Pluto, to make the more tempting figure, puts himself in a French equipage, and brings Ascalaphus along with him as his valet de chambre. This is what we call folly and impertinence; but what the French look upon as gay and polite.

I shall add no more to what I have here offered, than that music, architecture, and painting, as well as poetry and 10 oratory, are to deduce their laws and rules from the general sense and taste of mankind, and not from the principles of those arts themselves; or, in other words, the taste is not to conform to the art, but the art to the taste. Music is not designed to please only chromatic ears, but all that are capable of distinguishing harsh from disagreeable notes. A man of an ordinary ear is a judge whether a passion is expressed in proper sounds, and whether the melody of those sounds be more or less pleasing. C.

The Oxford Amorous Club.

No. XXX.] Wednesday, April 4, 1711.

Si, Mimnermus uti censet, sine amore jocisque
Nil est jucundum; vivas in amore jocisque.

20

Hor. 1 *Ep.* vi. 65.

If nothing, as Mimnermus strives to prove,
Can e'er be pleasant without mirth and love,
Then live in mirth and love, thy sports pursue.—Creech.

ONE common calamity makes men extremely affect each other, though they differ in every other particular. The passion of love is the most general concern among men; and I am glad to hear by my last advices from Oxford, that there are a set of sighers in that university, who have erected themselves into a society in honour of that tender 30

passion. These gentlemen are of that sort of inamoratos, who are not so very much lost to common sense, but that they understand the folly they are guilty of ; and for that reason separate themselves from all other company, because they will enjoy the pleasure of talking incoherently, without being ridiculous to any but each other. When a man comes into the club, he is not obliged to make any introduction to his discourse, but at once, as he is seating himself in his chair, speaks in the thread of his own thoughts : “ She gave
10 me a very obliging glance, she never looked so well in her life as this evening ; ” or the like reflection, without regard to any other member of the society ; for in this assembly they do not meet to talk to each other, but every man claims the full liberty of talking to himself. Instead of snuff-boxes and canes, which are the usual helps to discourse with other young fellows, these have each some piece of riband, a broken fan, or an old girdle, which they play with while they talk of the fair person remembered by each respective token. According to the representation of the matter from my
20 letters, the company appear like so many players rehearsing behind the scenes ; one is sighing and lamenting his destiny in beseeching terms, another declaiming he will break his chain, and another, in dumb-show, striving to express his passion by his gesture. It is very ordinary in the assembly for one of a sudden to rise and make a discourse concerning his passion in general, and describe the temper of his mind in such a manner, as that the whole company shall join in the description, and feel the force of it. In this case, if any
30 man has declared the violence of his flame in more pathetic terms, he is made president for that night, out of respect to his superior passion.

We had some years ago in this town, a set of people who met and dressed like lovers, and were distinguished by the name of the Fringe-glove club ; but they were persons of such moderate intellects, even before they were impaired by their passion, that their irregularities could not furnish

sufficient variety of folly to afford daily new impertinences ; by which means that institution dropped. These fellows could express their passion by nothing but their dress ; but the Oxonians are fantastical, now they are lovers, in proportion to their learning and understanding before they became such. The thoughts of the ancient poets on this agreeable frenzy are translated in honour of some modern beauty ; and Chloris is won to-day by the same compliment that was made to Lesbia a thousand years ago. But as far as I can learn, the patron of the club is the renowned Don Quixote. 10
 The adventures of that gentle knight are frequently mentioned in the society, under the colour of laughing at the passion and themselves : but at the same time, though they are sensible of the extravagances of that unhappy warrior, they do not observe, that to turn all the reading of the best and wisest writings into rhapsodies of love, is a frenzy no less diverting than that of the aforesaid accomplished Spaniard. A gentleman, who, I hope, will continue his correspondence, is lately admitted into the fraternity, and sent me the following letter : 20

“ SIR,

“ Since I find you take notice of clubs, I beg leave to give you an account of one in Oxford, which you have no where mentioned, and perhaps never heard of. We distinguish ourselves by the title of the Amorous Club, are all votaries of Cupid, and admirers of the fair sex. The reason that we are so little known in the world, is the secrecy which we are obliged to live under in the university. Our constitution runs counter to that of the place wherein we live : for in love there are no doctors, and we all profess so high a passion, 30
 that we admit of no graduates in it. Our presidentship is bestowed according to the dignity of passion ; our number is unlimited ; and our statutes are like those of the Druids, recorded in our own breasts only, and explained by the majority of the company. A mistress, and a poem in her

praise, will introduce any candidate. Without the latter no one can be admitted ; for he that is not in love enough to rhyme, is unqualified for our society. To speak disrespectfully of a woman is expulsion from our gentle society. As we are at present all of us gownmen, instead of duelling when we are rivals, we drink together the health of our mistress. The manner of doing this, sometimes indeed creates debates ; on such occasions we have recourse to the rules of love among the ancients.

10

Nævia sex cyathis, septem Justina bibatur.

Mart. *Epiq.* i. 72.

Six cups to Nævia, to Justina seven.

This method of a glass to every letter of her name, occasioned the other night a dispute of some warmth. A young student who is in love with Mrs. Elizabeth Dimple, was so unreasonable as to begin her health under the name of *Elizabetha* ; which so exasperated the club, that by common consent we retrenched it to Betty. We look upon a man as no company that does not sigh five times in a quarter of an hour ; and
20 look upon a member as very absurd, that is so much himself as to make a direct answer to a question. In fine, the whole assembly is made up of absent men—that is, of such persons as have lost their locality, and whose minds and bodies never keep company with one another. As I am an unfortunate member of this distracted society, you cannot expect a very regular account of it ; for which reason I hope you will pardon me that I so abruptly subscribe myself,

“ Sir, your most obedient humble servant,

“ T. B.

30

“ I forgot to tell you, that Albina, who has six votaries in this club, is one of your readers.”

R.

A project to combine all the shows in town [like a modern Carnival]—being a skit upon the “Variety” entertainments then in vogue.

No. XXXI.] Thursday, April 5, 1711.

Sit mihi fas audita loqui.—Virg. *Æn.* vi. 266.

What I have heard, permit me to relate.

LAST night, upon my going into a coffee-house not far from the Haymarket Theatre, I diverted myself for above half-an-hour with overhearing the discourse of one, who, by the shabbiness of his dress, the extravagance of his conceptions, and the hurry of his speech, I discovered to be of that species who are generally distinguished by the title of projectors. This gentleman, for I found he was treated as such by his audience, was entertaining a whole table of listeners with 10 the project of an opera, which he told us had not cost him above two or three mornings in the contrivance, and which he was ready to put in execution provided he might find his account in it. He said, that he had observed the great trouble and inconvenience which ladies were at, in travelling up and down the several shows that are exhibited in different quarters of the town. The dancing monkeys are in one place; the puppet-show in another; the opera in a third; not to mention the lions, that are almost a whole day's journey from the politer part of the town. By this means 20 people of figure are forced to lose half the winter after their coming to town, before they have seen all the strange sights about it. In order to remedy this great inconvenience, our projector drew out of his pocket the scheme of an opera, entitled *The Expedition of Alexander the Great*; in which he had disposed all the remarkable shows about town among the scenes and decorations of his piece. The thought, he confessed, was not originally his own, but that he had taken the hint of it from several performances which he had seen

upon our stage; in one of which there was a raree-show; in another a ladder-dance; and in others a posture-man, a moving picture, with many curiosities of the like nature.

- This expedition of Alexander opens with his consulting the oracle of Delphos, in which the dumb conjuror who has been visited by so many persons of quality of late years, is to be introduced as telling his fortune. At the same time Clinch of Barnet is represented in another corner of the temple, as ringing the bells of Delphos, for joy of his arrival.
- 10 The tent of Darius is to be peopled by the ingenious Mrs. Salmon, where Alexander is to fall in love with a piece of wax-work, that represents the beautiful Statira. When Alexander comes into that country, in which Quintus Curtius tells us the dogs were so exceeding fierce that they would not lose their hold, though they were cut to pieces limb by limb, and that they would hang upon their prey by their teeth when they had nothing but a mouth left, there is to be a scene of Hockley in the Hole, in which is to be represented all the diversions of that place, the bull-baiting only ex-
- 20 cepted, which cannot possibly be exhibited in the theatre, by reason of the lowness of the roof. The several woods in Asia, which Alexander must be supposed to pass through, will give the audience a sight of monkeys dancing upon ropes, with many other pleasantries of that ludicrous species. At the same time, if there chance to be any strange animals in town, whether birds or beasts, they may be either let loose among the woods, or driven across the stage by some of the country people of Asia. In the last great battle, Pinkethman is to personate King Porus upon an elephant,
- 30 and is to be encountered by Powell, representing Alexander the Great, upon a dromedary, which nevertheless Mr. Powell is desired to call by the name of Bucephalus. Upon the close of this great decisive battle, when the two kings are thoroughly reconciled, to show the mutual friendship and good correspondence that reigns between them, they both of them go together to a puppet-show, in which the ingenious

Mr. Powell, junior, may have an opportunity of displaying his whole art of machinery, for the diversion of two monarchs. Some at the table urged, that a puppet-show was not a suitable entertainment for Alexander the Great; and that it might be introduced more properly, if we suppose the conqueror touched upon that part of India which is said to be inhabited by the pygmies. But this objection was looked upon as frivolous, and the proposal immediately overruled. Our projector farther added, that after the reconciliation of these two kings, they might invite one another to dinner, 10 and either of them entertain his guest with the German artist, Mr. Pinkethman's heathen gods, or any of the like diversions which shall then chance to be in vogue.

This project was received with very great applause by the whole table. Upon which the undertaker told us, that he had not yet communicated to us above half his design; for that Alexander being a Greek, it was his intention that the whole opera should be acted in that language, which was a tongue he was sure would wonderfully please the ladies, especially when it was a little raised and rounded by the 20 Ionic dialect; and could not but be acceptable to the whole audience, because there are fewer of them who understand Greek than Italian. The only difficulty that remained, was how to get performers, unless we could persuade some gentlemen of the universities to learn to sing, in order to qualify themselves for the stage; but this objection soon vanished when the projector informed us that the Greeks were at present the only musicians in the Turkish empire, and that it would be very easy for our factory at Smyrna to furnish us every year with a colony of musicians, by the 30 opportunity of the Turkey fleet; besides, says he, if we want any single voice for any lower part in the opera, Lawrence can learn to speak Greek, as well as he does Italian, in a fortnight's time.

The projector having thus settled matters to the good-liking of all that heard him, he left his seat at the table, and

planted himself before the fire, where I had unluckily taken my stand for the convenience of overhearing what he said. Whether he had observed me to be more attentive than ordinary, I cannot tell, but he had not stood by me above a quarter of a minute, but he turned short upon me on a sudden and catching me by a button of my coat, attacked me very abruptly after the following manner.

“Besides, Sir, I have heard of a very extraordinary genius for music that lives in Switzerland, who has so strong a
10 spring in his fingers, that he can make the board of an organ sound like a drum, and if I could but procure a subscription of about ten thousand pounds every winter I would undertake to fetch him over, and oblige him by articles to set every thing that should be sung upon the English stage.” After this he looked full in my face, expecting I would make an answer, when, by good luck, a gentleman that had entered the coffee-house since the projector applied himself to me, hearing him talk of his Swiss compositions, cried out in a kind of laugh, “Is our music
20 then to receive farther improvements from Switzerland?” This alarmed the projector, who immediately let go my button, and turned about to answer him. I took the opportunity of the diversion which seemed to be made in favour of me, and laying down my penny upon the bar, retired with some precipitation. C.

Speech of the president of The Ugly Club in proposing the Spectator as a member.

No. XXXII.] Friday, April 6, 1711.

Nil illi larva aut tragicis opus esse cothurnis.

Hor. 1 Sat. v. 64.

He wants no tragic visor to increase

His natural deformity of face.

THE late discourse concerning the statutes of the Ugly
30 Club, having been so well received at Oxford, that, con-

trary to the strict rules of the society, they have been so partial as to take my own testimonial, and admit me into that select body ; I could not restrain the vanity of publishing to the world the honour which is done me. It is no small satisfaction that I have given occasion for the President's shewing both his invention and reading to such advantage as my correspondent reports he did : but it is not to be doubted there were many very proper hums and pauses in his harangue, which lose their ugliness in the narration, and which my correspondent (begging his 10 pardon) has no very good talent at representing. I very much approve of the contempt the society has of beauty. Nothing ought to be laudable in a man, in which his will is not concerned ; therefore our society can follow nature, and where she has thought fit, as it were, to mock herself, we can do so too, and be merry upon the occasion.

“MR. SPECTATOR,

“Your making public the late trouble I gave you, you will find to have been the occasion of this. Who should I meet at the coffee-house door the other night, but my old 20 friend Mr. President? I saw somewhat had pleased him ; and as soon as he had cast his eye upon me, ‘Oho, doctor, rare news from London,’ says he ; ‘the Spectator has made honourable mention of the club, Man, and published to the world his sincere desire to be a member, with a commendatory description of his phiz ; and though our constitution has made no particular provision for short faces, yet his being an extraordinary case, I believe we shall find a hole for him to creep in at ; for I assure you he is not against the canon ; and if his sides are as compact as his joles, he 30 need not disguise himself to make one of us.’ I presently called for the paper, to see how you looked in print ; and after we had regaled ourselves awhile upon the pleasant image of our proselyte, Mr. President told me I should be his stranger at the next night's club ; where we were no

sooner come, and pipes brought, but Mr. President began an harangue upon your introduction to my epistle, setting forth with no less volubility of speech than strength of reason, 'That a speculation of this nature was what had been long and much wanted! and that he doubted not but it would be of inestimable value to the public, in reconciling even of bodies and souls; in composing and quieting the minds of men under all corporal redundancies, deficiencies, and irregularities whatsoever; and making

10 every one sit down content in his own carcass, though it were not perhaps so mathematically put together as he could wish.' And again, 'How that for want of a due consideration of what you first advance, viz. That our faces are not of our own choosing, people had been transported beyond all good breeding, and hurried themselves into unaccountable and fatal extravagances; as, how many impartial looking-glasses had been censured and calumniated, nay, and sometimes shivered into ten thousand splinters, only for a fair representation of the truth?

20 How many head-strings and garters had been made necessary and actually forfeited, only because folks must needs quarrel with their own shadows? And who,' continues he, 'but is deeply sensible, that one great source of the uneasiness and misery of human life, especially amongst those of distinction, arises from nothing in the world else, but too severe a contemplation of an indefeasible contexture of our external parts, or certain natural and invincible dispositions to be fat or lean?—when a little more of Mr. Spectator's philosophy would take off all this. In the

30 mean time let them observe, that there is not one of their grievances of this sort, but perhaps, in some ages of the world, has been highly in vogue, and may be so again; nay, in some country or another, ten to one is so at this day. My Lady Ample is the most miserable woman in the world, purely of her own making. She even grudges herself meat and drink, for fear she should thrive by them;

and is constantly crying out, 'In a quarter of a year more I shall be quite out of all manner of shape!' Now the lady's misfortune seems to be only this, that she is planted in a wrong soil; for go but to the other side of the water, it is a jest at Haerlem to talk of a shape under eighteen stone. These wise traders regulate their beauties as they do their butter, by the pound; and Miss Cross, when she arrived in the Low Countries, was not computed to be so handsome as Madam Van Brisket by nearly half a ton. On the other hand, there is 'Squire Lath, a proper gentleman of £1,500 per annum, as well as of unblamable life and conversation; yet would I not be the esquire for half his estate; for if it was as much more, he would freely part with it all for a pair of legs to his mind. Whereas, in the reign of our first Edward of glorious memory, nothing was more modish than a brace of your fine taper supporters; and his majesty, without an inch of calf, managed affairs in peace or war as laudably as the bravest and most politic of his ancestors; and was as terrible to his neighbours under the royal name of Longshanks, as Cœur de Lion to the Saracens before him. If we look farther back into history, we shall find that Alexander the Great wore his head a little over his left shoulder, and then not a soul stirred out till he had adjusted his neck-bone: the whole nobility addressed the prince and each other obliquely, and all matters of importance were concerted and carried on in the Macedonian court, with their polls on one side. For about the first century nothing made more noise in the world than Roman noses, and then not a word of them till they revived again in eighty-eight. Nor is it so very long since Richard the Third set up half the backs of the nation; and high shoulders, as well as high noses, were the top of the fashion. But to come to ourselves, gentlemen, though I find by my quinquennial observations, that we shall never get ladies enough to make a party in our country, yet might we meet with better success among

some of our allies. And what think you if our board sat for a Dutch piece? Truly I am of opinion that, as odd as we appear in flesh and blood, we should be no such strange things in mezzo-tinto. But this project may rest till our number is complete; and this being our election night, give me leave to propose Mr. Spectator. You see his inclinations and perhaps we may not have his fellow.'

"I found most of them (as is usual in all such cases) were prepared; but one of the seniors (whom, by-the-bye, Mr. President had taken all this pains to bring over) sat still, and cocking his chin, which seemed only to be levelled at his nose, very gravely declared, 'That in case he had had sufficient knowledge of you, no man should have been more willing to have served you; but that he, for his own part, had always had regard to his own conscience, as well as other people's merit; and that he did not know but that you might be a handsome fellow; for, as for your own certificate, it was every body's business to speak for themselves.' Mr. President immediately retorted, 'A handsome
10 fellow! why he is a wit, Sir, and you know the proverb;' and to ease the old gentleman of his scruples cried, 'That for matter of merit it was all one, you might wear a mask.' This threw him into a pause, and he looked desirous of three days to consider on it; but Mr. President improved the thought, and followed him up with an old story, 'That wits were privileged to wear what masks they pleased in all ages; and that a vizard had been the constant crown of their labours, which was generally presented them by the hand of some satyr, and sometimes by Apollo himself:'
20 for the truth of which he appealed to the frontispiece of several books, and particularly to the English Juvenal, to which he referred him; and only added, 'That such authors were the *Larvati* or *Larva donati* of the ancients.' This cleared up all, and in the conclusion you were chose probationer; and Mr. President put round your health as such, protesting, 'That though indeed he talked of a vizard, he
30

did not believe all the while you had any more occasion for it than the cat-a-mountain;’ so that all you have to do now is to pay your fees, which are here very reasonable, if you are not imposed upon; and you may style yourself *Informis Societatis Socius*: which I am desired to acquaint you with; and upon the same I beg you to accept of the congratulations of,

“Sir, your obliged humble servant,

“Oxford, March 21.

“A. C.”

R. 10

Laetitia and Daphne: demoralising effect of being a beauty: the plain-looking sister cultivates good-sense and the art of pleasing: she wins the day: rules for improving beauty.

No. XXXIII.] Saturday, April 7, 1711.

Fervidus tecum puer, et solutis
 Gratia zonis, properentque nymphæ,
 Et parum comis sine te juventas,
 Mercuriusque.—Hor. 1 *Od.* xxx. 5.

The graces with their zones unloos'd;
 The nymphs, with beauties all expos'd,
 From every spring, and every plain;
 Thy powerful, hot, and winged boy;
 And youth, that's dull without thy joy;
 And Mercury, compose thy train.—Creech. 20

A FRIEND of mine has two daughters, whom I will call Lætitia and Daphne; the former is one of the greatest beauties of the age in which she lives, the latter no way remarkable for any charms in her person. Upon this one circumstance of their outward form, the good and ill of their life seems to turn. Lætitia has not, from her very childhood, heard any thing else but commendations of her features and complexion, by which means she is no other than nature made her, a very beautiful outside. The consciousness of her charms has rendered her insupportably 30 vain and insolent towards all who have to do with her.

Daphne, who was almost twenty before one civil thing had ever been said to her, found herself obliged to acquire some accomplishments to make up for the want of those attractions which she saw in her sister. Poor Daphne was seldom submitted to in a debate wherein she was concerned; her discourse had nothing to recommend it but the good sense of it, and she was always under a necessity to have very well considered what she was to say before she uttered it; while Lætitia was listened to with partiality, 10 and approbation sat on the countenances of those she conversed with, before she communicated what she had to say. These causes have produced suitable effects, and Lætitia is as insipid a companion as Daphne is an agreeable one. Lætitia, confident of favour, has studied no arts to please; Daphne, despairing of any inclination towards her person, has depended only on her merit. Lætitia has always something in her air that is sullen, grave, and disconsolate. Daphne has a countenance that is cheerful, open, and unconcerned. A young gentleman saw Lætitia 20 this winter at a play, and became her captive. His fortune was such, that he wanted very little introduction to speak his sentiments to her father. The lover was admitted with the utmost freedom into the family, where a constrained behaviour, severe looks, and distant civilities, were the highest favours he could obtain of Lætitia; while Daphne used him with the good humour, familiarity, and innocence of a sister: insomuch that he would often say to her, "Dear Daphne, wert thou but as handsome as Lætitia—" She received such language with that ingenuousness and pleasing 30 mirth which is natural to a woman without design. He still sighed in vain for Lætitia, but found certain relief in the agreeable conversation of Daphne. At length, heartily tired with the haughty impertinence of Lætitia, and charmed with the repeated instances of good humour he had observed in Daphne, he one day told the latter that he had something to say to her he hoped she would be pleased

with—"Faith, Daphne," continued he, "I am in love with thee, and despise thy sister sincerely." The manner of his declaring himself gave his mistress occasion for a very hearty laughter.—"Nay," says he, "I knew you would laugh at me, but I will ask your father." He did so; the father received this intelligence with no less joy than surprise, and was very glad he had now no care left but for his beauty, which he thought he could carry to market at his leisure. I do not know anything that has pleased me so much for a great while, as this conquest of my friend 10 Daphne's. All her acquaintance congratulate her upon her chance-medley, and laugh at that premeditating murderer her sister. As it is an argument of a light mind, to think the worse of ourselves for the imperfections of our person, it is equally below us to value ourselves upon the advantages of them. The female world seem to be almost incorrigibly gone astray in this particular; for which reason I shall recommend the following extract out of a friend's letter to the professed beauties, who are a people almost as insufferable as the professed wits. 20

"Monsieur St. Evremond has concluded one of his essays with affirming, that the last sighs of a handsome woman are not so much for the loss of her life, as of her beauty. Perhaps this raillery is pursued too far, yet it is turned upon a very obvious remark, that woman's strongest passion is for her own beauty, and that she values it as her favourite distinction. From hence it is that all arts which pretend to improve or preserve it, meet with so general a reception among the sex. To say nothing of many false helps and contraband wares of beauty which 30 are daily vended in this great mart, there is not a maiden gentlewoman of good-family in any county of South Britain, who has not heard of the virtues of May-dew, or is unfurnished with some receipt or other in favour of her complexion; and I have known a physician of learning and sense, after eight years' study in the university, and a course of travels

into most countries of Europe, owe the first raising of his fortunes to a cosmetic wash.

“This has given me occasion to consider how so universal a disposition in womankind, which springs from a laudable motive—the desire of pleasing—and proceeds upon an opinion not altogether groundless—that nature may be helped by art—may be turned to their advantage. And, methinks, it would be an acceptable service to take them out of the hands of quacks and pretenders, and to prevent their imposing upon
10 themselves, by discovering to them the true secret and art of improving beauty.

“In order to this, before I touch upon it directly, it will be necessary to lay down a few preliminary maxims, viz. :—

“That no woman can be handsome by the force of features alone, any more than she can be witty only by the help of speech.

“That pride destroys all symmetry and grace, and affectation is a more terrible enemy to fine faces than the small-pox.

“That no woman is capable of being beautiful, who is not
20 incapable of being false.

“And, That what would be odious in a friend is deformity in a mistress.

“From these few principles, thus laid down, it will be easy to prove, that the true art of assisting beauty consists in embellishing the whole person by the proper ornaments of virtuous and commendable qualities. By this help alone it is, that those who are the favourite work of nature, or, as Mr. Dryden expresses it, the porcelain clay of human kind, become animated, and are in a capacity of exerting their charms; and
30 those who seem to have been neglected by her, like models wrought in haste, are capable in a great measure of finishing what she has left imperfect.

“It is, methinks, a low and degrading idea of that sex, which was created to refine the joys and soften the cares of humanity by the most agreeable participation, to consider them merely as objects of sight. This is abridging them of

their natural extent of power, to put them upon a level with their pictures at Kneller's. How much nobler is the contemplation of beauty heightened by virtue, and commanding our esteem and love while it draws our observation! How faint and spiritless are the charms of a coquette, when compared with the real loveliness of Sophronia's innocence, piety, good-humour, and truth; virtues which add a new softness to her sex, and even beautify her beauty! That agreeableness which must otherwise have appeared no longer in the modest virgin, is now preserved in the tender mother, the prudent 10 friend, and the faithful wife. Colours artfully spread upon canvas may entertain the eye, but not affect the heart; and she who takes no care to add to the natural graces of her person any excellent qualities, may be allowed still to amuse, as a picture, but not to triumph as a beauty.

"When Adam is introduced by Milton, describing Eve in Paradise, and relating to the angel the impressions he felt upon seeing her at her first creation, he does not represent her like a Grecian Venus, by her shape or features, but by the lustre of her mind which shone in them, and gave them 20 their power of charming:

Grace was in all her steps, heav'n in her eye,
In every gesture dignity and love!

"Without this irradiating power, the proudest fair one ought to know, whatever her glass may tell her to the contrary, that her most perfect features are uninformed and dead.

"I cannot better close this moral than by a short epitaph written by Ben Jonson with a spirit which nothing could inspire but such an object as I have been describing :

Underneath this stone doth lie
As much beauty as could die ;
Which in life did harbour give
To more virtue than doth live.

30

"I am, Sir, your most humble servant,

" R. B."

R.

Each member of the Club approves of "The Spectator's" censorship while taking exception to the criticism of his own class: but finally all kiss the rod.

No. XXXIV.] Monday, April 9, 1711.

. . . parcit

Cognatis maculis similis fera.—Juv. *Sat.* xv. 159.

From spotted skins the leopard does refrain.—Tate.

THE club of which I am a member, is very luckily composed of such persons as are engaged in different ways of life, and deputed as it were out of the most conspicuous classes of mankind. By this means I am furnished with the greatest variety of hints and materials, and know every thing that passes in the different quarters and divisions, not only of this
10 great city, but of the whole kingdom. My readers too have the satisfaction to find that there is no rank or degree among them who have not their representative in this club, and that there is always somebody present who will take care of their respective interests, that nothing may be written or published to the prejudice or infringement of their just rights and privileges.

I last night sat very late in company with this select body of friends, who entertained me with several remarks which they and others had made upon these my speculations, as also
20 with the various success which they had met with among their several ranks and degrees of readers. Will Honeycomb told me, in the softest manner he could, that there were some ladies (but for your comfort, says Will, they are not those of the most wit) that were offended at the liberties I had taken with the opera and the puppet-show; that some of them were likewise very much surprised, that I should think such serious points as the dress and equipage of persons of quality proper subjects for raillery.

He was going on, when Sir Andrew Freeport took him up
30 short, and told him, that the papers he hinted at, had done

great good in the city, and that all their wives and daughters were the better for them; and farther added, that the whole city thought themselves very much obliged to me for declaring my generous intentions to scourge vice and folly as they appear in a multitude, without condescending to be a publisher of particular intrigues. "In short," says Sir Andrew, "if you avoid that foolish beaten road of falling upon aldermen and citizens, and employ your pen upon the vanity and luxury of courts, your paper must needs be of general use."

10

Upon this, my friend the Templar told Sir Andrew, that he wondered to hear a man of his sense talk after that manner; that the city had always been the province for satire; and that the wits of king Charles's time jested upon nothing else during his whole reign. He then shewed, by the examples of Horace, Juvenal, Boileau, and the best writers of every age, that the follies of the stage and court had never been accounted too sacred for ridicule, how great soever the persons might be that patronised them. "But after all," says he, "I think your raillery 20 has made too great an excursion, in attacking several persons of the inns of court; and I do not believe you can shew me any precedent for your behaviour in that particular.

My good friend Sir Roger de Coverley, who had said nothing all this while, began and told us, that he wondered to see so many men of sense so very serious upon fooleries. "Let our good friend," says he, "attack every one that deserves it; I would only advise you, Mr. Spectator," applying himself to me, "to take care how you meddle with 30 country squires. They are the ornaments of the English nation; men of good heads and sound bodies! and, let me tell you, some of them take it ill of you, that you mention fox-hunters with so little respect."

Captain Sentry spoke very sparingly on this occasion. What he said was only to commend my prudence in not

touching upon the army, and advised me to continue to act discreetly in that point.

By this time I found every subject of my speculation was taken away from me, by one or other of the club: and began to think myself in the condition of the good man that had one wife who took a dislike to his grey hair, and another to his black, till by their picking out what each of them had an aversion to, they left his head altogether bald and naked.

While I was thus musing with myself, my worthy friend
10 the clergyman, who, very luckily for me, was at the club that night, undertook my cause. He told us, that he wondered any order of persons should think themselves too considerable to be advised. That it was not quality, but innocence, which exempted men from reproof. That vice and folly ought to be attacked wherever they could be met with, and especially when they were placed in high and conspicuous stations of life. He further added, that my paper would only serve to aggravate the pains of poverty, if it chiefly exposed those who are already depressed, and in some measure turned
20 into ridicule, by the meanness of their conditions and circumstances. He afterward proceeded to take notice of the great use this paper might be of to the public, by reprehending those vices which are too trivial for the chastisement of the law, and too fantastical for the cognizance of the pulpit. He then advised me to prosecute my undertaking with cheerfulness, and assured me, that whoever might be displeased with me, I should be approved by all those whose praises do honour to the persons on whom they are bestowed.

The whole club pay a particular deference to the discourse
30 of this gentleman, and are drawn into what he says as much by the candid ingenuous manner with which he delivers himself, as by the strength of argument and force of reason which he makes use of. Will Honeycomb immediately agreed, that what he had said was right; and that, for his part, he would not insist upon the quarter which he had demanded for the ladies. Sir Andrew gave up the city with

the same frankness. The Templar would not stand out, and was followed by Sir Roger and the Captain; who all agreed that I should be at liberty to carry the war into what quarter I pleased; provided I continued to combat with criminals in a body, and to assault the vice without hurting the person.

This debate, which was held for the good of mankind, put me in mind of that which the Roman triumvirate were formerly engaged in for their destruction. Every man at first stood hard for his friend, till they found that by this means 10 they should spoil their proscription; and at length, making a sacrifice of all their acquaintance and relations, furnished out a very decent execution.

Having thus taken my resolutions to march on boldly in the cause of virtue and good sense, and to annoy their adversaries in whatever degree or rank of men they may be found; I shall be deaf for the future to all the remonstrances that shall be made to me on this account. If Punch grows 20 extravagant, I shall reprimand him very freely. If the stage becomes a nursery of folly and impertinence, I shall not be afraid to animadvert upon it. In short, if I meet with any thing in city, court, or country, that shocks modesty or good manners, I shall use my utmost endeavours to make an example of it. I must, however, entreat every particular person, who does me the honour to be a reader of this paper, never to think himself, or any one of his friends or enemies, aimed at in what is said; for I promise him, never to draw a faulty character which does not fit at least a thousand people; or to publish a single paper, that is not written in the spirit of benevolence, and with a love of mankind. C. 30

True and false Humour.

No. XXXV.] Tuesday, April 10, 1711.

Risus inepto res ineptior nulla est.—Catull. *Carm.* 39 in Enat.

Nothing so foolish as the laugh of fools.

AMONG all kinds of writing, there is none in which authors are more apt to miscarry than in works of humour, as there is none in which they are more ambitious to excel. It is not an imagination that teems with monsters, a head that is filled with extravagant conceptions, which is capable of furnishing the world with diversions of this nature; and yet if we look into the productions of several writers, who set up for men
 10 of humour, what wild irregular fancies, what unnatural distortions of thought do we meet with? If they speak nonsense, they believe they are talking humour; and when they have drawn together a scheme of absurd, inconsistent ideas, they are not able to read it over to themselves without laughing. These poor gentlemen endeavour to gain themselves the reputation of wits and humorists, by such monstrous conceits as almost qualify them for Bedlam; not considering that humour should always lie under the check of reason, and that it requires the direction of the nicest
 20 judgment, by so much the more as it indulges itself in the most boundless freedoms. There is a kind of nature that is to be observed in this sort of compositions, as well as in all other; and a certain regularity of thought which must discover the writer to be a man of sense, at the same time that he appears altogether given up to caprice. For my part, when I read the delirious mirth of an unskilful author, I cannot be so barbarous as to divert myself with it, but am rather apt to pity the man, than laugh at any thing he writes.

The deceased Mr. Shadwell, who had himself a great deal
 30 of the talent which I am treating of, represents an empty rake, in one of his plays, as very much surprised to hear one say, that breaking of windows was not humour; and I ques-

tion not but several English readers will be as much startled to hear me affirm, that many of those raving incoherent pieces which are often spread among us under odd chimerical titles, are rather the offsprings of a distempered brain, than works of humour.

It is indeed much easier to describe what is not humour, that what is ; and very difficult to define it otherwise than as Cowley has done wit, by negatives. Were I to give my own notions of it, I would deliver them after Plato's manner, in a kind of allegory—and by supposing humour to be a 10 person, deduce to him all his qualifications, according to the following genealogy. Truth was the founder of the family, and the father of Good Sense. Good Sense was the father of Wit, who married a lady of collateral line called Mirth, by whom he had issue Humour. Humour therefore being the youngest of this illustrious family, and descended from parents of such different dispositions, is very various and unequal in his temper ; sometimes you see him putting on grave looks and a solemn habit, sometimes airy in his behaviour and fantastic in his dress ; insomuch that at 20 different times he appears as serious as a judge, and as jocular as a merry-andrew. But as he has a great deal of the mother in his constitution, whatever mood he is in, he never fails to make his company laugh.

But since there is an impostor abroad, who takes upon him the name of this young gentleman, and would willingly pass for him in the world ; to the end that well-meaning persons may not be imposed upon by cheats, I would desire my readers, when they meet with this pretender, to look into his parentage, and to examine him strictly, whether or 30 no he be remotely allied to Truth, and lineally descended from Good Sense ; if not, they may conclude him a counterfeit. They may likewise distinguish him by a loud and excessive laughter, in which he seldom gets his company to join with him. For as True Humour generally looks serious, while every body laughs about him ; False Humour is always

laughing, whilst every body about him looks serious. I shall only add, if he has not in him a mixture of both parents, that is, if he would pass for the offspring of Wit without Mirth, or Mirth without Wit, you may conclude him to be altogether spurious and a cheat.

The impostor of whom I am speaking, descends originally from Falsehood, who was the mother of Nonsense, who was brought to bed of a son called Frenzy, who married one of the daughters of Folly, commonly known by the name
10 of Laughter, and begot that monstrous infant of which I have here been speaking. I shall set down at length the genealogical table of False Humour, and, at the same time, place under it the genealogy of True Humour, that the reader may at one view behold their different pedigrees and relations :—

Falsehood.

Nonsense.

Frenzy—Laughter.

False Humour.

20

Truth.

Good Sense.

Wit——Mirth.

Humour.

I might extend the allegory, by mentioning several of the children of False Humour, who are more in number than the sands of the sea, and might in particular enumerate the many sons and daughters which he has begot in this island. But as this would be a very invidious task, I shall only observe in general, that False Humour differs from the True,
30 as a monkey does from a man.

First of all, He is exceedingly given to little apish tricks and buffooneries.

Secondly, He so much delights in mimicry, that it is all one to him whether he exposes by it vice and folly, luxury and avarice ; or, on the contrary, virtue and wisdom, pain and poverty.

Thirdly, He is wonderfully unlucky, insomuch that he will bite the hand that feeds him, and endeavour to ridicule both friends and foes indifferently. For having but small talents, he must be merry where he can, not where he should.

Fourthly, Being entirely void of reason, he pursues no point either of morality or instruction, but is ludicrous only for the sake of being so.

Fifthly, Being incapable of any thing but mock representations, his ridicule is always personal, and aimed at the vicious man or the writer—not at the vice, or the writing. 10

I have here only pointed at the whole species of false humorists; but as one of my principal designs in this paper is to beat down that malignant spirit which discovers itself in the writings of the present age, I shall not scruple, for the future, to single out any of the small wits that infest the world with such compositions as are ill-natured, immoral, and absurd. This is the only exception which I shall make to the general rule I have prescribed myself, of attacking multitudes, since every honest man ought to look upon himself as in a natural state of war with the libeller and 20 lampooner, and to annoy them wherever they fall in his way. This is but retaliating upon them and treating them as they treat others. C.

Drury Lane actors and underlings upon the project of a Great Combination Show. A high-class academy for the instruction of talking-birds and for counteracting the bad effects of low human company.

No. XXXVI.] Wednesday, April 11, 1711.

Immania monstra

Perferimus.—Virg. *Æn.* iii. 583.

Things the most out of nature we endure.

I SHALL not put myself to any farther pains for this day's entertainment, than barely to publish the letters and titles

of petitions from the playhouse, with the minutes I have made upon the latter for my conduct in relation to them.

Drury-lane, April the 9th.

“ Upon reading the project which is set forth in one of your late papers, of making an alliance between all the bulls, bears, elephants, and lions which are separately exposed to public view in the cities of London and Westminster ; together with the other wonders, shows, and monsters whereof you made respective mention in the said speculation—we, 10 the chief actors of this playhouse, met and sat upon the said design. It is with great delight that we expect the execution of this work : and in order to contribute to it, we have given warning to all our ghosts to get their livelihoods where they can, and not to appear among us after day-break of the 16th instant. We are resolved to take this opportunity to part with every thing which does not contribute to the representation of human life ; and shall make a free gift of all animated utensils to your projector. The hangings you formerly mentioned are run away ; as are likewise a set 20 of chairs, each of which was met upon two legs going through the Rose tavern at two this morning. We hope, Sir, you will give proper notice to the town that we are endeavouring at these regulations ; and that we intend for the future to show no monsters, but men who are converted into such by their own industry and affectation. If you will please to be at the house to-night, you will see me do my endeavour to show some unnatural appearances which are in vogue among the polite and well-bred. I am to represent, in the character of a fine lady dancing, all the distortions which are frequently taken for graces in mien and gesture. This, Sir, is 30 a specimen of the methods we shall take to expose the monsters which come within the notice of a regular theatre ; and we desire nothing more gross may be admitted by you Spectators for the future. We have cashiered three companies of theatrical guards, and design our kings shall for

the future make love and sit in council without an army ; and wait only your direction, whether you will have them reinforce King Porus, or join the troops of Macedon. Mr. Pinkethman resolves to consult his pantheon of heathen gods in opposition to the oracle of Delphos, and doubts not but he shall turn the fortune of Porus, when he personates him. I am desired by the company to inform you, that they submit to your censures ; and shall have you in greater veneration than Hercules was of old, if you can drive monsters from the theatre ; and think your merit will be as 10 much greater than his, as to convince is more than to conquer.

“I am, Sir, your most obedient servant, T. D.”

“SIR,

“When I acquaint you with the great and unexpected vicissitudes of my fortune, I doubt not but I shall obtain your pity and favour. I have for many years past been Thunderer to the playhouse ; and have not only made as much noise out of the clouds as any predecessor of mine in the theatre that ever bore that character, but also have 20 descended and spoke on the stage as the bold Thunder in The Rehearsal. When they got me down thus low, they thought fit to degrade me further, and make me a ghost. I was contented with this for these two last winters ; but they carry their tyranny still further, and not satisfied that I am banished from above ground, they have given me to understand that I am wholly to depart their dominions, and taken from me my subterraneous employment. Now, Sir, what I desire of you is, that if your undertaker thinks fit to use fire-arms (as other authors have done) in the time of 30 Alexander, I may be a cannon against Porus, or else provide for me in the burning of Persepolis, or what other method you shall think fit.

“SALMONEUS OF COVENT-GARDEN.”

The petition of all the Devils of the playhouse in behalf of themselves and families, setting forth their expulsion from

thence, with certificates of their good life and conversation, and praying relief.

The merit of this petition referred to Mr. Chr. Rich, who made them devils.

The petition of the Grave-digger in Hamlet, to command the pioneers in the Expedition of Alexander.

Granted.

The petition of William Bullock, to be Hephestion to Pinkethman the Great.

10 *Granted.*

ADVERTISEMENT.

A widow gentlewoman, well born both by father and mother's side, being the daughter of Thomas Prater, once an eminent practitioner in the law, and of Lætitia Tattle, a family well known in all parts of this kingdom, having been reduced by misfortune to wait on several great persons, and for some time to be a teacher at a boarding-school of young ladies, giveth notice to the public, that she hath lately taken a house near Bloomsbury-square, commodiously situated
 20 next the fields, in a good air ; where she teaches all sorts of birds of the loquacious kind, as parrots, starlings, magpies, and others, to imitate human voices in greater perfection than ever was yet practised. They are not only instructed to pronounce words distinctly, and in a proper tone and accent, but to speak the language with great purity and volubility of tongue, together with all the fashionable phrases and compliments now in use either at tea-tables, or on visiting-days. Those that have good voices may be taught to sing the newest opera-airs, and, if required, to speak either Italian or
 30 French, paying something extraordinary above the common rates. They whose friends are not able to pay the full prices, may be taken as half-boarders. She teaches such as are designed for the diversion of the public, and to act in enchanted woods on the theatres, by the great. As she had often observed with much concern

how indecent an education is usually given these innocent creatures, which in some measure is owing to their being placed in rooms next to the street, where, to the great offence of chaste and tender ears, they learn expressions from passengers and idle people, as also to cry fish and card-matches, with other useless parts of learning to birds who have rich friends, she has fitted up proper and neat apartments for them in the back part of her said house: where she suffers none to approach them but herself, and a servant-maid who is deaf and dumb, and whom she pro- 10
 vided on purpose to prepare their food, and cleanse their cages; having found by long experience, how hard a thing it is for those to keep silence who have the use of speech, and the danger her scholars are exposed to, by the strong impressions that are made by harsh sounds and vulgar dialects. In short, if they are birds of any parts or capacity, she will undertake to render them so accomplished in the compass of a twelvemonth, that they shall be fit conversation for such ladies as love to choose their friends and companions out of this species. R. 20

Library of a Lady: effect of much reading of romances upon Leonora's mind.

No. XXXVII.] Thursday, April 12, 1711.

Non illa colo calathisve Minervæ
 Fœmineas assueta manus.—Virg. *Æn.* vii. 805.

Unbred to spinning, in the loom unskill'd.—Dryden.

SOME months ago, my friend Sir Roger, being in the country, enclosed a letter to me, directed to a certain lady whom I shall here call by the name of Leonora—and as it contained matters of consequence, desired me to deliver it to her with my own hand. Accordingly I waited upon her ladyship pretty

early in the morning, and was desired by her woman to walk into her lady's library, till such time as she was in a readiness to receive me. The very sound of a lady's library gave me a great curiosity to see it; and as it was some time before the lady came to me, I had an opportunity of turning over a great many of her books, which were ranged together in a very beautiful order. At the end of the folios (which were finely bound and gilt) were great jars of china, placed one above another in a very noble piece of architecture. The

10 quartos were separated from the octavos by a pile of smaller vessels, which rose in a delightful pyramid. The octavos were bounded by tea-dishes of all shapes, colours, and sizes, which were so disposed on a wooden frame, that they looked like one continued pillar indented with the finest strokes of sculpture, and stained with the greatest variety of dyes. That part of the library which was designed for the reception of plays and pamphlets, and other loose papers, was enclosed in a kind of square, consisting of one of the prettiest grotesque works that I ever saw, and made up of scaramouches,

20 lions, monkeys, mandarins, trees, shells, and a thousand other odd figures in china-ware. In the midst of the room was a little japan table, with a quire of gilt paper upon it, and on the paper a silver snuff-box made in the shape of a little book. I found there were several other counterfeit books upon the upper shelves, which were carved in wood, and served only to fill up the numbers like faggots in the muster of a regiment. I was wonderfully pleased with such a mixed kind of furniture, as seemed very suitable both to the lady and the scholar, and did not know at first

30 whether I should fancy myself in a grotto or in a library.

Upon my looking into the books, I found there were some few which the lady had bought for her own use, but that most of them had been got together, either because she had heard them praised, or because she had seen the authors of them. Among several that I examined, I very well remember these that follow :

- Ogleby's Virgil.
 Dryden's Juvenal.
 Cassandra.
 Cleopatra.
 Astræa.
 Sir Isaac Newton's Works.
 The Grand Cyrus ; with a pin stuck in one of the middle
 leaves.
 Pembroke's Arcadia.
 Locke of Human Understanding, with a paper of patches 10
 in it.
 A Spelling-book.
 A Dictionary for the explanation of hard words.
 Sherlock upon Death.
 The fifteen Comforts of Matrimony.
 Sir William Temple's Essays.
 Father Malebranche's Search after Truth, translated into
 English.
 A book of Novels.
 The Academy of Compliments. 20
 The Ladies' Calling.
 Tales in Verse by Mr. Durfey : bound in red leather, gilt
 on the back, and doubled down in several places.
 All the Classic Authors in Wood.
 A set of Elzevirs by the same Hand.
 Clelia : which opened of itself in the place that describes
 two lovers in a bower.
 Baker's Chronicle.
 Advice to a Daughter.
 The New Atalantis, with a Key to it. 30
 Mr. Steele's Christian Hero.
 A Prayer-book : with a bottle of Hungary Water by the
 side of it.
 Dr. Sacheverell's Speech.
 Fielding's Trial.
 Seneca's Morals.

Taylor's Holy Living and Dying.

La Ferte's Instructions for Country Dances.

I was taking a catalogue in my pocket-book of these and several other authors, when Leonora entered, and upon my presenting her with a letter from the knight, told me, with an unspeakable grace, that she hoped Sir Roger was in good health ; I answered yes, for I hate long speeches, and after a bow or two retired.

Leonora was formerly a celebrated beauty, and is still a
10 very lovely woman. She has been a widow for two or three years, and being unfortunate in her first marriage, has taken a resolution never to venture upon a second. She has no children to take care of, and leaves the management of her estate to my good friend Sir Roger. But as the mind naturally sinks into a kind of lethargy, and falls asleep, that is not agitated by some favourite pleasures and pursuits, Leonora has turned all the passion of her sex into a love of books and retirement. She converses chiefly with men (as she has often said herself), but it is only in their
20 writings, and admits of very few male visitants, except my friend Sir Roger, whom she hears with great pleasure, and without scandal. As her reading has lain very much among romances, it has given her a very particular turn of thinking, and discovers itself even in her house, her gardens, and her furniture. Sir Roger has entertained me an hour together with a description of her country-seat, which is situated in a kind of wilderness, about a hundred miles distant from London, and looks like a little enchanted palace. The rocks about her are shaped into artificial grottos covered with
30 woodbines and jessamines. The woods are cut into shady walks, twisted into bowers, and filled with cages of turtles. The springs are made to run among pebbles, and by that means taught to murmur very agreeably. They are likewise collected into a beautiful lake that is inhabited by a couple of swans, and empties itself by a little rivulet which runs through a green meadow, and is known in the family by the

name of The Purling Stream. The knight likewise tells me, that this lady preserves her game better than any of the gentlemen in the country, not (says Sir Roger) that she sets so great a value upon her partridges and pheasants, as upon her larks and nightingales. For she says that every bird which is killed in her ground, will spoil a concert, and that she shall certainly miss him the next year.

When I think how oddly this lady is improved by learning, I look upon her with a mixture of admiration and pity. Amidst these innocent entertainments which she has 10 formed to herself, how much more valuable does she appear than those of her sex, who employ themselves in diversions that are less reasonable, though more in fashion? What improvements would a woman have made, who is so susceptible of impressions from what she reads, had she been guided to such books as have a tendency to enlighten the understanding and rectify the passions, as well as to those which are of little more use than to divert the imagination?

But the manner of a lady's employing herself usefully in reading, shall be the subject of another paper, in which I 20 design to recommend such particular books as may be proper for the improvement of the sex. And as this is a subject of a very nice nature, I shall desire my correspondents to give me their thoughts upon it.

C.

The love of applause.

No. XXXVIII.] Friday, April 13, 1711.

Cupias non placuisse nimis.—Mart.

One would not please too much.

A LATE conversation which I fell into, gave me an opportunity of observing a great deal of beauty in a very handsome woman, and as much wit in an ingenious man, turned into deformity in the one, and absurdity in the other, 30

by the mere force of affectation. The fair one had something in her person (upon which her thoughts were fixed,) that she attempted to show to advantage in every look, word, and gesture. The gentleman was as diligent to do justice to his fine parts as the lady to her beauteous form. You might see his imagination on the stretch to find out something uncommon, and what they call bright, to entertain her, while she writhed herself into as many different postures to engage him. When she laughed, her
 10 lips were to sever at a greater distance than ordinary, to show her teeth; her fan was to point to something at a distance, that in the reach she may discover the roundness of her arm; then she is utterly mistaken in what she saw, falls back, smiles at her own folly, and is so wholly decomposed, that her tucker is to be adjusted, and the whole woman put into new airs and graces. While she was doing all this, the gallant had time to think of something very pleasant to say next to her, or to make some unkind observation on some other lady to feed her vanity. These
 20 unhappy effects of affectation naturally led me to look into that strange state of mind which so generally discolours the behaviour of most people we meet with.

The learned Dr. Burnet, in his Theory of the Earth, takes occasion to observe, that every thought is attended with a consciousness and representativeness; the mind has nothing presented to it but what is immediately followed by a reflection of conscience, which tells you whether that which was so presented is graceful or unbecoming. This act of the mind discovers itself in the gesture, by a proper behaviour in
 30 those whose consciousness goes no farther than to direct them in the just progress of their present state or action; but betrays an interruption in every second thought, when the consciousness is employed in too fondly approving a man's own conceptions; which sort of consciousness is what we call affectation.

As the love of praise is implanted in our bosoms as a

strong incentive to worthy actions, it is a very difficult task to get above a desire of it for things that should be wholly indifferent. Women, whose hearts are fixed upon the pleasure they have in the consciousness that they are the objects of love and admiration, are ever changing the air of their countenances, and altering the attitude of their bodies, to strike the hearts of their beholders with new sense of their beauty. The dressing part of our sex, whose minds are the same with the sillier part of the other, are exactly in the like uneasy condition to be regarded for a well-tied 10 cravat, a hat cocked with an uncommon briskness, a very well chosen coat, or other instances of merit, which they are impatient to see unobserved.

This apparent affectation, arising from an ill-governed consciousness, is not so much to be wondered at, in such loose and trivial minds as these: but when we see it reign in characters of worth and distinction, it is what you cannot but lament, not without some indignation. It creeps into the heart of the wise man as well as that of the coxcomb. When you see a man of sense look about for applause, and 20 discover an itching inclination to be commended; lay traps for a little incense, even from those whose opinion he values in nothing but his own favour; who is safe against this weakness? or who knows whether he is guilty of it or not? The best way to get clear of such a light fondness for applause is to take all possible care to throw off the love of it upon occasions that are not in themselves laudable, but as it appears we hope for no praise from them. Of this nature are all graces in men's persons, dress, and bodily deportment, which will naturally be winning and attractive if we think 30 not of them, but lose their force in proportion to our endeavour to make them such.

When our consciousness turns upon the main design of life, and our thoughts are employed upon the chief purpose either in business or pleasure, we shall never betray an affectation, for we cannot be guilty of it: but when we give

the passion for praise an unbridled liberty, our pleasure in little perfections robs us of what is due to us for great virtues, and worthy qualities. How many excellent speeches and honest actions are lost, for want of being indifferent where we ought? Men are oppressed with regard to their way of speaking and acting, instead of having their thoughts bent upon what they should do or say; and by that means bury a capacity for great things, by their fear of failing in indifferent things. This, perhaps, cannot be called affecta-
 10 tion; but it has some tincture of it, at least so far, as that their fear of erring in a thing of no consequence, argues they would be too much pleased in performing it.

It is only from a thorough disregard to himself in such particulars, that a man can act with a laudable sufficiency; his heart is fixed upon one point in view; and he commits no errors, because he thinks nothing an error but what deviates from that intention.

The wild havoc affectation makes in that part of the world which should be most polite, is visible wherever we turn
 20 our eyes: it pushes men not only into impertinences in conversation, but also in their premeditated speeches. At the bar it torments the bench, whose business it is to cut off all superfluities in what is spoken before it by the practitioner; as well as several little pieces of injustice which arise from the law itself. I have seen it make a man run from the purpose before a judge, who was, when at the bar himself, so close and logical a pleader, that with all the pomp of eloquence in his power, he never spoke a word too much.

30 It might be borne even here, but it often ascends the pulpit itself; and the declaimer in that sacred place is frequently so impertinently witty, speaks of the last day itself with so many quaint phrases, that there is no man who understands raillery but must resolve to sin no more. Nay, you may behold him sometimes in prayer, for a proper delivery of the great truths he is to utter, humble him-

self with so very well-turned phrase, and mention his own unworthiness in a way so very becoming, that the air of the pretty gentleman is preserved, under the lowliness of the preacher.

I shall end this with a short letter I writ the other day to a very witty man, overrun with the fault I am speaking of:

“DEAR SIR,

“I spent some time with you the other day, and must take the liberty of a friend to tell you of the unsufferable affectation you are guilty of in all you say and do. When I gave you a hint of it, you asked me whether a man is to be cold to what his friends think of him? No, but praise is not to be the entertainment of every moment. He that hopes for it must be able to suspend the possession of it till proper periods of life, or death itself. If you would not rather be commended than be praiseworthy, contemn little merits; and allow no man to be so free with you, as to praise you to your face. Your vanity by this means will want its food. At the same time your passion for esteem will be more fully gratified; men will praise you in their actions: where you now receive one compliment, you will then receive twenty civilities. Till then you will never have of either, further than,

“Sir, your humble servant.”

R.

A perfect tragedy is a most enjoyable and educative entertainment: the verse, language, thoughts proper to tragedy: Shakespeare, Lee, Otway.

No. XXXIX.] Saturday, April 14, 1711.

Multa fero, ut placem genus irritabile vatum,
Cum scribo.—Hor. 2 *Ep.* ii. 102.

IMITATED.

Much do I suffer, much, to keep in peace
This jealous, waspish, wrong-head'd rhyming race.—Pope.

As a perfect tragedy is the noblest production of human nature, so it is capable of giving the mind one of the most

delightful and 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 which 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.

10 It is no wonder, therefore, that in all the polite nations of the world, this part of the drama has met with public encouragement.

The modern tragedy excels that of Greece and Rome in the intricacy and disposition of the fable ; but, what a Christian writer would be ashamed to own, falls infinitely short of it in the moral part of the performance.

This I may show at large hereafter : and in the mean time, that I may contribute something towards the improvement of the English tragedy, I shall take notice, in this and in
20 other following papers, of some particular parts in it that seem liable to exception.

Aristotle observes, that the Iambic verse in the Greek tongue was the most proper for tragedy ; because at the same time that it lifted up the discourse from prose, it was that which approached nearer to it than any other kind of verse. "For," says he, "we may observe that men in ordinary discourse very often speak iambics without taking notice of it." We may make the same observation of our English blank verse, which often enters into our common
30 discourse, though we do not attend to it, and is such a due medium between rhyme and prose, that it seems wonderfully adapted to tragedy. I am therefore very much offended when I see a play in rhyme ; which is as absurd in English, as a tragedy of hexameters would have been in Greek or Latin. The solecism is, I think, still greater in those plays that have some scenes in rhyme and some in blank verse,

which are to be looked upon as two several languages; or where we see some particular similes dignified with rhyme at the same time that every thing about them lies in blank verse. I would not however debar the poet from concluding his tragedy, or if he pleases, every act of it, with two or three couplets, which may have the same effect as an air in the Italian opera after a long recitativo, and give the actor a graceful exit. Besides that, we see a diversity of numbers in some parts of the old tragedy in order to hinder the ear from being tired with the same continued modulation of 10 voice. For the same reason I do not dislike the speeches in our English tragedy that close with a hemistich, or half verse, notwithstanding the person who speaks after it begins a new verse, without filling up the preceding one; nor with abrupt pauses and breakings off in the middle of a verse, when they humour any passion that is expressed by it.

Since I am upon this subject, I must observe that our English poets have succeeded much better in the style than in the sentiment of their tragedies. Their language is very often noble and sonorous, but the sense either very trifling 20 or very common. On the contrary, in the ancient tragedies, and indeed in those of Corneille and Racine, though the expressions are very great, it is the thought that bears them up and swells them. For my own part, I prefer a noble sentiment that is depressed with homely language, infinitely before a vulgar one that is blown up with all the sound and energy of expression. Whether this defect in our tragedies may arise from want of genius, knowledge, or experience in the writers, or from their compliance with the vicious taste of their readers, who are better judges of the 30 language than of the sentiments, and consequently relish the one more than the other, I cannot determine. But I believe it might rectify the conduct both of the one and of the other, if the writer laid down the whole contexture of his dialogue in plain English, before he turned it into blank verse: and if the reader, after the perusal of a scene, would consider the

naked thought of every speech in it, when divested of all its tragic ornaments. By this means, without being imposed upon by words, we may judge impartially of the thought, and consider whether it be natural or great enough for the person that utters it, whether it deserves to shine in such a blaze of eloquence, or show itself in such a variety of lights as are generally made use of by the writers of our English tragedy.

I must in the next place observe, that when our thoughts
 10 are great and just, they are often obscured by the sounding phrases, hard metaphors, and forced expressions in which they are clothed. Shakspeare is often very faulty in this particular. There is a fine observation in Aristotle to this purpose, which I have never seen quoted. The expression, says he, ought to be very much laboured in the unactive parts of the fable, as in descriptions, similitudes, narrations, and the like ; in which the opinions, manners, and passions of men are not represented ; for these (namely, the opinions, manners, and passions) are apt to be obscured by pompous
 20 phrases and elaborate expressions. Horace, who copied most of his criticisms after Aristotle, seems to have had his eye on the foregoing rule, in the following verses :—

Et tragicus plerumque dolet sermone pedestri :
 Telephus et Peleus, cum pauper et exul uterque,
 Projicit ampullas et sesquipedalia verba,
 Si curat cor spectantis tetigisse querela.

Hor. *Ars Poet.* ver. 95.

Tragedians, too, lay by their state to grieve :
 Peleus and Telephus, exil'd and poor,
 Forget their swelling and gigantic words.—Roscommon.

30 Among our modern English poets, there is none who has a better turn for tragedy than Lee ; if, instead of favouring the impetuosity of his genius, he had restrained it, and kept it within its proper bounds. His thoughts are wonderfully suited to tragedy, but frequently lost in such a cloud of words that it is hard to see the beauty of them. There is an

infinite fire in his works, but so involved in smoke that it does not appear in half its lustre. He frequently succeeds in the passionate parts of the tragedy, but more particularly where he slackens his efforts, and eases the style of those epithets and metaphors in which he so much abounds. What can be more natural, more soft, or more passionate, than that line in Statira's speech where she describes the charms of Alexander's conversation ?

Then he would talk—Good gods! how he would talk!

That unexpected break in the line, and turning the 10 description of his manner of talking into an admiration of it, is inexpressibly beautiful, and wonderfully suited to the fond character of the person that speaks it. There is a simplicity in the words that outshines the utmost pride of expression.

Otway has followed nature in the language of his tragedy, and therefore shines in the passionate parts more than any of our English poets. As there is something familiar and domestic in the fable of his tragedy, more than in those of any other poet, he has little pomp, but great force in his expressions. For which reason, though he has admirably 20 succeeded in the tender and melting part of his tragedies, he sometimes falls into too great familiarity of phrase in those parts, which, by Aristotle's rule, ought to have been raised and supported by the dignity of expression.

It has been observed by others, that this poet has founded his tragedy of *Venice Preserved* on so wrong a plot, that the greatest characters in it are those of rebels and traitors. Had the hero of this play discovered the same good qualities in the defence of his country that he showed for its ruin and subversion, the audience could not enough pity and admire 30 him; but as he is now represented, we can only say of him what the Roman historian says of Catiline, that his fall would have been glorious (*si pro patria sic concidisset*) had he so fallen in the service of his country.

Tragedies need not deal out poetic justice: the favourite Greek and English tragedies have had unhappy endings: tragi-comedies, underplots, rants or declamation overdone.

No. XL.] Monday, April 16, 1711.

Ac ne forte putes me, quæ facere ipse recusem,
 Cum recte tractent alii, laudare maligne ;
 Ille per extantum funem mihi posse videtur
 Ire poeta, meum qui pectus inaniter angit,
 Irritat, mulcet, falsis terroribus implet,
 Ut magus ; et modo me Thebis, modo ponit Athenis.

Hor. 2 *Ep.* i. 208.

IMITATED.

10 Yet lest you think I rally more than teach,
 Or praise, malignant, arts I cannot reach,
 Let me for once presume t'instruct the times,
 To know the poet from the man of rhymes ;
 'Tis he, who gives my breast a thousand pains,
 Can make me feel each passion that he feigns ;
 Enrage, compose, with more than magic art,
 With pity, and with terror, tear my heart ;
 And snatch me o'er the earth, or through the air,
 To Thebes, to Athens, when he will, and where.—Pope.

20 THE English writers of tragedy are possessed with a notion, that when they represent a virtuous or innocent person in distress, they ought not to leave him till they have delivered him out of his troubles, or made him triumph over his enemies. This error they have been led into by a ridiculous doctrine in modern criticism, that they are obliged to an equal distribution of rewards and punishments, and an impartial execution of poetical justice. Who were the first that established this rule I know not ; but I am sure it has no foundation in nature, in reason, or in the practice of the ancients. We find that good and evil happen alike to all men on this side the grave ; and as the principal design of tragedy is to raise commiseration and terror in the minds of

the audience, we shall defeat this great end, if we always make virtue and innocence happy and successful. Whatever crosses and disappointments a good man suffers in the body of the tragedy, they will make but a small impression on our minds, when we know that in the last act he is to arrive at the end of his wishes and desires. When we see him engaged in the depth of his afflictions, we are apt to comfort ourselves, because we are sure he will find his way out of them ; and that his grief, how great soever it may be at present, will soon terminate in gladness. For this reason, 10 the ancient writers of tragedy treated men in their plays, as they are dealt with in the world, by making virtue sometimes happy and sometimes miserable, as they found it in the fable which they made choice of, or as it might affect the audience in the most agreeable manner. Aristotle considers the tragedies that were written in either of these kinds, and observes, that those which ended unhappily had always pleased the people, and carried away the prize in the public disputes of the stage, from those that ended happily. Terror and commiseration leave a pleasing anguish on the mind, 20 and fix the audience in such a serious composure of thought, as is much more lasting and delightful than any little transient starts of joy and satisfaction. Accordingly we find, that more of our English tragedies have succeeded, in which the favourites of the audience sink under their calamities, than those in which they recover themselves out of them. The best plays of this kind are *The Orphan*, *Venice Preserved*, *Alexander the Great*, *Theodosius*, *All for Love*, *Ædipus*, *Oroonoko*, *Othello*, etc. *King Lear* is an admirable tragedy of the same kind, as Shakspeare wrote it ; 30 but as it is reformed according to the chimerical notion of poetical justice, in my humble opinion it has lost half its beauty. At the same time I must allow, that there are very noble tragedies which have been framed upon the other plan, and have ended happily ; as indeed most of the good tragedies, which have been written since the starting of the

above-mentioned criticism, have taken this turn ; as *The Mourning Bride*, *Tamerlane*, *Ulysses*, *Phædra* and *Hippolytus*, with most of Mr. Dryden's. I must also allow, that many of Shakspeare's, and several of the celebrated tragedies of antiquity, are cast in the same form. I do not therefore dispute against this way of writing tragedies, but against the criticism that would establish this as the only method ; and by that means would very much cramp the English tragedy, and perhaps give a wrong bent to the genius of our
10 writers.

The tragi-comedy, which is the product of the English theatre, is one of the most monstrous inventions that ever entered into a poet's thoughts. An author might as well think of weaving the adventures of Æneas and Hudibras into one poem, as of writing such a motley piece of mirth and sorrow. But the absurdity of these performances is so very visible, that I shall not insist upon it.

The same objections which are made to tragi-comedy, may in some measure be applied to all tragedies that have a
20 double plot in them ; which are likewise more frequent upon the English stage, than upon any other ; for though the grief of the audience, in such performances, be not changed into another passion, as in tragi-comedies ; it is diverted upon another object, which weakens their concern for the principal action, and breaks the tide of sorrow, by throwing it into different channels. This inconvenience, however, may in a great measure be cured, if not wholly removed, by the skilful choice of an under plot, which may bear such a near relation to the principal design, as to contribute towards the
30 completion of it, and be concluded by the same catastrophe.

There is also another particular, which may be reckoned among the blemishes, or rather the false beauties of our English tragedy : I mean those particular speeches which are commonly known by the name of Rants. The warm and passionate parts of a tragedy are always the most taking with the audience ; for which reason we often see the players

pronouncing, in all the violence of action, several parts of the tragedy which the author writ with great temper, and designed that they should have been so acted. I have seen Powell very often raise himself a loud clap by this artifice. The poets that were acquainted with this secret, have given frequent occasion for such emotions in the actor, by adding vehemence to words where there was no passion, or inflaming a real passion into fustian. This hath filled the mouths of our heroes with bombast; and given them such sentiments as proceed rather from a swelling than a greatness of mind. 10 Unnatural exclamations, curses, vows, blasphemies, a defiance of mankind, and an outraging of the gods, frequently pass upon the audience for towering thoughts, and have accordingly met with infinite applause.

I shall here add a remark, which I am afraid our tragic writers may make an ill use of. As our heroes are generally lovers, their swelling and blustering upon the stage very much recommends them to the fair part of the audience. The ladies are wonderfully pleased to see a man insulting kings, or affronting the gods, in one scene, and throwing 20 himself at the feet of his mistress in another. Let him behave himself insolently towards the men, and abjectly towards the fair one, and it is ten to one but he proves a favourite with the boxes. Dryden and Lee, in several of their tragedies, have practised this secret with good success.

But to show how a rant pleases beyond the most just and natural thought that is not pronounced with vehemence, I would desire the reader, when he sees the tragedy of *Œdipus*, to observe how quietly the hero is dismissed at the end of the third act, after having pronounced the following lines, in 30 which the thought is very natural, and apt to move compassion :

To you, good gods, I make my last appeal;
 Or clear my virtues, or my crimes reveal.
 If in the maze of fate I blindly run,
 And backward trod those paths I sought to shun :

Impute my errors to your own decree !
My hands are guilty, but my heart is free.

Let us then observe with what thunder-claps of applause he leaves the stage, after the impieties and execrations at the end of the fourth act ; and you will wonder to see an audience so cursed and so pleased at the same time.

O that, as oft I have at Athens seen

[*Where, by the way, there was no stage till many years after
Œdipus.*]

10 The stage arise, and the big clouds descend ;
 So now, in very deed, I might behold
 This pond'rous globe, and all yon marble roof,
 Meet, like the hands of Jove, and crush mankind :
20 For all the elements, etc.

ADVERTISEMENT.

Having spoken of Mr. Powell, as sometimes raising himself applause from the ill taste of an audience, I must do him the justice to own, that he is excellently formed for a tragedian, and, when he pleases, deserves the admiration of the best judges ; as I doubt not but he will in *The Conquest of Mexico*, which is acted for his own benefit to-morrow night. C.

*Picts or ladies that paint: how Will Honeycomb once
made a face half Pict half British.*

No. XLI.] Tuesday, April 17, 1711.

Tu non inventa reperta es.—Ovid. *Met.* i. 654.

So found, is worse than lost.—Addison.

COMPASSION for the gentleman who writes the following letter should not prevail upon me to fall upon the fair sex, if it were not that I find they are frequently fairer than they ought to be. Such impostures are not to be tolerated in

civil society, and I think his misfortune ought to be made public, as a warning for other men to examine into what they admire.

“SIR,

“Supposing you to be a person of general knowledge, I make my application to you on a very particular occasion. I have a great mind to be rid of my wife, and hope, when you consider my case, you will be of opinion I have very just pretensions to a divorce. I am a mere man of the town, and have very little improvement but what I have 10 got from plays. I remember in the *Silent Woman*, the learned Dr. Cutberd, or Dr. Otter (I forget which), makes one of the causes of separation to be *Error Personæ*—when a man marries a woman, and finds her not to be the same woman whom he intended to marry, but another. If that be law, it is, I presume, exactly my case. For you are to know, Mr. Spectator, that there are women who do not let their husbands see their faces till they are married.

“Not to keep you in suspense, I mean plainly that part of the sex who paint. They are some of them so exquisitely 20 skilful in this way, that give them but a tolerable pair of eyes to set up with, and they will make bosom, lips, cheeks, and eyebrows, by their own industry. As for my dear, never was a man so enamoured as I was of her fair forehead, neck, and arms, as well as the bright jet of her hair; but to my great astonishment I find they were all the effect of art. I shall take the liberty to part with her by the first opportunity, unless her father will make her portion suitable to her real, not her assumed, countenance. This I thought fit to let him and her know by your means. 30

“I am, Sir,

“Your most obedient humble servant.”

I cannot tell what the law or the parents of the lady will do for this injured gentleman, but must allow he has very much justice on his side. I have indeed very long observed

this evil, and distinguished those of our women who wear their own, from those in borrowed complexions, by the Picts and the British. There does not need any great discernment to judge which are which. The British have a lively animated aspect ; the Picts, though never so beautiful, have dead uninformed countenances. The muscles of a real face sometimes swell with soft passion, sudden surprise, and are flushed with agreeable confusions, according as the objects before them, or the ideas presented to them, affect their imagination. But
10 the Picts behold all things with the same air, whether they are joyful or sad ; the same fixed insensibility appears upon all occasions. A Pict, though she takes all that pains to invite the approach of lovers, is obliged to keep them at a certain distance ; a sigh in a languishing lover, if fetched too near her, would dissolve a feature ; and a kiss snatched by a forward one, might transfer the complexion of the mistress to the admirer. It is hard to speak of these false fair ones, without saying something uncomplaisant, but I would only recommend to them to consider how they like to come into a
20 room new painted ; they may assure themselves the near approach of a lady who uses this practice is much more offensive.

Will Honeycomb told us one day, an adventure he once had with a Pict. This lady had wit, as well as beauty, at will ; and made it her business to gain hearts, for no other reason but to rally the torments of her lovers. She would make great advances to insnare men, but without any manner of scruple break off when there was no provocation. Her ill-nature and vanity made my friend very easily proof
30 against the charms of her wit and conversation ; but her beauteous form, instead of being blemished by her falsehood and inconstancy, every day increased upon him, and she had new attractions every time he saw her. When she observed Will irrevocably her slave, she began to use him as such, and after many steps towards such a cruelty, she at last utterly banished him. The unhappy lover strove in vain, by servile

epistles, to revoke his doom ; till at length he was forced to the last refuge, a round sum of money to her maid. This corrupt attendant placed him early in the morning behind the hangings in her mistress's dressing-room. He stood very conveniently to observe, without being seen. The Pict begins the face she designed to wear that day, and I have heard him protest she had worked a full half hour before he knew her to be the same woman. As soon as he saw the dawn of that complexion, for which he had so long languished, he thought fit to break from his concealment, repeating that 10
verse of Cowley :

Th' adorning thee with so much art •
Is but a barbarous skill ;
'Tis like the pois'ning of a dart,
Too apt before to kill.

The Pict stood before him in the utmost confusion, with the prettiest smirk imaginable on the finished side of her face, pale as ashes on the other. Honeycomb seized all her gallipots and washes, and carried off his handkerchief full of brushes, scraps of Spanish wool, and phials of unguents. 20
The lady went into the country, the lover was cured.

It is certain no faith ought to be kept with cheats, and an oath made to a Pict is of itself void. I would therefore exhort all the British ladies to single them out, nor do I know any but Lindamira who should be exempt from discovery : for her own complexion is so delicate, that she ought to be allowed the covering it with paint, as a punishment for choosing to be the worst piece of art extant, instead of the master-piece of nature. As for my part, who have no expectations from women, and consider them only as they are 30
part of the species, I do not half so much fear offending a beauty, as a woman of sense ; I shall therefore produce several faces which have been in public these many years, and never appeared. It will be a very pretty entertainment in the play-house (when I have abolished this custom)

to see so many ladies, when they first lay it down, incog. in their own faces.

In the meantime, as a pattern for improving their charms let the sex study the agreeable Statira. Her features are enlivened with the cheerfulness of her mind, and good-humour gives an alacrity to her eyes. She is graceful without affecting an air, and unconcerned without appearing careless. Her having no manner of art in her mind, makes her want none in her person.

10 How like is this lady, and how unlike is a Pict, to that description Dr. Donne gives of his mistress

Her pure and eloquent blood
Spoke in her cheeks, and so distinctly wrought,
That one might almost say her body thought.

ADVERTISEMENT.

A young gentlewoman of about nineteen years of age (bred in the family of a person of quality, lately deceased), who paints the finest flesh-colour, wants a place, and is to be heard of at the house of Minheer Grotesque, a Dutch painter in Barbican.

20 *N.B.*—She is also well skilled in the drapery part, and puts on hoods, and mixes ribands so as to suit the colours of the face, with great art and success. R.

Stage tricks in tragedies.

No. XLII.] Wednesday, April 18, 1711.

Garganum mugire putes nemus, aut mare Tuscum ;
Tanto cum strepitu ludi spectantur, et artes,
Divitiæque peregrinæ ; quibus oblitus actor
Cum stetit in scena, concurrat dextera lævæ
Dixit adhuc aliquid ? Nil sane. Quid placet ergo ?
Lana Tarentino violas imitata veneno.—*Hor. 2 Ep. i. 202.*

IMITATED.

Loud as the wolves on Orca's stormy steep,
 Howl to the roarings of the northern deep :
 Such is the shout, the long applauding note,
 At Quin's high plume, or Oldfield's petticoat :
 Or when from court a birth-day suit bestow'd
 Sinks the lost actor in the tawdry load.

Booth enters—hark ! the universal peal !—

But has he spoken ?—Not a syllable—

What shook the stage, and made the people stare ?

Cato's long wig, flower'd gown, and lacker'd chair.—Pope.

10

ARISTOTLE has observed, that ordinary writers in tragedy endeavour to raise terror and pity in their audience, not by proper sentiments and expressions, but by the dresses and decorations of the stage. There is something of this kind very ridiculous in the English theatre. When the author has a mind to terrify us, it thunders ; when he would make us melancholy, the stage is darkened. But among all our tragic artifices, I am the most offended at those which are made use of to inspire us with magnificent ideas of the persons that speak. The ordinary method of making a hero, is to clap a huge plume of feathers upon his head, which rises so very high that there is often a greater length from his chin to the top of his head than to the sole of his foot. One would believe that we thought a great man and a tall man the same thing. This very much embarrasses the actor, who is forced to hold his neck extremely stiff and steady all the while he speaks ; and notwithstanding any anxieties which he pretends for his mistress, his country, or his friends, one may see by his action that his greatest care and concern is to keep the plume of feathers from falling off his head. For my own part, when I see a man uttering his complaints under such a mountain of feathers, I am apt to look upon him rather as an unfortunate lunatic than a distressed hero. As these superfluous ornaments upon the head make a great man, a princess generally receives her grandeur from those additional encumbrances that fall into her tail—I mean the broad sweeping

train that follows her in all her motions, and finds constant employment for a boy who stands behind her to open and spread it to advantage. I do not know how others are affected at this sight, but I must confess my eyes are wholly taken up with the page's part; and, as for the queen, I am not so attentive to any thing she speaks, as to the right adjusting of her train, lest it should chance to trip up her heels, or incommode her, as she walks to and fro upon the stage. It is, in my opinion, a very odd spectacle, to see a
 10 queen venting her passions in a disordered motion, and a little boy taking care all the while that they do not ruffle the tail of her gown. The parts that the two persons act on the stage at the same time are very different. The princess is afraid lest she should incur the displeasure of the king her father, or lose the hero her lover, whilst her attendant is only concerned lest she should entangle her feet in her petticoat.

We are told, that an ancient tragic poet, to move the pity of his audience for his exiled kings and distressed heroes,
 20 used to make the actors represent them in dresses and clothes that were thread-bare and decayed. This artifice for moving pity seems as ill contrived as that we have been speaking of to inspire us with a great idea of the persons introduced upon the stage. In short, I would have our conceptions raised by the dignity of thought and sublimity of expression, rather than by a train of robes or a plume of feathers.

Another mechanical method of making great men, and adding dignity to kings and queens, is to accompany them
 30 with halberts and battle-axes. Two or three shifters of scenes, with the two candle-snuffers, make up a complete body of guards upon the English stage; and by the addition of a few porters dressed in red coats, can represent above a dozen legions. I have sometimes seen a couple of armies drawn up together upon the stage, when the poet has been disposed to do honour to his generals. It is impossible for

the reader's imagination to multiply twenty men into such prodigious multitudes, or to fancy that two or three hundred thousand soldiers are fighting in a room of forty or fifty yards in compass. Incidents of such nature should be told, not represented.

Non tamen intus

Digna geri promes in scenam : multaue tolles

Ex oculis, quæ mox narret facundia præsens.

Hor. *Ars Poet.* ver. 182.

Yet there are things improper for a scene,
Which men of judgment only will relate.—Roscommon. 10

I should, therefore, in this particular, recommend to my countrymen the example of the French stage, where the kings and queens always appear unattended, and leave their guards behind the scenes. I should likewise be glad if we imitated the French in banishing from our stage the noise of drums, trumpets, and huzzas, which is sometimes so very great, that when there is a battle in the Haymarket theatre, one may hear it as far as Charing-cross.

I have here only touched upon those particulars which are made use of to raise and aggrandize the persons of a tragedy ; 20 and shall show, in another paper, the several expedients which are practised by authors of a vulgar genius to move terror, pity, or admiration in their hearers.

The tailor and the painter often contribute to the success of a tragedy more than the poet. Scenes affect ordinary minds as much as speeches ; and our actors are very sensible that a well-dressed play has sometimes brought them as full audiences as a well-written one. The Italians have a very good phrase to express this art of imposing upon the spectators by appearances : they call it the "*Fourberia della* 30 *scena*," "The knavery, or trickish part of the drama." But however the show and outside of the tragedy may work upon the vulgar, the more understanding part of the audience immediately see through it, and despise it.

A good poet will give the reader a more lively idea of an army or a battle, in a description, than if he actually saw them drawn up in squadrons and battalions, or engaged in the confusion of a fight. Our minds should be opened to great conceptions, and inflamed with glorious sentiments by what the actor speaks, more than by what he appears. Can all the trappings or equipage of a king or hero, give Brutus half that pomp and majesty which he receives from a few lines in Shakspeare? C.

Club of people that settle affairs of State to their own satisfaction.

No. XLIII.] Thursday, April 19, 1711.

- 10 Hæ tibi erunt artes ; pacisque imponere morem,
 Parcere subjectis, et debellare superbos.
Virg. *Æn.* vi. 854.
 Be these thy arts ; to bid contention cease,
 Chain up stern wars, and give the nations peace ;
 O'er subject lands extend thy gentle sway,
 And teach with iron rod the haughty to obey.

THERE are crowds of men, whose great misfortune it is that they were not bound to mechanic arts or trades ; it being absolutely necessary for them to be led by some continual task or employment. These are such as we commonly call
 20 dull fellows ; persons who for want of something to do, out of a certain vacancy of thought rather than curiosity, are ever meddling with things for which they are unfit. I cannot give you a notion of them better, than by presenting you with a letter from a gentleman, who belongs to a society of this order of men, residing at Oxford.

“Oxford, April 13, 1711.

Four o'clock in the morning.

“SIR,

“In some of your late speculations, I find some
 30 sketches towards a history of clubs ; but you seem to me to

shew them in somewhat too ludicrous a light. I have well weighed that matter, and think, that the most important negotiations may be best carried on in such assemblies. I shall, therefore, for the good of mankind (which I trust you and I are equally concerned for,) propose an institution of that nature for example sake.

“I must confess the design and transactions of too many clubs are trifling, and manifestly of no consequence to the nation or public weal. Those I will give you up. But you must do me then the justice to own, that nothing can be 10 more useful or laudable, than the scheme we go upon. To avoid nick-names and witticisms, we call ourselves The Hebdomadal Meeting. Our president continues for a year at least, and sometimes for four or five; we are all grave, serious, designing men in our way; we think it our duty, as far as in us lies, to take care the constitution receives no harm—*Ne quid detrimenti res capiat publica*; to censure doctrines or facts, persons or things, which we do not like; to settle the nation at home, and to carry on the war abroad, where and in what manner we think fit. If other people 20 are not of our opinion, we cannot help that. It were better they were. Moreover, we now and then condescend to direct in some measure the little affairs of our own university.

“Verily, Mr. Spectator, we are much offended at the act for importing French wines. A bottle or two of good solid edifying port at honest George’s, made a night cheerful, and threw off reserve. But this plaguy French claret will not only cost us more money, but do us less good. Had we been aware of it before it had gone too far, I must tell you, we would have petitioned to be heard upon that subject. But 30 let that pass.

“I must let you know likewise, good Sir, that we look upon a certain northern prince’s march, in conjunction with infidels, to be palpably against our good-will and liking; and for all Monsieur Palmquist, a most dangerous innovation; and we are by no means yet sure, that some people are

not at the bottom of it. At least, my own private letters leave room for a politician, well versed in matters of this nature, to suspect as much, as a penetrating friend of mine tells me.

“We think we have at last done the business with the malcontents in Hungary, and shall clap up a peace there.

“What the neutrality army is to do, or what the army in Flanders, and what two or three other princes, is not yet fully determined among us; and we wait impatiently for
10 the coming in of the next Dyer’s, who you must know is our authentic intelligence, our Aristotle in politics. And, indeed, it is but fit there should be some dernier resort, the absolute decider of controversies.

“We were lately informed, that the gallant trained-bands had patrolled all night long about the streets of London. We indeed could not imagine any occasion for it, we guessed not a tittle on it aforehand, we were in nothing of the secret; and that city tradesmen, or their apprentices, should do duty or work during the holidays, we thought absolutely im-
20 possible. But Dyer being positive in it, and some letters from other people, who had talked with some who had it from those who should know, giving some countenance to it, the chairman reported from the committee appointed to examine into that affair, that it was possible there might be something in it. I have much more to say to you, but my two good friends and neighbours Dominic and Slyboots are just come in, and the coffee is ready. I am, in the mean-
time,

“Mr. Spectator,

30

“Your admirer and humble servant,

“ABRAHAM FROTH.”

You may observe the turn of their minds tends only to novelty, and not satisfaction in any thing. It would be disappointment to them to come to certainty in any thing, for that would gravel them, and put an end to their inquiries,

which dull fellows do not make for information, but for exercise. I do not know but this may be a very good way of accounting for what we frequently see—to wit, that dull fellows prove very good men of business. Business relieves them from their own natural heaviness, by furnishing them with what to do ; whereas business to mercurial men is an interruption from their real existence and happiness. Though the dull part of mankind are harmless in their amusements, it were to be wished they had no vacant time, because they usually undertake something that makes their wants con- 10
spicuous, by their manner of supplying them. You shall seldom find a dull fellow of good education, but, if he happens to have any leisure upon his hands, will turn his head to one of those two amusements for all fools of eminence, politics or poetry. The former of these arts is the study of all dull people in general ; but when dulness is lodged in a person of a quick animal life, it generally exerts itself in poetry. One might here mention a few military writers, who give great entertainment to the age, by reason that the stupidity of their heads is quickened by the alacrity 20
of their hearts. This constitution in a dull fellow, gives vigour to nonsense, and makes the puddle boil which would otherwise stagnate. *The British Princes*, that celebrated poem, which was written in the reign of King Charles the Second, and deservedly called by the wits of that age incomparable, was the effect of such a happy genius as we are speaking of. From among many other distichs no less to be quoted on this account, I cannot but recite the two following lines :

A painted vest Prince Voltager had on,
Which from a naked Pict his grandsire won.

30

Here, if the poet had not been vivacious as well as stupid, he could not, in the warmth and hurry of nonsense, have been capable of forgetting that neither Prince Voltager nor his grandfather could strip a naked man of his doublet ; but a fool of a colder constitution would have stayed to have

flayed the Pict, and made buff of his skin, for the wearing of the conqueror.

To bring these observations to some useful purposes of life—what I would propose should be, that we imitated those wise nations, wherein every man learns some handicraft-work.—Would it not employ a beau prettily enough, if, instead of eternally playing with a snuff-box, he spent some part of his time in making one? Such a method as this would very much conduce to the public emolument, by
 10 making every man living good for something; for there would then be no one member of human society but would have some little pretension for some degree in it: like him who came to Will's coffee-house, upon the merit of having writ a posy of a ring. R.

Other stage contrivances in tragedies and comedies: bloodshed on the stage.

No. XLIV.] Friday, April 20, 1711.

Tu, quid ego et populus mecum desideret, audi.

Hor. *Ars Poet.* ver. 123.

Now hear what every auditor expects.—Roscommon.

AMONG the several artifices which are put in practice by the poets to fill the minds of an audience with terror, the first place is due to thunder and lightning, which are often made
 20 use of at the descending of a god, or the rising of a ghost, at the vanishing of a devil, or at the death of a tyrant. I have known a bell introduced into several tragedies with good effect; and have seen the whole assembly in a very great alarm all the while it has been ringing. But there is nothing which delights and terrifies our English theatre so much as a ghost, especially when he appears in a bloody shirt. A spectre has very often saved a play, though he has done nothing but stalked across the stage, or rose through a cleft

of it, and sunk again without speaking one word. There may be a proper season for these several terrors; and when they only come in as aids and assistances to the poet, they are not only to be excused, but to be applauded. Thus the sounding of the clock in *Venice Preserved* makes the hearts of the whole audience quake; and conveys a stronger terror to the mind than it is possible for words to do. The appearance of the ghost in *Hamlet* is a master-piece in its kind, and wrought up with all the circumstances that can create either attention or horror. The mind of the reader is 10 wonderfully prepared for his reception by the discourses that precede it. His dumb behaviour at his first entrance strikes the imagination very strongly; but every time he enters, he is still more terrifying. Who can read the speech with which young Hamlet accosts him without trembling?

HOR. Look, my lord, it comes!

HAM. Angels and ministers of grace defend us!
 Be thou a spirit of health, or goblin damn'd;
 Bring'st with thee airs from heaven, or blasts from hell;
 Be thy events wicked or charitable; 20
 Thou com'st in such a questionable shape
 That I will speak to thee. I'll call thee Hamlet,
 King, Father, Royal Dane. Oh! answer me.
 Let me not burst in ignorance; but tell
 Why thy canoniz'd bones, hearsed in death,
 Have burst their cerements? Why the sepulchre
 Wherein we saw thee quietly inurn'd,
 Hath op'd his ponderous and marble jaws
 To cast thee up again? What may this mean?
 That thou, dead corse, again in complete steel 30
 Revisit'st thus the glimpses of the moon,
 Making night hideous?

I do not therefore find fault with the artifices above mentioned, when they are introduced with skill, and accompanied by proportionable sentiments and expressions in the writing.

For the moving of pity, our principal machine is the handkerchief; and indeed, in our common tragedies, we

should not know very often that the persons are in distress by any thing they say, if they did not from time to time apply their handkerchiefs to their eyes. Far be it from me to think of banishing this instrument of sorrow from the stage; I know a tragedy could not subsist without it; all that I would contend for, is to keep it from being misapplied. In a word, I would have the actor's tongue sympathise with his eyes.

A disconsolate mother, with a child in her hand, has frequently drawn compassion from the audience, and has therefore gained a place in several tragedies. A modern writer, that observed how this had took in other plays, being resolved to double the distress, and melt his audience twice as much as those before him had done, brought a princess upon the stage with a little boy in one hand, and a girl in the other. This too had a very good effect. A third poet being resolved to outwrite all his predecessors, a few years ago introduced three children with great success: and as I am informed, a young gentleman, who is fully determined to break the most obdurate hearts, has a tragedy by him, where the first person that appears upon the stage is an afflicted widow in her mourning weeds, with half-a-dozen fatherless children attending her, like those that usually hang about the figure of Charity. Thus several incidents that are beautiful in a good writer, become ridiculous by falling into the hands of a bad one.

But among all our methods of moving pity or terror, there is none so absurd and barbarous, and which more exposes us to the contempt and ridicule of our neighbours, than that dreadful butchering of one another, which is so very frequent upon the English stage. To delight in seeing men stabbed, poisoned, racked, or impaled, is certainly the sign of a cruel temper: and as this is often practised before the British audience, several French critics, who think these are grateful spectacles to us, take occasion from them to represent us as a people that delight in blood. It is indeed

very odd, to see our stage strewed with carcasses in the last scenes of a tragedy, and to observe in the wardrobe of the playhouse several daggers, poniards, wheels, bowls for poison, and many other instruments of death. Murders and executions are always transacted behind the scenes in the French theatre; which in general is very agreeable to the manners of a polite and civilised people: but as there are no exceptions to this rule on the French stage, it leads them into absurdities almost as ridiculous as that which falls under our present censure. I remember in the famous play of *Corneille*, written upon the subject of the Horatii and Curiatii; the fierce young hero who had overcome the Curiatii one after another (instead of being congratulated by his sister for his victory, being upbraided by her for having slain her lover), in the height of his passion and resentment kills her. If any thing could extenuate so brutal an action, it would be the doing of it on a sudden, before the sentiments of nature, reason, or manhood, could take place in him. However, to avoid public bloodshed, as soon as his passion is wrought to its height, he follows his sister the whole length of the stage, and forbears killing her till they are both withdrawn behind the scenes. I must confess, had he murdered her before the audience, the indecency might have been greater; but as it is, it appears very unnatural, and looks like killing in cold blood. To give my opinion upon this case, the fact ought not to have been represented, but to have been told, if there was any occasion for it.

It may not be unacceptable to the reader to see how Sophocles has conducted a tragedy under the like delicate circumstances. Orestes was under the same condition with Hamlet in Shakspeare, his mother having murdered his father, and taken possession of his kingdom in conspiracy with her adulterer. That young prince, therefore, being determined to revenge his father's death upon those who filled his throne, conveys himself by a beautiful stratagem into his mother's apartment, with a resolution to kill her.

But because such a spectacle would have been too shocking to the audience, this dreadful resolution is executed behind the scenes: the mother is heard calling out to her son for mercy; and the son answering her, that she showed no mercy to his father; after which she shrieks out that she is wounded, and by what follows we find that she is slain. I do not remember that in any of our plays there are speeches made behind the scenes, though there are other instances of this nature to be met with in those of the
 10 ancients: and I believe my reader will agree with me, that there is something infinitely more affecting in this dreadful dialogue between the mother and her son behind the scenes, than could have been in any thing transacted before the audience. Orestes immediately after meets the usurper at the entrance of his palace; and by a very happy thought of the poet, avoids killing him before the audience, by telling him that he should live some time in his present bitterness of soul before he would dispatch him, and by ordering him to retire into that part of the palace where he had slain his
 20 father, whose murder he would revenge in the very same place where it was committed. By this means the poet observes that decency, which Horace afterward established by a rule, of forbearing to commit parricides or unnatural murders before the audience.

Nec pueros coram populo Medea trucidet.

Hor. Ars Poet. ver. 185.

Let not Medea draw her murd'ring knife,
 And spill her children's blood upon the stage.

Roscommon.

The French have therefore refined too much upon Horace's rule, who never designed to banish all kinds of death from
 30 the stage; but only such as had too much horror in them, and which would have a better effect upon the audience when transacted behind the scenes. I would therefore recommend to my countrymen the practice of the ancient poets, who were very sparing of their public executions, and rather

chose to perform them behind the scenes, if it could be done with as great an effect upon the audience. At the same time I must observe, that though the devoted persons of the tragedy were seldom slain before the audience, which has generally something ridiculous in it, their bodies were often produced after their death, which has always something melancholy or terrifying: so that the killing on the stage does not seem to have been avoided only as an indecency, but also as an improbability.

Nec pueros coram populo Medea trucidet ; 10
 Aut humana palam coquat exta nefarius Atreus ;
 Aut in avem Progne vertatur, Cadmus in anguem ;
 Quodcunque ostendis mihi sic, incredulus odi.
 Let not Medea draw her murd'ring knife,
 And spill her children's blood upon the stage,
 Nor Atreus there his horrid feast prepare ;
 Cadmus' and Progne's metamorphoses,
 (She to a swallow turn'd, he to a snake ;)
 And whatsoever contradicts my sense,
 I hate to see, and never can believe. 20

I have now gone through the several dramatic inventions which are made use of by the ignorant poets to supply the place of tragedy, and by the skilful to improve it; some of which I would wish entirely rejected, and the rest to be used with caution. It would be an endless task to consider comedy in the same light, and to mention the innumerable shifts that small wits put in practice to raise a laugh. Bullock in a short coat, and Norris in a long one, seldom fail of this effect. In ordinary comedies, a broad and a narrow-brimmed hat are different characters. Sometimes the wit of the scene lies in 30 a shoulder-belt, and sometimes in a pair of whiskers. A lover running about the stage with his head peeping out of a barrel, was thought a very good jest in King Charles the Second's time; and invented by one of the first wits of that age. But because ridicule is not so delicate as compassion, and because the objects that make us laugh are infinitely more numerous than those that make us weep, there is a

much greater latitude for comic than tragic artifices, and by consequence a much greater indulgence to be allowed them.

C.

British ladies and French manners.

No. XLV.] Saturday, April 21, 1711.

Natio comœda est.—Juv. *Sat.* iii. 100.

The nation is a company of players.

THERE is nothing which I desire more than a safe and honourable peace, though at the same time I am very apprehensive of many ill consequences that may attend it. I do not mean in regard to our politics, but to our manners. What an
 10 inundation of ribands and brocades will break in upon us! What peals of laughter and impertinence shall we be exposed to! For the prevention of these great evils I could heartily wish that there was an act of parliament for prohibiting the importation of French fopperies.

The female inhabitants of our island have already received very strong impressions from this ludicrous nation, though by the length of the war (as there is no evil which has not some good attending it) they are pretty well worn out and
 20 forgotten. I remember the time when some of our well-bred countrywomen kept their valet de chambre, because, forsooth, a man was much more handy about them than one of their own sex. I myself have seen one of these male Abigails tripping about the room with a looking-glass in his hand, and combing his lady's hair a whole morning together. I think at present the whole race of them is extinct in our own country.

Sempronia is at present the most professed admirer of the French nation. It is a very odd sight that beautiful creature makes, when she is talking politics with her tresses
 30 flowing about her shoulders, and examining that face in the glass which does such execution upon all the male standers-

by. How prettily does she divide her discourse between her woman and her visitants! What sprightly transitions does she make from an opera or a sermon to an ivory comb or a pincushion! How have I been pleased to see her interrupted in an account of her travels, by a message to her footman; and holding her tongue in the midst of a moral reflection, by applying the tip of it to a patch!

There is nothing which exposes a woman to greater dangers, than that gaiety and airiness of temper which are natural to most of the sex. It should be therefore the concern of every 10 wise and virtuous woman to keep this sprightliness from degenerating into levity. On the contrary, the whole discourse and behaviour of the French is to make the sex more fantastical, or (as they are pleased to term it) more awakened, than is consistent either with virtue or discretion. To speak loud in public assemblies, to let every one hear you talk of things that should only be mentioned in private or in whisper, are looked upon as parts of a refined education. At the same time a blush is unfashionable, and silence more ill-bred than any thing that can be spoken. In short, discretion and 20 modesty, which in all other ages and countries have been regarded as the greatest ornaments of the fair sex, are considered as the ingredients of a narrow conversation, and family behaviour.

Some years ago I was at the tragedy of *Macbeth*, and unfortunately placed myself under a woman of quality that is since dead, who, as I found by the noise she made, was newly returned from France. A little before the rising of the curtain, she broke out into a loud soliloquy, "When will the dear witches enter?" and immediately upon their first 30 appearance, asked a lady that sat three boxes from her on her right hand, if those witches were not charming creatures. A little after, as Betterton was in one of the finest speeches of the play, she shook her fan at another lady who sat as far on her left hand, and told her with a whisper that might be heard all over the pit, "We must not expect

to see Balloon to-night." Not long after, calling out to a young baronet by his name, who sat three seats before me, she asked him whether Macbeth's wife was still alive; and before he could give an answer, fell a talking of the ghost of Banquo. She had by this time formed a little audience to herself, and fixed the attention of all about her. But as I had a mind to hear the play, I got out of the sphere of her impertinence, and planted myself in one of the remotest corners of the pit.

- 10 This pretty childishness of behaviour is one of the most refined parts of coquetry, and is not to be attained in perfection by ladies that do not travel for their improvement. A natural and unconstrained behaviour has something in it so agreeable, that it is no wonder to see people endeavouring after it. But at the same time it is so very hard to hit, when it is not born with us, that people often make themselves ridiculous in attempting it.

- A very ingenious French author tells us, that the ladies of the court of France in his time thought it ill-breeding, and a
20 kind of female pedantry, to pronounce a hard word right; for which reason they took frequent occasion to use hard words, that they might show a politeness in murdering them. He farther adds, that a lady of some quality at court having accidentally made use of a hard word in a proper place, and pronounced it right, the whole assembly was out of countenance for her.

- I must however be so just to own, that there are many ladies who have travelled several thousands of miles without being the worse for it, and have brought home with them
30 all the modesty, discretion, and good sense that they went abroad with. As, on the contrary, there are great numbers of travelled ladies who have lived all their days within the smoke of London. I have known a woman that never was out of the parish of St. James's, betray as many foreign fopperies in her carriage, as she could have gleaned in half the countries of Europe.

*The Spectator drops his paper of notes: the laugh it raises:
how he saves himself from the ridicule.*

No. XLVI.] Monday, April, 23, 1711.

Non bene junctarum discordia semina rerum.

Ovid, *Met.* I. i. ver. 9.

The jarring seeds of ill-consorted things.

WHEN I want materials for this paper, it is my custom to go abroad in quest of game; and when I meet any proper subject, I take the first opportunity of setting down a hint of it upon paper. At the same time, I look into the letters of my correspondents, and if I find any thing suggested in them that may afford matter of speculation, I likewise enter a minute of it in my collection of materials. By this means I frequently carry about me a whole sheetful of hints, that 10 would look like a rhapsody of nonsense to anybody but myself. There is nothing in them but obscurity and confusion, raving and inconsistency. In short, they are my speculations in the first principles, that (like the world in its chaos) are void of all light, distinction, and order.

About a week since there happened to me a very odd accident, by reason of one of these my papers of minutes which I had accidentally dropped at Lloyd's coffee-house, where the auctions are usually kept. Before I missed it, there were a cluster of people who had found it, and were 20 diverting themselves with it at one end of the coffee-house. It had raised so much laughter among them before I had observed what they were about, that I had not the courage to own it. The boy of the coffee-house, when they had done with it, carried it about in his hand, asking every body if they had dropped a written paper; but nobody challenging it, he was ordered by those merry gentlemen who had before perused it, to get up into the auction pulpit, and read it to the whole room, that if any one would own it, they might. The boy accordingly mounted the pulpit, and with a very 30 audible voice read as follows:

MINUTES.

- Sir Roger de Coverley's country seat—Yes, for I hate long speeches—Query, if a good Christian may be a conjuror—Childermas-day, saltcellar, house-dog, screech-owl, cricket—Mr. Thomas Inkle of London, in the good ship called the Achilles—Yarico——*Ægrescitque medendo*—Ghosts—The Lady's Library—Lion by trade a tailor—Dromedary called Bucephalus—Equipage the lady's *summum bonum*—Charles Lillie to be taken notice of—Short face a relief to envy—Re-
- 10 dundancies in the three professions—King Latinus a recruit—Jew devouring a ham of bacon—Westminster-abbey—Grand Cairo—Procrastination—April fools—Blue boars, red lions, hogs in armour—Enter a king and two fiddlers *solus*—Admission into the Ugly club—Beauty how improvable—Families of true and false humour—The parrot's school-mistress—Face half Pict half British—No man to be a hero of a tragedy under six foot—Club of sighers—Letters from flower-pots, elbow-chairs, tapestry-figures, lion, thunder—
- 20 The bell rings to the puppet-show—Old woman with a beard married to a smock-faced boy—My next coat to be turned up with blue—Fable of tongs and gridiron—Flower dyers—The soldier's prayer—Thank ye for nothing, says the gallipot—Pactolus in stockings with golden clocks to them—Bamboos, cudgels, drum-sticks—Slip of my landlady's eldest daughter—The black mare with a star in her forehead—The barber's pole—Will Honeycomb's coat-pocket—Cæsar's behaviour and my own in parallel circumstances—Poem in patch-work—*Nulli gravis est percussus Achilles*—The female conventicler—The ogle-master.
- 30 The reading of this paper made the whole coffee-house very merry; some of them concluded it was written by a madman, and others by somebody that had been taking notes out of the Spectator. One who had the appearance of a very substantial citizen, told us, with several politic winks and nods, that he wished there was no more in the

paper than what was expressed in it : that for his part, he looked upon the dromedary, the gridiron, and the barber's pole, to signify something more than what was usually meant by those words : and that he thought the coffee-man could not do better than to carry the paper to one of the secretaries of state. He farther added, that he did not like the name of the outlandish man with the golden clock in his stockings. A young Oxford scholar, who chanced to be with his uncle at the coffee-house, discovered to us who this Pactolus was : and by that means turned the whole scheme 10 of this worthy citizen into ridicule. While they were making their several conjectures upon this innocent paper, I reached out my arm to the boy as he was coming out of the pulpit, to give it me ; which he did accordingly. This drew the eyes of the whole company upon me ; but after having cast a cursory glance over it, and shook my head twice or thrice at the reading of it, I twisted it into a kind of match, and lighted my pipe with it. My profound silence, together with the steadiness of my countenance, and the gravity of my behaviour during this whole transaction, raised a very 20 loud laugh on all sides of me ; but as I had escaped all suspicion of being the author, I was very well satisfied, and applying myself to my pipe and the Postman, took no farther notice of any thing that had passed about me.

My reader will find, that I have already made use of above half the contents of the foregoing paper ; and will easily suppose, that those subjects which are yet untouched were such provisions as I had made for his future entertainment. But as I have been unluckily prevented by 30 this accident, I shall only give him the letters which related to the two last hints. The first of them I should not have published, were I not informed that there is many a husband who suffers very much in his private affairs by the indiscreet zeal of such a partner as is hereafter mentioned ; to whom I may apply the barbarous inscription quoted by the Bishop of

Salisbury in his travels : *Dum nimia pia fuit facta est impia.*
 "Through too much piety she became impious."

"SIR,

"I am one of those unhappy men that are plagued with a gospel gossip, so common among dissenters (especially Friends). Lectures in the morning, church-meetings at noon, and preparation-sermons at night, take up so much of her time, it is very rare she knows what we have for dinner, unless when the preacher is to be at it. With him come a
 10 tribe, all brothers and sisters it seems ; while others, really such, are deemed no relations. If at any time I have her company alone, she is a mere sermon popgun, repeating and discharging texts, proofs, and applications so perpetually, that however weary I may go to bed, the noise in my head will not let me sleep till towards morning. The misery of my case, and great numbers of such sufferers, plead your pity and speedy relief ; otherwise I must expect, in a little time, to be lectured, preached, and prayed into want, unless the happiness of being sooner talked to death prevent it.

20

"I am, &c.

"R. G."

The second letter, relating to the ogling-master, runs thus :

"MR. SPECTATOR,

"I am an Irish gentleman that have travelled many years for my improvement ; during which time I have accomplished myself in the whole art of ogling, as it is at present practised in the polite nations of Europe. Being thus qualified, I intend, by the advice of my friends, to set up for an ogling-master. I teach the church ogle in the morning, and the
 30 play-house ogle by candle-light. I have also brought over with me a new flying ogle fit for The Ring ; which I teach in the dusk of the evening, or in any hour of the day, by darkening one of my windows. I have a manuscript by me called The Complete Ogler, which I shall be ready to show you upon any occasion. In the meantime, I beg you will

publish the substance of this letter in an advertisement, and you will very much oblige.

“Your, &c.”

C.

Our laughter is essentially satisfaction with our own superiority.

No. XLVII.] Tuesday, April 24, 1711.

Ride, si sapis— Mart. *Epig.* ii. 41.

Laugh, if you are wise.

MR. HOBBS, in his Discourse of Human Nature, which, in my humble opinion, is much the best of all his works, after some very curious observations upon laughter, concludes thus: “The passion of laughter is nothing else but sudden glory arising from some sudden conception of some eminency 10 in ourselves, by comparison with the infirmities of others, or with our own formerly: for men laugh at the follies of themselves past, when they come suddenly to remembrance, except they bring with them any present dishonour.”

According to this author, therefore, when we hear a man laugh excessively, instead of saying he is very merry, we ought to tell him he is very proud. And indeed, if we look into the bottom of this matter, we shall meet with many observations to confirm us in this opinion. Every one laughs at somebody that is in an inferior state of folly to 20 himself. It was formerly the custom for every great house in England to keep a tame fool dressed in petticoats, that the heir of the family might have an opportunity of joking upon him, and diverting himself with his absurdities. For the same reason, idiots are still in request in most of the courts of Germany, where there is not a prince of any great magnificence, who has not two or three dressed, distinguished, undisputed fools in his retinue, whom the rest of the courtiers are always breaking their jests upon.

The Dutch, who are more famous for their industry and 30 application than for wit and humour, hang up in several of

their streets what they call the sign of the Gaper, that is, the head of an idiot dressed in a cap and bells, and gaping in a most immoderate manner. This is a standing jest at Amsterdam.

Thus every one diverts himself with some person or other that is below him in point of understanding, and triumphs in the superiority of his genius, whilst he has such objects of derision before his eyes. Mr. Dennis has very well expressed this in a couple of humorous lines, which are part of a
10 translation of a satire in Monsieur Boileau :—

Thus one fool lolls his tongue out at another,
And shakes his empty noddle at his brother.

Mr. Hobbes' reflection gives us the reason why the insignificant people above-mentioned are stirrers up of laughter among men of a gross taste : but as the more understanding part of mankind do not find their risibility affected by such ordinary objects, it may be worth the while to examine into the several provocatives of laughter in men of superior sense and knowledge.

20 In the first place I must observe, that there is a set of merry drolls, whom the common people of all countries admire, and seem to love so well, "that they could eat them," according to the old proverb : I mean those circumforaneous wits whom every nation calls by the name of that dish of meat which it loves best : in Holland they are termed Pickled Herrings ; in France, Jean Pottages ; in Italy, Macaronies ; and in Great Britain, Jack Puddings. These merry wags, from whatsoever food they receive their titles,
30 a fool's coat, and commit such blunders and mistakes in every step they take, and every word they utter, as those who listen to them would be ashamed of.

But this little triumph of the understanding, under the disguise of laughter, is no where more visible than in that custom which prevails every where among us on the

first day of the present month, when every body takes it into his head to make as many fools as he can. In proportion as there are more follies discovered, so there is more laughter on this day than on any other in the whole year. A neighbour of mine, who is a haberdasher by trade, and a very shallow conceited fellow, makes his boast that for these ten years successively he has not made less than a hundred April fools. My landlady had a falling out with him about a fortnight ago, for sending every one of her children upon some sleeveless errand, as she terms it. Her eldest 10 son went to buy a halfpenny-worth of inkle at a shoemaker's; the eldest daughter was dispatched half a mile to see a monster; and in short the whole family of innocent children made April fools. Nay, my landlady herself did not escape him. This empty fellow has laughed upon these conceits ever since.

This art of wit is well enough, when confined to one day in a twelvemonth; but there is an ingenious tribe of men sprung up of late years, who are for making April fools every day in the year. These gentlemen are commonly 20 distinguished by the name of Biters: a race of men that are perpetually employed in laughing at those mistakes which are of their own production.

Thus we see, in proportion as one man is more refined than another, he chooses his fool out of a lower or higher class of mankind; or to speak in a more philosophical language, that secret elation or pride of heart which is generally called laughter, arises in him, from his comparing himself with an object below him, whether it so happens that it be a natural or an artificial fool. It is, 30 indeed, very possible that the persons we laugh at may in the main of their characters be much wiser men than ourselves; but if they would have us laugh at them, they must fall short of us in those respects which stir up this passion.

I am afraid I shall appear too abstracted in my specula-

tions, if I show, that when a man of wit makes us laugh, it is by betraying some oddness or infirmity in his own character, or in the representation which he makes of others; and that when we laugh at a brute, or even at an inanimate thing, it is at some action or incident that bears a remote analogy to any blunder or absurdity in reasonable creatures.

But to come into common life; I shall pass by the consideration of those stage coxcombs that are able to shake
 10 a whole audience, and take notice of a particular sort of men who are such provokers of mirth in conversation, that it is impossible for a club or merry meeting to subsist without them—I mean those honest gentlemen that are always exposed to the wit and raillery of their well-wishers and companions; that are pelted by men, women, and children, friends and foes, and in a word, stand as butts in conversation, for every one to shoot at that pleases. I know several of these butts who are men of wit and sense,
 20 though by some odd turn of humour, some unlucky cast in their person or behaviour, they have always the misfortune to make the company merry. The truth of it is, a man is not qualified for a butt, who has not a good deal of wit and vivacity, even in the ridiculous side of his character. A stupid butt is only fit for the conversation of ordinary people: men of wit require one that will give them play, and bestir himself in the absurd part of his behaviour. A butt with these accomplishments frequently gets the laugh on his side, and turns the ridicule upon him that attacks him. Sir John Falstaff was a hero of this
 30 species, and gives a good description of himself in his capacity of a butt, after the following manner: “Men of all sorts,” says that merry knight, “take a pride to gird at me. The brain of man is not able to invent anything that tends to laughter more than I invent, or is invented on me. I am not only witty in myself, but the cause that wit is in other men.”

A batch of letters: concerning the Ugly Club, a coxcomb, strolling players and a country Justice.

No. XLVIII.] Wednesday, April 25, 1711.

Per multas aditum sibi sæpe figuras
Repperit— Ovid, *Met.* xiv. 652.

Through various shapes he often finds access.

My correspondents take it ill if I do not, from time to time, let them know I have received their letters. The most effectual way will be to publish some of them that are upon important subjects; which I shall introduce with a letter of my own that I writ a fortnight ago to a fraternity who thought fit to make me an honorary member.

10

To the President and Fellows of the Ugly Club.

“MAY IT PLEASE YOUR DEFORMITIES.

“I have received the notification of the honour you have done me, in admitting me into your society. I acknowledge my want of merit, and for that reason shall endeavour at all times to make up my own failures, by introducing and recommending to the club persons of more undoubted qualifications than I can pretend to. I shall next week come down in the stage-coach, in order to take my seat at the board; and shall bring with me a candidate of each sex. The persons I shall present to you, are an old beau and a modern Pict. If they are not so eminently gifted 20 by nature as our assembly expects, give me leave to say their acquired ugliness is greater than any that has ever yet appeared before you. The beau has varied his dress every day in his life for these thirty years past, and still added to the deformity he was born with. The Pict has still greater merit towards us, and has, ever since she came

to years of discretion, deserted the handsome party, and taken all possible pains to acquire the face in which I shall present her to your consideration and favour.

“I am, Gentlemen,

“Your most obliged humble servant,

“THE SPECTATOR.”

“P.S.—I desire to know whether you admit people of quality.”

“MR. SPECTATOR,

April 17.

10 “To show you there are among us of the vain weak sex, some that have honesty and fortitude enough to dare to be ugly, and willing to be thought so, I apply myself to you, to beg your interest and recommendation to the Ugly club. If my own word will not be taken (though in this case a woman’s may), I can bring credible witnesses of my qualifications for their company, whether they insist upon hair, forehead, eyes, cheeks, or chin; to which I must add, that I find it easier to lean to my left side than to my right. I hope I am in all respects agree-

20 able; and for humour and mirth, I will keep up to the President himself. All the favour I will pretend to is, that as I am the first woman who has appeared desirous of good company and agreeable conversation, I may take, and keep, the upper end of the table. And indeed I think they want a carver, which I can be, after as ugly a manner as they could wish. I desire your thoughts of my claim as soon as you can. Add to my features the length of my face, which is a full half-yard; though I never knew the reason of it till you gave one for the shortness of yours.

30 If I knew a name ugly enough to belong to the above described face, I would feign one; but, to my unspeakable misfortune, my name is the only disagreeable prettiness about me; so prythee make one for me that signifies all the deformity in the world. You understand Latin, but

be sure bring it in with my being, in the sincerity of my heart,

“Your most frightful admirer and servant,

“HECATISSA.”

“MR. SPECTATOR,

“I read your discourse upon affectation, and from the remarks made in it, examined my own heart so strictly, that I thought I had found out its most secret avenues, with a resolution to be aware of them for the future. But, alas! to my sorrow I now understand that I have several 10 follies which I do not know the root of. I am an old fellow, and extremely troubled with the gout; but having always a strong vanity towards being pleasing in the eyes of women, I never have a moment’s ease, but I am mounted in high-heeled shoes, with a glazed wax-leather instep. Two days after a severe fit, I was invited to a friend’s house in the city, where I believed I should see ladies; and with my usual complaisance, crippled myself to wait upon them. A very sumptuous table, agreeable company, and kind reception, were but so many importunate additions to 20 the torment I was in. A gentleman of the family observed my condition; and soon after the queen’s health, he in the presence of the whole company, with his own hands, degraded me into an old pair of his own shoes. This operation before fine ladies, to me (who am by nature a coxcomb) was suffered with the same reluctance as they admit the help of men in the greatest extremity. The return of ease made me forgive the rough obligation laid upon me, which at that time relieved my body from a distemper, and will my mind for ever from a folly. For the 30 charity received, I return my thanks this way.

“Your most humble servant.”

“SIR,

Epping, April 18.

“We have your papers here the morning they come out, and we have been very well entertained with

your last, upon the false ornaments of persons who represent heroes in a tragedy. What made your speculation come very seasonably among us is, that we have now at this place a company of strollers, who are far from offending in the impertinent splendour of the drama. They are so far from falling into these false gallantries, that the stage is here in its original situation of a cart. Alexander the Great was acted by a fellow in a paper cravat. The next day the Earl of Essex seemed to have no distress but his

10 poverty; and my Lord Foppington the same morning wanted any better means to show himself a fop, than by wearing stockings of different colours. In a word, though they have had a full barn for many days together, our itinerants are still so wretchedly poor, that without you can prevail to send us the furniture you forbid at the playhouse, the heroes appear only like sturdy beggars, and the heroines gipsies. We have had but one part which was performed and dressed with propriety, and that was Justice Clodpate. This was so well done, that it offended Mr.

20 Justice Overdo, who, in the midst of our whole audience, was (like Quixote in the puppet-show) so highly provoked, that he told them, if they would move compassion, it should be in their own persons, and not in the characters of distressed princes and potentates. He told them, if they were so good at finding the way to people's hearts, they should do it at the end of bridges or church porches, in their proper vocation of beggars. This, the justice says, they must expect, since they could not be contented to act heathen warriors, and such fellows as Alexander, but must presume

30 to make a mockery of one of the quorum.

“Your servant.”

R.

At the coffee-houses, sets succeed each other with the hours on the clock: each set have their oracle.

No. XLIX.] Thursday, April 26, 1711.

Hominem pagina nostra sapit —Mart. *Epig.* x. 4.

Men and Manners I describe.

IT is very natural for a man who is not turned for mirthful meetings of men, or assemblies of the fair sex, to delight in that sort of conversation which we find in coffee-houses. Here a man of my temper is in his element; for if he cannot talk, he can still be more agreeable to his company, as well as pleased in himself, in being only a hearer. It is a secret known but to few, yet of no small use in the conduct of life, that when you fall into 10 a man's conversation, the first thing you should consider is, whether he has a greater inclination to hear you, or that you should hear him. The latter is the more general desire, and I know very able flatterers that never speak a word in praise of the persons from whom they obtain daily favours, but still practise a skilful attention to whatever is uttered by those with whom they converse. We are very curious to observe the behaviour of great men and their clients; but the same passions and interests move men in lower spheres; and I (that have nothing else to do 20 but make observations) see in every parish, street, lane, and alley, of this populous city, a little potentate that has his court and his flatterers, who lay snares for his affection and favour by the same arts that are practised upon men in higher stations.

In the place I most usually frequent, men differ rather in the time of day in which they make a figure, than in any real greatness above one another. I, who am at the coffee-house at six in the morning, know that my friend Beaver, the haberdasher, has a levee of more undissembled 30 friends and admirers than most of the courtiers or generals

of Great Britain. Every man about him has, perhaps, a newspaper in his hand; but none can pretend to guess what step will be taken in any one court of Europe, till Mr. Beaver has thrown down his pipe, and declares what measures the allies must enter into upon this new posture of affairs. Our coffee-house is near one of the inns of court, and Beaver has the audience and admiration of his neighbours from six till within a quarter of eight, at which time he is interrupted by the students of the house; some of whom
10 are ready dressed for Westminster at eight in a morning, with faces as busy as if they were retained in every cause there; and others come in their night-gowns to saunter away their time, as if they never designed to go thither. I do not know that I meet in any of my walks, objects which move both my spleen and laughter so effectually, as those young fellows at the Grecian, Squire's, Searle's, and all other coffee-houses adjacent to the law, who rise early for no other purpose but to publish their laziness. One would think these young virtuosos take a gay cap and
20 slippers, with a scarf and party-coloured gown, to be the ensigns of dignity; for the vain things approach each other with an air, which shews they regard one another for their vestments. I have observed, that the superiority among these proceeds from an opinion of gallantry and fashion. The gentleman in the strawberry sash, who presides so much over the rest, has, it seems, subscribed to every opera this last winter.

When the day grows too busy for these gentlemen to enjoy any longer the pleasures of their dishabille with any
30 manner of confidence, they give place to men who have business or good sense in their faces, and come to the coffee-house either to transact affairs, or enjoy conversation. The persons to whose behaviour and discourse I have most regard, are such as are between these two sorts of men; such as have not spirits too active to be happy and well pleased in a private condition, nor complexions too warm to make them

neglect the duties and relations of life. Of these sort of men consist the worthier part of mankind; of these are all good fathers, generous brothers, sincere friends, and faithful subjects. Their entertainments are derived rather from reason than imagination: which is the cause that there is no impatience or instability in their speech or action. You see in their countenances they are at home, and in quiet possession of the present instant as it passes, without desiring to quicken it by gratifying any passion, or prosecuting any new design. These are the men formed for 10 society, and those little communities which we express by the word neighbourhoods.

The coffee-house is the place of rendezvous to all that live near it, who are thus turned to relish calm and ordinary life. Eubulus presides over the middle hours of the day, when this assembly of men meet together. He enjoys a great fortune handsomely, without launching into expense; and exerts many noble and useful qualities, without appearing in any public employment. His wisdom and knowledge are serviceable to all that think fit to make 20 use of them; and he does the office of a counsel, a judge, an executor, and a friend, to all his acquaintance, not only without the profits which attend such offices, but also without the deference and homage which are usually paid to them. The giving of thanks is displeasing to him. The greatest gratitude you can shew him is, to let him see that you are a better man for his services; and that you are as ready to oblige others, as he is to oblige you.

In the private exigencies of his friends, he lends at legal value considerable sums which he might highly increase by 30 rolling in the public stocks. He does not consider in whose hands his money will improve most, but where it will do most good.

Eubulus has so great an authority in his little diurnal audience, that when he shakes his head at any piece of public news, they all of them appear dejected; and on the

contrary, go home to their dinners with a good stomach and cheerful aspect when Eubulus seems to intimate that things go well. Nay, their veneration towards him is so great, that when they are in other company they speak and act after him ; are wise in his sentences, and are no sooner sat down at their own tables, but they hope or fear, rejoice or despond, as they saw him do at the coffee-house. In a word, every man is Eubulus as soon as his back is turned.

Having here given an account of the several reigns that
 10 succeed each other from day-break till dinner-time, I shall mention the monarchs of the afternoon on another occasion, and shut up the whole series of them with the history of Tom the Tyrant ; who, as the first minister of the coffee-house, takes the government upon him between the hours of eleven and twelve at night, and gives his orders in the most arbitrary manner to the servants below him, as to the disposition of liquors, coal, and cinders. R.

Ourselves as others see us: London through the eyes of the four Indian kings.

No. L.] Friday, April 27, 1711.

Numquam aliud natura, aliud sapientia dicit.

Juv. Sat. xiv. 321.

Good taste and nature always speak the same.

20 WHEN the four Indian kings were in this country about a twelvemonth ago, I often mixed with the rabble, and followed them a whole day together, being wonderfully struck with the sight of every thing that is new or uncommon. I have, since their departure, employed a friend to make many inquiries of their landlord the upholsterer, relating to their manners and conversation, as also concerning the remarks which they made in this country ; for next to the forming a right notion of such strangers, I

should be desirous of learning what ideas they have conceived of us.

The upholsterer finding my friend very inquisitive about these his lodgers, brought him some time since a little bundle of papers, which he assured him were written by king Sa Ga Yean Qua Rash Tow, and, as he supposes, left behind by some mistake. These papers are now translated, and contain abundance of very odd observations, which I find this little fraternity of kings made during their stay in the isle of Great Britain. I shall present my reader with a 10 short specimen of them in this paper, and may perhaps communicate more to him hereafter. In the article of London are the following words, which, without doubt are meant of the church of St. Paul :

“On the most rising part of the town there stands a huge house, big enough to contain the whole nation of which I am king. Our good brother E Tow O Koam, king of the Rivers, is of opinion it was made by the hands of that great God to whom it is consecrated. The kings of Granajah and of the Six Nations believe that it was created with the 20 earth, and produced on the same day with the sun and moon. But for my own part, by the best information that I could get of this matter, I am apt to think that this prodigious pile was fashioned into the shape it now bears by several tools and instruments, of which they have a wonderful variety in this country. It was probably at first a huge misshapen rock that grew upon the top of the hill, which the natives of the country (after having cut into a kind of regular figure) bored and hollowed with incredible pains and industry, till they had wrought in it all those 30 beautiful vaults and caverns into which it is divided at this day. As soon as this rock was thus curiously scooped to their liking, a prodigious number of hands must have been employed in chipping the outside of it, which is now as smooth as the surface of a pebble ; and is in several places hewn out into pillars that stand like the trunks of so many

trees bound about the top with garlands of leaves. It is probable that when this great work was begun, which must have been many hundred years ago, there was some religion among this people; for they give it the name of a temple, and have a tradition that it was designed for men to pay their devotion in. And indeed there are several reasons which make us think that the natives of this country had formerly among them some sort of worship, for they set apart every seventh day as sacred; but upon my going into
10 one of these holy houses on that day, I could not observe any circumstance of devotion in their behaviour. There was indeed a man in black, who was mounted above the rest, and seemed to utter something with a great deal of vehemence; but as for those underneath him, instead of paying their worship to the deity of the place, they were most of them bowing and curtsying to one another, and a considerable number of them fast asleep.

“The queen of the country appointed two men to attend us, that had enough of our language to make themselves
20 understood in some few particulars. But we soon perceived that these two were very great enemies to one another, and did not always agree in the same story. We could make shift to gather out of one of them, that this island was very much infested with a monstrous kind of animals, in the shape of men, called whigs; and he often told us, that he hoped we should meet with none of them in our way, for that if we did, they would be apt to knock us down for being kings.

“Our other interpreter used to talk very much of a kind
30 of animal called a tory, that was as great a monster as the whig, and would treat us as ill for being foreigners. These two creatures, it seems, are born with a secret antipathy to one another, and engage when they meet as naturally as the elephant and the rhinoceros. But as we saw none of either of these species, we are apt to think that our guides deceived us with misrepresentations and fictions, and

amused us with an account of such monsters as are not really in their country.

“These particulars we made a shift to pick out from the discourse of our interpreters, which we put together as well as we could, being able to understand but here and there a word of what they said, and afterwards making up the meaning of it among ourselves. The men of the country are very cunning and ingenious in handicraft works but withal so very idle, that we often saw young lusty raw-boned fellows carried up and down the streets in little covered 10 rooms, by a couple of porters, who are hired for that service. Their dress is likewise very barbarous, for they almost strangle themselves about the neck, and bind their bodies with several ligatures, that we are apt to think are the occasion of several distempers among them, which our country is entirely free from. Instead of those beautiful feathers with which we adorn our heads, they often buy up a monstrous bush of hair, which covers their heads and falls down in a large fleece below the middle of their backs; and with which they walk up and down the streets, and are as 20 proud of it as if it was of their own growth.

“We were invited to one of their public diversions, where we hoped to have seen the great men of their country running down a stag, or pitching a bar, that we might have discovered who were the persons of the greatest abilities among them; but instead of that, they conveyed us into a huge room lighted up with abundance of candles, where this lazy people sat still above three hours to see several feats of ingenuity performed by others, who it seems were paid for it. 30

“As for the women of the country, not being able to talk with them, we could only make our remarks upon them at a distance. They let the hair of their heads grow to a great length; but as the men make a great show with heads of hair that are none of their own, the women, who they say have very fine heads of hair, tie it up in a knot, and cover

it from being seen. The women look like angels, and would be more beautiful than the sun, were it not for little black spots that are apt to break out in their faces, and sometimes rise in very odd figures. I have observed that those little blemishes wear off very soon ; but when they disappear in one part of the face, they are very apt to break out in another, insomuch that I have seen a spot upon the forehead in the afternoon, which was upon the chin in the morning."

The author then proceeds to show the absurdity of
10 breeches and petticoats, with many other curious observations which I shall reserve for another occasion. I cannot, however, conclude this paper without taking notice, that amidst these wild remarks there now and then appears something very reasonable. I cannot likewise forbear observing, that we are all guilty in some measure of the same narrow way of thinking which we meet with in this abstract of the Indian journal, when we fancy the customs, dresses, and manners of other countries are ridiculous and extravagant, if they do not resemble those of our own.

NOTES.

[The figures in black type refer to the page; those in ordinary type to the lines on the page. N. E. D. = *Oxford New English Dictionary*.]

I.

“THE SPECTATOR” HIMSELF.

No. 1. Thursday, March 1, 1711. The original *Spectators* did not mark the year as 17 $\frac{1}{1}$ $\frac{0}{1}$ or 1710-11, as many editors suppose, although it is true that until 1st January, 1752, the New Year began formally in England upon 25th March, and that dates between 1st January and 25th March often mentioned both years (see date of letter in xxii.). The change had been introduced into Scotland on 1st January, 1600. At March 1st, 1711, the Whigs, the party of Addison and Steele, were out of office, having been decisively beaten at the General Election of the autumn of 1710. Although Addison, who was personally very popular, had been returned to Parliament for Malmesbury, he and Steele had lost their principal offices, along with the salaries they carried, and were now among the politically unemployed. For a fuller statement of the political situation in 1710 and 1711, and of the circumstances of Addison and Steele, see Introduction.

Judged by *The Spectator*, Addison and Steele had retired from politics. *The Spectators* are flavoured with their Whiggism only as an emptied wine-cask imparts a flavour to the liquor that next fills it. It is only by an effort that readers of the Essays recall the political turmoil amid which they were written, and that Steele was actually expelled from the House of Commons in 1711. As in the *Pilgrim's Progress* we need to search for the stirring times in which Bunyan played his part, we need likewise in Addison's and Steele's *Spectator* Essays. The Essays deal with the people of Queen Anne's time as men and women, and not as politicians.

1. 7. **peruses**, goes through, reads through, reads. From Latin *per* and *use*: similarly *abuse*, *misuse*, *disuse*.

1. 8. **Black or fair**: The modern antithesis with reference to the complexion is *dark* or *fair*. In Shakespeare *black* often occurs where we would use *dark*. Addison himself is described by one of Thackeray's characters as a very fair man with white eyelashes, while Steele is described by his biographer as "a black man."

1. 9. **choleric**=irritable: literally, full of *cholera* or bile—an almost obsolete word. Irritability was formerly ascribed to excess of bile.

1. 10. **particulars ... that conduce ... to the right understanding of an author**. Addison here begins his playful irony. According to Addison, we may say that an author inserts his portrait in his book opposite the title-page in order to help us to understand his book.

1. 13. **my following writings**, the following writings. Modern English regards the insertion of *my*, etc., in such cases as over-definition. The context makes clear to whom the 'writings' here belong.

2. 5. **was brought ... judge**, gave birth to a boy who was to become a judge.

2. 6. **Then depending**, then pending, then proceeding.

2. 11. **The gravity of my behaviour**, etc. Addison, of course, has in mind the saying, "As grave as a judge," and he evidently means to suggest that the *Spectator* will be an impartial judge of the ways of mankind. The editor has been grave and silent from his youth.

2. 14-16. **my rattle ... my coral ... the bells**. The child is father of the man. Even in his childhood, the grave, silent man, who is to edit *The Spectator*, disliked the rattling, jingling toys of ordinary children. The coral is a large smooth ring made of coral or ivory that children get to press their gums on while teething. The ring often has little bells attached to make a pleasing jingle. Addison here introduces another of his playful tricks—his mock seriousness. This tittle-tattle about his babyhood is almost made judicial testimony to his character.

2. 19. **my nonage**, my minority. Latin, *non* and *age*.

2. 19. **sullen**, melancholy, persistently silent. Like many English words, *sullen* has now descended to a worse sense, viz. silent from unsociability, morose. For the old sense, compare Shakespeare, *Richard II.* v. vi. 48:

"Mourn with me . . .
And put on sullen black."

2. 21. **parts were solid and would wear well**. The metaphor is taken from a machine. From Ascham's *Scholemaster* onwards, the distinction between pupils with showy superficial talents

that wore out and pupils with less noticeable but more solid talents that wore well throughout life, has been a commonplace with schoolmasters. The frequent occurrence of such perfectly apt commonplaces helps to make Addison's descriptions very life-like.

2. 30. **the ... learned tongues.** These were Latin, Greek, and Hebrew. We recall that Macaulay denies to Addison any scholarly acquaintance with Greek authors, and limits his knowledge of Latin literature to the poets. Perhaps his keen observation of his fellows is preferable to "learned ignorance" of them.

2. 30. **Which I am not unacquainted with.** This construction, which brings the relative (*which*) closer to its antecedent by placing the preposition (*with*) at the end of the relative clause, is called the Addisonian relative clause. The other construction is also common in Addison.

3. 2. **nay, to such a degree, etc.** Curiously, the modern idiom is *Yes* or *Ay, to such a degree, etc.* In the old idiom the words first uttered are, as it were, withdrawn by 'Nay,' to be replaced by stronger terms; in the modern idiom, the words first uttered are, as it were, assented to by 'Yes,' and then straightway supplemented by stronger terms.

3. 4. **Grand Cairo,** old name for Cairo. The Great Pyramid is situated a few miles from it. Many people believe that the Great Pyramid was intended to embody in stone certain great mathematical truths and great facts in science and history. Thus it is said

The height of the Pyramid $\frac{1}{3}$ the diam. of a circle
 Twice the base of the Pyramid $\frac{1}{3 \cdot 14159}$ the circum. of a circle
 The Spectator wished to verify such statements by measuring, for himself. An interesting association with "Grand Cairo" is that Addison declares the famous "Spectator," No. CLIX., *The Vision of Mirza*, to have been one of several Oriental manuscripts that he had picked up at Grand Cairo.

Apparently also in identifying himself with such questions the editor of *The Spectator* wished to pose as a 'character' and a man with 'humours.'

There had been a controversy a few years before [1706] regarding the Pyramid. John Greaves, Professor of Astronomy at Oxford, had taken a leading part in an earlier controversy. His book, *Pyramidographia*, published in 1646, had set forth his exact measurements of the Great Pyramid.

3. 14, etc. **Will's ... Child's ... St. James' ... the Grecian ... the Cocoa Tree.** Some of the celebrated Clubs and Coffee-houses of London in Queen Anne's time are here mentioned:

(1) Will's Coffee-house, so called from the landlord, William

Urwin, was the resort of Dryden and Addison and literary men and wits.

(2) Child's Coffee-house was the special resort of the clergy. • It was also identified with the Tories.

(3) St. James' Coffee-house was the great resort of Whig politicians.

(4) The Grecian Coffee-house was the resort of barristers from the Temple.

(5) The Cocoa Tree Chocolate-house was the great resort of Tory politicians.

(6) Jonathan's Coffee-house was the resort of Jews and the less respectable Stock-jobbers.

(7) In No. xvi. the Rainbow, and in No. XLVI. Lloyd's, and in No. XLIX. Squire's and Searle's Coffee-houses are mentioned.

The coffee-houses or public eating-houses were forerunners of the modern clubs where people of similar interests met to keep each other company. The meaning of these references to Coffee-houses may be illustrated by an extract from the introductory number of *The Tatler*, 1709: "All accounts of gallantry, pleasure and entertainment shall be [published] under the article [*i.e.* heading] of White's Chocolate-house; poetry under that of Will's Coffee-house; learning under the title of the Grecian; foreign and domestic news, you will have from St. James' Coffee-house."

St. James' Coffee-house has also later literary associations worth noting. Here it was that sixty years later, at a war of wits, Garrick produced his epitaph upon Goldsmith, "Here lies Nolly Goldsmith," etc., and drew from Goldsmith his collection of his friends' epitaphs in *Retaliation*, which was read at a subsequent meeting in the same place.

3. 18. The Postman, one of the newspapers of the time—a Tory organ.

3. 20. committee of politics. *Of*, [Latin, *de*]=*on*, as in the titles of Bacon's *Essays*. 'Politics' had by this time almost lost its old sense of 'politicians.'

3. 31. a speculative statesman, one able to discuss politics though taking no actual part in politics. In this sense *speculative* is virtually obsolete; it is the adjective of *speculations*, which is Addison's common name for his views or reflections set forth in the essays. A 'speculative merchant' would now mean something very different from what Addison meant when he termed himself one.

3. 33. the theory of a husband, the principles which should regulate a husband's conduct. A society journal like *The Spectator* would of course have to discuss family scandals. About

this time many pieces were published with titles like "The Fond Husband" and "The Perjured Husband." In 1703 Steele had published a play "The Tender Husband," Addison writing the prologue.

3. 34. **economy**, household management, administration—etymological sense.

3. 36. **blot**, a certain error in the game of backgammon: hence here, =any blunder.'

4. 3. **Whigs and Tories**, the names of the two great political parties from the time of Charles II. onwards. The Whigs had brought about the Revolution of 1688, and they supported William III. and George I. The Tories supported the Stuarts. Both names were originally contemptuous nicknames. They now correspond roughly to Liberals and Conservatives.

Whigs. The court party in the time of Charles II. called their opponents 'Whigs.' They identified them, by this nickname, with the Scotch Covenanters, who had risen in rebellion against Charles in the south-west of Scotland, for these Covenanters were commonly spoken of as 'Whigs.' This nickname had been given to the Scotch Covenanters because they were mostly farmers and ploughmen, who were wont to urge on their horses with the cry 'Whiggam.'

Tory. The party opposed to Charles II. nicknamed the court party 'Tories,' as being the champions of the Roman Catholics and the enemies of Protestants. 'Tory' is an Irish word for robber, and came to be applied by the Protestant settlers in Ireland to the wild Irish Catholics. Hence it was applied to the court party in England, who both supported the Catholics and depended upon the Irish to fight for them.

4. 17. **A pity so many useful discoveries ... silent man.** The contrast between the editor's taciturnity and the flow of happy ideas in the papers themselves quite fits Addison, if we allow for a spice of exaggeration. Addison himself used to say, speaking of his own deficiency in conversation, that "he could draw bills for a thousand pounds, though he had not a guinea in his pocket."—Johnson, *Life of Addison*.

4. 27. **spoken to**, discussed—now a legal idiom.

4. 32. **I am sensible**, I feel—now an old-fashioned phrase in this meaning.

5. 6. **discoveries**, disclosures—old sense, as it were, =uncovering, exposure to view. The word is also used by Addison in its modern sense.

5. 15. **Mr. Buckley's.** He was what we should now call the publisher of *The Spectator*.

5. 15. **Little Britain**, a street in London, the booksellers' quarter.

5. 20. **C.**, Addison's signature. His contributions to *The Spectator* will be found to be signed with one of the letters C. L. I. O. These together form the word *Clio*, the name of one of the Muses—the Muse that celebrated the deeds of illustrious heroes. Evidently Addison regarded himself as a son of *Clio*; in other words, he plumed himself a little on his epic poem, *The Campaign*, that celebrated the deeds of Marlborough. The signatures C. L. I. O. meant *These papers are by the poet who wrote 'The Campaign.'* Time frequently rearranges an author's estimate of his several works. We should not say now that these prose essays were by the poet Addison; we should say that Addison, the essayist, also wrote *The Campaign* and other poems.

In Juvenal, *Clio* is used as the equivalent of poet, and that may have been the extent of its meaning to Addison when he signed himself C. L. I. O.

The papers signed with one letter have no special character to distinguish them from those signed with another. All Addison's in the first fifty are signed 'C.'

[How far is the description of the editor in No. 1. of *The Spectator* applicable to Addison?]

II.

“THE SPECTATOR” CLUB.

5. 27. **country-dance.** As the name suggests, country-dances are those more homely dances in which the dancers go through less complicated evolutions. In a work of 1650 they are contrasted with fine French dances. See *N. E. D.* Steele here virtually tells us that he gave his country gentleman the name of the old country-dance. The original Sir Roger, after whom the tune of the country-dance was named, was a Sir Roger of Calverley in Yorkshire, of the time of Richard I. Calverley is to-day pronounced *Coverley*, and probably was so pronounced in Addison's day.

6. 4. **Unconfined to modes**, unfettered by fashion. *Mode* in this limited sense is now hardly used except in the phrase *à la mode*. In the Queen Anne writers, *mode* and *modish* [=after the latest fashion] are constantly occurring.

6. 7. **Soho Square**, then the most select quarter of London.

6. 11. **Lord Rochester** and **Sir George Etheridge**. The former, the Earl of Rochester, was the licentious wit and poet of the Court of Charles II. He died in 1680 at the age of thirty-three.

It was he who chalked upon the door of the king's bedroom the now well-known epitaph :

" Here lies our sovereign lord, the king,
Whose word no man relies on ;
He never said a foolish thing,
Nor ever did a wise one."

6. 11. **My Lord Rochester.** 'My lord' is occasionally used thus, although generally only a form of address.

Sir George Etherege was one of the early post-Restoration dramatists, "founder of the modern comedy of intrigue." He belonged to Rochester's set, and was knighted by Charles. He died probably in 1690.

6. 13. **bully Dawson**, a notorious ruffian and low bully of that day, of the type of Captain Colepepper in Scott's *Fortunes of Nigel*. In fact, Scott modelled Captain Colepepper upon Captain Hackum and others in Shadwell's play, *The Squire of Alsatia* ; and bully Dawson is said to have been the original of Shadwell's Captain Hackum.

6. 14. **ill-used**, badly treated—here a euphemism for *rejected*.

6. 17. **never dressed**, ceased to care what kind of clothes he wore.

6. 18. **doublet**, a garment corresponding most nearly to a double-breasted vest.

6. 27. **profess love to him**, declare that they love him. Steele at one and the same time is setting forth the great popularity of Sir Roger and the extravagance of young ladies' language.

6. 30. **a justice of the quorum**, one of the principal honorary justices or magistrates of a county. The word *quorum* [Latin = of whom] now signifies the minimum number of members of any body sufficient to transact business. Originally it signified two or three of the county magistrates *specially* named, without whose presence the county magistrates could not sit as a court. In the royal commission nominating the justices, and authorising two or more of them to try cases, a clause followed, viz. one of whom [Latin *quorum*] I wish to be A or B or C, etc. Thus A, B, C, etc. came to be called Justices of the Quorum. Like Sir Roger here, these were supposed to have some legal qualifications.

6. 31. **quarter-session**, the quarterly session or sitting of the court of county justices or magistrates, now *quarter-sessions*.

6. 33. **universal applause**. Steele, of course, says this with his tongue in his cheek. It is another instance of playful irony. The "universal applause" was only the approval of the little world of county squires of contracted intellects. Addison and Steele never fail to have a hit at the county squires of their day.

According to all the literature of the time, the bulk of them deserved to be the butts of the wits, they had no mental outlook; and further, as Tories, they were an offence to Steele and Addison. Sir Andrew Ague-cheek and Sir Toby Belch in *Twelfth Night* are somewhat gross specimens of the class in Shakespeare's day. But the great Walpole was also a county squire.

6. 33. **the game act**, the Act for the preservation of game such as hares, pheasants, deer. Game would, of course, be a great subject with the county squires. As owners of the game, they were always the aggrieved, and could not help magnifying the misconduct of the aggressors who came up before them for trial. We recall the county squire about this very time in George Eliot's *Silas Marner*, who classed the animal world under the three heads of "stock [=the animals on a farm], game and vermin." A Game Act was passed in 1707.

Sir Roger de Coverley has now been introduced to us, at least in outline, as a young man, a rake in London in the train of the clever licentious wits at Charles II.'s Court, and as a simple-minded soul, often no doubt, their gull and pigeon, then, probably in the early eighties, "crossed in love by the beautiful widow of the next county." Sir Roger has now grown sick of Society and London, and, like one of his own hares when wounded, has found his retreat in his country home upon his own estate. Here, paying only occasional visits to London, by reason particularly of being once or twice appointed member of Parliament for his county,¹ he had lived on for about thirty years before the time when he is introduced to us in No. II. at the age of fifty-six. Sobered by his humiliation at the hands of the widow, and having taken root in the little world of his country estate and the county, Sir Roger's natural cheerfulness and goodness of heart had soon blossomed out. Secure in his superiority there, and well pleased with himself, he unbends to become the kind patron of all his dependants. He would withhold from none whom he may chance to meet the benediction of a friendly "Good morning." Upon his own estate, of course, his word was law, and as we have seen, he was king among the blind upon the bench at quarter-sessions, so we are not surprised that he became opinionative and a little despotic. The world had treated him ill, and so he felt no reason to follow the world either in its ways or in the vagaries of the fashion of dress, especially when it was easier for him and pleasanter to take his own way. Altogether Sir Roger is John Bull at his best—good, kind, honest, obstinate, dull, and well pleased with himself and his country. Such is Sir Roger de Coverley.

¹ *Spectator*, No. CCCLXXXIII.

Many writers before and since have utilised the unsophisticated countryman in order that, looking through his eyes, city people might see themselves as others see them, or that by contrast with his simplicity, they might plume themselves on their smartness and general superiority. But never have hum-drum mediocrity of mind and gross common-sense and our insular prejudices been so amusing, and been so good a mirror to us as when these are delineated in Sir Roger or when he does his thinking aloud in our hearing.

This *Spectator*, No. II., that introduces Sir Roger, is Steele's, and yet by almost general consent 'Sir Roger' is the creation of Addison more than of Steele. If no one can tell what hand Addison had in the composition of No. II., or whether indeed he had any, 'Sir Roger' yet belongs to Addison, at least by adoption. Of the thirty-one *Spectators* which may be said to form the *Coverley Series*, only eight are by Steele as against twenty-one by Addison and two by Budgell.

6. 35. a member of the Inner Temple, a barrister. The original Templars or Knights Templars or 'soldiers of the Temple,' dedicated themselves to the protection of pilgrims to the Holy Land, and had their headquarters near the Temple at Jerusalem. The buildings in London, originally belonging to them, became the place of residence and the business chambers of London barristers. These law buildings now contain the Middle and the Inner Temple, two of the four Inns of Court.

7. 2. humoursome, capricious, yielding to whims. Humours, *i.e.* whims or oddities of character, were supposed to arise from the excess of one or other of the four humours (Latin, = moistures) of the body. *Humourists* in this old sense occurs again in this Essay.

7. 5. those of the stage: this briefless barrister, one of the "Templars not given to be contentious," was no lawyer though a learned critic of poetry in general and of the drama in particular. Aristotle, the Greek philosopher of the fourth century B.C., wrote a work on the Art of Poetry. He is reckoned the first propounder of the three necessary Dramatic Unities, of Time, Place and Action. Longinus, a Greek philosopher of the third century A.D., wrote a work *On the Sublime*.

7. 6. Littleton or Coke, two distinguished jurists: the latter, a rival of Bacon, was dismissed from his post of Chief Justice in 1615 for having displeased King James I. *Coke upon Littleton*, *i.e.* Coke's commentary upon Littleton's [d. 1481] treatise on "Tenures" of land, was a standard work, and is still referred to as an authority on old questions.

7. 7. marriage articles, marriage contracts.

7. 10. **to answer in the lump**, to consider and answer in return for a lump sum, *i.e.* a sum paid *for the whole*, however many or few.

7. 13. **Demosthenes**, the great Greek orator, time of Alexander the Great.

7. 13. **Tully**, Marcus Tullius Cicero, the great Roman orator.

7. 19. **His taste for books is ... too just**, his criticism of books is ... too strict or exacting.

7. 19. **his hour of business**. The emphasis is on 'his.' The business hours of other legal gentlemen would be ending then. This is Steele's playful irony.

7. 25. **New Inn**, one of the once numerous Inns of Chancery in London. Inns got their name from being, like the Colleges of Oxford and Cambridge, the places where law apprentices and students resided with their masters and tutors. Lincoln's Inn, mentioned in 24. 13, was one of the four "Inns of Court."

7. 28. **periwig** or *perriwig*, now abbreviated into *wig*—French, *perruque*.

7. 28. **the Rose**, then a tavern in Russell Street, close to the Drury Lane Theatre.

The Templar, second member of the Club introduced by Steele, does not subsequently play the part apparently cut out for him here. One only of the many *Spectators* on Taste and Poetry and the Drama is ascribed to the Templar—No. DXLI., on the utterance and action of orators or players—and that one is neither Steele's nor Addison's. Steele does not seem even to refer to the Templar again; Addison remembers him occasionally: neither gives him a name.

The Templar is informally retired from the Club in No. DXLI., when Steele and Addison's partnership was coming to a close. We are informed that the Templar is at last to betake himself to his profession and lay aside his poetical studies.

8. 1. **the sea the British Common**: every village was wont to have its meadow that belonged to the villagers in *common*. Each could graze cattle on the common or make any profit from it that did not interfere with his neighbours' use of it.

8. 20. **Sir Andrew Freeport**, the type of the upright, self-respecting, religious merchant, whose industry and intelligence have been rewarded with fortune. His name suggests that he is an importer and a protester against import duties. Of course he believed that the increase of trade and of his own profits would be for the good of the country—

“His resons he spak ful solempnely,
Sowninge alway th' encreas of his winning.”

His place in the Spectator Club is twofold. In that gathering of types he first stands over against Sir Roger. Sir Andrew represents Capital and the City as opposed to the County interest and the landed contempt of trade; and of course at that day he is a Whig, and an upholder of Cromwell, as naturally as Sir Roger is a Tory. But as naturally, Sir Andrew also stands over against Will Honey-comb. Sir Andrew is the respectable citizen, as opposed to the fashionable rake, who would fain arrogate the name of gentleman to himself and his like. Judging by his stock witticism about 'the British Common,' Sir Andrew is devoid of humour. Success has made him sententious and somewhat dogmatic, just as residence at Coverley with no one to contradict him had made Sir Roger opinionative.

It is Steele who first sketches Sir Andrew Fairport here in No. II., but even more than with Sir Roger, it is Addison who makes Sir Andrew live in the pages of *The Spectator*. Out of seven or eight papers in which Sir Andrew figures at some length, only one is from Steele; another one excepted, all the rest are from Addison. In the Spectator Club, Sir Andrew stands alone as the member universally respected. The editor, it is noteworthy, allows no one to patronize or mock at Sir Andrew or refute his political economy. One feels that in him *The Spectator* always saw that the Whigs had the best of the argument, as Samuel Johnson half a century later, in his reporting of speeches in Parliament, saw that the Whigs had the worst of it.

8. 34. to this purpose, to this effect.

9. 3. endeavour at the same end, aim at, etc.

9. 11. pretenders, claimants, *i.e.* to the favour of the patron or general—etymological sense of *pretender*.

9. 22. Captain Sentry. Steele himself had been a soldier, and it is appropriate therefore that he should take the Captain under his wing. In the person of the brave yet modest and philosophic Captain, Steele contributes three essays to *The Spectator*, Nos. CLII., CCCL., and DXLIV.; the other contributors mention the Captain only incidentally. Captain Sentry is not any soldier or a mere type; he is the chivalrous, philosophic, religious gentleman whom Steele conceived when, as an officer of the Guards himself, he wrote his *Christian Hero* to be a standard and a standing rebuke to himself by proving "that no principles but those of religion are sufficient to make a great man." One trait, however, marks him off from the enterprising Captain Steele, *viz.* the incurable modesty that made Captain Sentry illustration of "the spurns that patient merit of the unworthy takes." In the beginning of the eighteenth century, the typical soldier was still associated with mere courage, bluster and strange oaths.

9. 24. **gallantries**, splendour or love adventures : see 192. 6.

9. 36. **wench**, woman—old and now vulgar word. In 28. 16, it means maid-servant.

10. 4. **conversation and knowledge** ; conversation = way of living : the modern sense is also common in *The Spectator*.

10. 7. **the Duke of Monmouth**, a natural son of Charles II. by Lucy Walters, b. 1649, remarkable for his personal beauty and graceful manners. Banished from England in 1683 for complicity in the Ryehouse Plot, he invaded England in 1685 on the accession of his uncle, James II., was proclaimed king at Taunton, 20th June ; was defeated at Sedgemoor, 6th July ; and was beheaded on Tower-hill, 15th July, 1685.

10. 8. **was taken with him at the head**, was captivated by his appearance as he rode at the head.

10. 17. **Will Honeycomb's** existence is plainly the necessity rather than the choice of the editors of *The Spectator*. The club of personages of Queen Anne's day had to include the 'fine gentleman' and ladies' man. *The Spectator* had to deal with fashionable trifles as well as with more serious matters, and for the fashionable and 'the female world' Will Honeycomb was indispensable. Judging by the essays in which Will figures, Addison and Steele equally found him of use. Why he is named *Honeycomb* is not apparent, unless it be to convey Will's own conception of his personal attractiveness.

The editors of *The Spectator* make us love 'Sir Roger,' even while we smile in our superiority ; they make us respect Sir Andrew Freeport in his prosperity and Captain Sentry, the professional failure ; the clergyman we revere when we are permitted to meet him ; and even the templar, sacrificing his profession to poetry and pleasure, we are not called on to condemn. But Will Honeycomb, unproductive unit in Society, walking tatter, specialist in the successive vagaries of ladies' fashions, whose chief asset is his once youthful person, the editors of *The Spectator* are never tired of taking to pieces and inciting us to despise. Will might often insult the Club, says Addison in No. cv., with his knowledge of the town, but whenever they pleased they could take their revenge by their knowledge of books. They had always at their mercy the old man who had stuck for so many years at forty-eight, afraid to grow old and venerable and be obliged to surrender his pretensions to enjoyment of the pleasures and vices of youth. Finally, shortly after Addison has informed us how Will was in the habit of consulting him every season as to which heiress he should favour with a proposal, Addison bestows Will in marriage upon an honest countrywoman. But even after Will has thus been sent to grass, he is pursued in the dedication of the eighth volume as follows ; "Your jaunty air and easy motion, the volubility of

your discourse, the suddenness of your laugh, the management of your snuff-box, with the whiteness of your hands and teeth (which have justly gained you the envy of the most polite part of the male world, and the love of the greatest beauties in the female) are entirely to be ascribed to your personal genius and application."

10. 25. **preferments in his function**, professional appointments. *Preferment* is now used particularly of appointments in the Church.

10. 27. **chamber-counsellor**, a lawyer who limits himself to business not requiring him to appear in courts. A consulting practitioner has a similar position among medical men.

10. 36. **The Clergyman**, like the Templar, is nameless. Hardly figuring again, Steele's good clergyman is of interest to students of English literature not as a member of the Spectator Club, but as Steele's portrait of the good clergyman, which we hang in the gallery of literary portraits alongside of Chaucer's, Goldsmith's, Cowper's, and Crabbe's good clergymen, and opposite the portraits of the faithless clergyman by Spenser and Milton.

10. 36. **R.**, Steele's signature. "Steele's papers in *The Spectator* are signed 'R' or 'L' or 'T.' 'R,' the initial of his Christian name *Richard*, has been thought to mark the papers of his own writing; 'L' perhaps those composed from hints dropped into the *letter-box*; 'T' perhaps his editorial mark indicating those transcribed from anonymous communications." All of Steele's in the first fifty of *The Spectator* are signed 'R.'

III.

PUBLIC CREDIT, A DREAM.

11. 8. **the bank**, the Bank of England. "The conception of the Bank originated with Paterson, a Scotchman, in 1691, and the Bank was incorporated in 1694. Its small business was first transacted in the Mercers' Hall and then in the Grocers' Hall, hence the mention by Addison of "the great hall." Now, as every one knows, the Bank of England is "the old lady of Threadneedle Street." To begin with, the Bank was simply an association of moneyed men who lent money to the Government of William III., at 8 per cent. Hence Addison's visit to the Bank naturally suggested reflections on "Public Credit," *i.e.* the Credit of the Government, or its ability to get people to lend it their money.

11. 12. **in that just...economy**, in the precise and orderly administration of the bank's transactions.

11. 14. the decay of public credit : Charles II., in 1672, had stopped the repayment of the loans which goldsmiths had advanced to him, promising them regular interest instead of repayment of the principal as agreed upon. This had given a violent shock to public credit.

11. 16. separate interests, the interest of a section of the community rather than the whole. Thus in 1692 a new tax on landholders was imposed.

11. 26. a beautiful virgin ... on a throne of gold. This is a curious anticipation of the modern nickname for the Bank of England, "the old lady of Threadneedle Street," whom Dickens described as having her 'shining locks' in 'silver curl-papers.'

11. 30. Magna Charta, or Great Charter, signed by King John at Runnymede, June, 1215, is regarded as the foundation of the political rights of Englishmen.

11. 31. Act of Uniformity : there were three Acts of Uniformity, passed respectively in 1549, 1558, 1662, all establishing the Church of England as the recognised Church of the land. The Act of 1662 is of course the one here referred to. It ended, although very harshly, the ecclesiastical confusion of the Commonwealth.

11. 31. the Act of Toleration : this Act was passed in 1689 to allow freedom of worship to Protestant Nonconformists. Perhaps Addison gives it this important position because Dr. Sacheverel in his famous sermon in 1709 had denounced it.

12. 1. the Act of Settlement : this Act was passed in 1701 to settle the succession to the throne. It excluded James, Prince of Wales, the 'Pretender,' and settled the succession after Queen Anne on the Electress Sophia of Hanover and her descendants if Protestant. It was intended to prevent any further Civil War or Revolution.

All these Acts settled the country, placed the Government of the country upon a firm footing, and thus strengthened Public Credit.

12. 13. vapours, an old medical term for a nervous trouble in which strange figures seemed to float before the eye.

12. 14. none of her well-wishers. The moneylending business of the goldsmiths was injured by the Bank of England, hence one of the goldsmiths is probably referred to.

12. 15. startled at everything she heard, took fright at every rumour. The Public Credit, *i.e.* the value of Government Stocks, or shares in the National Debt, rises or falls according as any important event is favourable or unfavourable to the country. Thus, on a rumour that war is to break out, Government Stocks will fall in value.

12. 15. **startle**. In modern English *startle* is usually intransitive; earlier, as in Shakespeare, it is either intransitive = *start*, as here, or transitive. *Startle* and *start* were interchangeable.

12. 16. **a greater valetudinarian**, more delicate in health—Latin *valetudo*, health. A *valetudinarian* now is one who is morbidly concerned about his health, and often imagines himself ill.

12. 18. **consumptions**, attacks of consumption, or of the wasting disease.

12. 23. **distemper**, disease, illness—archaic word.

12. 23. **a habit**, a condition of body—infrequent use of *habit*.

13. 3. **a Lydian king**: the Latin poet Ovid tells how the touch of Midas, a king of Phrygia, had this virtue. It proved very inconvenient, as his food also changed into gold. Public Credit may be said to possess this virtue, for it has enabled the British Government to borrow a National Debt of seven hundred million pounds.

13. 11. **dissociable**, incongruous, dissimilar.

13. 16. **the genius of a commonwealth**, the spirit of a republic, a spirit representing a republic. Probably Cromwell, whose spirit inspired and directed the English Commonwealth, is here meant.

13. 16. **a young man**, etc. This was no doubt the Pretender, James Stuart, son of James II., born June 10th, 1688. As the Act of Settlement set aside his claim to the throne, he brandished his sword at it. We have already seen that the Pretender had planned a landing at Stonehaven for August, 1710. As either another Cromwell or another Stuart king would upset the country and upset Public Credit, they were "hideous phantoms."

13. 21. **a sponge in his left hand**; the sponge in the Pretender's hand was to wipe out or repudiate the loan given to William III. by the merchants who formed the Bank. The fear of this, we read, converted all the moneyed men into Hanoverians. We recall that the French Revolutionists repudiated the old National Debt accumulated by the kings.

13. 23. **the Rehearsal**, a satirical drama by the Duke of Buckingham and others, written to ridicule Dryden, produced in 1671. The passage here meant is in Act v., where Bayes (*i.e.* Dryden) is made to say in reference to the representation of an eclipse on the stage, "Well, Sir; what do I but make the Earth, Sun, and Moon come out upon the Stage, and dance?... And, of necessity, by the very nature of this dance, the Earth must be sometimes between the Sun and the Moon, and the Moon between the Earth and the Sun; and there you have both your Eclipses."

14. 3. **that I now found ... money**, *i.e.* public credit fell almost instantaneously: the willingness of people to lend money to Government, and hence the money at the command of Government decreased like the collapsing of a pricked air-bag.

14. 9. **Æolus**, ruler of the Æolian Island, to whom Zeus gave dominion over the winds, which he might soothe or excite at his pleasure; Homer, *Odyssey*, x. 1 *et seqq.*

14. 10. **heaps of paper**, the bank notes which the Bank of England was allowed to issue for current use. At present the Bank is allowed to issue such Notes to the amount of £16,000,000; but for every Note issued beyond that maximum an equivalent amount of gold or bullion must be paid into its coffers.

14. 11. **piles ... sticks**, the Exchequer 'tallies,' or notched sticks, by which accounts were kept, one tally being kept in the Exchequer, the other given to the creditor in lieu of an obligation for money lent to the Government. **Bath faggots**, bundles of split wood for lighting a fire; first used at Bath.

14. 16. **agreeably**, suitably—archaic use.

14. 17. **amiable**, pleasing—archaic use.

14. 19. **a person whom I had never seen**, George, son of Sophia, Electress of Hanover, who, his mother being very old, was regarded as Queen Anne's successor by the Act of Settlement. He became Elector 28th May, 1714, and King of Great Britain 1st August, 1714.

14. 20. **the genius of Great Britain**, Britannia—as on the copper coins.

IV.

A SILENT MAN'S ADVANTAGES IN SOCIETY.

15. 1. **to listen after my own fame**, to hear what praise I should receive.

15. 7. **they are at a stand**, their minds are at a standstill, they have nothing to say.

15. 27. **taken up for a Jesuit for** See No. LXXVII. In No. CXXXI. also, the Spectator tells how when he was on a visit to Coverley, his taciturnity begot the suspicion that he was a Jesuit. At this time Jesuit priests were often political agents of James II. or the Pretender, and they had difficulty in hiding their identity. Hence, to avoid notice, they would assume a habit of taciturnity. Compare Father Holt in Thackeray's *Esmond* of this very period. "taken up" = arrested—colloquial.

15. 33. are followed thither by a worse crowd, are followed into their closets by a more tormenting crowd—*i.e.* of passions.

Steele is expanding the idea that

“The mind is its own place and in itself
Can make a hell of heaven, a heaven of hell.”

Thus in a crowd, a retiring mind enjoys both its own retirement and the surrounding objects of contemplation.

16. 1. say with the sage “I am never less alone,” etc. According to Cato, this was a saying of Publius Cornelius Scipio Africanus, “Numquam minus solus quam quum solus.”

16. 9. little distastes, slight hurts to my feelings—archaic.

16. 17. name or quality, name or rank, name or profession—archaic. Comp. *Lear*, v. iii. 120 :

“What are you?
Your name, your quality? . . .
Edg. . . . my name is lost, . . .
Yet am I noble.”

16. 26. vivacity, activity—an archaic use. *Vivacity* was apparently a new word whose meaning had not yet crystallised.

17. 8. concurrent sentences, sentences on the same subject—like

“Lines concurrent to their centre.”

Prior, *The Conversation*, 1721.

17. 25. plagiarist, earlier word for plagiarist. Low Latin, *plagiare*, to kidnap.

18. 7. pictures of pictures, *i.e.* doubly soulless things, like the unthinking women. *Picture* is often antithetical to *soul*, as in *Macbeth* :

“The sleeping and the dead Are but as pictures.”

18. 28. talking sentences, talking sententiously or in maxims, like a great Oracle, after whose pronouncement no one dare open his mouth.

18. 29. discovers : see note 5. 6.

This *Spectator*, No. iv., sets forth Steele's conception of the silent Spectator and his editorial qualifications and aims, as No. i. set forth Addison's. No. iv., it must be said, does not suffer by comparison with No. i. Each possesses distinctive features in matter and handling which should be noted.

V.

THE STAGING OF ITALIAN OPERAS.

19. 22. **opera**, a play which is sung.

19. 26. **machines**, stage machinery, any contrivance for the production of stage effects.—*N.E.D.* The word comes down from the Roman stage, which was familiar with the *deus ex machina*.

19. 28. **Nicolini**, an Italian opera singer, in England from 1708 to 1712, described [No. ccccv.] by Addison as "the greatest performer in dramatic music that is now living, or that perhaps ever appeared on a stage." Steele likewise had given him high praise in No. cxv. of *The Tatler*. He was a Neapolitan, his real name Nicolini Grimaldi. On coming to England in 1708, he sang first in the bilingual Italian opera, *Camilla*, one of those in which the English members of the company sang in English and the Italian in Italian. In the last of the mongrel operas, *Pyrrhus and Demetrius*, 1710, Nicolini also took a leading part, as also in *Almahide*, 1710, the first of those sung wholly in Italian.

20. 2. **wildfire**, an inflammable stuff composed of pitch, formerly cast burning upon an enemy's ships to set them on fire—called also *Greek fire*. 'Wildfire' is now a name for lightning flashes without thunder. One of the stage directions in the opera 'Rinaldo' is "Armida in the air in a chariot drawn by two huge dragons out of whose mouths issue fire and smoke."

20. 2. **Flanders**, old name for the portion of the continent nearest England, between the Somme and the Scheldt, now included in France, Belgium and Holland.

20. 10. **to draw the country only upon the scenes**, to paint the landscapes only, etc. 'Scenes' are the movable scenery at the sides and back of the stage. Is Addison's opinion justifiable?

20. 15. **our modern opera**. Italian operas were introduced into England in the time of Charles II., and became the rage about the beginning of the century. "The taste for plays is expired, we are all for operas," wrote Steele in October, 1708. The satirical literature of the first thirty years of the century is full of the operatic rage. One operatic singer was paid at the rate of £2500 a year, as if

"Either we've money very plenty,
Or else our skulls are wondrous empty."

In the *Dunciad* Pope speaks of the opera as preparing the way for the empire of Dulness on the stage. In *The Spectator* both

Addison and Steele pour ridicule upon it, not only in this paper but in nine others in the first fifty. By 1728, however, the rage had spent itself, and Gay's *Beggar's Opera* and its train expelled the Italian opera and its extravagances.

Addison was more closely interested in this subject than as a critic of the public taste merely, or an observer of the fashions of the time. In 1706 he himself produced an opera at the Haymarket Theatre, called *Rosamond*, which was to set a better fashion than the Italian Opera then in vogue. It failed, for it only ran three nights, though it succeeded after Addison's death when set to other music.

20. 32. **Sir Martin Mar-all**, a comedy or farce by Dryden, 1667. Sir Martin is a brainless fellow who is coached by his man Warner to sit at his window with two candles by him and go through the dumb show of playing on the lute and singing, while Warner himself does the actual playing and singing in the neighbouring room in the dark. Sir Martin's lady-love is at her balcony opposite receiving the serenade. Stupid Sir Martin *mars all* by not obeying Warner's signal to stop the dumb show when the actual music stops.

20. 34. **bird-call**, an instrument for imitating the notes of birds: compare *cat-call*.

21. 4. **the New river**, an artificial stream still in use for supplying London with water.

21. 5. **jets-d'eau and water-works**, fountains and waterfalls and the like. These are actually advertised under No. LXXIII.

21. 11. **Rinaldo**, or *Rinaldo and Armida*, an opera, with Italian words wholly, was brought out in London, 24th Feb., 1711. The music was by Handel, the great German composer, who enjoyed the patronage of George I. and George II. *Rinaldo* was Handel's first opera composed in London, the first of many 'Italian operas' composed by him in Britain. Fortunately the ultimate failure [1737] of his enterprise in putting operas upon the stage led to the composition of his great English oratorios, *The Messiah*, etc. Handel is called below "Minheer," i.e. "Mynheer," Dutch for *Mr.* He was really a German.

21. 14. **several engines**, etc.: Addison's "ironic common-sense" is very effective in dealing with these absurdly fantastic stage contrivances. An alarm of fire had actually occurred at the theatre, during the confusion incidental to which, a manager "had the pleasure" to assure the audience "that there was water enough atop to drown them all." Addison's allusion to the recent experience would give his words additional point.

21. 21. **poets of different nations**: (1) the Italian, Rossi, author of the Italian words of *Rinaldo and Armida*, and (2) Aaron

Hill, a minor English poet, dramatist, miscellaneous writer, and director in 1711 of the Haymarket Theatre, who figures in Pope's *Dunciad*. He arranged the plan of the action of the opera.

21. 23. **Armida**, etc. The scene of *Rinaldo and Armida* is laid in Palestine at the time of the First Crusade. Rinaldo, ally of Godfrey of Boulogne, leader of the Crusaders, is entrapped, through her magic art, by Armida, the ally of Argantes, King of Palestine, but is finally delivered by Godfrey. Jerusalem is taken, and Godfrey becomes King of Jerusalem.

The opera, as published, was an utter medley. On opposite pages we have Italian and English, and the English poem makes no pretence to follow the Italian measure. It came into being thus. Aaron Hill sketched out the plan of it; Rossi wrote out Italian speeches and songs for it; Handel composed music for these, and Hill then translated Rossi's words into independent English verse. All the *dramatis personæ* named were Italian, one Frenchwoman excepted, till we come down to the last, a poor subordinate, "The Herald," who was an Englishman.

21. 23. **the argument**, the narrative of the action—archaic use.

21. 25. **the persons represented**, the list of *dramatis personæ*.

21. 29. **the devil**, the great master of the black art or magic.

21. 36. **abortive**, abortion, prematurely born child—obsolete as a substantive.

22. 1. **Apollo**, God of the Muses, had his most famous seats on Mount Parnassus in Phocis in the north of Greece. These were the temple of Delphi, where Apollo's oracles were uttered, and the Castalian fountain, to drink of which gave poetic power. Apollo being the God of the Sun, his poetic inspiration may be called a 'ray of Parnassus,' as here.

22. 3. **Orpheus**, the Thracian, son of Apollo and the muse Calliope, hero of Greek story, whose playing on the lyre drew after him trees, stones, and streams, and softened the hearts of savage beasts.

22. 11. **conceits**, fanciful ideas, forced figures of speech—French form of *concept* or *conception*. Would-be wits were also given to such conceits. See No. xxxv.

22. 21. **Monsieur Boileau**, the famous French critic of the previous century, "law-giver of Parnassus" in his age and country, as Johnson was later in England.

22. 22. **Clinquant** and **tinsel**, false glitter, artificial embellishment. French *clinquant* and English *tinsel* meant the same thing, viz. a glittering surface like that made by gold leaf.

22. 23. **Tasso**, the great Italian poet of the sixteenth century, author of *Jerusalem Delivered*. The subject of the opera *Rinaldo* is taken from Tasso's poem.

22. 31. **Whittington and his cat**, the children's story of the London apprentice who committed his cat to the care of a sailor who took it to the island of a certain Moorish prince. The cat cleared the palace of a plague of mice, and the reward of the prince proved the foundation of Whittington's fortune. The proposed Mice-opera is, of course, Addison's invention. At this time *Whittington's Cat* was a common piece in the booths at Bartholomew's Fair. Thomas Brown, *Works*, i. 188-190.

22. 33. **the playhouse**: this was the Drury Lane Theatre, the house of the drama proper, and the great rival to the Haymarket or Queen's Theatre. In the latter theatre *Rinaldo* had been brought out, and it in particular was associated with Italian operas. The third chief theatre in London, Lincoln's Inn Fields Theatre, was closed at this time.

23. 5. **the famous pied piper**: the poet Browning has made familiar to our day the story of the pied piper of Hamelin who lured the rats of Hamelin into the River Weser.

23. 9. **London and Wise**, Queen Anne's gardeners at the time. Their orange grove and the singing birds are a hit at the craze for superficial reality in the setting of a play upon the stage. Shakespeare was content to set forth the lives and passions of men without lavishing thought upon dress and accessories of the particular age or country.

VI.

WIT AND RIGHT CONDUCT.

23. 24. **Wit**: cleverness of mind, strikingly clever speech. This essay shows that the modern meaning of wit had not superseded the old, although the new and the old senses were now commingling. The meaning of the word *wit* at that time of transition may be gathered from the definitions of it given by Dryden and Pope on the one hand and by Locke and Addison [LXII.] on the other. Wit, according to Dryden, is "a propriety of words and thoughts adapted to the subject," and Pope in his *Essay on Criticism*, ii. 97, tells us

"True wit is nature to advantage dressed,
What oft was thought, but ne'er so well expressed."

These definitions refer to the old sense. According to Locke and Addison, on the other hand, wit is "such a resemblance

and congruity of ideas" as give *delight* and surprise; hence in No. xxxv. Addison tells us that *Wit* had married *Mirth*.

23. 25. **honesty, honest** have still frequently the older meaning *honour, honourable*, as in Latin.

23. 26. **good natured**, of a benevolent, philanthropic disposition—archaic sense, as in 92. 9 and No. CLXIX., "Philanthropy or good nature." The implied opposition between good nature and wit is made clearer in No. CLXIX., "Ill nature among ordinary observers passes for wit. A spiteful saying... generally meets with a good reception. The laugh rises upon it." Also in No. xxiii., "Infinitely more honourable to be a good-natured man than a wit." Is good-nature in the other and only modern sense a virtue or a weakness? The second sense is, however, as old as the other: it occurs in 28. 13.

23. 29. **awkward, perverse, wrong**. This metaphorical and moral use of *awkward* is now obsolete.

24. 9. **ill man**, bad man. *Ill* (adj. or subst.) is no longer used with a reference to morals, except in certain compounds, as *ill humour* (?), *ill-behaved, ill-conditioned*. *The Spectator* has *ill nature* and *ill-natured* in the old sense, 54. 6, etc.

24. 13. **Lincoln's Inn Fields**, the open ground adjoining Lincoln's Inn: see note *New Inn*.

24. 28. **circumstance**, circumstances. The singular is not now used collectively.

25. 4. **good starts**, disconnected outbursts of good feeling—archaic phrase, as in *Twelfth Night*, II. ii. 22, "She did speak in starts distractedly." "Intermitting starts of thought" occurs 38. 11.

25. 14. **polite ages**, cultured ages—archaic use of *polite*. During the eighteenth century a common notion, not yet dead, was that primitive uneducated man was more virtuous than later civilised and cultured man. Hence phrases like "the noble savage."

25. 19. **pass upon**, pass with, impose upon, deceive—obsolete phrase.

25. 20. **Sir Richard Blackmore**, a contemporary poet whose *Creation*, 1712, was highly praised by Addison in a later *Spectator*, as afterwards by Johnson. He was pilloried, however, by Pope, and modern critics do not give him high rank.

25. 23. **The great enemy... wit**. *Wit* must be used in the older sense of cleverness of mind or of speech. Satan's intellect and clever tongue we know from *Paradise Lost*, and that he is a gentleman we are reminded in a modern novel, but where do we hear of his *wit* in the modern sense?

26. 9. near [eaten up]. The instrumental case of the adjective, formed by the inflection *e*, was used like an adverb; then the *e* became silent and was dropped, leaving us with adverbs like *near* here. Many examples may be found in Chaucer, *e.g.* the dissyllable *longe*=our adverb *long*.

27. 2. the Lacedemonians, the people of Sparta, Athens' rival, whom the Athenians regarded as simple, uncultured people.

This essay by Steele brings Steele before us as more of a *professed* teacher of morals than Addison. Addison insinuates his teaching during a conversation or sketch that entertains us; by comparison with his co-editor, at least, Steele is seen to mount the platform and by solid reasoning overcome his audience. Two marks of the conventional censor are the formal announcement of his subject in his opening paragraph and the piecing out of his essay with some illustrative allegory or tale; and these two marks we may discover here, very readable though the essay be.

In this essay and particularly in the quotation from Blackmore, Steele may have had Dryden [d. 1700] in his mind, who "profaned his God-given strength"—

"A ribald King and Court
Bade him toil on to make them sport;
Demanded for their niggard pay,
Fit for their souls, a looser lay,
Licentious satire, song, and play."

VII.

SILLY SUPERSTITION.

27. 21. We were no sooner sat down, old idiom for "We had no sooner sat down." That is, we now use the auxiliary verb *to have* along with neuter and passive participles, where formerly the auxiliary verb *to be* would have been used.

27. 21. but, colloquial for *than*.

27. 23. the stranger in the candle. When a piece of charred wick is seen floating in the liquid wax or grease below the candle flame, it is playfully said to signify that a stranger is soon to visit the house. The piece of floating wick is called "the stranger in the candle." According to the lady, Addison's coming was the fulfilment of the omen. We may note other fanciful ways of foreseeing people's approach:

"By the pricking of my thumbs,
Something wicked this way comes."—*Macbeth*.

"We shall ha' guests to-day, my nose itcheth so."—*Dekker*.

27. 26. **to go into join-hand**—to begin *joining* single letters together so as to form words [*i.e.* to advance in learning writing]. With “join-hand” compare “short hand,” “a legible hand,” etc.

27. 28. **Childermas-day**, or Innocents’ Day, the anniversary of King Herod’s massacre of the young children of Bethlehem. Mass is celebrated by Roman Catholics on that day, hence the day is called Children’s-mass day, or “Childermas-day.” *Childer* is the old plural of *child*; *children* (=childer-en) is a double plural. The massacre is supposed to have taken place on 28th December, three days after Christ’s birth.

Superstitious people thought it unlucky for children or any one to begin any task on that day, or even on the corresponding day of each week. Thus when the 28th December was a Thursday [as it must have been in 1711, the year when this paper was written], every Thursday of that year would be unlucky. The lady must have been astonished that *The Spectator* got on so well, for No. 1. appeared on a Thursday.

The lady bade her son begin on Friday, but Swift would have told her that Friday, the day of Christ’s death, was as unlucky. “Friday and Childermas-day are two cross days in the week, it is impossible to have good luck on either of them.” (*Swift’s Directions to Servants*.) Chaucer also writes (Nonne Priestes Tale), “And on a Friday fell all this mischance.”

28. 2. **these my musings**. The insertion of both ‘these’ and ‘my’ is another instance of over-definition, although modern English would allow “these musings of mine.” See note to “my following writings,” 1. 13.

28. 5. **startled**, started. See note 12. 15. Spilling the salt was considered a bad omen, and when the lady saw that the salt fell towards her, she thought it meant that the bad omen referred to her. Salt was the symbol of hospitality, and spilling the salt was probably interpreted as an omen of a breach of hospitality—some impending treachery on the part of guest or host. In Da Vinci’s famous picture of The Last Supper, Judas Iscariot is represented as spilling the salt with his elbow.

28. 15. **child**: she here addresses her soft husband, and we see him hastening to corroborate his wife’s foolish fancy. In a later *Spectator* we find a husband addressing his wife as *child*, as the Vicar also does in Goldsmith’s novel. Slight touches which are true to life, like this corroboration by the soft husband, illustrate Addison’s talent as a painter of everyday life—a genre painter.

28. 18. **Almanza**, a town in Spain where the British were defeated, 1707.

28. 20. **all this mischief**, *i.e.* the serious consequences of letting fall a pinch of salt, viz. ruin of pigeon-houses and of British armies.

28. 22. **quitting**, laying down—a colloquialism.

28. 22. **knife and fork across one another**: the cross thus formed was a religious sign, and the superstitious shrank from making this sign. Addison playfully pretends ignorance of this common superstition.

28. 35. **an unfortunate aspect**, an unlucky influence. 'Aspect' and 'influence' have both an astrological sense here, meaning the fateful *looking down* or streaming down of the stars.

29. 4. **imaginary afflictions**, etc.,

"Oh, how much we've endured,
From troubles that never arrived!"

29. 4. **indifferent**, trifling. "We turn indifferent circumstances into misfortunes" = we regard trifling circumstances as sure omens of trouble, and suffer the trouble by anticipation.

Indifferent [and *indifferently*] signified—

(1) not making a difference or distinction, *i.e.* impartial: see 92. 15.

(2) not caring to make a difference, *i.e.* unconcerned, careless.

(3) not distinctly good or bad, *i.e.* tolerable: see 24. 34, also the saying "In things indifferent, liberty."

(4) not distinctly great, *i.e.* trifling.

In the second, third, and fourth senses, *indifferent* is used in modern English, and in the first, second, and third, *indifferently*.

29. 10. **upon the plucking of a merry-thought**, after he had broken a chicken's breast-bone. In fun, two young people during dinner will take the breast-bone of a chicken after the flesh has been picked off, and, each hooking in the little finger, they pull ["pluck"] until the bone breaks. The one in whose hand the middle part of the bone is left, will be first married.

This lover, who was looking forward to be married soon, had not got the middle part, and was so distressed that he could eat no more dinner.

29. 11. **screech-owl**: when the screech [=shriek] or hooting of the owl was heard, it was believed that some one was to die soon.

29. 12. **the voice of a cricket**, the chirping of the insect called a cricket. This was an omen of death like the screech of the owl. On this account the cricket was often called the death-watch, *i.e.* the watcher at death. We find in Sterne—

"Alas, the poor (sick) gentleman will never get from hence," said the landlady, "for I heard the death-watch all the night long."—*Tristram Shandy*.

How did these superstitions arise? Those who watched by the sick or dying during the silent hours of night, would often

hear the owl and the cricket, which come out only at night. Thus the death or the sickness would be associated with the owl and cricket.

29. 21. **antiquated Sibyls**, old-fashioned prophetesses. The old guess at the etymology of *Sibyl* was Greek, *Ζευ-βουλη*, = Zeus' will, Jove's will. Sibyls figure in Roman legends. It was a Sibyl who brought the Sibylline or prophetic books to king Tarquinius Superbus at Rome.

29. 24. **frighted**, obsolete for frightened.

29. 25. **the house-dog howled**, etc., another omen of death. Tennyson's dying "May Queen" says—
 "I did not hear the dog howl, mother, or the death-watch
 beat,
 There came a sweeter token when the night and morning
 meet."

29. 27. **impertinent**, groundless, not pertaining to the case—
 etymological and rare sense.

29. 35. **retrench**, lessen, cut down. The word is generally used in connection with *expenditure*. It is either a transitive or an intransitive verb.

30. 15. **I lay me down to sleep**, echo of Psalm iv., "In peace will I both lay me down and sleep, for thou, Lord, alone makest me dwell in safety." Addison is known to have been a devout man.

In this paper Addison, the moralist, deals leniently with a weakness for which people are as much to be pitied as laughed at. He points out that superstition is a self-imposed cruel tyrant; and, condescending to argue with such foolish persons, he shows that trust in God takes away all personal fear, even the fear of death.

Addison returns more playfully to the subject in No. cx., telling how Sir Roger de Coverley expelled the ghosts from his house by making his chaplain sleep a night in each room.

That such childish superstitions were prevalent at the time among the weaker sex, we also learn from Swift. He ridicules such superstitions in his satire *Polite Conversation*, published in 1738.

Miss—Well, my elbow itches, I shall change bed fellows.

Lady Smart—And my right hand itches; I shall receive money.

Lady Answer all—And my right eye itches; I shall cry.

From Swift, however, we gather that few people took these omens so seriously as Addison's friend's wife did.

VIII.

THE NEW FOLLY—MASQUERADES.

31. 4. Society for the Reformation of Manners. That society, founded in 1690, had prosecuted very many offenders.

31. 24. To raise a fine for the poor. Laws against swearing were passed in 1601 and 1623. The penalty for an oath seems to have been a shilling. Cromwell says of his Ironsides: "Not a man swears but pays his twelve pence," and Swift, in his *Swearer's Bank*, ironically reckons that the 5000 swearing gentlemen of Ireland, at one oath a day at a shilling each would furnish an annual revenue of £91,250. The fines levied were used for the poor. In No. CCCLXXI., where Addison again ridicules the habit of swearing, he makes one of a company of swearers say: "What a tax would they (the judges) have raised for the poor, had we put the laws in execution upon one another?"

We learn from Evelyn's *Diary*, Jan., 1690, that the laws against swearing had been revived—"The king lately directed a letter to the Bishops to order their clergy to preach against ... swearing, etc., and to put the ecclesiastical laws in execution without any indulgence."

31. 26. common swearers, habitual or well-known swearers. Compare 'common thief.'

31. 32. the ... Mask, the Masquerade or Masked Ball. Masquerades were not unknown in England before this, but about this time they were introduced at the Opera House as a new attraction. They became the rage. "Everyone seemed to relish the saturnalia in which all ranks and classes, in their disguises at least, mixed together in indiscriminate confusion For some years, from 1720 onwards, the most prominent advertisements in the daily papers were those advertising masquerade dresses for the night on reasonable terms." By 1726 the masquerades had become so scandalous that a royal proclamation was issued against them.

32. 3. Bridewell, a prison and reformatory in London. Certain offenders, including women, were whipped there. Hence the point of the statement. See Hill Burton's *Queen Anne*, iii. 202.

32. 4. Compter: there were two prisons in London of this name. In them were imprisoned debtors and other offenders, including those arrested by the Watch. It was, to begin with, the name of a court of justice, as being a place of *count* or reckoning.

32. 8. obnoxious to (your authority), amenable to, answerable to—obsolete sense.

32. 23. Quakers — a brother : the Quakers being very much opposed to balls and theatres, the silly masqueraders thought it clever to assume the Quaker dress. **Brother** is, of course, here the singular of *brethren*, co-religionists.

32. 29. ogled, cast admiring glances at ; etymological sense = eyed : Germ. *äugeln*, to ogle ; *Auge*, an eye.

32. 30. Waller, a lyrical poet, 1605-1687.

32. 31. Vandyke, a famous Flemish painter, 1599-1641.

33. 5. the figure of a coronet : this lady was an impostress, or at the masquerades she may have been assuming the part of a titled lady. The great acted the part of the humble, and *vice versa*. Of these masquerades a contemporary wrote :

“Troops of right honourable porters come,
And gartered small coal-merchants crowd the room ;
Valets stuck o'er with coronets appear.”

33. 7. Covent-garden was a fashionable quarter at that time, but *The Tatler*, XLVI., declares “the street called Drury, near Covent Garden,” was the special haunt of disreputable people.

33. 8. cully, a silly dupe—slang, originating in an Italian verb meaning *to deceive*.

33. 9. a cloud for a Juno—as Ixion mistook, in the classical myth, when Jupiter tricked him.

33. 12. coxcombs, cocks' combs—a figurative expression used then for vain fools or conceited, self-satisfied persons. When the cock erects its comb, it seems to be conceitedly drawing attention to itself. ‘Coxcomb’ first got the meaning *fool* from professional fools wearing a cap like a cock's comb. Now, of course, the word *coxcomb* means a fop, a man showily dressed and vain.

IX.

THE CLUB CRAZE.

33. 22. Man is a sociable animal—a saying of Aristotle, the great Greek philosopher, in his *Politics*. To this characteristic of man, Aristotle ascribes the founding of States, as Addison the founding of Clubs.

33. 23. pretences of, excuses for. This sense of *pretence* is nearly obsolete.

33. 24. nocturnal assemblies, evening meetings. There is a playful irony in the use of so formal a phrase. For Addison's ironically overgrand language, see note 137. 21.

33. 27. **never so trivial**, ever so trivial—old idiom: see note to *Nay*, 3. 2.

33. 28. **upon the account of**, on account of—original form of the phrase.

34. 4. **sprightliness**, liveliness. For, proverbially at least, fat men are dull and stupid. Cf. *Julius Caesar* :

“Let me have men about me that are fat,
Sleek-headed men, and such as sleep o’ nights.
Yond Cassius has a lean and hungry look,
He thinks too much ; such men are dangerous.
Such men as he are never at heart’s ease,
While they behold a greater than themselves.”

34. 6. **something of the largest**, in a measure, one of the largest size, a very large one. The idiom is to be avoided. ‘Something’ is now colloquial for *somewhat*.

34. 7. **a pair of folding doors**, a door consisting of two separate halves which swing back to right and left.

34. 16. **scarecrows** : a scarecrow is a framework of sticks covered with clothes to resemble a man. It is set in a field to scare crows and other birds. It is here a nickname for a man who is nothing but skin and bone—a bag of bones.

34. 17. **meagre**, lean, thin. Envy or jealousy is often said to make men lean, as in the quotation from *Julius Caesar* given above.

34. 19. **worked them out of**, gradually ousted them from.

34. 21. **tore the corporation in pieces**, caused fierce dissensions in the municipality.

34. 22. **accommodation**, compromise—nearly obsolete sense.

34. 23. **bailiffs**, magistrates chosen from the corporation. Etymology: *baillivus*, a Low Latin word meaning manager—Scotch, *baillie*.

34. 25. **Coupled like rabbits, one fat and one lean** : hares, rabbits, and gamebirds are usually sold by the pair; by coupling them, fat and lean, the gamedealer gets rid of the lean ones. “Coupled like rabbits, one fat and one lean,” was a proverbial saying of that time. We find it in Swift’s *Polite Conversation*, 1738.

34. 28. **grand alliance**. This was a name given to an alliance of the King of England and certain other kings against the King of France, 1689. It is here playfully applied to the alliance of certain *Mr. King’s*. This club was formed during the outburst of favour for monarchy after the Restoration.

34. 36. **at the sign of the George**, at the inn whose sign was St. George, the patron saint of England.

35. 1. **Before George**: a petty oath, superseded by "By George."

This childish sticking to a name is perhaps intended to ridicule the bigotry of political parties at the time. 'The club of the Kings' might be a hit at the bigoted adherents of the Stuarts, and 'the club of the Georges' might be a hit at the bigoted adherents of the Hanoverians.

35. 9. **noisy country squires**. Addison has a hit here at the Tories, his political opponents, for the country squires were mostly Tories. They are here described as uncultured fellows. See note 6. 33.

35. 10. **were settled there**, had settled there. See note 25. 21.

35. 15. **conversation**. See note 10. 4.

35. 16. **Humdrum** [adjective], monotonous, wearisomely dull; an echoing word, like hubbub, pell-mell, helter-skelter.

35. 16. **unworthy**: is merely courteous self-depreciation of the notably silent editor of *The Spectator*.

35. 17. **honest**, meant honourable, respectable, but the word is here used in its degraded sense, respectable but simple. These 'honest gentlemen' were duffers. Similarly, good, worthy, innocent, can be used contemptuously.

35. 22. **men of honour**, honourable men. Here it means men who were ready to fight a duel for the slightest offence. They gave themselves that name. We note that many of *these* 'men of honour' were hanged.

35. 23. **erected**, set up, formed, instituted. 'Erected' is now always used concretely, *e.g.* of buildings.

35. 26. **fought his man**: a way of saying 'fought a duel.'

36. 23. **Kit-Cat**: familiar contraction of *Christopher Cat*, the name of the owner of a shop where the Club first met. He was a famous maker of mutton pies which the members of the Club favoured. "Their drink was gen'rous wine and Kit-Cat's pies their meat," wrote Blackmore, the poet, one of the Kit-Cats. Addison and Steele were both Kit-Cats. "The Kit-Cat Club was originally formed about the time of the trial of the seven bishops, 1688, for a little free evening conversation. But in Queen Anne's reign, it comprehended above forty noblemen and gentlemen of the highest rank, merit and fortune, firm friends of the Hanoverian succession." Forty-eight portraits of the members were painted by the court-painter, Sir Godfrey Kneller, himself a Kit-Cat, and the fame of these portraits for a time caused all portraits of the same size and form to be called 'Kit-cat portraits.'

36. 3. **original**, origin: this special substantival use of *original* is obsolete.

36. 4. **Beefsteak Club**: another actual club, apparently theatrical. It was founded by John Rich, and the famous actress, Pegg Woffington, was at one time president. George IV., when Prince Regent, was a member.

36. 4. **October**, a kind of ale brewed in the month of October. The October Club is mentioned by Swift in a letter of this very time [Feb. 10th, 1711] as a gathering of active Tories, country M.P.'s, in which political measures against the newly defeated Whigs were concerted.

36. 15. **a scheme of laws**, a plan or system or table of laws—an obsolete expression.

36. 23. **neighbourhood**, neighbourliness, good feeling—a now obsolete sense of the word. The modern senses also are found in *The Spectator*.

37. 1. **pay his club**, pay his share of the joint expense.

37. 6. **without the door**, vulgar for outside the room.

37. 7. **None shall be admitted that is of the same trade**. 'None,' as a pronoun, is plural in modern English, except where it means emphatically, 'Not a single one.' For example:

'None are perfect'—a general statement of human imperfection.

'None is perfect'—an emphatic denial that any man whatever is perfect.

The historical explanation of this double use of 'none' probably is that two separate Anglo-Saxon words have coalesced in the modern 'none.' One was *naenig*, not any; and the other *nan*, not one. Etymologically, *none* is A.S. *nan*, = ne an, = not one.

37. 11. **non-juror**. In 1689 Parliament required all in public office, including the clergy, to swear allegiance to the new king, William III. Several imagined that their former oath to James II. made the new oath impossible for them, left their offices for conscience' sake, and were known as *non-jurors*. Five bishops were among the non-jurors.

37. 15. **Leges Conviviales**, rules of the Social Club.

37. 15. **Ben Jonson**, the dramatist, Shakespeare's great contemporary. He was the leader of a celebrated Social Club. The rules were engraved on a marble tablet in the club-room. They are reprinted in the original Latin in Morley's *Plays and Poems of Ben Jonson*.

37. 16. **Lipsius**, a Dutch scholar, died 1606.

37. 16. Symposium, a convivial meeting; literally, a meeting where friends drink together, a wine party. In Xenophon, Plato, Lucian, etc., we have accounts of many such convivial meetings of wits and philosophers. The word now often means a friendly discussion in which a variety of opinions is set forth.

Addison himself, it need hardly be said, was a great club man, and would spend hours every evening in his club.

X.

THE AIM OF "THE SPECTATOR."

38. 2. London and Westminster, Westminster is now swallowed up in Londōn.

38. 5. I shall spare no pains to make their instruction agreeable ... coffee-houses. In this often-quoted passage we have from Addison a declaration of the high aim of *The Spectator*. It is, however, only a re-statement of what Steele said in No. VI.

38. 8. to temper wit with morality, to keep my wit within the bounds of decency. 'Temper,' verb, to modify by the addition of a new ingredient.

The Puritans were *moral*, but afraid of wit or gaiety. The comedy writers and professional wits of Charles II.'s time were *witty*, but grossly *immoral*.

Addison has these extremes in view, and he himself is to strike the golden mean. "I was the first," he elsewhere says, "to break loose from that great body of writers who employed their wit and their parts in propagating vice and irreligion." Addison's great moral triumph was to overthrow the notion that decency and dulness were synonymous. "He reconciled wit and virtue after a long and disastrous separation," says Macaulay.

38. 9. find their account, find profit, get their money's worth [when they purchase *The Spectator*]. This was a common phrase of the time : see 119. 13.

38. 17. Socrates, the Greek philosopher of the fourth century B.C. [d. 399 B.C.]. He was in the habit of drawing all whom he met with into conversation in order that together they might arrive at truth.

38. 18. inhabit, dwell. It is often found in this neuter sense in Shakespeare.

38. 19. Philosophy, wisdom—popular sense of the word.

38. 19. closets, students' chambers.

38. 27. **the tea equipage**, the tea things, the tea service. 'Equipage' in this sense is a barbarism, now disused. It is rightly a collective noun, meaning originally 'the furnishing' or 'fitting out of a ship.' Equip=Old Fr. *esquiper*=*e-scip*—from A.S. *scip*, ship. From its apparent connection with *equus* [Latin=a horse] the word has come to mean 'a horse and what goes along with it,' viz., carriage, harness, coachman, etc., what we familiarly call 'a turn out.'

38. 28. **Sir Francis Bacon**, or Lord Verulam, commonly but wrongly called 'Lord Bacon,' was the great lawyer, philosopher, and essayist of the time of Queen Elizabeth and King James I. This saying is from his work, *The Advancement of Learning*, ii. "To the King," 14.

38. 29. **Moses' Serpent**. The story will be found in the Bible, *Exodus*, vii. 8-12. Bacon meant that the production of good books would stop the pouring flood of inferior books.

38. 35. **In Muscovy or Poland**, i.e. in unknown foreign countries. 'Muscovy,' Russia—from the name of the old capital 'Moscow.' These countries were then remote from England and only half civilized.

Pope expresses the same thought :

"All our knowledge is ourselves to know."

39. 8. **affluence**, abundance. In modern English the word by itself has come to mean 'abundance of money,' i.e. wealth.

39. 11. **contemplative tradesmen** [a grand phrase]—shopkeepers who have nothing to do but fold their arms.

39. 12. **titular physicians** [a grand phrase]—doctors who have no patients, who have only the *title* 'Doctor.'

39. 12. **fellows of the Royal Society** [jokingly used]—idle scholars. The popular idea about the Royal Society was that it was a band of idle scholars who busied themselves with unpractical trifling questions, e.g. the question which Charles II. is said to have propounded to them to hoax them—Why is a basin of water with a dead fish in it heavier than the same basin with the same fish alive? Swift, Addison's contemporary, represents them in the same light in *Gulliver's Travels*. The Royal Society was a society of scholars and scientists founded by Charles II. in 1662.

39. 12. **Templars that are not given to be contentious** [a grand phrase]—briefless barristers. In No. XXI. they are called "peaceable lawyers." Addison playfully says that it is not their nature to contend or dispute. For the origin of the name 'Templar,' see note 6. 35.

39. 13. **statesmen that are out of business**, politicians out of office. The Whig ministers had been dismissed by Queen Anne

the year before (1710), and many Whigs had lost their seats at the general election that same year. Addison had lost his post of Irish Secretary, and Steele had been deprived of his post of Gazetteer.

39. 16. actors on it. We say 'actors on the stage,' but 'actors in the theatre.'

39. 26. about twelve o'clock in the morning. Why? By that time they shall have met several persons and borrowed their ideas.

39. 27. which way the wind sits, which way the wind blows. These ciphers cannot even observe the direction of the wind for themselves.

39. 28. the Dutch mail, *i.e.* the mail from the seat of war. Marlborough was in Flanders, *i.e.* in a part of modern Belgium and Holland, in command of the army of the allied English, Dutch, and Germans against the French.

Such ciphers can often be known by their glib statement of facts and their complete lack of thoughts about them.

39. 29. grave or impertinent, serious or silly. From meaning *not pertinent, not to the point,* 'impertinent' came to mean *absurd or silly* and *impudent*. See **29. 27.**

These 'blanks' are like chameleons which take the colour of the last food they have eaten.

40. 9. sorting a suit of ribbons, selecting a set of ribbons; *i.e.* choosing ribbons of colours that look well together—old phrase.

40. 11. toy-shop, small-wares shop. 'Toy' is here used in its old sense of 'trifle.'

40. 16. elevated, noble, high.

40. 16. life and conversation here mean the same thing, *viz.* way of living. This was the old meaning of 'conversation.' For similar bilingualisms or combinations of synonymous words from two languages, note "Whole and entire," **2. 2.** In such bilingualisms, the longer word comes last for the sake of sonorousness.

40. 26. humane: humane and human were at first indiscriminately used for either meaning. The substantive *humanity* is still common to both adjectives.

With human goes humanity, the collective noun = mankind.

With humane goes humanity, the abstract noun = tenderness.

41. 2. to give it over, to give it (the paper) *up*: *over* is now colloquial.

41. 10. my caveat, my protest beforehand. *Caveat* (Latin) = let him beware—originally a legal term.

XI.

A LADY DEFENDS HER SEX.

41. 28. **civility**, any expression of courtesy in word or action—here, = bow towards me.

42. 10. **the larum ceased**, the noisy clockwork ran down. The visitor was one of “the blanks of society” who had no ideas of his own and could only give out what he had primed himself with, like a wound-up alarm clock. Larum = alarm: from Italian *All-arme!* To the arms! The signal to soldiers to arm themselves was so named. Shadwell [1691] had used the figure before Steele:

“Will the larum of your tongue never lie down?”—*N.E.D.*

42. 12. **the Ephesian matron**, a notorious example of inconstancy in women. Within a few days this widow passed from refusing all food in her grief to utilising the corpse of her husband in order to screen her new admirer. The story is told by Petronius Arbiter, provider and judge of entertainments to amuse the Roman Emperor Nero, middle of the first century A.D. In that capacity he got the surname *Arbiter*, i.e. *arbiter elegantiarum*, judge of taste. Addison made a translation of Petronius, and Pope refers to him in his *Essay on Criticism*; he is not read in our day.

42. 16. **are more sensibly touched**, feel more keenly—obsolete sense of *sensible* = sensitive, with feelings easily touched. The survival of the active sense of *ible*, *able* in *sensible* (able to feel) is also noteworthy. See 4. 32.

43. 5. **the pleasant aggravations**, the horrible aggravations. Arietta is very sarcastic with the empty chatterer.

43. 11. **Ligon's Account of Barbadoes**. *A True and Exact History of Barbadoes*, etc., by Richard Ligon, published 1673. It is interesting to recall a special reason for Steele being interested in Barbadoes. Through his first wife he had received an estate there worth £800 a year.

43. 17. **the good ship**: ‘good ship’ like ‘good town’ and ‘good man’ is often a purely conventional expression, as here.

43. 31. **the main of America**, the mainland as opposed to the West Indian Islands. The open sea is also called *the main*, i.e. the main ocean.

44. 17. **opposition**, contrast—archaic sense.

44. 21. **bugles and bredes**, beads and plaits. *Bugles* are tube-shaped glass beads usually black in colour. *Brede* is the same as *braid*; it is generally used of the plaits of the hair or of the ribbons, etc., with which the hair is plaited.

45. 23. **a counterpart to**, set over against.

Although inferior to Addison in delicacy of wit and in literary art, Steele had keener feeling and a more chivalrous spirit than his collaborateur. The one was the more admirable artist, the other was the more lovable man. In these two respects of warm feeling and chivalrous sentiment, we see Steele at his best in this essay. Sympathetic analysis of female characters and a respectful championship of the sex—his scoffs at demented Mrs. Tofts, the actress, excepted—often characterise Steele's comedies and his contributions to *The Tatler* and *The Spectator*. No. xxxiii., "The characters of Laetitia and Daphne," may be cited as another illustration of this side of Steele.

The opening words of this number, "Arietta is visited," etc., may be taken as illustrative of the way in which both Addison and Steele go straight at their subject. We find Addison beginning other numbers in exactly similar fashion, *e.g.* No. clxiv., "Constantia was a woman," etc. This direct opening was seized upon by Thackeray as specially characteristic of *The Spectator*, for his imaginary 'Spectator' begins "Jocasta is known as a woman of learning," etc.—*Esmond*, III. iii.

XII.

THE SILENT SPECTATOR FINDS LODGINGS.

46. 8. **melancholy** probably has here an older and stronger sense = afflicted with melancholia.

46. 13. **the Daily Courant** was the first regular daily newspaper. Its first number was March 11th, 1702.

46. 30. **modelled her family**, moulded or trained her family. Etymologically, *model* and *mould* are the same word—from Latin *modulus*, diminutive of *modus*, a measure.

48. 19. **a sound imagination**, a sane imagination, *i.e.* one that does not bring forth foolish disturbing fancies. Sound (adjective) = Latin *sanus*, sane, healthy. Sound (substantive) = Latin *sonus*, a sound.

48. 25. **the old woman**. In No. vii., "Silly Superstition," Addison has already associated irrational superstitious fears with "old maids troubled with the vapours."

48. 26. **Persius**, a Roman satirist of the middle of the first century A.D.

48. 32. **an interest in Him**, some concern in Him, a relationship with Him.

48. 33. **moderates them** (the reins), manages them. This now unusual sense of *moderate* survives in the title *Moderator*, given

to the chairman of the General Assemblies of the Presbyterian Churches in Scotland.

49. 10. **Milton**—from *Paradise Lost*, iv. 675.

49. 12. **Hesiod**, a Greek didactic poet of the age between Homer and the classics of the fifth century B.C. This idea occurs in l. 125 of his *Works and Days*, his greatest poem.

Again we have Addison as a master-painter of genre pictures. The idea of the silent spectator, *in many companies but not of any*, is developed to a slight degree of extravagance. But such touches as the sinking of all direct speech in the landlady's dealing with her silent lodger and the family's habit of speaking of him before his face, merely in the third person, as "the gentleman," make the picture live.

XIII.

MORE ITALIAN OPERA ABSURDITIES.

50. 6. **sent from The Tower**. The royal menagerie was wont to be kept within The Tower, and was removed only in 1834. There is still a 'Lion Gate' of The Tower.

50. 7. **Hydaspes**, the hero of the absurd Italian opera of that name by one MacSwiney. It was brought out at the Haymarket Theatre, 1710. Hydaspes is a sort of profane Daniel, who is thrown naked into an amphitheatre to be devoured by a lion. The presence of his mistress among the spectators inspires him with courage. He appeals to the monster in a minor key, softly whispering in his ear the story of his love and then defying him in bravura passages, telling him he may tear his bosom but cannot touch his heart. The monarch of the forest is cajoled into tenderness by these sweet strains, upon which Hydaspes attacks him in the relative major, and strangles him.—Sutherland Edwards' *History of the Opera* and Baker's *London Stage*. Even so late as in No. CCCIV. the joke against Hydaspes is kept up. A country correspondent there complains that notwithstanding his shouts of *Altro (Encore)*, Nicolini would never kill the lion over again.

50. 11. **the tiger in King William's days**. "The Tiger" was one of the special shows at Bartholomew Fair in 1698.—Henry Morley's *Bartholomew Fair*, p. 262.

50. 17. **in recitativo**, during the recitative part of the opera. This is the name for the rapid musical recitation of the dialogue or narrative portions as opposed to the portions regularly sung. The first conjecture about the lion's fate was that the lion would

die to quick music. In *Esmond*, Thackeray has his fling at the operative absurdities of Addison's day. "The murder of the campaign is done to military music like a battle at the opera."

50. 20. **a lion will not hurt a virgin** : this was an old popular inference from the nobility of the king of beasts. Neither would he shed royal blood nor attack one asleep or lying prostrate before him, as Shakespeare informs us. The first idea is beautifully expressed by Milton, *Comus*, 440 :

"To testify the arms of chastity?
Hence had the huntress Dian her dread bow,
Fair silver-shafted queen for ever chaste,
Wherewith she tamed the brindled lioness."

50. 23. **High Dutch**, High German, German—strictly the German of South Germany, *up* from the sea, as opposed to Low German or the language of the districts nearer the seaboard. The Germans call themselves "Die Deutschen," the Dutch. There must be some special allusion here.

50. 24. **a thorough bass**, a deep bass.

50. 35. **I do not intend to hurt anybody** : we recall the "very gentle beast" in *Midsummer-Night's Dream* :

"When lion rough in wildest rage doth roar,
Then know that I, one Snug the joiner, am
A lion fell."

51. 21. **the second lion ... a tailor**. The tailor is proverbially meek, since it takes nine to make one man, hence the irony of the tailor acting the lion. Compare No. xxviii., "What can be more inconsistent than to see a tailor (dwelling) at (the sign of) *The Lion*?"

52. 5. **the ass in the lion's skin** : according to Aesop's fable, in which the disguised ass betrayed himself by his voice.

52. 21. **Westminster-hall**, built by King William Rufus. For seven and a half centuries the High Courts of Justice were held in it. It now forms a vestibule to the Houses of Parliament.

52. 29. **statue on the Pont-Neuf**, statue of Henry IV., in whose reign the new bridge (*pont neuf*) was built.

52. 35. **degraded into ... the London prentice** : this refers probably to the lion-tamers' combats at Bartholomew Fair to which the London apprentices would resort.

53. 2. **inform their faces with**, give form to their faces in conformity with, animate their faces with—rare sense of *inform*.

53. 11. **the want ... of common-sense**. Lord Chesterfield says of the Italian opera, "Whenever I go to the opera I leave my sense and reason at the door."

XIV.

PROTEST BY THE LION IN "HYDASPES."

53. 19. **the beau monde**, fashionable society. French for *the fine world*.

54. 33. **one Powell**. There were two of that name before the public. The one, George Powell, was a well-known actor; the other, the one here spoken of, was Martin Powell, a deformed cripple who managed the puppet-show in Covent Garden. He is again referred to as "Powell Junior" in No. xxxi. In No. cxv. of *The Tatler* the popularity of his show with the ladies had already been scoffed at.

54. 33. **the Piazzas**, the pathways in front of a building between the building and the outer row of ornamental columns, a ground-floor verandah. The word was also applied to the building entered from such a piazza. Italian *piazza* is the same word as English *place*, and originally meant an enclosed place, e.g. a square in a town.

54. 35. **Mrs. Rachel Eyebright**. This was no doubt some handsome young lady, 'Mrs.' being applied indifferently to married or unmarried ladies, and to any age. 'Miss,' the contraction of *Mistress*, was used contemptuously. Compare Steele's letter to his daughter of eleven, at school, addressed "Mrs. Steele," and Oldham's poem [1679] "On the Death of Mrs. Catherine Kingscourt, a child of excellent parts"; also *Hudibras*, Part i. ii.: "The virtuous matron and the miss." Hence also the common noun 'Mistress' is used either to mean *wife*, i.e. *Mrs.*, or *sweetheart*.

This young lady's surname was the name of a herb good for the eyes, and is hence very appropriate to a beauty, a joy to look upon.

55. 10. **Punchinello**, now contracted to *Punch*. The puppet-show was primarily a Punch and Judy show, although other puppet pieces were also shown. *Punchinello* for *Pulcinello*, the droll clown in Neapolitan comedy. There is no authority for the derivation of *Punch and Judy* from *Pontius cum Judæis*, Pontius Pilate and the Jews.

55. 10. **canonical hours** are the regular hours for church services.

55. 15. **undertaker**, manager, contriver—archaic use.

55. 33. **the Arcadia**, a pastoral romance in prose, by Sir Philip Sidney, writer and soldier, hero of the battle of Zutphen, of the time of Queen Elizabeth, with additions by his sister, the Countess of Pembroke. Hence in No. xxxvii. the book is called "Pembroke's Arcadia."

56. 5. **the refuse of the tiring rooms**, the trifling talk—perhaps the chaff—of the dressing-rooms of the theatre. Tiring=attiring.

56. 7. **a Turk drank me off**. The injunctions of the Mahomedan religion against wine and of the Jewish religion against pork are referred to. “Drank *me*”: this is a colloquial use of *me*, implying vivid realisation by the speaker of the thing spoken of. It may be parsed as a dative of reference. **Eat**—preterite.

56. 19. **motions**, puppet-shows—an old name.

56. 22. **the two leading diversions**: this is *The Spectator's* hardest hit at the Italian opera. The opera and the puppet-show are bracketed together as London's rival attractions, and after sober judicial comparison, the palm is awarded to the puppet-show.

56. 34. **King of Jerusalem, Argantes, Armida**: were characters in the opera *Rinaldo*. See notes to *Armida*.

57. 26. **Susannah**: “Susannah and the Elders” is the name of one of the books of the *Apocrypha*, i.e. the uncanonical Jewish Scriptures. It records how two elders of the Jews laid a plot against Susannah and were discomfited.

57. 29. **King Harry**. Whittington lived in the reign of Henry V., nevertheless “King Harry” is Henry VIII., whom, “with his queen Anna Bullen,” Powell introduced into his play as doing honour to Whittington, Lord Mayor. *Morley*, Note to xxxi.

58. 5. **a full-bottomed wig**, a wig with long spreading locks. It was the full-dress wig.

58. 13. **On the first of April**: that being All-fools day, we may conclude that the new opera was a hoax. The horrible story of Atreus and his house was worked up by the tragic poets of Greece. To punish his brother Thyestes for his crimes, Atreus, after unwittingly slaying his own son through Thyestes' machinations, slays Thyestes' two sons and places their flesh before Thyestes at a banquet.

58. 16. **Psalmanazar** was one of the great impostors of that day, and so a fit person for this First of April advertisement. In reality a Frenchman, born about 1679, he travelled through Europe pretending to be a Japanese convert to Christianity born in the island of Formosa. He was brought over to London and took in many people. When the imposture was detected, he professed penitence, and lived to be entirely trusted by Johnson and others.

58. 17. **the whole supper being set to kettle-drums**, the dialogue at the supper being accompanied with the music of kettle-drums. The name of this drum makes it suitable for a supper scene in the opera—at least in a hoaxing advertisement—and recalls the *olla Thyestae* or *pot of Thyestes* in which his horrible meal was cooked.

XV.

SUPERFICIALITY OF WOMEN.

58. 21. **When I was in France**—as Addison was from 1699 to 1703.

58. 25. **the loves of Venus and Adonis**, the classical myth which is the subject of Shakespeare's first poem. Adonis was an eastern sun-god.

59. 10. **a crazy constitution**, a very sickly constitution. *Crazy* is now almost limited to the sense of *feeble-minded, demented*. Etymological sense = full of crazes or cracks.

59. 18. **this ... humour in womankind**. Analysis of human character occupied many writers of the time. Pope has his "Essay on Man" and his "Characters of Women" [Épistle II.]. *The Spectator*, No. CCIX., is on "The various classes of female souls."

59. 34. **eat in plate**: have their food brought to table in silver (or gold) dishes. This would be a mark of wealth. The modern expression would be *have a service of plate*.

60. 2. **furbelow**, a flounce, the ornamental border of a lady's dress or petticoat.

60. 5. **cast away**: the expression is suited to the standpoint of the shallow-minded ladies.

60. 14. **galloons**, ornamental braiding upon gentlemen's or ladies' dresses. It is done in gold or silver or coloured silk thread. In 1711, galloons were very common upon men's hats.

60. 17. **artificially**, skilfully, clever—obsolete sense.

60. 19. **retired**, retiring, loving retirement—archaic use, illustrative of the fact that originally the *ed* suffix was not always passive.

60. 21. **the enjoyment of one's self**. True Happiness in retirement, False Happiness in crowds—how far is Addison's philosophy true?

61. 9. **so properly**, in so true a sense of the word. Addison's language and feeling often take colour from the persons or things he is speaking about. Here the expression 'so properly' is true of Aurelia, but not necessarily of Addison or the reader: similarly 'cast away,' above, is true of 'ordinary women,' but the reverse of true of Addison. In conversation, such sudden changes of standpoint often occur within a sentence. They may be taken here as illustration of Addison's familiar, conversational or loose style.

61. 15. **her steward**, the manager of her household or estate—to relieve her from the trouble of forethought and keeping accounts.

61. 19. **The Ring**: is a Driving or Riding road round a part of Hyde Park in London.

61. 32. **Camilla**, a character in Virgil's *Aeneid*, and heroine of the Italian opera, *Camilla*. She was queen of the Italian tribe of the Volsci, and joined Turnus, king of the Rutuli, in resisting the Trojans when they were settling in Italy. Addison refers to her again in No. LXX.

XVI.

THE SPECTATOR'S CORRESPONDENTS.

62. 26. **red heels**, with "the little muff" and "fringed gloves" were part of the get-up of a dandy. See CCCXI.; *Tailor*, CLV.

62. 26. **top-knots**, a knot of ribbons worn by women on the top of the head.

63. 7. **garniture**, ornamentation—formal word.

63. 14. **entituled** or **intituled** [68. 23]: earlier form of *entitled*. *Intituled* is still used of Acts of Parliament. Late Latin *titulus*, a title: compare *titular*.

63. 14. **Censor of small wares**: the Censor was an officer in Rome who made a register of the names and property of citizens and also pronounced upon their conduct.

63. 17. **regard**, relationship—obsolete idiom.

63. 22. **shoot out into long swords**: swords were still worn by all gentlemen.

63. 28. **cut to the quick**, cropped to below the skin—a playful hyperbole.

64. 3. **lampoon**: a bitter personal satire inspired by malice: originally the name was given to drinking songs. French *lampons*, let us drink.

64. 8. **Caelia, Phillis, Pastora**. These figure as ladies, shepherdesses, or nymphs in the pastoral poems and romances of the time, e.g. *Pastora*, in Pope's *Characters of Women*.

64. 18. **a Drawcansir**, a swaggering, fire-eating, death-dealing soldier. He is a character in the Duke of Buckingham's burlesque play, *The Rehearsal*, 1672, who takes part in a battle and slays all on both sides. He was intended to caricature the character of *Almanzor* in Dryden's play, *The Conquest of Granada*. The *New English Dictionary* would derive his name from the tavern-waiters' old greeting, "Draw can, sir?" [Shall I draw a can of ale for you, sir?], but as probably the name is

from the old fire-eating bully's challenge, "Draw an (=if) you can, sir." In the play, when first introduced, he is called, "a fierce hero, that frights his mistress, snubs up kings, baffles armies and does what he will."

64. 19. **Lais**, a low Corinthian woman. **Silenus**, the drunken satellite of Bacchus, god of wine.

64. 23. **Caligula**, the mad Roman Emperor, the first who demanded personal worship in his life-time.

64. 30. **are not under this necessity**, *i.e.* are already selling well.

65. 3. **neuter**, neutral, of neither party in politics: this was one of the laws of Solon, the Athenian legislator of the sixth century B.C.

65. 7. **private inflammations**, undue passion in individuals—old metaphorical use of *inflammation*.

65. 16. **started any hint**, had any idea arise in his mind—a figure from hunting.

65. 21. **furnish out**, supply materials for.

66. 3. **the Duchy of Lancaster**, a possession of the sovereign which at that time was, in some respects, like a separate dominion.

66. 8. **Charles Lillie**, a well-known perfumer and snuff-seller in the Strand. He had been agent for *The Tatler*.

XVII.

HOW TO BE HAPPY THOUGH UGLY.

66. 27. **obliquity of aspect**, a squint.

67. 4. **Madame Maintenon**, the French lady, 1635 to 1715, whose life reads like a romance. Her first husband was the poet Scarron, a lame deformed man; her second, Louis XIV. of France.

67. 10. **an aspect of dignity**, a noble face—instead of ridiculing it himself as Scarron did.

67. 13. **Prince Harry and Falstaff**, Prince Henry, afterwards Henry V., and his boon companion, Sir John Falstaff. They were the two extremes of very thin and very stout. They supply the humour in Shakespeare's *Henry IV.*, Parts I. and II.

67. 16. **an elves-skin**, an elf's skin. Elves were associated with small size, though not necessarily with thinness. In Shakespeare's *Midsummer-Night's Dream*, however, the fairies, near kindred of the elves, are spoken of as thin-bodied:

"And there the snake throws her enamell'd skin,
Weed wide enough to wrap a fairy in."

67. 17. **a tuck**, a long narrow sword, a rapier—obsolete.

67. 21. **the mould of my face**: the editor of *The Spectator* makes a great deal of the shortness of his face. No. DLIX., for example, describes the Spectator's amusing misadventures when he got a trial of a long face. The short face was Steele's, not Addison's, the taciturnity *vice versa*.

68. 9. **There have arose**: *arose* for *arisen*. Where the past participle with the final *n* dropped, as was being done, would have had the same form as the infinitive, the past tense form was often used for the past participle. Thus in Shakespeare, "have mistooke," etc.

68. 10. **hebdomadad**, weekly, Greek, ἑβδομας, a seven, a week. It is an overgrand word here, and 'inferior hebdomadad' is thus almost a contradiction in terms, by which the writer no doubt intended fun.

68. 14. **in masquerade**, in masks, viz. their ugly faces.

68. 18. **by patent**, by letters patent, by an open or public letter. Such *letters patent* were issued by kings or high authorities and conferred special privileges. Again we have the irony of making much of a trifle or putting a crown on a fool's head.

68. 18. **foundation**, institution; here, = college. St. John's is one of the Oxford Colleges or foundations. It consists of a President and sixteen Fellows.

68. 23. **The Act of Deformity**—echo of the *Act of Uniformity*, 1662, referred to in note 11. 31.

68. 26. **queerity**, peculiarity, queerness—rare word.

68. 28. **voice**, vote—rare use.

68. 29. **singular**, particular, special—old use. Davie Deans, in Scott's *Heart of Midlothian*, was wont to call his wife "that singular Christian woman."

68. 35. **pretence**. See note to **pretender**, 9. 11.

69. 2. **caeteris paribus**, other things being equal—a convenient Latin phrase.

69. 2. **has the thickest skin**, is least sensitive (here, about the blemish in his person)—a good concrete phrase.

69. 5. **a dish of cod fish**: some hoaxes, some good jokes: 'to cod' was and still is slang for *to hoax*, and a *cod* was a hoax. The 'cod-fish' are probably only dragged in here to make a jokelet, as the *kettledrum* was at the banquet of Thyestes, 58. 13, 17.

69. 6. **Aesop**, the Phrygian Greek of the sixth century B.C., who was the reputed author of the famous fables. According to tradition, Aesop was very ugly.

69. 9. **Thersites**, one of the Greek commanders at Troy, was deformed and big-jawed. Shakespeare, *Troilus*, I. iii. 73:

“Rank Thersites opes his ‘mastiff jaws’.”

69. 9. **Duns Scotus**, according to his philosophical opponents, was as displeasing to the eye as his philosophy to the mind. He was the great Franciscan theologian of the thirteenth century, native of Duns, in Berwickshire.

69. 9. **Hudibras**, the hero of Samuel Butler’s farcical poem of that name [1662], which ridicules the Puritans, is described as hump-backed and very corpulent [Part I. Canto i.]. As for his face, his ‘tawny beard’ was—

“In cut and tie so like a tile,
A sudden view it would beguile.

This hairy meteor did denounce
The fall of sceptres and of crowns.”

69. 10. **the old gentleman in Oldham**, Ignatius Loyola, 1491-1556, founder of the Order of Jesuits. He figures in John Oldham’s satires on the Jesuits, which expressed the anti-popish feeling of the time of the Popish Plot, 1678. ‘Old gentleman’ was a common euphemism, as it is here, for *the devil*. In Oldham’s *Satires*, Loyola is not represented as ugly in face, but only as lame, which was historical fact.

69. 12. **admirers of the other sex**, etc. We may note another trick of the wit of Addison and Steele, viz. the unexpected ending, an absurd *non-sequitur*. Here the admiration of the ladies by the members of the Club is followed by their disappointment that no ugly ladies have come forward to join. Goldsmith has the same knack of surprising by an unexpected ending—“After I had resided at College for seven years, my father died and left me *his blessing*.”—*Citizen of the World*.

69. 22. **top toast**, special or favourite toast: *top* used thus is colloquial.

69. 25. **Mother Shipton**, a famous Yorkshire prophetess and witch who lived at the beginning of the sixteenth century. Her face is represented as being like that of the Punch we know, and she had a notoriously ugly son. She had figured on the stage and in literature just before this time, viz. in a comedy of about 1660, and in a book about herself, 1684.

69. 31. **mummers**, mask-wearers.

69. 33. **grimace in his air**, affectation of manner—specially in looks or in movements of the face. Through the mouth of the president of the Ugly Club, Steele tickets affected French grimaces—ugliness.

In contrast to the pleasant cheerfulness of the president of the Ugly Club, we recall Bacon's essay, *Of Deformity*, the conclusion of which is that "deformed persons will be either of a more saintly or a more wicked disposition." "They will," he says, "if they be of spirit, seek to free themselves from scorn, which must be either by virtue or malice." Steele's bright, half-playful counsel wins us, even although we bow to Bacon's cold historical analysis. Let a man "be as merry upon himself as others are apt to be."

XVIII.

THE SACRIFICE OF SENSE TO MUSIC.

See Nos. v., XIII., XIV. Before *The Spectator*, *The Tatler* had come down upon the absurdities of the Italian opera, e.g. in Nos. xx. and cxv.

70. 19. **Arsinoe**: acted in 1705, but in an English translation, not in the original Italian. Arsinoe was the wife of Philip of Macedon.

70. 21. **attempts of forming**, attempts at forming—archaic. Addison probably refers to his own opera, *Rosamond*, produced in 1706, at the Haymarket or Queen's Theatre: see note 20. 15.

70. 24. **fiddlers**: contemptuously used for 'third rate musicians.'

70. 27. **nothing is capable of being well set**, etc. May we apply this to explain the failure of Addison's opera, and render it thus—"My opera was a failure because the words were not nonsense?" The real reason was that the music of it was poor.

71. 7. **the numbers**, the metre.

71. 9. **Camilla**. See notes 19. 28; 61. 32. This classical heroine supplied the theme of the opera *Camilla*, first produced at the Haymarket or Queen's Theatre in 1705. In this bilingual opera, Valentini and, after 1708, Nicolini, sang in Italian in response to the English parts of Mrs. Tofts and other English singers.

71. 12. **resentments**, is always an abstract noun in modern English, and is not used in the plural.

71. 29. **turned to rage**, adapted to rage.

71. 33. **the Gamut**, the scale in music, i.e. eight successive notes forming a complete series. "Pursued thro' the whole Gamut," lengthened out to a series of eight successive notes.

72. 2. **graces**, extra notes. These are called "grace notes." Compare the student's phrase, "grace marks."

72. 2. quavers, tremulous notes—literally, quivering sounds. A *quaver*, in its technical sense, means a note of a certain length, but it is not so used here. In the *Cottar's Saturday Night*, Burns calls these same quavers "Italian trills."

72. 2. division, a succession of short notes rapidly sung. It is now called a *run*.

72. 9. his slaves answered him in English. This paragraph is meant to sting severely. The English boast that "English is the language of freedom." In the Italian opera, says Addison, it now is the language of slaves. For illustration, see note to *Camilla* above. A further degeneracy may be noted in connection with two operas published this same year, 1711, viz. *Rinaldo* and *Etearco*. In *Rinaldo* only *one* poor subordinate, 'a Herald,' was an Englishman (a Mr. Lawrence, a tenor singer), and in *Etearco* only 'a servant.' The two-language fashion lasted about three years. Finally, even Mr. Lawrence had to get up Italian. See 121. 32.

72. 10. made his court, courted, woo'd, made love—archaic idiom.

72. 17. the audience grew tired of understanding half the opera, etc. Note how skilfully the sentence is turned, for Addison is "master of the art of putting things." We are waiting to hear that orders were given to discontinue the Italian, but it was the very reverse that actually was done—the English was discontinued. This is another illustration of the wit of the unexpected ending. See note 69. 12.

73. 1. ridicule—is here for *ridiculousness*, *absurdity*. 'Ridicule,' in modern English, is always a verbal noun, meaning *ridiculing*. Later in this Essay, *ridicule* occurs in its modern sense.

73. 5. if the Italians. 'If' is here not conditional, but coordinate. It is used in its original sense—*granted that*. The meaning therefore is, "The Italians have," etc., "but the English have," etc. This idiom is now avoided.

73. 9. Phaedra and Hippolitus, a now forgotten play adapted from the French by a friend of Addison's, Edmund Smith. Like Addison, Voltaire thought very highly of it.

73. 17. Plato, the great Greek philosopher of the fourth century B.C., pupil of Socrates, author of *The Republic*, in which he sketched an ideal state or commonwealth. Those musical instruments which soothe the ear without improving the mind were not to be allowed in the ideal commonwealth.

73. 21. so, if: *so* is the demonstrative adverb=in that case. The full construction would be, *If it be so that*, etc.

73. 22. High Dutch. See note 50. 23. According to Addison, the unpopularity of English music was only an illustration of

the proverb, "A prophet has no honour in his own country." The British are said to be prone to this self-depreciation and partiality for things foreign.

73. 25. **a royal palace is burnt** : the royal palace of Whitehall was burnt to bare walls in 1698. No doubt many would-be architects had come forward with plans for rebuilding it, as they had done with plans for a new London after the Great Fire of 1666.

73. 29. **a following paper**, a subsequent paper. 'Following,' in such a connection, now means *immediately following, next*, and therefore cannot be preceded by the *indefinite* article *a*.

73. 31. **in a problematical manner**, as a suggestion. 'Problematical' is no longer used in this etymological sense—Greek *proballo* (I cast down). A *problem* is a difficulty cast before one to be solved or accomplished. 'Problematical' now means undecided, like an unsolved problem.

XIX.

THE ENVIOUS MAN.

74. 6. **a cast of his eye**, a look or expression in his eye—obsolete sense of *cast*. A *cast of the eye* now means a squint. In 29. 26 and 188. 19, *cast* = any distinctive feature, shape or mould. Compare "plaster casts."

74. 13. **Sir Francis Bacon**, in his essay *Of Envy*, and in his *Natural History*, Century x. 944. See note 38. 28.

74. 15. **the stroke of the envious eye** : envy, Latin *invidia*, signifies an evil glance or "an evil eye," as it is rendered in *Mark*, vii. 22. A poisoned arrow, as it were, was supposed to be shot out in the envious glance, and strike the person envied.

74. 19. **abroad**, out of him. We should say that in a time of success a man is less on his guard and so reveals himself more fully, and is consequently more likely to say or do things that the envious man may condemn.

74. 22. **affection**, inclination—obsolete sense. Compare Bacon *Of Envy*, "There be none of the affections which have been noted to ... bewitch, but Love and Envy."

74. 29. **quickest**, keenest—obsolete sense.

75. 3. **apostate**, one who has abandoned the true religion for another, a pervert. Here and elsewhere, Steele uses the adjective in the general sense of *perverted, unnatural*.

75. 29. **malignants**. Increasing degrees of ill-will to a person are expressed by *malicious, malignant, rancorous*.

75. 32. an excellent poem without the name of the author. It is interesting to recall that about a hundred years after, Sir Walter Scott published his poem, "The Bridal of Triermain" anonymously in order that he might get an unprejudiced review from his literary enemy, Jeffrey, the editor of *The Edinburgh Review*.

76. 1. **over-looked**, looked over, revised. In the case of a number of compound verbs, the verb with the preposition preceding has developed one sense and the verb with the preposition following, another: thus *look over* and *over-look*, *come over* and *overcome*. Note *Macbeth*, III. iv. 111:

"And overcome us like a summer cloud,"

where overcome = come over.

For another obsolete sense of *overlook*, see 109. 21.

76. 5. **writ**, wrote—obsolete second form of the preterite. For the past participle, *The Spectator*, like Shakespeare, uses either *written* or *writ*.

76. 23. **colour**, pretext, excuse—archaic sense.

77. 4. **discoveries of my person**, revelations of my personal disfigurement. Says Bacon in his essay *Of Envy*, "Pitty ever healeth Envy. Wherefore you shall observe that the more deepe and sober sort of Politique persons [= statesmen], in their greatness, are ever bemoaning themselves what a life they lead. ... Not that they feel it so, but only to abate the edge of Envy."

No. XIX. on "The Envious" is another of Steele's character studies. We may associate it with No. VI., on "Those who would sacrifice a reputation for wisdom and good-breeding to a reputation for wit." It is from Steele that we get such studies. From Addison we do not get general studies but sketches of typical individuals or scenes.

Steele's essay on "The Envious" invites comparison with that of Bacon "Of Envy," from which a short passage is quoted above. The lightness and playfulness of Steele's treatment, we feel, are the very antitheses of the substantiality and compactness and firm tread of Bacon as a writer. From Bacon we carry away maxims or nuggets of thought; by the *Spectator* we are entertained, and we enlist ourselves on his side. Bacon is devoid of humour. Compare the passage quoted, "Pity healeth envy," etc., with the closing paragraph of this essay by Steele, where he offers the envious man some compensations for the pain caused him by the *Spectator's* success. Bacon seems almost to refuse to see the humour of the cure of envy. In Bacon we have the intellectual giant holding this little specimen of humanity in his hand and observing his ways. In Steele we have the genial humorist observing and regretting his brothers'

and his own weaknesses. It is Steele who boasts how he can manage the envious man, but it is Bacon who will deliberately utilise him for his own purposes, as he has often done, through his clear perception of his character.

XX.

CONCERNING IMPUDENT STARERS.

77. 10. **hardy**, bold—a sense now rare. It survives in *fool-hardy* and in *hardihood*.

77. 18. **that command ... as befits**—an archaic idiom.

78. 2. **a bear-garden**, originally a place where the 'sport' of bear-baiting took place. Afterwards other rough sports made up the entertainment. In No. ccccxxxvi. Steele describes a prize-fight that came off in a bear-garden.

78. 12. **auditory**, audience—almost obsolete word. In its original Latin form, *auditorium*, the word has been re-introduced in America and in its original sense, viz. a hall suited for the hearing of speeches, or the body of a theatre as opposed to the stage.

79. 29. **untractable**. Dogged obstinacy and rapacity were frequently charged against the Scotch in the course of the negotiations for union of the Parliaments which was accomplished in 1707—see Hill Burton's *Queen Anne*. At first, the Scotch resisted proposals that they should pay the same taxes and duties as in England, and that they should accept a share of the English debt, while they insisted on freedom of trade with all the English colonies.

79. 31 **the impudent Englishman ... like a surly landlord**, etc. These descriptions seem specially applicable to the relationships of the three nationalities in London at that time. It is difficult for us now to realise that before 1707, the Scot was virtually a foreigner in London, the Irishman until 1801.

79. 36—80. 1. **genuine impudence ... the effect of ignorance without the least sense of it**. Sir Walter Scott's humbler characters often illustrate this kind of impudence, e. g. *Richie Moniphies* when he presented to James I. his father the butchers' bill against the royal household at the same time as he presented Lord Glenvarloch's petition. *Fortunes of Nigel*, iii.

XXI.

THE OVERCROWDED PROFESSIONS.

81. 4. **divinity**, theology.

81. 5. **practitioners**, those who practise any profession—now generally limited to lawyers and doctors, *i.e.* legal and medical practitioners.

81. 6. **ingenious**, talented, able—old sense, Latin *ingenium*, talents, abilities. When Dryden wished to speak complimentarily of Addison, he spoke of him as “the most ingenious Mr. Addison of Oxford,” and Addison is understood to be referring to his old master at Charterhouse School when he speaks of “the ingenious T.W.” [No. CCCCLXXXVIII.]

81. 9. **subalterns**, subordinate officers in the army, lieutenants.

81. 10. **deans**: a dean is the head of any body of clergy, especially of the clergy connected with a cathedral—Latin *decanus*, the chief over ten.

81. 11. **prebendaries**, clergymen enjoying a certain revenue called a prebend—usually, canons of a cathedral. *Prebend*—Latin *praebere*, to supply.

81. 11. **scarfs** of black or white silk stuff were worn by certain church dignitaries, and are now worn by many Anglican clergymen during service.

81. 17. **brevets**, commissions—military term: Latin *brevis*, short. The same word, meaning originally a *short* note, survives in the phrase “a lawyer’s brief,” and in German *Brief*, a letter.

81. 19. **lute-string**, lustring, a lustrous or glossy silk stuff—a derivative of *lustre*: scarfs were made of it. The later form *lute-string*, occurring here in the original *Spectator*, suggests a false etymology.

81. 22. **freeholds**, estates absolutely the property of the possessors; also estates held for life, like the lands pertaining to any clerical office. Before 1832 only freeholders of a certain yearly value could vote for county M.P.’s, so that if the clergy had split up their freeholds they would have been creating new voters.

81. 25. **Virgil’s army**, *e.g.* *Aeneid*, x. 431-3 and xii. 563-4.

81. 28. **the litigious**, those who frequent the law-courts—a playful misapplication of the word.

82. 2. **in term time**, during the legal terms, *i.e.* while the law-courts are in session.

82. 3. Martial, a Latin poet of the second half of the first century A.D., famous for his epigrams, which set forth the social life of his day.

82. 10. three parts, three fourths—an old English and Latin idiom.

82. 19. etc. benchers, the senior members of any one of the Inns of Court who are managers of its affairs and 'call' would-be barristers "to the bar." Over and above 'ruling' the affairs of their Inn, should they have no practice, they may have no other occupation in it than dining daily at the public table and figuring at the annual ball. Among the Orders for the government of Lincoln's Inn in Dugdale's *Origines Juridicales*, it is stated that attendance at the Dancing was compulsory and that every tenth man of the under-barristers had been put out of Commons for not keeping the Dancing on Candlemas day, 1611.

82. 32. conveyances, legal documents by which property is 'conveyed' in due legal form by one person to another.

82. 32. palliate, hide, cloak—obsolete sense: Latin *pallium*, a pall or cloak.

83. 3. Sir William Temple, 1628-1699, the patron of Swift and a famous essayist, first champion of Ancient Writers against Modern in the great *Battle of the Books* at the close of the seventeenth century. "The passage cited is found in his 'Observations upon the United Provinces,' Chap. i."—*Clar. Press.*

83. 5. the Northern Hive: Temple's name for the northeast of Germany south of the Baltic, because in the early Christian centuries its surplus population, the Goths and Vandals, had gone out and settled in other lands like 'swarms' of bees from a hive.

83. 6. the world, the Roman world. In 410 A.D. Alaric, King of the Visigoths, captured Rome, causing the Roman soldiers to be recalled from Britain. The Vandals and Goths swept westward through Gaul and Spain, the Vandals crossing into Africa in 429 A.D.

83. 9. Thor and Woden, gods of the Norsemen whose names survive in Thursday and Wednesday. Thor the *Thunderer* corresponded to the Roman Jupiter, and Woden or Odin to Mercury.

83. 13. the British army in Caesar's time—as Caesar tells in his *Gallic War*, iv. This very witty comparison atones for the stock libel upon the medical profession, that they are the chief breakers of the sixth commandment.

83. 28. cockleshell-merchants: a wanton confusion of scientific conchologists with the street vendors of shell-fish.

84. 4. **improvement**, use—as in the phrase “Improve the shining hour.”

84. 7. **thrived**: at this time, the verb *thrive* had a weak conjugation. Neither *throve* nor *thriven* occur in Shakespeare.

84. 9. **venture**, permit (because of the danger to himself)—loose use of the word.

84. 15. **genius**, aptitude, natural bent. In this original Latin sense, the word *genius* is now almost obsolete, except when personified as in 13. 16, “the genius of a commonwealth.”

84. 23. **professors**: we no longer give the name *professors* to those merely practising a *profession*.

84. 26. **chapmen**, traders—A.S. *ciepan*, to trade or sell. From the same root are *cheap*, *Cowper* and *Copenhagen*.

XXII.

GRIEVANCES OF CERTAIN ACTORS.

85. 19. (are) **sensitive and vegetative actors**, represent only animals and plants upon the stage. The letters that follow illustrate what is meant.

85. 26. **Mrs. Tofts**, a well-known English actress and singer of the time. This poor lady had retired from the stage in 1709 having become possessed with the notion that she was in reality the royal personages she acted. For her singing in the bilingual opera *Camilla*, see notes 19. 28, 71. 9. *Camilla* had been brought up as a great huntress [*Aeneid*, xi. 557-584], and in the opera *Camilla*, had been made to slay a boar, as Nicolini, a lion in the opera *Hydaspes*. The boar's part in this opera “threw the vulgar into ecstasies.” A letter from *Camilla* (Mrs. Tofts) is printed in No. ccccxliii.

86. 7. **Thomas Prone**: his name is in keeping with the four-footed part he played.

86. 10. **a representation of the world**—echo of “All the world's a stage” in *As You Like it*. The first intention here is probably to suggest that this letter came from Drury Lane theatre. Above the stage at Drury Lane was the motto *Totus mundus agit histrionem*, “All the world acts the player.”

86. 13. **one of the men in the hangings**, *i.e.* in the curtains. This absurd stage arrangement had already been referred to in *The Tatler* of I. vii. 1710. In No. xxxvi. we are led to understand that the flower-pot actors and hangings actor had been abolished.

86. 14. **the Emperor of the Moon**, a farce by the notorious Mrs. Aphra Behn, 1687. Powell and Pinkethman had acted in it.

86. 14. **I have twice performed the third chair**. In No. xxxvi. and ci. Steele and Addison again refer to this absurd stage arrangement. We are led to believe that it had been given up.

86. 16. **the Fortune-Hunters** or *Two fools well met*, a play occasionally put on at that time.

86. 18. **I may say something**: his 'part' hitherto had been a silent one.

86. 28. **acted one of the... flower-pots**. This absurd stage arrangement is again referred to in No. ci.

87. 1. **1710-11**: for this way of writing the year 1711, see note 1. 1.

87. 5. **The Pilgrim**, a play by John Fletcher, referred to again in No. lxxxii. of *The Guardian*. Vanbrugh had recast it, and it was often acted at that time.

87. 21. **a drayman**: a dray is a cart without sides to allow easy loading or unloading. Very often, as here, it means a brewer's cart.

87. 29. **the Savoy** was originally a royal palace, and had been occupied by John of Gaunt, son of Edward III. It had been converted into a charitable residence for the destitute—a poor-house, in fact. The actor who represented Latinus, king of Latium, in the mongrel opera *Camilla*, is given by *The Spectator* a place in this 'royal palace.' *The Spectator* loses no opportunity of heaping contempt upon the Italian opera.

88. 1. **pressed**, seized and compelled to enlist. Soldiers and sailors were recruited thus when necessary.

88. 21. **chirurgion**, surgeon—etymological form of the word: Greek *χειρ*, the hand + *εργον*, work.

88. 21. **the carnival**, the festival which preceded the fasting of Lent. Latin *caro*, *carnis*, flesh + *levare*, to put away.

88. 22. **Accommodations**, lodgings—no longer used in the plural in this sense.

88. 25. **scaramouches**. Scaramouch was originally the name of a personage in Italian comedy, hence any grotesque figure. *Skirmish* is from the same root.

88. 26. **bassas**, pashas.

88. 26. **a morris-dancer**, a dancer with bells and tambourine—originally *Moorish dancer*.

88. 29. **by the great**, for a fixed price inclusive of everything. The phrase is now provincial. The contrasted phrase is *by the piece*.

XXIII.

ANONYMOUS LIBELS.

89. 8. lampoons and satires. A *lampoon* is a bitter personal satire, inspired by malice. A *satire* is a piece of severe writing to check a folly or vice. See note **64. 3.**

Satire [etymologically]=a medley—Latin *satura* [*lanx*], a full dish.

We find the very same thought in very similar language in Fielding, "Slander is a more cruel weapon than a sword as the wounds which the former gives are always incurable."

89. 14. to raise uneasiness, to sow distrust.

89. 19. a civil society, a community. The expression is common in books on social or political philosophy—also 'uncivil society.' The one means "a community of citizens"; the other "a number of individuals that are not united as citizens." The beasts which prey upon each other are "an uncivil society." 'Civil'=pertaining to citizens.

89. 24. arrows that fly in the dark, echo of a verse in Psalm xci., "The arrow that flieth by day."

90. 7. observed a passage, regarded an incident.

90. 8. wherein, in which—old idiom.

90. 12. any the most comic genius, the most comic genius, *i.e.* the greatest wit—old idiom. Addison refers to a passage in the *Phaedo* of Plato which sets forth the death of Socrates in his prison and his talk with his friends about death and immortality. The passage as translated by Jowett makes still clearer the reference to Aristophanes, "No one who heard me now, not even if he were one of my old enemies, the comic poets, could accuse me of idle talking about matters in which I have no concern." Aristophanes had ridiculed Socrates in his comedy *The Clouds*.

90. 14. glances upon, is a hit at, refers to.

90. 20. with submission, in my humble opinion—old phrase.

90. 24. Catullus, a Roman poet of the first century B.C.

90. 26. Cardinal Mazarine, a famous French statesman, contemporary with Cromwell in England.

90. 28. Quillet, a French physician who wrote Latin verses, sixteenth century.

90. 28. eminence, a title of courtesy given to an Archbishop or Cardinal of the Roman Church. Modern usage is to write such titles with capital letters, *e.g.* "His Eminence." The title of the pope occurs below as "his holiness."

91. 1. **Sextus Quintus**, Pope Sextus V. *Sextus* was his name; *Quintus*, his number = Latin, fifth. It was Sextus V. who gave his blessing and a consecrated banner to the Spanish Armada on its setting out against England, 1588.

91. 2. **the statue of Pasquin**: Pasquin was a cobbler, famous for his bitter jokes, who lived at Rome at the close of the fifteenth century. An ancient mutilated statue, still to be seen, was dug up near Pasquin's shop, and was called 'Pasquin,' or 'the statue of Pasquin,' because bitter lampoons in Pasquin's fashion used to be pasted up upon it. Hence a lampoon is sometimes called a *pasquinade*.

91. 4. **linen**, a general term for shirts, collars, cuffs. These are made of linen.

91. 16. **Aretine**, now commonly called Pietro Arretino, *i.e.* Peter of the town of the Arretium in the north of Italy. He lived in the sixteenth century, and was so feared as a satirist that kings paid black-mail to him, among them Charles V. of Germany and Spain. From his satires on various monarchs, he has been called the 'Scourge of Princes.'

91. 16. **too trite an instance**, too familiar an instance to be mentioned (of a satirist who was feared).

91. 19. **the Sophi**, was the title of the Persian monarchs of a certain dynasty. It meant 'the holy one'—Persian *sufi*, holy, pure.

91. 28. **hurt the person in his body or in his fortune**, etc. "A common slanderer only wants opportunity to be a cut-throat."—*Tom Brown's School-days*.

91. 36. **put out of countenance**, put to shame.

91. 36. **representation**, here means misrepresentation.

92. 16. **Sir Roger L'Estrange**, a well-known writer and the official licenser of newspapers after the Restoration.

92. 18. **watching of frogs**: a colloquialism for 'watching frogs.' Such an expression may be explained as an abbreviation of 'a-watching,' where 'watching' is a verbal noun.

92. 23. **this week**. The date of this paper is Tuesday, March 27th, and the Friday of that week was Good Friday, the anniversary of Christ's crucifixion. It is a time for meditation and prayer. The Sunday following is Easter.

92. 29. **divines**, clergyman. See note to **divinity**, 81. 4.

The writing of lampoons and satires in Addison's time:—Satires and lampoons, both anonymous and acknowledged, abounded at the beginning of the eighteenth century. The superficiality and immorality of the upper classes and of light literature, after the Restoration, had destroyed all chivalry in

conflict and all fineness of feeling. Hence the bitterness and "the stabbing in the dark." Moreover, bitterly opposed parties then divided the nation in politics and religion, and their attacks on each other were violent and unscrupulous. Tories, Jacobites, Catholics, and High Churchmen were making a final effort to gain the upper hand over Whigs, Hanoverians, Low Churchmen, and Dissenters. It is said that "the printing of anonymous libels formed a large part of the work done by smaller publishers." It was at this time too that the now familiar political caricatures made their appearance in great numbers. They also were anonymous, and many of them were as gross libels as the lampoons complained of by Addison. The theme, as well as the approach of Good Friday, makes the unbroken seriousness of this essay appropriate.

Specimens of the most stinging, but also the most respectable, of these satires and lampoons may be read in Pope's *Satires*. Addison himself does not escape being a victim. The necessary acknowledgment made that Addison was

"Blest with each talent and each art to please,
And born to write, converse, and live with ease,"

Pope, "all stiletto and mask," proceeds to say, in his venomous fashion, that Addison's way was to

"Damn with faint praise, assent with civil leer,
And, without sneering, teach the rest to sneer;
Willing to wound, and yet afraid to strike,
Just hint a fault and hesitate dislike."

Prologue to Satires, 193.

In a set of *The Spectator* of date 1712, among other MS. notes by the original owner, a Spanish merchant, a contemporary, there is written above this Essay, No. xxiii., "The character of Dr. Swift." It fits Swift only partially, for there is no evidence that Swift was merely vicious and wantonly cruel in his satirical bludgeoning. Though the intimacy between Swift and the editors of *The Spectator* had come to an end, as Swift himself states in his letter to Stella of Mar. 16th, 1711, Addison was able to write to Swift in 1718: "I have always honoured you for your good-nature."

XXIV.

THE BURRS OF SOCIETY.

93. 13. they neither offend nor please. Such burrs are often inoffensive, commonplace, dull people.

93. 15. are willing, wish—older, but now obsolete use.

93. 18. sets in for, begins to. *Sets in* is used in the same way in such phrases as 'Night sets in.'

94. 13. **emolument, profit**: the word is now limited to the wage or return for some service. Addison slyly insinuates that the complainer's chief complaint was that the audience would not let him do all the talking. He virtually confesses that he used to 'boss' the company and bully the waiters.

94. 14. **tell them their own**, *i.e.* their own tale, describe their offensive conduct in attaching themselves to me. The word *tale* is anticipated from the following clause.

94. 18. **flustered**, excited, half-tipsy—akin to flurried.

94. 22. **drawers, waiters**. See note to **Drawcansir**, 64. 18.

94. 27. **Clinch of Barnet**, an entertainer of that day; he mimicked all sorts of sounds, "all with his mouth." See No. XXXI. Barnet is about eleven miles north of London.

94. 29. **the only actor**, the unique actor, an unequalled actor: *only* = one-like = unequalled.

94. 33. **Kimbow, akimbo**, with the arms resting on the waist and with the elbows turned outwards. This attitude, with the body thrown back, suggests defiance and a good opinion of oneself. The etymology is unknown.

95. 4. **mistress, wife**, *i.e.* Mrs. or 'Missus.' See note 54. 35.

96. 4. **deny yourself, ... to me**, bid your servant say 'Not at home' when I call.

96. 16. **the day I keep**, my day at home, my day for receiving visitors.

96. 17. **supernumerary**, an actor who comes upon the stage but has no part to speak in the play: here happily applied to the friends who were permitted a bow but not conversation.

96. 18. **Advertisement**. The 'Advertisement' is only a realistic touch to give an air of reality to the letters. Appended to most issues of *The Spectator* were advertisements of new books, performances at the theatres, and the like. Kidney, however, was a real personage, from whom Steele had professedly got some of his news for *The Tatler* (*Tatler* I.), and presumably the others named are real likewise.

96. 24. **outlying**, remote, living at a distance.

XXV.

VALETUDINARIANS.

97. 9. **pulse was irregular**. This is a bit of autobiography. "Addison never had a regular pulse"—quoted in Routledge's ed. from Tickell's Preface to Addison's *Works*.

97. 11. **Dr. Sydenham**, a medical practitioner of the time of Cromwell and Charles II. His *Method of Curing Fevers* was published in Latin in 1666.

97. 12. **hectic**, hectic fever, fever. This adjective has not succeeded in establishing itself as a substantive also.

97. 25. **Sanctorius**, an Italian professor of medicine at Padua, who published in 1614 the book here referred to, *De Medicina Statica*. In the English translation, published 1676, Addison would learn about Sanctorius' weighing-chair.

98. 10. **to trim the balance**, to make the scales balance by adding or subtracting—an old phrase.

98. 11. **volatile**, rapidly evaporating: here, constantly changing.

98. 18. **duly poised**, the due weight. In this matter of health the *Spectator* rightly used apothecaries' weights.

98. 28. **one night with another**, every night on an average—colloquialism.

99. 4. **hydropical**, dropsical, showing symptoms of dropsy—obsolete form. Greek ὑδρωψ (*hydrops*), dropsy, or the disease of the *water-like* (fluid).

99. 9. **an Italian epitaph**: "I was well; I would be better; and here I am"—Routledge's ed. Addison forbids us to feel for this valetudinarian of sixteen stone.

99. 23. **a regimen**, a rule, a system of treatment: *regime* is the same word, and *regiment* is closely allied.

100. 8. **the event**, the outcome, the issue—etymological sense. This attitude to death recalls Addison's death. When near his end he called his stepson, the Earl of Warwick, and said to him: "I have sent for you that you may see in what peace a Christian can die." "Addison's piety," says Macaulay, "was of a singularly cheerful character." "Though I am always serious," says Addison himself, *Essay* XXVI., "I do not know what it is to be melancholy."

XXVI.

[Some of the notes are from Deighton's *Selections from "The Spectator"* in "Macmillan's *English Classics*."] .

MONUMENTS IN WESTMINSTER ABBEY.

This is *The Spectator* for Good Friday, the anniversary of the crucifixion of Jesus Christ, and Addison's subject is intended to suit the day, although there is no explicit reference to the date. *The Spectator*, No. CCCXXIX., "Sir Roger de Coverley's Visit to

Westminster Abbey," shows how without the least irreverence Addison could treat this same theme in his lightest vein.

101. 8. **Westminster Abbey**, the great church, close by the Houses of Parliament, where many of Britain's most illustrious dead lie buried. In St. Paul's Cathedral, in London proper, Nelson and Wellington and many famous seamen and soldiers are buried or have monuments.

101. 13. **cloisters**, generally, as here, used for the partially enclosed walk beneath the upper story of monasteries, convents, colleges, etc., but also for any place of religious seclusion. Latin *claustrum*, an enclosure. The cloisters are outside the church of the Abbey.

101. 14. **amusing myself**, causing myself to muse—obsolete sense of *amuse*. A sermon, about 1670, says that the splendour of the mountain where Christ was transfigured "did amuse Peter, James, and John." This 'amusing' *diverted* the attention, and hence *amuse* came to have the same lighter meaning as *divert* and *diversion* may have. Compare **entertained**, 101. 34.

101. 31. **in holy Writ**, in the Bible, in the *Apocrypha* or books of doubtful authority: see *The Wisdom of Solomon*, v. 12, 13: "Or like as when an arrow is shot at a mark, it parteth the air, which immediately cometh together again, so that a man cannot know where it went through: Even so we in like manner, as soon as we were born, began to draw to an end, and had no sign of virtue to show; but were consumed in our own wickedness."

101. 34. **entertained ... grave**, found food for reflection in watching the making of a grave. The student may read Hamlet's reflections, *Hamlet*, v. i. 60-205.

102. 7. **friends and enemies**: Scott's lines about the two great political rivals, Fox and Pitt, buried side by side in Westminster Abbey, may be recalled:

"Drop upon Fox's grave the tear,
 'Twill trickle to his rival's bier;

 The solemn echo seems to cry,
 'Here let their discord with them die.'"

102. 23. **poetical quarter**, now generally known as the 'Poets' Corner,' a name first given by Goldsmith to the southern end of the south transept, the burial place of most of the great English poets from Chaucer to Tennyson and Browning. Addison himself lies there, and one of the monuments now to be seen is his own.

102. 24. **monuments ... poets**—the poets they commemorated being buried elsewhere.

102. 28. **Blenheim**, the great victory of Marlborough over the French, in the war against Louis the Fourteenth, A. D. 1704.

102. 33. **politeness.** See note, 25. 14.

102. 34. **turn**, character, as used in 10. 14.

102. 36. **Sir Cloudesley Shovel**, 1707, Commander-in-Chief of the Fleet; wrecked and drowned off the Scilly Isles, when returning from Gibraltar. His body, being washed ashore, was after a time brought to England.

103. 6. **is answerable to**, corresponds with, *sc.* in its want of fitness.

103. 12. **greater taste... politeness**, truer appreciation of ancient art; **antiquity and politeness** is little more than a hendiadys for 'ancient politeness,' *i.e.* ancient refinement, and here, ancient art.

103. 16. **rostral crowns**, decorations such as those of the Rostra, or pulpit in the Forum at Rome, so called because adorned with the (*rostra*) prows of ships taken from the Antiates, A.U.C. 416; from *rostrum*, the beak of a bird, the prow of a ship.

103. 19. **the repository... kings**, that portion of the Abbey in which so many of the English sovereigns lie buried.

103. 32. **inordinate desire**, immoderate wish. *The Westminster Catechism*, 1643-7, associates the expression 'inordinate affections' with coveting others' possessions.

103. **kings lying by those who deposed them** In Henry VII.'s Chapel in Westminster Abbey, Mary Queen of Scots lies not far from her gaoler and executioner, Queen Elizabeth.

104. 1. **rival wits**: Addison, the great wit on the Whig side, and Prior, his contemporary, one of the great wits on the Tory side, lie near each other.

XXVII.

VANITY OF LIFE IN THE WORLD.

105. 7. **they propose to themselves**, they purpose to acquire.

105. 15. **affect**, aim, have a preference—obsolete verb: in the noun *affection*, this sense is preserved. See note **affection**, 74. 22.

105. 35. **to take his leave at least**, to say *Goodbye* to Pleasure though not to denounce her.

106. 29. **relieve merit from discountenance**, deliver the deserving from being put to shame.

106. 31. **produce concealed worth**, bring to notice unobserved goodness.

107. 24. **this paradox.** A paradox is a truth expressed in language apparently contradictory, *e.g.* "The child is father of the man."

This serious paper furnished appropriate reading for the Saturday between Good Friday and Easter Sunday. More serious reading is often provided in the *Saturday Spectators*. In the next number *The Spectator* returns to the lighter vein.

XXVIII.

A SATIRE ON PROJECTORS.

107. 32. **a projector.** All sorts of projects or schemes, sensible and absurd, were being put forward at that time, and in many cases companies were actually floated to carry them out. The South Sea Company was founded in 1711, and among the companies projected a few years after this we find "A Company for a wheel for perpetual motion," "A Company for bringing jackasses from Spain," "A Company to discover the gold of Mount Ophir," and the like. In 1697 Defoe had published a serious essay on Projects, and among others he suggested "Savings Banks," "An Academy like that of France," "A College for the higher education of women," etc. Addison may have had this book of Defoe's in his mind, for the wits probably had no more prescience in this matter than Swift had when he ridiculed the science of the Royal Society. So many of these projects, however, were either swindles or utterly visionary that the words 'project,' 'projector,' came to have a bad sense. Thus, 'a projector' would mean 'a swindler' or 'a visionary.' Addison returns to the projectors in Nos. XXXI., CCLI., and many other papers.

108. 8. **enormities**, irregularities—etymological sense. Latin *e out + norma*, rule.

108. 9. **sign-posts**, the posts to which the signs or sign-boards of the various shops, houses, etc., were fastened. These signs were a necessity before the houses in each street were numbered. At the bottom of each *Spectator*, for example, there was printed—"London: Printed for Sam Buckley, at the *Dolphin* in Little Britain." Signs are now left to old-fashioned inns, although chemists, barbers, pawnbrokers, and some other businesses still hang out certain representative signs.

108. 10. **scandal of foreigners**, reproach from foreigners.

108. 11. **curious**, attentive, interested.

108. 16. **literature**, polite learning—the only sense of the word in Dr. Johnson, though now becoming obsolete.

108. 19. blue boars...and red lions. The blue boar was originally the heraldic device of an Earl of Oxford, supporter of Henry VII.: the red lion was the device of John of Gaunt or of Scotland. A 'black swan' was at first a zoological curiosity, a *rara avis*, hence its use as a sign.

108. 21. the hog in armour, the armadillo—another zoological curiosity.

108. 24. Ens rationis, a being of reason, or the essence of reason.

108. 25. Hercules, the strong man of Greek legends. Twelve labours or great tasks were imposed upon him, nine of them being the capture or destruction of certain monsters.

108. 29. the Neat's-tongue, the ox-tongue, A.S. *neat*, an ox=Scotch *nowt*.

108. 29. the Fox and the Goose...have met: a playfully sly way of saying that the fox has often carried off the goose. He is credited with doing so in Shakespeare.

108. 33. the Cat and the Fiddle: said to be a corruption of *Caton fidèle*, the faithful Caton, a certain governor of Calais. It is more likely, however, that Addison thought of the sign as a quaint way of confessing the indebtedness of string music to the cat, the strings being made of cat-gut. We are told in No. CCLXXI. that "the cat had contributed more to harmony than any other animal, as we are not only beholden to her for this wind instrument (the cat-call), but for our string music in general."

109. 4. arms, coat of arms, armorial shield.

109. 6. over our heads: the signs hung out over the streets.

109. 21. overlook, look down upon—obsolete sense. See also note 76. 1.

109. 30. Mrs. Salmon. Her exhibition of waxwork figures, the Madame Tussaud's of the time, was then near St. Dunstan's Church, Fleet Street.

110. 1. Abel Drugger...in the time of Ben Jonson: Ben Jonson, the contemporary of Shakespeare, wrote, among other plays, the comedy of *The Alchemist*. One of the characters, Abel Drugger, "a tobacco man," fees Dr. Subtle, the alchemist, to devise "a good lucky...thriving sign." After rejecting astronomical devices, Dr. Subtle resolves—

"He shall have a bell, that's *Abel*;
And by it standing one whose name is *Dee*¹
In a *rug* gown; there's *D* and *rug*; that's *Drug*;
And right anenst (against) him a dog snarling *er*;
There's *Drugger*, Abel Drugger. That's his sign.
Face. Abel, thou art made."

[¹"Dr. Dee, the famous astrologer of Queen Elizabeth's time."—Clar. Press, Addison, *Selections from "The Spectator."*]

110. 2. **our apocryphal heathen god**, the Babylonian god Bel or Baal, whose priests' imposture was exposed by Daniel. This story, along with that of the destruction of the great Dragon, the idol of the Babylonians, is told in the book of the *Apocrypha*, "Bel and the Dragon." The *Apocrypha*, or books between the Old and New Testaments, are accepted in a sense by the Anglican Church, hence Addison says "our apocryphal," etc.

110. 5. **the bell-savage**. This was the sign of an inn on Ludgate Hill. The place is now occupied by the publishing house of Messrs. Cassell & Co., and is known as *La Belle Sauvage* yard. Among the explanations of the name, besides Addison's, is that *la belle sauvage* (French = the beautiful savage) was an Indian princess, Pocahontas, who rescued Captain John Smith, Governor of Virginia, and visited England in 1616.

110. 22. **Charing Cross**, at the west end of The Strand in London, where the village of Charing once was.

110. 26. **agrémens**, embellishments—French. Addison regarded the French as characterised by levity [Nos. LXXXIII., CCCXXXV. etc.], and here no doubt refers to the angels being made to assist in the mixing of the punch.

111. 1. **the Great Mogul**, the name given to the emperors of India of the Mogul or Mongol dynasty from about 1520 A.D. to 1857.

111. 5. **the quality**, the nobility and gentry. See note 16. 17.

111. 8. **merry-andrew**, buffoon, jester. The name *merry-andrew* is said, though without any evidence, to have been given to jesters in remembrance of a famous jester, *Andrew Borde*, Doctor of Physic in the reign of Henry VIII. Several jest-books were ascribed to him (Skeat, *Ety. Dict.*). The name is not found in print till more than a century after Borde died.

In the second sentence of this paper, Addison says that this paper is a lively picture of the whole art of modern criticism. How does the Sign-board reformer stand for the critic? Probably Addison means no more than that this gentleman's criticisms are prosaic to a degree. His ideas about signboards are wooden, grossly 'common-sensical,' and devoid of any illuminating spark of great or acute thought. For instance, he thinks that people called Salmon should hang the figure of a salmon at their door. Pope, in his *Essay on Criticism*, published the following month (May, 1711), is equally severe on the critics of the day. John Dennis was then known as "The Critic," and was no admirer of Addison. Was he in Addison's mind?

XXIX.

FOREIGN MUSIC.

112. 3. **solus**, alone—the Latin word used in *stage directions*.

112. 13. **Purcell**, perhaps the greatest of English composers, had died in 1695. Many of his anthems, glees, and cantatas are still familiar. He composed the music for the operatic adaptations of Shakespeare's *Tempest* and *Midsummer-Night's Dream*, made to suit the fashion then prevailing.

112. 17. **the tone or (as the French call it) the accent of every nation**. *Accent* in this sense is now a familiar word: we speak, for example, of a foreign accent or a —shire accent, referring to the characteristic utterance. In philology, accent is defined to be the regular stress laid upon a certain syllable in each word. That *national tone* we now call rhythm, and of it Earle, *Philology*, § 646, writes: "Rhythm is a national heritage ... Every man inherits a certain national intonation ... This is that which we call the brogue of the Irishman, the accent of the Scotchman, or of the Welshman ... It may be disciplined out of an individual, but we have no experience of its wearing out of a population."

112. 32. **cadences**, the rhythmical flow.

113. 9. **good-morrow**: this was still the regular salutation, although 'Good-morning' was sometimes said.

113. 19. **dying falls**, strains that die away—Shakespeare, *Twelfth Night*, i. i. 4, and Pope, *Ode for St. Cecilia's Day*.

113. 33. **genius of a people**. See note 13. 16.

114. 6. **Signior Baptist Lully**, a French composer of operas, died 1687. *The Rape of Proserpine* is one of his operas.

114. 22. **the parterre**, the pit of a theatre, etc.: French *par + terre*, at the ground, the ground floor.

114. 26. **the clerk of a parish church ... raise the psalm**, the minor official (called 'the clerk') who at divine service may lead the singing.

114. 33. **rivers appear in red stockings**. Such absurd impersonations were not confined to the opera in England. A French song of 1733 describes another operatic absurdity of the same kind:

"J'ai vu le soleil et la lune
Qui faisaient des discours en l'air."

[I have seen the sun and the moon holding a conversation in the air.] Sutherland Edwards, *History of the Opera*.

114. 33. **Alpheus**, a river in Greece—lover of Arethusa.

115. 4. **the Rape of Proserpine**, the abduction of Proserpine, daughter of Ceres, queen of Harvest, by Pluto, the god of the

infernal regions. According to the poet Ovid, the river Alpheus told Ceres where her daughter was, but Ascalaphus, one of Pluto's subordinates, reported that Proserpine had eaten some fruit in the infernal regions, and consequently, by the laws of these regions, Proserpine could not return to dwell on earth again.

115. 6. **valet de chambre**, valet—French.

115. 15. **chromatic ears**, ears trained to appreciate half tones in music. The chromatic scale in music proceeds by semi-tones or half tones. *Chromatic*, literally and generally = pertaining to colour—Greek *χρῶμα*, colour.

XXX.

THE OXFORD AMOROUS CLUB.

115. 26. **affect**, make for, have preference for—almost obsolete sense of the verb. See note 105. 15, for another obsolete sense.

116. 1. **inamoratos**, enamoured persons, lovers—Italian word with English plural.

116. 10. **obliging glance**, gratifying glance—obsolete sense of *obliging*.

116. 15. **helps to discourse**. Steele slyly means to say that passing their snuffboxes, twirling their canes, and (as he would now say) smoking, supply topics and also fill up the gaps in the talk of some 'young fellows.'

116. 22. **beseeching**, woful, doleful—inexact use of the word.

116. 33. **dressed like lovers**, dressed in the height of fashion, dressed to please. The essay, No. CCCXI., on *Fortune-hunters*, lets us into the meaning.

116. 34. **the Fringe-glove Club**: this freak of fashion—gloves with fringes—has already been referred to in No. XVI.

117. 4. **fantastical, now they are lovers**. Fantastical = very fanciful, odd. Love or individual liking was closely associated with Fancy or Imagination, as it is still in such phrases as *to take a fancy to*. As Shakespeare said, *Midsummer-Night's Dream*, v. i. :

“The lunatic, the lover, and the poet
Are of imagination all compact.”

117. 8. **Chloris**, one of the conventional names for ladies in pastoral poetry.

117. 9. **Lesbia**, a young lady to whom the Latin poet Catullus addressed several poems.

117. 10. **Don Quixote**, the Spanish gentleman, hero of Cervantes' tale, who went mad through reading the romances of chivalry. After the fashion of these romances, he rode out to encounter perilous adventures in honour of his lady, Dulcinea del Toboso.

117. 30. **in love there are no doctors**: a reference to the fact that at that time the Fellows of the University required to be unmarried. It may mean that love makes wise men foolish.

117. 31. **admit of no graduates**: admit none to the club who have not gone beyond the 'degree' or 'pass' stage in devotion to this passion; that is, there is no moderation in love.

117. 33. **those of the Druids**. Caesar, *Gallie War*, vi. 14, tells us that the Druids "think it an unhallowed thing to commit their lore to writing."

118. 5. **gownmen**, university men (wearing the University gown).

118. 21. **so much himself... direct answer**, so little absent-minded as to give an answer suiting the question put. For a case of a lover's absent-mindedness, see Sir Roger de Coverley in No. CCCLIX.

118. 23. **absent men**, absent-minded men.

Of the two chief contributors, Steele makes more use of the prevailing craze for clubbing together. No fewer than five of Steele's papers are on clubs of various kinds.

Two of the advertisements inserted below this paper, No. xxx., are noteworthy to the student of the social life and literature of Great Britain. One is, "A parcel of extraordinary fine Bohee tea to be sold at 26s. per pound at the sign of the Barber's Pole," etc. [Steele sent his wife a present of a quarter of 'best Bohea,' costing 5s.] The other announces "a *Treatise Concerning the Principles of Human Knowledge*, by George Berkeley, M.A." This was the subsequently famous Bishop Berkeley. It had been published in 1710.

XXXI.

THE GREAT COMBINATION SHOW. I.

119. 13. **find his account**, find it worth his while.

119. 19. **the lions**: in the Tower at the east end of London. See note 50. 6.

119. 21. **people of figure**, people of social standing—archaic expression.

119. 25. Expedition of Alexander the Great. Alexander, King of Macedon, having conquered Greece, resolved to make himself Emperor of the East. He set out in 334 B.C., reached the river Beas in the Panjab in India, and on his way back died at Babylon in 323 B.C. This piece is not altogether an invention by Addison. In 1677 Nathaniel Lee had written a play which long continued popular, *The Rival Queens, or Alexander the Great*, commonly called 'Alexander the Great'; and because of the fustian and rant of Alexander, a burlesque of the piece had already been acted for the amusement of the town. See *Tutler*, CXVI., CXCI. Alexander's battle with Porus was also familiar to that day in Le Brun's famous picture.

119. 26. all the remarkable shows about town. To compete with the Italian opera, medley entertainments were introduced in other theatres. One of Hogarth's caricatures of 1725, entitled *A just view of the British Stage*, suggests a plan for combining in one piece "Dr. Faustus" and "Jack Sheppard" and another popular hero.

120. 1. a raree show, a peep-show, any display of marvels. *Raree* is supposed to be the pronunciation of *rare* by the early showmen, usually foreigners from Savoy.

120. 5. the oracle at Delphos; more correctly, the oracle at Delphi. See note 22. 1.

120. 5. the dumb conjuror, one Duncan Campbell, calling himself a Scotch Highlander, and claiming to have the gift of second-sight, who had been carrying on a thriving business as fortune-teller to the credulous of London and Westminster. He professed himself deaf and dumb, and consequently delivered all his predictions in writing. He held out in Drury Lane. See Nos. CDLXXIV. and DLX.

120. 10. Darius, King of Persia, whom Alexander the Great overthrew.

120. 12. Statira, daughter of King Darius, whom Alexander married. She is one of the queens in Lee's play, *The Rival Queens, or Alexander the Great*.

120. 13. Quintus Curtius, Quintus Curtius Rufus, a Latin historian of the first century A.D., author of a *Life of Alexander the Great*.

120. 18. Hockley in the Hole, where "Her Majesty's Bear-garden" was.

120. 29. Pinkethman, a comedy-actor, often advertised in the theatre notices at the end of *The Spectators*. In his acting he was much addicted to extemporising and clowning. An advertisement below No. XLVI. reveals him as a buffoon. The play at Drury Lane, we are told, was to conclude with an "epilogue spoken by Mr. Pinkethman riding on an ass." His

name is frequently conjoined with that of another actor, Bullock, and these two ran a booth together at Bartholomew Fair when the theatres were closed. At this time Pinkethman was also running a puppet-show, which is frequently advertised as follows: "Mr. Pinkethman's Pantheon, or the Temple of the Heathen Gods"... The figures, above one hundred, ... move their heads, legs, etc. ... it deserves to be esteemed the greatest wonder of the age. In the Little Piazza, Covent Garden."

120. 29. **Porus**, the Indian king who fought Alexander near Jalalpur on the Jhelum in the Panjab—the last and farthest east of Alexander's three great battles. Porus was mounted on an elephant. After the battle Alexander and Porus became friends. In the burlesque *Alexander the Great*, already referred to, it would appear that Pinkethman, mounted on an elephant, did actually represent King Porus. See *Spectator*, CDLV.; *Tatler*, xx.

120. 31. **Powell and Powell junior**. See note 54. 33. In 1710, in Pinkethman's booth at Greenwich, Powell senior had actually played Alexander the Great.

120. 32. **Bucephalus**, the horse of Alexander, killed in the battle and buried at Bucephala, now Jalalpur.

121. 7. **the Pygmies** are located in India by Aristotle and Pliny.

121. 11. **the German artist**, a famous glass-blower and maker of chinaware who visited London in Queen Anne's time.

121. 20. **raised**, improved, ennobled.

121. 21. **the Ionic dialect**, one of the three principal dialects of Greek literature, Attic, Ionic, and Doric.

121. 22. **fewer ... who understand**, etc. See 72. 17, etc.

121. 29. **our factory**, the body of British merchants—old phrase. Factory=agency, body of agents: the modern word *factory* is a contraction of *manufactory*. A Levant Company, founded 1605, like the East India Company, had a number of these Factories.

121. 32. **Lawrence**: Addison has turned again to ridicule of the Italian operas. For *Lawrence*, see note 72. 9.

122. 6. **attacked me**, addressed me vehemently. Projectors would often be men of very ardent temperament.

122. 8. **a ... genius for music ... Switzerland**: this raillery no doubt refers to another rising musician, Count Heidegger, a native of Zurich, who rose to be manager of the opera in the time of George I. *The Tatler*, No. xviii., refers to him.

122. 12. **ten thousand pounds**. For the fancy prices paid for musicians, see note 20. 15.

122. 14. **to set**, to compose the music for.

XXXII.

PRESIDENT OF THE UGLY CLUB.

123. 6. **invention**, imagination—archaic sense.

123. 19. **who should I meet**. This idiom has persisted since Shakespeare's day, in spite of grammar, so that the time has almost come to say that *who* is the emphatic form for the objective case as well as the nominative form.

123. 21. **somewhat** is no longer used as a pronoun, but only as a pro-nominal adverb. As an indefinite third personal pronoun, it is common in the Bible, 1611, e.g. *Luke*, vii.*40.

123. 24. **the club, Man**. The original *Spectator* prints "the club (Man)."

123. 26. **phiz**, physiognomy. In Swift's satire, *Polite Conversation*, published 1738, this is given as one of the fashionable abbreviations of the day. Others were incog. = incognito, rep. = reputation, mob, bambed = bamboozled.

123. 30. **not against the canon**, not too good-looking for our rules.

123. 30. **joles, jowls, jaws, cheeks**—obsolete, except in the phrase 'check by jowl.'

124. 20. **headstrings**, strings for tying the hair.

124. 20. **garters** would contribute to or detract from the personal appearance in those days when knee-breeches were worn.

124. 20. **made accessory**, declared contributory [to the ugliness]—a legal phrase.

124. 21. **forfeited**, deprived of their place—as a punishment for contributing to the wearer's ugliness.

124. 26. **an indefeasible contexture**, the unchangeable combination or make-up. Indefeasible = in-de-fac(ere)-ible, not able to be undone: Latin *facere* = to do, make.

125. 5. **Haerlem**, Haarlem in Holland, *i.e.* in The Netherlands or 'The Low Countries,' as Steele says below. 'Dutch-built' is still a euphemism for a broad, stout person.

125. 7. **Miss Cross**: we may guess that the Mrs. or Miss Cross then of the Drury Lane company was very thin.

125. 9. **Madam Van Brisket**, Madame Of-the-fat-breast. Van, Dutch = of: *brisket* = the breast of an ox or other animal, upon which fat often gathers.

125. 16. **modish, a-la-mode**, in the mode, in fashion.

125. 24. **adjusted his neckbone**, twisted his neck after the royal fashion.

125. 27. **polls**, heads. Steele uses the old word to imply his ridicule.

125. 28. **first century**, when the Roman Empire was at its greatest.

125. 30. **in eighty-eight**, in 1688, at the Revolution, when William III. came over. He had a pronounced Roman nose. In the illustrations of Dryden's translation of Virgil's *Aeneid*, published 1697, in William's reign, the publisher caused Aeneas to be always represented with a Roman nose in compliment to William. See Johnson's *Life of Dryden*.

125. 31. **Richard III.**, 1483-5. He had one shoulder higher than the other, and the historians of the Tudor dynasty, which overthrew Richard, made him out to be a hunch-back.

125. 31. **set up half the backs**: raised one of the shoulders. Besides this literal sense, there is a playful suggestion of the other sense of 'to set up one's back,' viz. 'to irritate one into assuming a hostile attitude'—a metaphorical expression taken from the behaviour of a cat facing a dog.

126. 1. **our allies**: the Dutch, referred to below, were then allies of Britain. See note 39. 28.

126. 2. **a Dutch piece**, a Dutch picture. Steele elsewhere applies the epithet *grotesque* to Dutch pieces.

126. 4. **in mezzo-tinto**, in a shaded engraving: *mezzo-tinto*, = half-tint, is a kind of engraving in which degrees of shading are produced in a certain way—spelled *metzo-tinto* in the original *Spectator*. Mezzo-tint engravings were produced by many Dutch and German artists, but were not distinctly Continental, although Steele seems to suggest that.

126. 11. **cocking his chin**, turning up his face and his chin—an attitude signifying refusal of assent.

126. 17. **a handsome fellow**, and therefore disqualified for the Club.

126. 20. **the proverb**: some proverb that conjoined 'wit' with ugliness. Compare Pope, *Odyssey*, vii. 379:

"In youth and beauty, wisdom is but rare."

126. 22. **for matter of merit ... mask**, as regards your qualification for membership that was a trifle, for you might wear a sufficiently ugly mask.

126. 27. **vizard**, visor, mask. On the frontispiece of old editions or old translations of the classical poets, Apollo, god of the Muses, or some satyr is often represented as presenting to the poet the mask appropriate to his muse, e.g. the mask of Comedy or of Tragedy.

126. 31. **the English Juvenal**: the third edition of Dryden's Juvenal, the Roman satirist of the first and second centuries, A.D., published 1702. In the frontispiece Apollo is giving the mask of Satire to Juvenal—Gregory Smith, *The Spectator*.

126. 33. **Larvati or Larva donati**, the mask-wearers or mask-receivers.

127. 2. **cat-a-mountain**, leopard or panther—old name. It was associated with a ferocious look.

127. 5. **Informis**, etc., Fellow of the Ugly Society.

This essay is a good example of the more rollicking humour of Steele. We have already seen that the Ugly Club, and *The Spectator's* Clubs in general, belong to Steele.

XXXIII.

LAETITIA AND DAPHNE.

128. 24. **distant civilities**, cold courtesy. See note 41. 28.

129. 12. **chance-medley**, unpremeditated manslaughter—the gentleman having been shot through the heart by Love's arrow. *Chance-medley* is short for 'manslaughter by chance-medley,' i.e. by mixed chance or by chance combined with some intention short of the intention to kill—a legal expression. *Medley* = Anglo-French *medlée*, mixed—a participial adjective: it is the same word as the modern substantive *medley*.

129. 21. **Monsieur St. Evremond**, a French writer and wit, 1613-1703, who spent the last forty years of his life in England. He is buried in Westminster Abbey.

129. 30. **contraband wares of beauty**, smuggled cosmetics, improper or quack cosmetics or other beautifiers. Contraband = Italian *contra-bando*, contrary to statute or proclamation.

129. 33. **May-dew**, the dew gathered at sun-rise in May, and specially on the first of May—a famous old beautifying wash.

130. 27. **the favourite work of nature**: as Burns puts it in *Green grow the rashes, O*:

“Auld nature swears the lovely dears
Her noblest work she classes, O.”

130. 28. **Dryden** in his play *Don Sebastian*, i. 1. Byron repeats the phrase in *Don Juan*, iv. 11. We have already had this same thought from Addison in 40. 26.

131. 6. **Sophronia**, Good sense, from *σωφρων*, wise—here one of the conventional literary names for ladies.

131. 16. **Milton** in *Paradise Lost*, viii. 488-9. The lines preceding hardly justify this statement by Steele.

This paper of Steele's on the two sisters is quite in Steele's manner. Such feminine contrasts not infrequently furnish his inspiration. One of the first papers in *The Tatler*, No. iv., is occupied thus with the contrast between Chloe and Clarissa, and we have a somewhat similar contrast again in *The Spectator*, No. xli. Here also we have Steele as the man of keener feeling and more earnest philanthropy than his collaborateur. See note at end of No. xi.

XXXIV.

THE SPECTATOR'S CENSORSHIP.

133. 8. **aldermen**, the members of the corporation of an English town next in rank to the mayor. Sir Andrew Freeport, the city merchant, thought Will Honeycomb's clients, the ladies, required the Spectator's censorship, but objected to the City being attacked.

133. 16. **Horace**, the Latin poet and satirist of the first century B.C., a great friend of the Emperor Augustus. Addison often quotes from his *Art of Poetry*.

134. 12. **considerable**, high in station—obsolete sense.

135. 8. **the Roman triumvirate**, the second triumvirate, consisting of Antony, Octavius (Caesar Augustus), and Lepidus. In Shakespeare's *Julius Caesar*, iv. i. 1-6, we read how each sacrificed his own that certain of the others' friends might be included in the doomed list.

135. 18. **Punch grows extravagant**: the language of the Punch of the puppet show was notoriously free.

135. 26. **never to think himself... aimed at**: Addison more than once repeats this protest that there are no personalities in *The Spectator*, e.g. in cclxii. and dlxviii. Complaining of those who would detect personalities, he compares them to the villager who, when reading *The Whole Duty of Man*, had written in the margin, by the side of every sin mentioned, the names of his neighbours in the village.

XXXV.

TRUE AND FALSE HUMOUR.

136. 4. **to miscarry**, to go wrong, to fail: literally, to carry amiss, to carry to the wrong point.

136. 17. **conceits**. See note 22. 11. In this sense *conceit* is often applied to an absurdly fanciful or strained metaphor.

Polonius, the addle-headed old man in *Hamlet*, is much given to such conceits: *e.g.*

“Brevity is the soul of *wit* (*i.e.* of intelligent speech),
And tediousness the limbs and outward flourishes.”

136. 17. **Bedlam**, the contracted form then current of Bethlehem, *i.e.* Bethlehem Hospital, the lunatic asylum of London, so called because it was founded by Henry VIII. out of the endowments of a priory of monks of the Order of the Star of Bethlehem. The name came to be used for any lunatic asylum, and ‘Tom o’ Bedlam,’ as in *King Lear*, for any lunatic.

136. 19. **nicest**, most discriminating.

136. 21. **nature**, definite fundamental character. In other words, there is *true* humour and there is false humour.

136. 26. **delirious**, frantic, insane; Latin *delirus*, one who goes out of the furrow in ploughing, hence crazy, mad; *de*, from, and *lira*, a furrow.

136. 29. **Shadwell**, a contemporary poet, recently dead. Addison says that Shadwell possessed a great deal of true humour, and therefore of sense, in his poetry. It is curious to find Dryden, a rival wit, writing in *Mac Flecknoe*:

“The rest to some faint meaning make pretence,
But Shadwell never deviates into *sense*.”

137. 3. **chimerical**, extravagantly fanciful: from chimera, a fabulous monster with a lion’s head, serpent’s tail, and goat’s body (*Iliad*, vi. 181). Greek *χιμαιρα*, a she-goat.

137. 8. **Cowley**, 1618-67, in his *Ode on Wit*:

“’Tis not a tale, ’tis not a jest
Admired with laughter at a feast,
Nor florid talk, which can that title gain.

What is it then, which, like the Power Divine,
We only can by negatives define.”

137. 11. **after Plato’s manner**: behind all the varieties met with in individuals there are, according to Plato, eternal types of species. When the species are allied species, we may speak of these types as belonging to the same genealogical tree.

137. 14. **Wit**. See note 23. 24.

137. 21. **as serious as a judge ... merry andrew**. These two kinds of humour suit Addison and Steele respectively. A constant feature of Addison’s wit is the look of demure serenity which he always preserves, however great a laugh he may be raising in others. His face is as grave as that of a judge, with, perhaps occasionally, an almost imperceptible twinkle in his eye. In keeping with this gravity is the stilted overgrand

language that he often deliberately employs to throw the petti-ness of the subject into bolder relief. As Scott says about another subject :

“The gay beams of lightsome day
Gild but to flout the ruins gray.”

From Steele, on the other hand, we get more rollicking humour, as well as greater seriousness, than from Addison. Together they make up the Spectator, the reserved, silent, short-faced gentleman. The reserved, silent Spectator is Addison; the merry, short-faced gentleman who joins the Ugly Club is Steele.

137. 22. a great .. mother, much of the nature and qualities of his mother.

138. 25. the children of False Humour : chief among these, as we are told below and in Nos. LXI.-LXIII. are personalities, immoral jokes, mere buffoonery, and puns.

138. 25. more in number ... sea, a quotation from Psalm cxxxix. 18.

XXXVI.

THE GREAT COMBINATION SHOW. II.

139. 29. barely, merely—obsolete use.

140. 1. minutes, short notes, memoranda—obsolete sense. This obsolete sense makes clear the identity of this substantive with the substantive *minute*, the sixtieth of an hour, and with the adjective *minute*. The difference of accent follows the rule, as in *augúst*, *Aúgust*; *compáct*, *cómpact*.

140. 3. Drury Lane : the charge has been brought against the editors of *The Spectator* that their theatrical criticisms are one-sided because interested. Addison's personal interest in English as against Italian opera has already been referred to, but there is no ground for believing that his judgment was warped. Any such bias on the part of *The Spectator* would certainly tell between the two theatres of 1711, for the Haymarket or Queen's was distinctively the *opera* house, as Drury Lane was the house for the drama proper. And a second ground for suspicion here arises. Steele was personally interested in Drury Lane Theatre. From 1701 onward his plays had been brought out at Drury Lane, and as a matter of fact every copy of the original *Spectators*, from No. XL. to L., contains advertisements of performances at Drury Lane, some of them of Steele's own plays. So closely indeed was Steele identified with that theatre that when its license expired in 1714, it was renewed in Steele's name, and for the next six years he may be reckoned one of the managers of Drury Lane. Some bias was probably inevitable,

140. 18. **the hangings ... the chairs.** See 86. 14.

140. 22. **endeavouring at**, endeavouring to conform to—archaic idiom.

140. 25. **industry and affectation**, persistent affectation, persistent behaviour like monsters. Throughout No. XXXVIII. 'affectation' is employed in that sense of patiently studied behaviour of any kind, and there also it is said to produce monsters, at least beauty is said to be turned into deformity through affectation. In Pope, *Rape of the Lock*, 497, it is used in its ordinary sense.

140. 32. **a regular theatre**, as opposed to the rival house for opera, the Haymarket.

141. 3. **Porus**, etc. See No. XXXI. and note 120. 29.

141. 21. **the bold Thunder ... Rehearsal.** See note 13. 23. 'Thunder' figures among the *dramatis personæ* of *The Rehearsal*. There is a dialogue between Thunder and Lightning commenced by Thunder announcing himself, "I am the bold Thunder."

141. 32. **Persepolis**, one of the royal cities of the Persians burnt by Alexander the Great and his companions during a carouse.

141. 34. **Salmoneus**, the thunder man. He is a personage in Greek mythology who, claiming divine honours, attempted to imitate the thunder and lightning of Jupiter and was struck dead by Jupiter with a thunderbolt.—*Aeneid*, vi. 585, etc.

142. 3. **Chr. Rich**: Christopher Rich had been manager of Drury Lane Theatre until 1709. He had quarrelled fiercely with the actors and had ground them down until they had rebelled and deserted him. There may be a reference here to his harsh treatment as well as to his managership.

142. 5. **the Grave-digger in Hamlet.** See *Hamlet*, v. 1.

142. 8. **Bullock**, another of the comedy actors of the day, a friend of Pinkethman's, formerly one of Rich's company at Drury Lane. His tallness is jocularly referred to in No. XLIV. and in *The Tatler*. His name occurs in a Drury Lane advertisement below No. XLVI. Hephestion was the most intimate friend of Alexander the Great during his expedition.

In No. XXXI. the part of Alexander had been assigned to Powell, but Powell had perhaps failed the company owing to his notorious drunkenness.

142. 34. **in enchanted woods**: another hit at the opera *Rinaldo*: one of the scenes is laid in an enchanted wood. But the original poem, Tasso's *Jerusalem Delivered*, is responsible for it.

142. 34. **on the theatres.** See note, 39. 16.

143. 6. **card-matches**: these matches were made by dipping strips of card in melted sulphur. They were hawked about the streets before the present phosphorus 'striking' matches were invented.

XXXVII.

LIBRARY OF A LADY.

143. 25. **Leonora**, sometimes identified, without evidence, with a Miss Shephard who wrote the letter in No. CXL. signed "Parthenia," and that in No. CLXIII. signed "Leonora."

144. 1. **her woman**, her maid, the lady's maid—old name. In the next line the maid speaks of her mistress as 'her lady.'

144. 2. **in a readiness**, in readiness—old idiom.

144. 6. **which were ranged together in a very beautiful order**. Very artfully Addison indicates that the lady had no taste for the insides of the books. Apparently unconscious of satire—his eye has only a lurking twinkle in it—he dwells upon the 'very beautiful arrangement' of the books, the 'noble piece of architecture' of 'China dishes,' etc., making the contents of the books a very secondary matter, as the lady herself did.

144. 7. **the folios: the quartos: the octavos**: *folios* are books in which the original sheet (folio) of paper has only been folded once, *i.e.* one sheet forms *two* leaves of the book. In *quartos*, the sheet has been folded to form *four* leaves. In *octavos*, the sheet has been folded to form *eight* leaves.

144. 15. **stained**, coloured so that the colours sink into the material. *Painted* = covered on the surface with colour.

144. 19. **grotesque works**, extravagantly fanciful structures.

144. 22. **Japan**, lacquered, *i.e.* covered with a black glossy polish called lacquer. Japan and China are famed for this work.

144. 24. **in the shape of a little book**: most of the lady's books were mere ornaments or toys like this snuff-box.

144. 25. **counterfeit books**, blocks of wood carved to look like books.

144. 26. **faggots**: 'faggot' originally was a collective noun meaning *a bundle of sticks*, then *a stick*. Hence it may mean, as here, "a person hired to stand in the place of another in a company," 'a dummy.'

144. 30. **grotto**, a natural cavern, or a fanciful imitation of one. In those days rich people made fanciful grottoes in their houses and gardens.

145. 1. **Ogleby's Virgil**: John Ogilby, 1600-1676, a Scotchman, published at Cambridge, 1649, a translation of Virgil. Pope sneers at Ogilby in his *Dunciad*, i. :

“Here swells the shelf with Ogilby the great”;

and Dryden ridicules him in *Mac Flecknoe*, but neither of them was above borrowing Ogilby's lines. Did Addison regard “Dryden's Virgil” as inferior to Ogilby's, as some critics did?

145. 2. **Dryden's Juvenal**. See note 126. 31. Dryden was only recently dead, 1700.

145. 3. **Cassandra, Cleopatra, Astraea, The Grand Cyrus, Clelia**, were French romances, translated.

145. 6. **Sir Isaac Newton**: was still living; d. 1727.

145. 7. **a pin stuck in one of the middle leaves**. Had this book been read by Leonora while at her toilet? Her way of marking the place shows that she was utterly wanting in reverence for books.

145. 10. **Locke of Human Understanding**, Locke of the Human Understanding, *i.e.* Locke on the Human Understanding. Note the old use of ‘of’=concerning. Locke was recently dead [1704]. Locke's essay, 6th ed., is advertised below several of these early *Spectators*.

145. 10. **patches**, little pieces of black paper or cloth which were stuck upon the face for ornament by ladies of fashion.

This mention of the ‘Patches’ is a happy hit. The book on the Human Understanding had helped in the patching of the face.

These patches, which came into fashion in Queen Elizabeth's time, owed their origin either to the wish to conceal a blotch or pimple on the face, or to an imitation of the mole which Venus was said to have had on her face. The first reason reminds us that the modern high collar was originally introduced by George IV. to hide some sores on his neck. Patches soon assumed the most fanciful arrangement and shapes. Fletcher, *The Elder Brother*, iii. 5. 104, speaks of “some cut like stars, some in half-moons, some lozenges”; but they also took more extravagant shapes, being sometimes cut to resemble even a carriage and horses. After the Peace of Utrecht party feeling ran so high that ladies appeared at the theatre wearing particular patches as badges of the political sect to which they adhered. See No. LXXXI.—*Deighton*.

145. 14. **Sherlock**: Sherlock (William), 1641-1707, one of the Non-jurors at the Revolution, who afterwards took the oath and died Dean of St. Paul's. His long famous *Practical Discourse concerning Death* was described by Addison [CCLXXXIX.] as “one of the strongest persuasives to a religious life that ever was written.”

145. 17. **Father Malebranche** : a French priest and philosopher, then living.

145. 20. **The Academy of Compliments**, lessons in the language of courtesy. This old use of compliments [=courteous expressions] still survives in such phrases as "the compliments of the season," and "the servant presented his master's compliments." In this sense the plural, *compliments*, is always used.

145. 21. **The Ladies' Calling**, what the position of a lady entails—a popular religious manual like *The Gentleman's Calling* and *The Whole Duty of Man*, by the same unknown author.

145. 22. **Tales in verse**, by **Mr. Durfey** : Macaulay calls him "a wretched scribbler," but he was evidently an honoured favourite with Leonora.

145. 24. **All the Classic Authors 'in wood,'** counterfeit books made of wood. See **counterfeit books** above. The phrase 'in wood' is playfully ambiguous. Seriously, it would mean 'bound with wood covers.' The *boards* of books, of course, were originally of *wood*.

145. 25. **Elzevir**, a Dutch printing house of the seventeenth century, famous during several generations. The books printed by them are still sought after by book collectors.

145. 25. **by the same hand.** Seriously taken, this means "by the same writer," but of course Addison means "also in wood," *i.e.* "by the hand of the wood-carver," from whose hand "the classic authors" came.

145. 28. **Baker's Chronicle**, a chronicle of the kings of England, by Sir Richard Baker, 1643. It was Sir Roger de Coverley's historical authority.

145. 30. **The New Atalantis** : a book of scandal in high life, with fictitious names of the persons and places [publ. 1709]. The key would explain who the persons really were. Steele himself was one of the persons 'exposed' by Mrs. Manley, the authoress. The name and the scene of events are the same as those of Bacon's Utopian romance, the scene of which is laid in Atalantis, a mythological island in the Atlantic Ocean.

145. 31. **Mr. Steele's Christian Hero**. See note 9. 2.

145. 32. **Hungary water** or **Queen of Hungary water**, a favourite perfume like Eau de Cologne. It would go to church along with the Prayer-book. In Pope's *Rape of the Lock* we find a similar medley upon the heroine's toilet-table :

"Puffs, powders, patches, Bibles, billets-doux."

145. 34. **Dr. Sacheverell's Speech**, *i.e.* the abusive *Sermon* against the Whigs, Dissenters, and Low Churchmen for which Dr. Sacheverell was tried, 1710.

145. 35. **Fielding's Trial**—a trial for bigamy, 1706.

145. 36. Seneca's Morals, selections from the moral treatises of Seneca, the Roman Stoic philosopher. Seneca was first tutor and then minister of the Emperor Nero. Nero compelled him to commit suicide, A.D. 65.

146. 1. Taylor's Holy Living and Dying were celebrated religious works by Bishop Jeremy Taylor, an eminent divine of the seventeenth century, published 1650-1.

We note the sarcastic mingling of religion, superficiality, and questionable morality, at the end of the list. Reading them from the last backwards, we might render them thus: "How to dance," "How to live and die," "Religious meditations," "A bigamy case," etc.

146. 7. Yes, for I hate long speeches. Addison is now in earnest. He means us to understand that he is sick of this sham. So he cuts her short with a few words and takes his departure.

147. 2. preserves her game better, more strictly prohibits others from killing the animals on her estate for sport.

147. 20. another paper. This subject is played with by Addison in No. XCII., but in 1713 Steele wrote a Preface and Dedications for the three volumes of *The Ladies' Library* by an unknown lady.

This paper is an excellent instance of the imperturbably demure face which Addison keeps while heaping ridicule upon his victim. It illustrates also the delicacy with which he can convey a rebuke. How delicately the satire is *suggested*! The books are only indirectly depreciated by the prominence given to the ornaments. Again the good books in the collection are indirectly depreciated only by the mention of the company they are in.

XXXVIII.

THE LOVE OF APPLAUSE.

148. 12. in the reach, while reaching out (the arm). This phrase is obsolete, although *within reach*, etc., are common.

148. 15. tucker, a piece of cloth that was tucked or *drawn* over the breast.

148. 23. Dr. Burnet, Thomas Burnet, died 1715, a speculative theologian. He wrote his *Theory of the Earth*, 1680-9, both in Latin and English. See I. 302 for this observation.

148. 25. **representativeness**, present-ness, objectiveness—old philosophical sense. Every thought implies, first, the conscious mind, and secondly, something present to the mind.

148. 27. **conscience**, the judging faculty of the mind. The word is now limited to the faculty that judges of right and wrong.

148. 32. **every second thought**, repeatedly—ordinary loose use of the phrase.

149. 10. **uneasy condition**, itching, hankering.

149. 22. **incense**, a gum that produces a sweet smell when burned. Being used by Roman Catholics and others in worship, incense is often used metaphorically as here to signify worship, homage, or praise.

150. 26. **before a judge**, before him as judge. The phrase is so awkward that one is inclined to regard it as a printer's error.

151. 22. **further than**, etc., more than this compliment, viz. etc.

From the serious didactic character of this paper, we are in no doubt about its being by Steele.

XXXIX.

A PERFECT TRAGEDY.

152. 8. **insolence** : arrogance—archaic sense.

152. 14. **disposition of the fable**, arrangement of the plot, arranging of the action. The Latin *fabula* first means a narrative, a tale, and so it is used for the plot or action of a play. *Fable* is used in the same sense in 154. 16.

152. 22. **Aristotle**, the Greek philosopher, in his *Art of Poetry*, iv., from which Addison quotes again in the seventh paragraph.

152. 22. **the Iambic verse**, the verse consisting of iambuses, that is, of feet consisting each of an unaccented syllable followed by an accented. A Greek or Latin iambus is the foot — —.

152. 27. **Men ... very often speak iambics**, e.g. many verses of the O.T. book of *Psalms* are largely iambic, thus—Ps. cvii. 43 : “Whosó is wise and will observe these things, even théy shall únderstánd the lóvingkindness óf the Lórd.”

152. 29. **English blank verse**, i.e. lines consisting of five iambics but blank of or devoid of rhyme, in other words, iambic pentameter unrhymed.

152. 29. **our common discourse.** A piece of simple narrative may be selected from the New Testament, *John*, xi. 25 :

“Jésus said unt(o) hér,
I ám the résurrection ánd the life :
He that believ(e)th in mé, though he were déad
Yet shall he live :
And whósoéver liveth ánd believ(e)th . . .”

152. 33. **a play in rhyme:** Addison perhaps was thinking of the violence done to *Macbeth* and several other of Shakespeare's plays which were turned into rhyme in Charles II.'s reign.

152. 35. **solecism**, any gross impropriety in grammar or composition. The word is said to have come from the blundering Greek of the Athenian colonists at Soloi in Cilicia far away from Greece.

153. 2. **some similes dignified with rhyme:** Shakespeare sometimes allows himself in the midst of blank verse to use rhyme for a familiar simile.

153. 6. **couplets**, pairs of rhyming lines. This is common in Shakespeare, and was almost a necessity to indicate the end of a scene when there might be little or no change of scenery, and when actors, finishing their parts, might only step to the side of the stage. Most of the scenes in Steele's *prose* comedies and other prose comedies of the day likewise end with one or more couplets.

153. 22. **Corneille and Racine**, great French writers of plays, particularly tragedies, of the seventeenth century.

153. 24. **swells them**, gives them grandeur.

154. 15. **very much laboured**, etc., most elaborate, written in grandest style. The reason is that there is no action to give interest to such portions. Aristotle, *Art of Poetry*, xxiv.

154. 15. **unactive**: according to the *New English Dictionary* the more correct form *inactive* does not occur until after 1711. *In*, the Latin negative prefix, would naturally go with the Latin word *active*.

154. 20. **copied ... his criticisms after Aristotle**, imitated Aristotle in his criticisms—loose expression.

154. 28. **Peleus**, father of Achilles, for the murder of his brother, had to go into exile.

154. 28. **Telephus**, son-in-law of Priam, who joined the Greek side in the Trojan war.

155. 15. **Otway**: Thomas Otway, 1651-85, a writer of plays during the time when professional authors were most poorly rewarded. His tragedies, *Venice Preserved*—“his last and greatest”—and *The Orphan* long remained in favour. *Venice Preserved*, 1682, is based on an actual plot against Venice in 1618.

155. 32. **Catiline**, the Roman whose unscrupulous ambition was foiled by Cicero when Consul: he was slain at the head of his rebels, B.C. 62.

155. 33. **si pro patria**, etc., had he so fallen, etc. *Florus*, iv. i.

The more formal criticism, dramatic, literary, or art, is all from Addison, as the more formal and didactic studies of human character are from Steele.

XL.

TRAGEDIES AND POETIC JUSTICE.

156. 23. **an equal distribution of rewards**, a just distribution, etc. This obsolete sense of *equal* = equitable, is that of the Latin *aequus*: it is not uncommon in the Bible, e.g. *Ezekiel*, xviii. 29: "O House of Israel, are not my ways equal?"

156. 24. **poetical justice**: the just rewards and punishments dealt out in poems and romances as contrasted with actual experience. The very word *poetical*, here signifying *fanciful*, *contrary to actual experience*, justifies Addison's criticism.

157. 15. **Aristotle**: Aristotle's idea is that a tragedy should represent the accident or *fate* that crushes an illustrious man. He would not have a tragedy anti-ethical, but does not require it to be ethical. Accordingly, he is not concerned about justice being done. "There remains therefore [as proper for Tragedy] the character between these [the worthy and the depraved]. A character of this kind is one who neither excels in virtue and justice nor one who is changed through vice and depravity into misfortune, ... but one who has experienced this change through some [human] error: such as Oedipus and Thyestes and other illustrious men of this kind."—Aristotle, *Art of Poetry*, xiii.

157. 28. **Alexander the Great, Theodosius**: both by Lee. See note 119. 25.

157. 28. **All for Love**, by Dryden, 1678. See note at end of No. vi. The plot of this play is based on Shakespeare's *Antony and Cleopatra*.

157. 29. **Oedipus**, by Lee, with scenes contributed by Dryden. Oedipus was blinded, and died in exile: his story belongs to one of the dire family histories upon which the Greek tragedians concentrated their attention.

157. 29. **Oroonoko**, by Thomas Southerne, 1696: it is based on the novel of the same name by Aphra Behn. Oroonoko was an African prince, a slave, who, 'Uncle Tom' like, suffered torture and death.

157. 29. **Othello**, Shakespeare's tragedy of the ruin wrought by jealousy.

157. 29. **King Lear**, Shakespeare's tragedy of the cruel self-imposed fate of old undiscerning King Lear. The poet laureate Nahum Tate, still living in 1711, had reshaped *Lear* to suit the demands of 'poetical justice,' and his version kept the stage for a century and was that acted by David Garrick.

158. 2. **The Mourning Bride**, by William Congreve, 1697. It is classed by some a comedy rather than a tragedy.

158. 2. **Tamerlane, Ulysses**, produced in 1702 and 1705 respectively, by Nicholas Rowe, still living in 1711.

158. 3. **Many of Shakespeare's**: Addison cannot refer to the fate of the principal characters. In the case of *Cymbeline* alone among Shakespeare's tragedies would the statement be true that it ended happily.

158. 20. **a double plot**: as in Shakespeare's *Hamlet* or *Julius Caesar*. In the latter the fate of Caesar and the fate of Brutus may be said to be traced side by side.

158. 34. **Rants**, declamation overdone. Hamlet refers to such rants, III. ii. 8: "O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters."

159. 4. **Powell**. See note 54. 33. This exaggeration or out-heroding of Herod in Powell's acting is more than once referred to. In No. CCXC. he is made to say, in words put into his mouth: "I shall not act it as I ought, for I shall feel it too intimately to be able to utter it." Such extravagant language or declamation is often called *fustian* or *bombast*. 'Fustian' was an imitation velvet, and 'bombast' was cotton wool, used for padding or stuffing clothes, etc.

159. 10. **a swelling of mind**, a worked up intensity. The word *swelling* itself generally suggests inflation of thought or speech.

160. 6. **cursed**, overwhelmed with Oedipus' curses.

160. 19. **The Conquest of Mexico**: Dryden's play, *The Indian Emperor, or The Conquest*, etc., brought out 1665. It was Dryden's first play that was written entirely in rhyming couplets or heroic verse.

In estimating a tragedy, although Addison makes no profession of following any critical method, it is plain that he has in his mind's eye Aristotle's "six parts of Tragedy" as set forth in his *Art of Poetry*, vi.: "The parts of every tragedy should be six, from which the tragedy derives its quality. These are fable [= plot] and manners [= characters], diction and sentiment, spectacle [= scenery and apparatus] and music." In all these aspects, except the two last, Addison estimates the English tragedies.

XLI.

PICTS, OR LADIES THAT PAINT.

161. 11. **The Silent Woman**, a comedy by Ben Johnson, 1609. In Act v. i. Otter, a captain, and Cutbeard, a barber, appear disguised as learned doctors, a divine and canon lawyer, respectively. 'Doctor' Cutbeard sets forth the twelve grounds for divorce, and the first is *error personae*, i.e. Jacob's error with Leah, viz. "contracting yourself to one person thinking her another."

162. 2. **Picts**, the Celtic people who, until their union with the Scots in 844 A.D., were dominant in the north and north-east of Scotland. The name is akin to Latin *picti*, painted people, and so suits Steele's purpose.

162. 5. **Never so beautiful**. See note 33. 27.

162. 14. **a sigh ... fetched** : to *heave*, *give*, or *sigh a sigh* are now the more usual expressions.

162. 18. **uncomplaisant**, blunt, displeasing—rare word.

163. 11. **Cowley**, a poet given to conceits like the one in this verse. See note 137. 8.

163. 19. **gallipots**, small glazed earthenware dishes. The name is specially given to those in which apothecaries sell ointments, etc. Etymology—pots imported in galleys from the Mediterranean. We recall that Will Honeycomb's example was followed by the Vicar of Wakefield [Chap. vi.].

164. 4. **Statira** (see note 120. 12) : here a conventional literary name for a lady.

164. 11. **Dr. Donne**, a poet of Love, Melancholy, and Conceits, 1573-1631. The extract is from his *Anatomy of the World*, wherein, by the untimely death of Mrs. Eliz. Drury, the Frailty and Decay of this whole world is represented.

164. 18. **Minheer Grotesque** : i.e. Mr. Extravagantly Fanciful. 'Grotesque' was an epithet with Steele for Dutch pictures.

164. 19. **Barbican**, a street in the city of London. A *barbican* is a watchtower defending a gateway.

XLII.

STAGE TRICKS IN TRAGEDIES.

165. 11. **Aristotle** : another reference to his *Art of Poetry*, which Addison must have studied closely. Chapter xiv. begins : "Terror and pity may be produced from the sight. But they may also arise from the combination of the incidents, which is preferable."

166. 10. **a disordered motion**, with violent movements, with wild gestures.

166. 34. **a couple of armies ... on the stage**. In Shakespeare's *Julius Caesar*, v. 1, this absurdity is represented with the generals bandying words from the opposing lines. The absurdity had come down from Homer.

167. 17. **a battle in the Haymarket**, etc. We have here a good illustration of Addison's light banter, more effective than the heaviest battery of argument. As usual, we require to pause just a moment to ask if this is sober truth or only banter. As before also, it is the Haymarket that is ridiculed: Drury Lane is let off.

167. 30. **Fourberia**, from Italian *furbo*, a knave, swindler.

XLIII.

A CLUB AND AFFAIRS OF STATE.

168. 18. **led by**. These officious and presumptuous people needed some continuous mechanical employment to divert them from affairs too high for them.

Steele's attitude to these popular political clubs shows how far even a Whig, an ardent supporter of the Revolution of 1688, was in 1711 from our modern democratic ideas.

169. 15. **designing**, planning—not used in the bad sense.

169. 17. **Ne quid ... publica** is translated above, 'to take care,' etc. These words formed part of the formula by which unlimited general power was conferred upon Roman magistrates in a crisis.—Caesar, *Civil War*, i. 5. 1.

169. 19. **to carry on the war abroad**: the war of the Spanish Succession was going on. See note 39. 28.

169. 25. **solid edifying port**, full-bodied, strengthening port. Port is being contrasted with claret, and is spoken of as possessing more 'body.' *Edify* = to build up. Johnson was wont to utter a similar opinion, "Claret ... for boys: port for men."

169. 26. **honest George's**, some Oxford coffee-house.

169. 32, etc. "**I must let you know**," etc. This paragraph is excellent satire upon the many politicians who have certain vague feelings without any instructed opinions. They know something of the difference between Spanish port and French claret without discernment of national or international affairs, except at second hand.

169. 33. **a certain northern prince's march... infidels.** Since his defeat at Pultowa in 1709, Charles XII. of Sweden had been living as a refugee in the territory of the Sultan of Turkey, and at the end of 1710 had persuaded the Sultan to make war on Russia. Active preparations for the war were now being made in Turkey.

169. 35. **Monsieur Palmquist**, the general of Charles XII. of Sweden, who in 1710 had distinguished himself at the repulse of the Danes from Helsingborg in Sweden. It was believed that Palmquist would join forces with Charles and the Sultan. As a matter of fact, that was the scheme of his superior officer.

170. 6. **the malcontents in Hungary** : for some years the people of Hungary had been in rebellion against the tyranny of Austria. The rebellion was not put down until 1711.

170. 6. **clap up a peace**, right off now conclude a peace. The idea in 'clap' is effecting something as briskly as the noise of a clap of the hands. This idea of how international matters may be arranged is of course characteristic of this club.

170. 7. **the neutrality army.** After the defeat of Charles XII. of Sweden at Pultowa in 1709, the northern maritime states of Europe concluded a treaty whereby the German territories of Sweden were to be neutral, and resolved to send troops to enforce the neutrality.

170. 8. **the army in Flanders**, the Duke of Marlborough's army of the Allies. He had returned to the army in February, and had not yet been dismissed, though the Peace party had come into power in Britain.

170. 10. **the next Dyer's**, the next gazette of news published by Dyer. In *The Tatler*, XVIII., Addison ridiculed "Mr. Dyer," the great political oracle of "all the foxhunters in the nation." The Club here quietly ridiculed is therefore a Tory Club.

170. 11. **our Aristotle in politics** : in the Middle Ages, Aristotle was the great authority in Philosophy, hence *Aristotle* came to stand for any authority.

170. 12. **dernier resort**, ultimate authority, final court of appeal : French, = last resource.

170. 14. **trained bands**, or train-bands, a city force independent of the regular army, which the City of London was permitted to keep up. We recall that Cowper's John Gilpin was 'a train-band captain,' and in actual history they had largely won the battle of Newbury in 1643.

170. 17. **a tittle on it**, a tittle o' 't or of it. This confusion between *on* and *of* is frequent in Shakespeare. Both *on* and *of* were familiarly pronounced *o'*, and in some cases either seems appropriate. A modern instance is—'What o' clock?' = 'What's *of* the clock?'

170. 17. **aforehand**, beforehand—now a colloquial and Scotch expression.

171. 6. **mercurial**, lively, ready-witted: its opposite here is “dull.” The planet Mercury was supposed to give that among other characteristics to those born under it.

171. 17. **quick animal life**, lively elementary feelings.

171. 23. “**The British Princes.**” This poem, by the Hon. Edward Howard, 1669, had already been scoffed at in *The Tatler*, XXI. In *The Dunciad*, i. 297, the author is “the fool of quality.” The poem is doggerel indeed, yet these two lines do not occur in it. They are only the wits’ ‘revised and improved’ version of

“A vest as admired Voltager had on
Which from this Island’s foes his grandsire won.”

The wits’ handling of the couplet and *The Spectator’s* notice here immortalised the couplet, while the author himself was so forgotten that Johnson thought the couplet to be Blackmore’s. Boswell’s *Johnson*, 1770.

172. 1. **buff**, a kind of leather of natural colour.

172. 12. **degree**, standing, station.

172. 14. **a posy of a ring**, the piece of poetry or the motto engraved inside a ring, e.g. ‘For love, for life.’ Posy=French *poesie*, poetry. “Will’s,” we recall, was the resort of poets and wits (see note 3. 14), hence the posy-writer’s claim to admission.

XLIV.

OTHER STAGE CONTRIVANCES.

172. 22. **a bell introduced.** The bell striking the hour startles Lady Macbeth while waiting for her husband to commit the murder. In *The Bells*, a famous modern tragedy, the murderer continually fancies he hears again the bells which were ringing when he did the deed.

172. 26. **appears in a bloody shirt.** Banquo’s ghost appears so in *Macbeth*.

173. 5. **Venice Preserved.** See note 155. 15. “In the last act of the tragedy, in the middle of an impassioned and highly wrought scene between Jaffier and Belvidera, the bell is heard to toll for the execution of Pierre, the arch-conspirator.”—Clar. Press, *Addison, Selections*.

173. 9. **wrought up with**, intensified by, worked up by.

173. 11. **Prepared for his reception.** For the principal appearance of the ghost Shakespeare prepares us very skilfully by taking us out at midnight to the battlements where the noise of revelry within makes the sentinels outside feel still more lonely, and lastly, by engaging us in an impertinent discussion, in the midst of which the ghost, as it were, takes us quite unprepared.

173. 17. **ministers of grace**, heavenly servants, angels. *Minister*, Latin = servant.

173. 18. **spirit of health**, healing spirit, *i.e.* good spirit,

173. 18. **goblin damned**, spirit from hell, evil spirit.

173. 20. **events**, comings out, appearances—obsolete, etymological sense.

173. 20. **charitable**, loving, with good intentions—etymological sense. Latin *caritas*, love.

173. 21. **questionable**, able to be questioned, question-inviting—obsolete sense. The common idea was that spirits would not submit to answer questions : compare *Macbeth*, 1. iii. 41 :

“Are you ought That man may question?”

and iv. i. 70 :

“Hear his speech, but say thou nought.”

173. 25. **canonized**, consecrated, duly buried.

173. 25. **hearsed in death**, coffined or entombed when dead.

173. 26. **cerements**, grave clothes.

173. 31. **the glimpses of the moon**, the moonlit earth—by metonymy.

173. 35. **proportionable**, appropriate, corresponding—archaic use.

174. 5. **subsist**, exist, be sustained—a formal word used with reference to the foundation or basis of existence.

174. 24. **Charity** is often represented as an angel with children clinging to her.

This prosaic, matter-of-fact standpoint in criticism of high art is a very effective method of ridicule, but at the same time may be easily overdone or misapplied by young critics and those who seek to ridicule rather than appreciate. With Addison, of course, this arithmetical method of increasing pathos by doubling and trebling the number of fatherless children is a satire upon poor acting that is dependent upon accessories or upon the stock tricks of the stage.

174. 27. **There is none.** See note to **none**, 37. 6.

174. 33. **temper**, temperament, disposition—old sense.

175. 3. **wheels** upon which prisoners were to be tied and racked or violently stretched.

175. 11. **Horatii and Curiatii**. Corneille's play is *Les Horaces*, The Horatii. In the battle of Alba Longa, between the Romans and the people of Alba Longa, it was agreed to let three champions fight for either side and thus decide the dispute. The three Horatii were the champions for Rome. Two of them were slain, but the third was unwounded. He pretended to flee and the three Curiatii pursued, one behind the other, for they were all more or less wounded. Then the Roman champion turned and slew them one by one.

175. 15. **The sentiments of nature, reason, or manhood**: *i.e.* his feeling as a brother against slaying his sister, his feeling that her sorrow was excusable, his feeling as a man against striking a woman. Addison's words will stand scrutiny.

175. 18. **could take place**, could assert themselves—obsolete idiom.

175. 29. **Sophocles**, one of the great writers of tragedy in Greece at the time of Pericles—fifth cent. B.C. The play is the *Electra*.

176. 8. **speeches ... behind the scenes**: this is true if Addison means long speeches.

176. 28. **refined too much upon**, carried to a fastidious extreme.

177. 3. **devoted**, doomed, *i.e.* doomed to be slain during the play. Latin *devotus*, vowed or cursed to death or to some particular doom.

177. 5. **something ridiculous in it**. Why so? (1) Because these occasions make the greatest pretensions to real seriousness, and their unreality is therefore most readily apparent: there is but one step from the sublime to the ridiculous. (2) Because it is contrary to all experience that murders should be committed before the eyes of an assembly.

177. 14. **Medea**, heroine of one of the tragedies of Euripides, the Greek poet. She committed this horror to be avenged on her husband, Jason, for his cruelty to her.

177. 17. **Cadmus**, the mythical founder of Thebes in Greece, who is said to have brought the alphabet from Phoenicia into Greece.

177. 17. **Progne or Procne**, a cruelly wronged queen of Thrace, who took revenge after the fashion of Atreus. These *metamorphoses* or transformations are related in Ovid's *Metamorphoses*.

177. 27. **Norris**: a famous comic actor of the day, one of the Drury Lane Company in 1711, of very small stature. Norris acted the part of the Usurer in Dryden's play, *The Spanish Friar*, and the Usurer, no doubt, was represented as a money-lending

Jew, like Shylock, and the stage Jew is always a little man dressed in a very long coat. Thus the long coat both suited Norris's part and added to his comic appearance.

In the play the usurer is thrashed by a bully colonel, and Bullock, the tall man, probably acted this latter part. The colonel would naturally wear a short military jacket.

177. 28. a broad and a narrow-brim'd hat are different characters, as now-a-days a broad-brimmed hat would indicate a quaker or farmer, and a narrow-brimmed hat an Irish peasant.

177. 33. one of the first wits. This practical joke is played upon an ardent lover in Etherege's play, *The Comical Revenge*, or *Love in a Tub*, 1664. See note 6. 11.

XLV.

BRITISH LADIES AND FRENCH MANNERS.

178. 7. a ... peace. Peace was all the talk after the Peace party had gained the General Election of 1710.

178. 14. foppery, foolish finery, or foolish fine manners.

178. 22. Abigail, lady's maid, waiting-woman. The word became a common noun after the acting of Beaumont and Fletcher's play (time of James I.) of *The Scornful Lady*: in the play the 'waiting gentlewoman' is called *Abigail*. Beaumont and Fletcher probably took the name from *1 Samuel*, xxv., where Abigail, later one of King David's wives, speaks six times of herself as "thine handmaid." In 1711 the name had a further appropriateness, for in 1710 Mrs. Masham, born *Abigail Hill*, had superseded the Duchess of Marlborough as chief Lady-in-waiting, Keeper of the Privy Purse, and private counsellor to Queen Anne.

178. 31. the male standers-by: this custom of ladies holding a levee while at their toilet actually prevailed in those days.

179. 23. narrow conversation, small-minded way of living.

179. 24. a family behaviour: humdrum propriety suitable within a family. In a later essay Addison nicknames such lady admirers of "French good-breeding" and "freedom in conversation" as *salamanders*, or those who can live unharmed in a fire.

179. 33. Betterton. Thomas Betterton, a famous tragedian, had died the year before, after a career of almost half a century. He had been buried in Westminster Abbey. He is often mentioned in Pepys's *Diary*, and *The Tatler*, No. xv., contains a lengthy eulogy of his acting in several of Shakespeare's plays.

180. 25. out of countenance, ashamed, put out.

XLVI.

THE SPECTATOR'S PAPER OF NOTES.

181. 4. **in quest of game** : a figure taken from sport or hunting.

181. 14. **in the first principles** : in their most general, undeveloped form.

181. 15. **in its chaos** : when, as is described in *Genesis*, i., "the earth was without form and void and darkness was upon the face of the deep."

181. 18. **Lloyd's Coffee-house**, kept by Edward Lloyd in the time of Charles II. By 1711 it had become what 'Lloyd's' is now, the centre of shipping business and marine insurance.

181. 19. **the auctions ... are kept**, the sales are held. It was part of the shipping business to sell vessels, etc., by auction. The *Spectators* often advertise auctions of wine at Lloyd's.

181. 26. **challenging it**, laying claim to it—obsolete use.

181. 29. **if any one would own it, they might** : this conjunction of singular and plural is now only colloquial. Similarly above, "asking everybody if *they*," etc. English is not provided with an indefinite third personal pronoun like French *on*, German *man*, hence these incongruities.

182. 3. **Christian ... conjuror**. See 21. 5.

182. 6. **Aegrescitque medendo**, the Latin motto of No. xxv.

182. 8. **summum bonum**, the highest good, the thing most to be desired—Latin.

182. 20. **smock-faced**, womanish looking, beardless. *Smock*, the white undergarment or shift worn by women, was frequently a synonym for *a woman*. The same contrast between *bearded* and *smock-faced* occurs in No. cccx.

Here begin the Notes not yet worked up by the Spectator.

182. 23. **Pactolus**, perhaps the river of Lydia, the sand of which had gold-dust mingled with it. The Pactolus may have been one of the Italian opera rivers that "appeared in red stockings," referred to in No. xxix.

182. 23. **clocks**, ornamental figures sewn or woven upon stockings—etymology unknown.

182. 28. **Nulli ... Achilles** : "Nobody resents the slaughter of Achilles." In other words, it is safer for the poet to attack the ancients than the living. Juvenal, *Sat.* i. i. 163.

182. 29. **conventicler**, attender of conventicles or private religious meetings.

182. 29. **ogle-master**, teacher of ogling. See note 32. 29.

182. 34. **a substantial citizen**: Addison is down again upon the amateur, burgess, politician. Persons like this otherwise individual, who scent an insinuation in every dash or asterisk, would often give trouble to the editor of *The Spectator* by detecting political and personal allusions where there were none.

183. 36. **the Bishop of Salisbury**, Gilbert Burnet, who was still living in 1711. He had been successively minister of Salton in Haddingtonshire, professor in Glasgow, a political fugitive from Scotland, and finally an Anglican bishop. This is from his *Travels* in Switzerland and Italy, published 1686. Burnet saw the inscription at Lyons. Burnet's interpretation of the inscription is that it was written by the husband, and meant that his wife, having become a Christian, had neglected the worship of the gods of Olympos.—Clarendon Press, *Addison Selections*.

184. 5. **a gospel-gossip**, a woman whose whole talk is about religion. In the seventeenth century, with its violent religious feeling, 'gospel' in such compounds stood for *Puritan*. Compare 'gospel-trumpeter,' *Hudibras*, i. i. 9. A *gossip*, = God-sib = God-relative, meant at first one's god-father or god-mother at baptism.

184. 6. **Friends**: Quakers. That religious body calls itself the 'Friends.'

184. 10. **brothers ... sisters**. See note 32. 23.

184. 19. **prevent**, anticipate—etymological and archaic sense.

184. 25. **have accomplished myself**, have become accomplished—obsolete idiom.

184. 31. **a flying ogle fit for The Ring**, an ogle to be used by one when riding or driving quickly. See note to **The Ring**, 61. 19.

184. 34. **The Complete Ogler**: this was the old way of naming a handbook on any subject: we recall Izaak Walton's *Complete Angler*, published 1653.

XLVII.

LAUGHTER A SENSE OF SUPERIORITY.

185. 6. **Hobbes**, Thomas Hobbes, 1588-1679, the great philosopher of the 'middle of the seventeenth century. His treatise *Of Human Nature* appeared in 1650.

185. 10. **glory**, exultation, self-glorification—the earliest sense found in English: obsolete sense, except in the compound *vain-glory*.

186. 2. **a cap and bells**: these, along with 'the fool's coat' of motley, were the mark of a professional jester or fool. The bells were hung round the cap.

186. 8. **Mr. Dennis**, John Dennis, the great critic, still living then. See last note on No. XXVIII.

186. 23. **circumforaneous wits**, wits who haunt the market-place, market-place clowns: Latin *circum*, round about + *forum*, a market-place. The word *circumforaneous* is obsolete.

186. 26. **Jean Pottage**, John Vegetable-soup. French *potage*.

187. 8. **April fools**: the editor was not above trying it on with his readers. See note 58. 13.

187. 10. **sleeveless errand**, fool's errand, errand that turns out to be foolish or bootless—an obsolete phrase found in Shakespeare, *Troil. and Cres.* v. iv. 9, and in Bishop Warburton, d. 1779. Perhaps the phrase originated in the custom of wearing the sleeve [like "the glove"] of a conquered foe as a trophy or defiance. See *Troil. and Cres.* v. ii. 169, v. iv. 4.

187. 11. **inkle**, a kind of tape.

187. 21. **Biters**, i.e. hoaxers. Swift's *Letters to Stella* tell how one and another was *bitten* or *smoked*. This meaning of *bite* still survives in the saying, "The biter bit." In No. DIV. Steele says that 'biting' was at first a sharper's word for *over-reaching*, and he defines biters as being "to the undesigning part of mankind what foxes are to lambs."

187. 32. **in the main ... characters**, in the main part, etc. "In the main" is now used only as an adverbial phrase.

187. 34. **this passion**, viz. the elation or pride. Passion has here the archaic general sense of *strong feeling*: Latin *passio*, suffering.

187. 36. **abstracted**, abstract, deep, philosophical—literally, removed from [actual concrete cases]. The history of this word is interesting and typical: *abstract* is not contracted from *abstracted*. First came the participial adjective *abstract*, from Latin *abstractus*, drawn away, then from the adjective, the verb *to abstract*, and then from the verb, the participial adjective *abstracted*.

188. 26. **give them play**, call forth the exercise of their wit: *play* is used as in *sword-play*.

XLVIII.

A BATCH OF LETTERS.

189. 14. **to make up my ... failures**, to make up for my failures—old idiom.

189. 26. **toward us**, from our point of view—old idiom.

190. 12. **apply myself**, apply—one of a number of verbs, like *dress*, *resolve*, *turn*, which in such cases are ceasing to require a reflexive pronoun as object.

190. 28. **never knew the reason ... yours**. See No. xvii.

190. 31. **feign one**: feign or pretend that it was mine—loosely expressed idea.

191. 1. **be sure bring it in with my being**, etc.: be sure to print it as my name, and I shall be, etc.

191. 4. **Hecatissa**, a made-up diminutive from Hecate, like *Parthenissa* in Steele's *Tender Husband*. *Hecatissa*=as ugly as Hecate, queen of witches and of the infernal regions.

192. 4. **strollers**, itinerant players.

192. 8. **cravat**: in those days a white linen cravat or scarf, often lace-edged, with long hanging ends, took the place of both collar and tie. Cravat=Croat, Croatian, because copied from Croatian merchants' scarfs. The name and thing came in about 1650. Any picture of Addison, Steele, or Pope will show it.

192. 9. **Earl of Essex**, a play by J. Banks, 1682. Dryden wrote the Prologue to it. The Earl of Essex was Queen Elizabeth's favourite, who attempted an insurrection and was executed, 1601.

192. 10. **Lord Foppington**: a silly fop who figures in Sir John Vanbrugh's play, *The Relapse*, brought out at Drury Lane, 1697. Also in Colley Cibber's *The Careless Husband*, acted in 1704. No society comedy was complete without some such character.

192. 14. **without you can prevail**: this construction is no longer permitted, even as a colloquialism.

192. 15. **forbid**: forbade. See note to *writ*, 76. 5.

192. 19. **Justice Clod-pate** and **Justice Overdo**. Steele is down upon the stupid country squires and justices once more. *Clod-pate*, Clod-head—figures in Shadwell's *Epsom Wells*. *Over-do*=too zealous. Justice Overdo is a character in Ben Jonson's comedy, *Bartholomew Fair*. "He goes in disguise to the Fair to detect crime on his own account, and is subsequently mistaken for a cut-purse and unmercifully beaten." Steele has ticketed the Epping Justice with the name.

192. 21. **Quixote in the puppet-show**. See note 117. 10. In Book II. Ch. 25-6, we are told how the hot-brained Don Quixote interrupted the puppet-show and slashed at the puppets, taking them to be real.

192. 26. **at the end of bridges and church porches**: at these places beggars were wont to take their stand and appeal for charity.

XLIX.

SETS AT THE COFFEE-HOUSES.

193. 10. **fall into a man's conversation**, drop into conversation with a man—obsolete expression.

193. 16. **still practise**, always, etc.

193. 30. **undissembled**, undissembling, openly declared.

194. 9. **students of the house**: students in residence at the Inn.

194. 10. **Westminster**, Westminster Hall. See note 52. 21.

194. 12. **night-gowns**, dressing-gowns—old meaning.

194. 16. **Squire's**: this coffee-house was "on the west side of the gate of Gray's Inn." The Grecian was near The Temple. Searle's, or Serle's, was close to Lincoln's Inn.

194. 19. **virtuosos**, persons who affect to have very refined taste in some one of the fine arts. Italian *virtuoso*, virtuous, possessing good taste.

194. 24. **an opinion of gallantry**, a reputation for gallantry.

194. 36. **nor complexions too warm**, etc., nor dispositions so enthusiastic as to permit them, etc. This refers to the virtuosos who would neglect every duty in their devotion to some art.

195. 15. **Eubulus**, Good-will or Good-counsellor. Who Eubulus was we can only conjecture. His name has fragrance both from its association with the N.T. [2 *Timothy*, iv. 21] and with the *Pilgrim's Progress*. Eubulus was also an Athenian statesman.

196. 13. **the first minister**, the head waiter. *Minister*, Latin = servant. "Tom the Tyrant," another nickname of whom was "Sir Thomas," was a waiter at White's Coffee-house.

This account of the sets at the coffee-houses has for students of *The Spectator* a special biographical interest. Addison himself was oracle of such a circle in his day, and what fell from his lips was received with a deference not exceeded by that accorded to Dryden's and Dr. Johnson's utterances in their respective coteries. Addison, says Pope,

"Like Cato, gave his little senate laws,"

and about Addison's attendance at Buttons, at a period a little later than 1711, Pope further informs us: Addison "usually studied all the morning; then met his party at Buttons, dined there, and stayed for five or six hours and sometimes far into the night."

Does Eubulus, oracle of the midday set here described, stand for Addison? The description fits him well. His brotherly

kindness to Steele, to Ambrose Phillips, to his own cousin Budgell, is there in Eubulus' portrait. The state of Eubulus' fortune is Addison equally; it was in 1711 that he purchased the estate of Bilton, near Rugby, for £10,000. Nor did Addison in 1711, any more than Eubulus, hold any public employment: the defeat of the Whigs the year before had cost him his Irish Secretaryship. Finally, the chameleon-like opinions of the members of Eubulus' set is hardly an exaggeration of the deference with which Addison's utterances were received.

L.

OURSELVES AS OTHERS SEE US.

196. 20. the four Indian kings. The year before, 1710, four chiefs of the American Iroquois Indians had really visited England, and the names of two of them were as given in this paper. They were actually lodged at an upholsterer's, and the Queen did order them to be shewn what was remarkable in London. On 24th April, 1710, they were taken to the Haymarket to see *Macbeth*. The mob attended in force to see the Indian kings and raised such a clamour that the kings had to be brought upon the stage and seated there in view of the whole theatre. The "little bundle of papers," however, is all an invention of Addison.

Compare the expedient used in this paper—viz. an innocent foreigner seeing things as they really are—with the expedient in Swift's *Gulliver's Travels*, and in Goldsmith's *Citizen of the World* [viz. an intelligent Chinaman travelling through Europe].

Swift probably deserves some of the credit of this paper. In one of his letters he claims to have given this idea, of the Indian kings, to Steele for one of his *Tattlers*. The idea was broached in one of the *Tattlers*, and it was suggested there that it might be utilised more fully later, as Addison has actually done here.—Swift's *Journal to Stella*, 28th April, 1711.

197. 12. article. We still use the word in the same sense when we speak of the *articles* in a magazine. It means 'a section,' or distinct portion of a writing. Compare also "The Thirty-nine *Articles* of the Church of England." Of, on, about.

197. 14. the Church of St. Paul, St. Paul's Cathedral. It had been burnt down in the great fire, and the rebuilding was only completed in 1710, after thirty-five years' operations. The new building would therefore be one of the topics of the day.

197. 18. made by the hands of that great God. It was probably about these same Indians that Pope wrote in 1718:

"Lo the poor Indian whose untutored mind
Sees God in clouds or hears Him in the wind."

197. 23. **I am apt to think**, I am inclined to think, I rather think—an archaic expression.

197. 32. **scooped**. In a book published not long after this we are told that when a Western islander saw Glasgow Cathedral he also thought "it had been hollowed out of a rock."—Martin's *Monumenta Anglicana*.

197. 36. **pillars that stand like the trunks of so many trees**. Strange to say, Ruskin, the great student of architecture, was struck by a similar likeness. He thinks the prototype of the pillars and arches in a Gothic church may have been the arched avenue in a wood.

198. 12. **a man in black**, etc., the clergyman in the pulpit. In those days the Anglican clergy preached the sermon in a black gown. This may be the original of Goldsmith's "man in black" in his *Citizen of the World*.

198. 16. **curtseying to**, courtesying, saluting. *Courtesy* is now used only of a woman's formal salutation.

198. 27. **they would knock us down for being kings**. This was the Tory perversion of the fact that the Whigs had driven James II. from his throne, 1688.

198. 31. **they would treat us ill for being foreigners**. This was the Whig perversion of the argument of the Tories against William III. and the House of Hanover—that they were foreigners.

199. 8. **cunning**, skilful—old sense from A.S. *cunnan*, to know.

199. 8. **handicraft works**, their trades. *Handicraft* should be *handcraft*; although *handi-work* is correct, because *work* in A.S. is *geweorc*.

199. 9. **raw-boned**, bony, gaunt, big-boned. *Raw* is used in the sense of *bare*, *exposed*, as in 'the raw flesh of a sore.'

199. 10. **little covered rooms**, sedan chairs.

199. 13. **strangle**: by the cravats described in note 192. 8.

199. 14. **ligatures**, bandages—a hit at tight-fitting coats and vests.

199. 24. **pitching a bar**, an athletic exercise no longer practised. The wooden or iron bar was flung as far as possible.

199. 30. **who were paid for it**. This professionalism roused the astonishment of those innocent children of the backwoods. So it would have the ancient Greeks.

200. 2. **little black spots**, the patches then fashionable. See note 145. 10.

200. 3. **to break out in their faces**. The Indians confounded patches with pimples.

INDEX TO THE NOTES.

The figures in black type refer to the page, those in ordinary type to the line on the page. Those in italics refer to the text only.

A.

- Abigail, **178**, 22.
 Abortive, **21**, 36.
 Absent, **118**, 23.
 Abstracted, **187**, 36.
 Accent, **112**, 17.
 Accessary, **124**, 20.
 Accommodation, **34**, 22: **88**, 22.
 Accomplished myself, **184**, 25.
 Account, **38**. 9: **119**. 13.
 Achilles, **182**, 28.
 Actors, **85**, 19: **86**, 13: **94**, 29.
 Addison, **1**, 8: **2**, 21, 30: **4**, 17:
 8, 20: **10**, 17: **20**, 15: **21**, 14:
 28, 15: **30**, 15: **38**, 5, 8: **42**,
 12: **61**, 9: **69**, 12: **70**, 21, 27:
 72, 17: **81**, 6: **94**, 13: **97**, 9:
 100, 8: **102**, 23: **104**, 1: **133**,
 16: **135**, 26: **137**, 21: **140**, 3:
 144, 6: **145**, 1: **146**, 7: **165**,
 11: **175**, 18: **182**, 34: **209**:
 210: **217**: **223**: **226**: **232**:
 236: **237**: **249**: **264**: **280**:
 283: **284**: **289**: **296**.
 Advertisement, **96**, 18: **140**, 3:
 145, 10.
 Aeneas, **125**, 30: *158*, 14.
 Aeolus, **14**, 9.
 Aesop, **52**, 5: **69**, 6.
 Affect, **105**, 15: **115**, 26.
 Affectation, **140**, 25: *148*, 1.
 Affection, **74**, 22.
 Affluence, **39**, 8.
 Aforehand, **170**, 17.
 After, **154**, 20.
 Agreeably, **14**, 16.
 Agrémens, **110**, 26.
 Aldermen, **133**, 8.
 Alexander the Great, **119**, 25:
 120, 12, etc.: **120**, 29, 31, 32:
 125, 24: **142**, 8.
 All for love, **157**, 28.
 Alliance, Grand, **34**, 28.
 Allies, **39**, 28: **126**, 1: *194*, 5.
 Almahide, **19**, 28: see also
 Rinaldo.
 Almanza, **28**, 18.
 Alpheus, **114**, 33.
 Amiable, **14**, 17.
 Amuse, amusement, **101**, 14:
 103, 22: **38**, 36.
 Answerable, **103**, 6.
 Any the most, **90**, 12.
 Apocrypha, apocryphal, **101**,
 31: **110**, 2.
 Apollo, **22**, 1.
 Apostate, **75**, 3.
 Apothecaries, **98**, 18.
 Apply myself, **190**, 12.
 April fools, **58**, 13: **187**, 8.
 Apt to, **197**, 23.
 Arcadia, **55**, 33: *145*, 9.
 Aretine, **91**, 16.
 Argantes, **56**, 34.
 Argument, **21**, 23.

Aristophanes, 90, 12.
 Aristotle, 7, 2: 33, 22: 152,
 22: 154, 20: 157, 15: 165,
 11: 170, 11: 284.
 Armida, 20, 2: 21, 23: 56, 34.
 Arms, 109, 4.
 Arsinoe, 70, 19.
 Article, 197, 12.
 Artificially, 60, 17: 98, *r*.
 As, 77, 18.
 Ascham, 2, 21.
 Aspect, 28, 35: 67, 10.
 Astraea, 145, 3.
 Atalantis, New, 145, 30.
 Atreus, 58, 13: 177, 16.
 Auctions, 181, 19.
 Auditory, 78, 12.
 Awkward, 23, 29.

B.

Bacon, 38, 28: 74, 13, 22; 77,
 4; 246, 249.
 Bailiffs, 34, 23.
 Baker's Chronicle, 145, 28.
 Bank, 11, 8.
 Barbadoes, 43, 11.
 Barbican, 164, 19.
 Barely, 139, 29.
 Barristers, 3, 14.
 Bartholomew Fair, 22, 33: 50,
 11: 120, 29.
 Bassas, 88, 26.
 Bath faggots, 14, 11.
 Be, To = to have, 27, 21: 35, 10.
 Bear-garden, 78, 2: 120, 18.
 Beau monde, 53, 19.
 Bedlam, 136, 17.
 Beefsteak, 36, 4.
 Beggar's Opera, 20, 15.
 Behn, Aphra, 86, 14: 157, 29.
 Bel, 110, 2.
 Bells, 2, 14: 172, 22: 186, 2.
 Bell-Savage, 110, 5.
 Benchers, 82, 19.
 Berkeley, 267.
 Beseeching, 116, 22.
 Betterton, 179, 33.

Bible, 101, 31: 123, 19: 152,
 29.
 Bilingualisms, 40, 16.
 Bilingual operas, 19, 28: 71,
 9: 85, 26.
 Bird-call, 20, 34.
 Biter, 187, 21.
 Black, 1, 8.
 Blackmore, 25, 20.
 Blank verse, 152, 29.
 Blenheim, 102, 28.
 Blot, 3, 36.
 Boars, 108, 19.
 Boileau, 22, 21: 133, 16: 186,
 10.
 Borde, Andrew, 111, 8.
 Bredes, 44, 21.
 Brevets, 81, 17.
 Bridewell, 32, 3.
 Brisket, Madam Van, 125, 9.
 British, 73, 22: 83, 13.
 British Common, 8, 1.
 British Princes, 171, 23.
 Brother, 32, 23.
 Broad-brimmed hat, 177, 28.
 Brown, Tom, 91, 28.
 Bucephalus, 120, 32.
 Buckley, 5, 15: 108, 9.
 Budgell, 209.
 Buff, 172, 4.
 Bugles, 44, 21.
 Bullock, 142, 8: 177, 26, 27.
 Burnet, Gilbert, 183, 36.
 Burnet, Thos., 148, 23.
 Burns, R., 72, 2: 130, 27.
 Burrs, 93, 13.
 But, 27, 21.
 Byron, 130, 28.

C.

C., 5, 20.
 Cap and bells, 186, 2.
 Cadences, 112, 32.
 Cadmus, 177, 17.
 Caelia, 64, 8.
 Caeteris paribus, 69, 2.
 Cairo, 3, 4.

- Caligula, **64**, 23.
 Calling, Ladies', **145**, 21.
 Camilla, **19**, 28 : **61**, 32 : **71**, 9 :
 85, 26.
 Campaign, **5**, 20.
 Campbell, Duncan, **120**, 5.
 Canon, canonical, **55**, 10 : **123**,
 30.
 Canonized, **173**, 25.
 Card-matches, **143**, 6.
 Carnival, **88**, 21.
 Cassandra, **145**, 3.
 Cast, *29*, *26* : **74**, 6 : *188*, *19*.
 Cat-a-mountain, **127**, 2.
 Cat and Fiddle, **108**, 33.
 Catiline, **155**, 32.
 Catullus, **90**, 24 : **117**, 9.
 Caveat, **41**, 10.
 Censor, **63**, 14.
 Cerements, **173**, 26.
 Challenge, **181**, 26.
 Chamber counsellor, **10**, 27.
 Chance-medley, **129**, 12.
 Chaos, **181**, 15.
 Chapmen, **84**, 26.
 Charing Cross, **110**, 22.
 Charitable, **173**, 20.
 Charity, **174**, 24.
 Charles XII., **169**, 33.
 Child, **28**, 15.
 Childermas-day, **27**, 28.
 Child's, **3**, 14.
 Chimerical, **137**, 3.
 Chirurgeon, **88**, 21.
 Chloris, **117**, 8.
 Choleric, **1**, 9 : *110*, *19*.
 Christian Hero, **9**, 22 : *145*, *31*.
 Chromatic, **115**, 15.
 Church, **94**, 27 : *120*, *8*.
 Church porches, **192**, 26.
 Circumforaneous, **186**, 23.
 Circumstance, **24**, 28 : *74*, *17*.
 Civil, civility, **41**, 28 : *46*, *34* :
 128, *1* : **128**, 24 : *151*, *21*.
 Civil society, **89**, 19.
 Clap up, **170**, 6.
 Clelia, **145**, 3.
 Cleopatra, **145**, 3.
 Clergyman, **10**, 19 : **10**, 36.
 Clerk, **114**, 26.
 Clinquant, **22**, 22.
 Clio, **5**, 20.
 Clocks, **182**, 23.
 Clodpate, **192**, 19.
 Cloisters, **101**, 13.
 Closets, **38**, 19.
 Club, Spectator, see *Spectator*
 Club.
 Clubs, **3**, 14 : **36**, 3-4 : **38**, 5 :
 116, 34 : **226** : **267**.
 Cocking, **126**, 11.
 Cockleshell-merchants, **83**, 28.
 Cocoa-tree, **3**, 14.
 Codfish, **69**, 5.
 Coffeehouses, **3**, 14 : **38**, 5 : **181**,
 18 : **194**, 16.
 Coke, **7**, 6.
 Colepepper, **6**, 13.
 Colloquialisms, **98**, 28 : **181**, 29.
 Colour, **76**, 23.
 Common sense, **21**, 14.
 Complete, **184**, 34.
 Complexions, **194**, 36.
 Compliments, **145**, 20.
 Compter, **32**, 4.
 Conceit, **22**, 11 : *108*, *33* : **136**,
 17 : *187*, *16*.
 Concurrent, **17**, 8.
 Congreve, Wm., **158**, 2.
 Conjuror, **120**, 5.
 Conquest of Mexico, **160**, 19.
 Conscience, **148**, 27.
 Considerable, **134**, 12.
 Consumptions, **12**, 18 : *97*, *16*.
 Contraband, **129**, 30.
 Conventicler, **182**, 29.
 Conversation, **10**, 4 : *35*, *15* :
 40, 16 : *142*, *1* : **179**, 23 :
 193, 10 : *196*, *26*.
 Conveyances, **82**, 32.
 Coral, **2**, 14.
 Corneille, **153**, 22 : **175**, 11.
 Countenance, Out of, **91**, 36.
 Counterpart to, **45**, 23.
 Country dance, **5**, 27.
 Country Squires : see *Squires*.

Couplets, 153, 6.
 Courant, Daily, 46, 13.
 Court, Made his, 72, 10.
 Covent Garden, 33, 7 : 120, 29.
 Coverley, Sir Roger de, 5, 27 :
 6, 27 : 8, 20 : 10, 17 : 118, 21 :
 208.
 Cowley, 137, 8 : 163, 11.
 Coxcomb, 33, 12 : 80, 14 : 188,
 9.
 Cravat, 192, 8 : 199, 13.
 Crazy, 59, 10.
 Credit, Public, 11, 14 : 12, 1,
 15 : 13, 3.
 Cricket, 29, 12.
 Criticism, 264 : 289.
 Cromwell, 31, 24.
 Cross, Miss, 125, 7.
 Cully, 33, 8.
 Cunning, 199, 8.
 Curious, 108, 11.
 Curtseying, 198, 16.
 Cutbeard, 161, 11.
 Cyrus, The Grand, 145, 3.

D.

Darius, 120, 10.
 Dawson, 6, 13.
 Day, 96, 16.
 Deans, 81, 10.
 Defoe, 107, 32.
 Deformity, 68, 23 : 246.
 Degree, 172, 12.
 Delirious, 136, 26.
 Delphi, 120, 5.
 Demosthenes, 7, 13.
 Dennis, John, 186, 8 : 264.
 Deny yourself, 96, 4.
 Depending, 2, 6.
 Dernier resort, 170, 12.
 Designing, 169, 15.
 Devoted, 177, 3.
 Dickens, 11, 26.
 Discountenance, 106, 29.
 Discover, Discovery, 4, 17 :
 5, 6 : 18, 20 : 77, 4 : 90, 23.
 Disordered, 166, 10.

Dissociable, 13, 11.
 Distastes, 16, 9.
 Distemper, 12, 23 : 97, 15 :
 137, 4.
 Divines, Divinity, 81, 4 : 92, 29.
 Division, 72, 2.
 Donne, 164, 11.
 Doublet, 6, 18 : 51, 29 : 171, 35.
 Drawcansir, 64, 18.
 Drawer, 94, 22.
 Drayman, 87, 21.
 Drugger, Abel, 110, 1.
 Druids, 117, 33.
 Drury Lane, 7, 28 : 22, 33 :
 86, 10 : 87, 1 : 120, 29 : 140,
 3 : 142, 3, 8 : 167, 17 : 177,
 27.
 Dryden, 3, 14 : 13, 23 : 20, 32 :
 23, 24 : 64, 18 : 81, 6 : 125,
 30 : 126, 31 : 130, 28 : 136,
 29 : 145, 1, 2 : 157, 28 : 160,
 19 : 223 : 296.
 Dunciad, 20, 15 : 21, 21.
 Duns Scotus, 69, 9.
 Dutch, 39, 28 : 50, 23 : 73, 22 :
 125, 5 : 126, 1, 2, 4 : 164, 18.
 Dyer's, 170, 10.
 Dying falls, 113, 19.

E.

Eat in, 59, 34.
 Economy, 3, 34 : 11, 12 : 61, 4.
 Editor, 3, 4 : 10, 17 : 140, 3 :
 182, 34.
 Elevated, 40, 16.
 Elizabeth, Queen, 103, 26.
 Elves-skin, 67, 16.
 Elzevirs, 145, 25.
 Eminence, 90, 28.
 Emolument, 94, 13.
 Emperor of the Moon, 86, 14.
 Endeavour at, 140, 22.
 Engines, 21, 14.
 English, 79, 31.
 Enormities, 108, 8.
 Ens rationis, 108, 24.
 Entertain, 101, 34.

Entitled, 68, 23 : 119, 25.
 Entitled, 63, 14.
 Envy, Envious, 74, 13 : 77, 4.
 Ephesian, 42, 12.
 Epitaph, 99, 9.
 Equal, 156, 23.
 Equipage, 38, 27 : 58, 22 : 132,
 27 : 182, 8.
 Erected, 35, 22 : 63, 22.
 Esmond, 15, 27.
 Essex, Earl of, 192, 9.
 Etearco, 72, 9.
 Etherege, 6, 11 : 177, 28.
 Eubulus, 195, 15 : 296-7.
 Event, 100, 8 : 173, 20.

F.

Fable, 152, 14 : 157, 14.
 Factory, 121, 29.
 Faggots, 14, 11 : 144, 26.
 Fair, 1, 8.
 Falstaff, 67, 13 : 188, 29.
 Fantastical, 117, 4 : 134, 24.
 Fiddlers, 70, 24.
 Fielding, 145, 35.
 Figure, 119, 21.
 First principles, 181, 11.
 Flanders, 20, 2 : 39, 28 : 170, 8.
 Flowerpots, 86, 13 : 86, 28.
 Flustered, 94, 18.
 Folios, 144, 7.
 Following, 1, 13 : 19, 17 : 73, 29.
 Foppery, 178, 14.
 Foppington, Lord, 192, 10.
 Forbid, 192, 15.
 Forfeited, 124, 21.
 Fortune Hunters, 86, 16.
 Foundation, 68, 18.
 Fourberia, 167, 30.
 Fox, 108, 29 : 170, 10.
 Freeholds, 81, 22.
 Freeport, Sir Andrew, 8, 20 :
 10, 17 : 133, 8.
 French, 110, 26.
 Friends, 184, 6.
 Frighted, 29, 24 : 66, 31.
 Fringe-glove, 116, 34.

Function, 10, 25.
 Furbelow, 60, 2.

G.

Gallantry, 9, 24 : 192, 6 : 194,
 24.
 Gallipots, 163, 19 : 182, 22.
 Galloons, 60, 14.
 Game, 6, 33 : 147, 2 : 181, 4.
 Gamut, 71, 33.
 Garniture, 63, 7.
 Garrick, 3, 14.
 Garters, 124, 20.
 Genius, 13, 16 : 14, 20 : 41, 7 :
 84, 15 : 113, 33.
 Genre painter, 28, 15.
 George, 34, 36 : 35, 10.
 George's 169, 26.
 George I., 14, 19 : 50, 23.
 German, Germany, 121, 11 :
 also see *Dutch*.
 Glances upon, 90, 14.
 Glory, 185, 10.
 Goldsmith, 63, 14 : 69, 12 :
 196, 20 : 198, 12.
 Good Friday, 92, 23 : 259.
 Good-morrow, 113, 19.
 Good-nature, 23, 26 : 92, 9.
 Gospel-gossip, 184, 5.
 Goths, 83, 6.
 Gownmen, 118, 5.
 Graces, 72, 2.
 Graduates, 117, 31.
 Grand Cairo : see *Cairo*.
 Gravity, 2, 11.
 Great, By the, 88, 29 : 142, 35.
 Great Britain, 14, 20.
 Grecian, 3, 14 : 194, 16.
 Grimace, 69, 33.
 Grotesque, 164, 18.
 Grotto, 144, 30.

H.

Habit, 12, 33.
 Haarlem, 125, 5.
 Handel, 21, 11.

Handicraft, 199, 8.
 Hangings, 86, 13 : 140, 18.
 Hanoverians, 35, 1.
 Hardy, 77, 10.
 Harry, King, 57, 29.
 Harry, Prince, 67, 13.
 Haymarket, 22, 33 : 50, 1 : 50,
 7 : 70, 21 : 71, 9 : 140, 3, 25 :
 167, 17 : 196, 20.
 Headstrings, 124, 20.
 Hearsed, 173, 25.
 Hebdomadal, 68, 10 : 169, 13.
 Hecatissa, 191, 4.
 Hectic, 97, 12.
 Heidegger, 122, 8.
 Hephestion, 142, 8.
 Hercules, 108, 25 : 141, 9.
 Hesiod, 49, 12.
 Hill, Aaron, 21, 21.
 Hill, Abigail, 178, 22.
 Hive, Northern, 83, 5.
 Hobbes, 185, 6.
 Hockley, 120, 18.
 Hogarth, 119, 26.
 Hog in armour, 108, 21.
 Honest, Honesty, 23, 25 : 35,
 17.
 Honeycomb, Will, 8, 20 : 10,
 17 : 133, 8.
 Honour, 35, 22.
 Horace, 133, 16 : 176, 22.
 Horatii, 175, 11.
 Housedog, 29, 25.
 Howard, Ed., 171, 23.
 Hudibras, 69, 9 : 158, 14 :
 184, 5.
 Humane, 40, 26 : 73, 16.
 Humdrum, 35, 16.
 Humour, Humourists, Humour-
 some, 7, 2 ; 9, 23 : 59, 18 :
 83, 34 : 92, 10 : 110, 18 : 138,
 25 : 272.
 Hungary, 170, 6.
 Hungary water, 145, 32.
 Husband, 3, 33.
 Hydaspes, 50, 7.
 Hydropical, 99, 4.
 Hyperbole, 63, 28.

I.

I, 5, 20.
 Iambic, 152, 22, 27, 29.
 If, 73, 5 : 73, 21.
 Ill, 24, 9.
 Illnature, 23, 26 : 24, 9 : 54, 6 :
 64, 2 : 89, 12 : 162, 19.
 Illused, 6, 14.
 Impertinence, Impertinent, 29,
 27 : 39, 29 : 115, 7 : 150, 19 :
 192, 5.
 Improvement, 84, 4.
 Impudence, 79, 36 : 80, 1.
 Inamoratos, 116, 1.
 Incense, 149, 22.
 Incog., 123, 26 : 164, 1.
 Indefeasible, 124, 26.
 India, 121, 7, 29.
 Indian kings, 196, 20.
 Indifferent, 24, 34 : 29, 6 : 92, 15.
 Infidels, 169, 33.
 Inflammations, 65, 7.
 Inform, 53, 2.
 Ingenious, 81, 6 : 97, 20 ; 109,
 19 : 120, 10 : 180, 18.
 Inhabit, 38, 18.
 Inkle, 187, 11.
 Inns, 7, 25 : 82, 19 : 133, 22 :
 194, 9.
 Inordinate, 103, 32.
 Insolence, 152, 8.
 Interest in, 48, 32.
 Intituled : see *Entituled*.
 Invention, 123, 6.
 Ionic, 121, 21.
 Irish, 79, 31 : 112, 17.
 Irony, 1, 10 : 6, 33 : 7, 19 :
 21, 14 : 33, 24.
 Irregular, 31, 29.
 Italian Opera, 19, 28 : 20, 15 :
 21, 11 : 22, 23 : 50, 7 : 53, 11 :
 56, 22 : 70, 19 : 72, 9 : 87, 29 :
 114, 33 : 121, 32 : 122, 12 :
 140, 3.

J.

Jean Pottage, 186, 26.
 Jesuit, 15, 27 : 69, 10.

Johnson, Samuel, 8, 20 : 171,
23 : 296.
Join hand, 27, 26.
Joles, 123, 30.
Jonathan's, 3, 14.
Jonson, 37, 15 : 110, 1 : 131,
28 : 161, 11 : 192, 19.
Judge, 2, 5 : 137, 21.
Juno, 33, 9.
Justice, 6, 30 : see *Poetical*.
Juvenal, 126, 31 : 133, 16 :
145, 2.

K.

Kettle-drums, 58, 17.
Kimbow, 94, 33.
Kit-Cat, 36, 3.
Kneller, 36, 3 : 131, 2.
Knife and fork, 28, 22.

L.

L., 5, 20 : 10, 36.
Laboured, 154, 15.
Lacedemonians, 27, 2.
Lais, 64, 19.
Lampoon, 64, 3 : 89, 8 : 256.
Lancaster, Duchy of, 66, 3.
Larum, 42, 10.
Larvati, 126, 33.
Lawrence, 72, 9 : 121, 32.
Lawyers, 81, 5.
Lay me down, 30, 15.
Learned tongues, 2, 30.
Leave Take his, 105, 35.
Lee, N., 119, 25 : 154, 31 :
157, 29.
Leges, 37, 15.
Leonora, 143, 25 : 145, 7.
Lesbia, 117, 9.
L' Estrange, Sir Roger, 92, 16.
Ligatures, 199, 14.
Lillie, C., 66, 8 : 182, 9.
Lincoln's Inn, 7, 25 : 24, 13.
Linen, 91, 4.
Lion, 50, 6, 20, 25 : 51, 21 :
52, 5 : 119, 19.

Lions, Red, 108, 19.
Lipsius, 37, 16.
Listen after, 15, 1.
Literature, 108, 16.
Little Britain, 5, 15.
Littleton, 7, 6.
Lloyd's, 181, 18.
Locke, 23, 24 : 145, 10.
London, 3, 14 : 38, 2.
Longinus, 7, 2.
Love, Lovers, 116, 33 : 117, 4,
30 : 118, 21.
Low Countries, 125, 5.
Loyola, 69, 10.
Lully, Signor Baptist, 114, 6.
Lump, 7, 10 : 102, 13.
Lutestring, 81, 19.
Lydian, 13, 3.

M.

Macaulay, 2, 30.
Machines, 19, 26 : 173, 37.
Magna Charta, 11, 30.
Main, The, 43, 31 : 187, 32.
Maintenon, Madam, 67, 4.
Make up, 189, 14.
Malebranche, 145, 17.
Malignant, 75, 29.
Man in black, 198, 12.
Mar-all, 20, 32.
Marlborough, 39, 28 : 176, 8.
Martial, 82, 3 : 100, 9.
Mary, Q. of Scots, 103, 36.
Mask, Masquerade, 31, 32 :
68, 14.
Maydew, 129, 33.
Mazarin, 90, 26.
Me (dative), 56, 7.
Medea, 177, 14.
Melancholy, 46, 8.
Mercurial, 171, 6.
Merrythought, 29, 10.
Merryandrew, 111, 8 : 137, 21.
Mezzo-tinto, 126, 4.
Milton, 49, 10 : 50, 20 : 131, 16.
Minheer, 21, 11 : 164, 18.
Minister, 173, 17 : 196, 13.

Minutes, 140, 1 : 181, 9.
 Misapplication of words, 81,
 28 : 83, 28.
 Miscarry, 136, 4.
 Mistress, 54, 35 : 95, 4.
 Mock seriousness, 2, 14.
 Modelled, 46, 30.
 Moderate, 48, 33.
 Modes, Modish, 6, 4 ; 125, 16.
 Mogul, 111, 1.
 Monmouth, 10, 7.
 Morality, 38, 5.
 Morris-dancer, 88, 26.
 Moses, 38, 29.
 Motion, 56, 19 : 166, 10.
 Mourning Bride, The, 158, 2.
 Mummings, 69, 31.
 Muscovy, 38, 35.
 My lord, 6, 11.
 Mynheer : see *Minheer*.

N.

Nature, 136, 21.
 Nay, 3, 2.
 Near, 26, 9.
 Neat's tongue, 108, 29.
 Neighbourhood, 36, 23.
 Neuter, 65, 3.
 Neutrality army, 170, 7.
 Never, 33, 27.
 New Inn, 7, 25.
 New River, 21, 4.
 Newton, Sir Isaac, 145, 6.
 Nicest, 136, 19.
 Nicolini, 19, 28 : 49, 31 : 50,
 7 : 71, 9.
 Nightgown, 194, 12.
 Nonage, 2, 19.
 None, 37, 6 ; 174, 27.
 Nonjuror, 37, 11.
 Notched sticks, 14, 11.
 Numbers, 71, 7 : 153, 8.

O.

O, 5, 20.
 Objective genitive, 173, 11.
 Obliging, 116, 10.

Obnoxious, 32, 8.
 Observed, 90, 7.
 October, 36, 4.
 Oedipus, 157, 15, 29.
 Of, 92, 18 : 145, 10 : 170, 17.
 Ogle, 32, 29 : 182, 29 : 184, 31,
 34.
 Ogleby, 145, 1.
 Old gentleman, 69, 10.
 Oldham, Sir John, 69, 10.
 On, 39, 16 : 142, 34 : 170, 17.
 One, 181, 29.
 Opera, 19, 22.
 Opposition, 44, 17.
 Original, 36, 3.
 Oroonoko, 157, 29.
 Orphan, 155, 15 : 157, 27.
 Orpheus, 22, 3 ; 50, 17.
 Otter, 161, 11.
 Otway, 155, 15.
 Outlying, 96, 24.
 Over-definition, 1, 13 : 28, 26 :
 37, 26.
 Overdo, Justice, 192, 19.
 Over-grand language, 33, 24 :
 137, 21 : 144, 9.
 Overlook, 76, 1 : 109, 21.

P.

Pactolus, 182, 23.
 Palliate, 82, 32.
 Palmquist, 169, 35.
 Pantheon, 120, 29.
 Paradox, 107, 24.
 Parnassus, 22, 21.
 Parterre, 114, 22.
 Participle, Past, 68, 9 : 76, 5 :
 84, 7 : 172, 28.
 Particulars, 1, 10.
 Past tense, 76, 5.
 Parts, 2, 21 : 82, 10.
 Pasquin, 91, 2.
 Passion, 187, 34.
 Pass upon, 25, 19 : 159, 12.
 Patches, 145, 10 : 179, 7 : 200,
 2.
 Patent, 68, 18.

- Paterson, 11, 8.
 Peace, The, 178, 7.
 Peleus, 154, 28.
 Pembroke, 55, 33 : 145, 9.
 Periwig, 7, 28.
 Persepolis, 141, 32.
 Peruses, 1, 7.
 Petronius, 42, 12.
 Phaedra, 73, 9 : 158, 2.
 Philips, Amb., 297.
 Philosophy, 38, 19.
 Phiz, 123, 26.
 Piazza, 54, 33 : 120, 29.
 Picts, 162, 2 : 171, 23.
 Pictures, 18, 7.
 Pied piper, 23, 5.
 Pilgrim, The, 87, 5.
 Pinkethman, 86, 14 : 120, 29,
 31 : 142, 8.
 Pitching a bar, 199, 24.
 Plagiary, 17, 25.
 Plato, 73, 17 : 90, 12 : 137, 11.
 Play, Give, 188, 26.
 Plays, 152, 33.
 Playful irony : see *Irony*.
 Playhouse, 22, 33.
 Plot, 158, 20.
 Poetical Justice, 156, 24.
 Poets' Corner, 102, 23.
 Poised, 98, 18.
 Poland, 38, 35.
 Polite, Politeness, 25, 14 : 73,
 4 : 102, 3 : 103, 12 : 150, 19.
 Politics, 3, 20.
 Polls, 125, 27.
 Pont Neuf, 52, 29.
 Pope, 23, 24 : 42, 12 : 59, 18 :
 64, 8 : 126, 20 : 145, 32 :
 197, 18 : 257.
 Port, 169, 25.
 Porus, 119, 25 : 120, 29 : 141, 3 :
 145, 1.
 Postman, 3, 18 : 183, 23.
 Posy, 172, 14.
 Powell, 54, 33 : 86, 14 : 120,
 31 : 142, 8 : 159, 4.
 Practitioners, 81, 5.
 Prebendaries, 81, 11 : 102, 8.
 Preferments, 10, 25.
 Prentice, 52, 35.
 Pressed, 88, 1.
 Pretences, 33, 23 : 68, 35.
 Pretender, 9, 11 : 13, 16 : 15, 27.
 Prevent, 184, 19.
 Prior, 104, 1.
 Problematical, 73, 31.
 Produce, 106, 31.
 Profess, 6, 27 : 105, 6.
 Professors, 84, 23.
 Progne, 177, 17.
 Projector, 107, 32 : 119, 8 :
 122, 6.
 Prone, Thos., 86, 7.
 Properly, 61, 9.
 Proportionable, 173, 35.
 Propose, 105, 7.
 Proserpine, 115, 4.
 Psalms, 30, 15 : 89, 24 : 114,
 26 : 138, 25 : 152, 27.
 Psalmanazar, 58, 16.
 Public credit : see *Credit*.
 Punch, Punchinello, 55, 10 :
 135, 18.
 Puppet show, 54, 33 : 55, 10 :
 56, 19 : 120, 29 : 135, 18 :
 192, 21.
 Purcell, 112, 13.
 Purpose, 8, 34.
 Pygmies, 121, 7.
 Pyramid, 3, 4.
 Pyrrhus, 19, 28.
- Q.
- Quakers, 32, 23.
 Quality, 16, 17 : 60, 33 : 111, 5.
 Quarter-session, 6, 31.
 Quavers, 72, 2.
 Queen's : see *Haymarket*.
 Queerity, 68, 26.
 Questionable, 173, 21.
 Quick, 63, 28 : 74, 29 : 171, 17.
 Quillet, 90, 28.
 Quitting, 28, 22.
 Quixote, 117, 10 : 192, 21.
 Quorum, 6, 30 : 192, 30.

R.

- R., 10, 36.
 Rabbits, 34, 25.
 Racine, 153, 22.
 Raised, 121, 20.
 Rants, 158, 34.
 Raree, 120, 1.
 Rattle, 2, 14.
 Raw-boned, 199, 9.
 Reach, The, 148, 12.
 Readiness, In a, 144, 2.
 Recitativo, 50, 17 : 111, 24 :
 153, 7.
 Red heels, 62, 26.
 Refine, 176, 28.
 Reflexives, 190, 12.
 Regard, 63, 17.
 Regimen, 99, 23.
 Rehearsal, 13, 23 : 64, 18 :
 141, 21.
 Relative clause, 2, 30.
 Repository, 103, 19.
 Representativeness, 148, 25.
 Resentments, 71, 12.
 Res publica, 169, 17.
 Retired, 60, 19.
 Retrench, 29, 35.
 Rhyme, 152, 29, 33 : 153, 2, 6.
 Rich, Christopher, 142, 3.
 Richard III., 125, 31.
 Rinaldo, 20, 2 : 21, 11, 23 :
 22, 23 : 56, 34 : 72, 9 : 142, 34.
 Ring, The, 61, 19 : 184, 31.
 Rivers, 114, 33.
 Rochester, 6, 11.
 Roman, 125, 30 : 135, 8.
 Rosamond, 20, 15 : 70, 21.
 Rose, The, 7, 28 : 140, 21.
 Rostral, 103, 16.
 Rowe, N., 158, 2.
 Royal Society, 39, 12 : 107, 32.
 Ruskin, 197, 36.
 Rhythm, 112, 7.
- S.
- Sacheverell, 145, 34.
 Sage, The, 16, 1.
 Saint Evremond, 129, 21.
 Saint James', 3, 14 : 96, 21.
 Saint Paul's, 101, 8 : 197, 14.
 Salisbury, Bishop of, 183, 36.
 Salmon, Mrs., 109, 30 : 120,
 10.
 Salmoneus, 141, 34.
 Salt, 28, 5.
 Sanctorius, 97, 25.
 Satire, 34, 19 : 89, 8 : 144, 6 :
 169, 32 : 256.
 Saturday, 262.
 Savoy, The, 87, 29.
 Scandal, 108, 10.
 Scaramouches, 88, 25 : 144, 19.
 Scarecrows, 34, 16.
 Scarfs, 81, 11.
 Scarron, 67, 4 : 69, 9.
 Scheme, 36, 15.
 Scipio Africanus, P., 16, 1.
 Scooped, 197, 32.
 Scotch, 79, 29 : 112, 17.
 Scott, Sir W., 6, 13 : 75, 32 :
 80, 1 : 102, 7.
 Screech-owl, 29, 11.
 Searle's, 3, 14 : 194, 16.
 Second, 148, 32.
 Sedan chairs, 199, 10.
 Seneca, 145, 36 : 52, 2.
 Sensible, sensibly, 4, 32 : 42,
 16 : 91, 23.
 Sentences, 17, 8 : 18, 28.
 Sentry, Capt., 9, 22 : 10, 17.
 Seriousness, Mock, 2, 14.
 Set (music), 122, 14.
 Sets in for, 93, 18.
 Settlement, Act of, 12, 1.
 Sextus V., 91, 1.
 Shadwell, 6, 13 : 42, 10 : 136,
 29.
 Shakespeare, 67, 16 : 69, 9 :
 108, 29 : 112, 16 : 117, 4 :
 135, 8 : 142, 5 : 152, 33 : 153,
 6 : 157, 28, 29 : 158, 3, 20,
 34 : 166, 34 : 172, 22, 26 :
 173, 11 : 179, 33 : 187, 10.
 Sherlock, 145, 14.
 Shipton, Mother, 69, 25.

- Shortface, **67**, 21 : **137**, 21.
 Shows, **119**, 26 : **120**, 1.
 Shovel, Sir C., **102**, 36.
 Sibyls, **29**, 21.
 Sidney, Sir Ph., **55**, 33.
 Sign-posts, **108**, 9.
 Silent man, **4**, 17 : **15**, 27 : **137**,
 21 : **146**, 7 : **237**.
 Silent woman, **161**, 11.
 Silenus, **64**, 19.
 Similes, **153**, 2.
 Singing birds.
 Singular, **23**, 9.
 Sits, The wind, **39**, 27.
 Sleeveless errand, **187**, 10.
 Smockfaced, **182**, 20.
 So, **73**, 21.
 Socrates, **38**, 17 : **90**, 12.
 Soho Square, **6**, 7.
 Solecism, **152**, 35.
 Solid, **2**, 21.
 Solus, **112**, 3.
 Somewhat, **123**, 21.
 Sophi, **91**, 19.
 Sophocles, **175**, 29.
 Sophronia, **131**, 6.
 Sorting a suit, **40**, 9.
 South Sea, **107**, 32.
 Sound, **48**, 19.
 Spanish Armada, **91**, 1.
 Spectator, The, **2**, 11 : **67**, 21 :
 237.
 "Spectator, The," **3**, 4 : **38**, 5 :
 59, 18 : **108**, 9 : **133**, 8 : **135**,
 18 : **236**.
 Spectator Club, **8**, 20 : **10**, 17 :
 10, 36.
 Speculations, **3**, 31 : *181*, *14*.
 Speculative, **3**, 31.
 Spoken to, **4**, 27.
 Sponge, **13**, 21.
 Sprightliness, **34**, 4.
 Squire's, **194**, 16.
 Squires, **6**, 33 : **35**, 9 : **192**, 19.
 Stage, **166**, 34 : **175**, 8 : **289**.
 Stained, **144**, 15.
 Stand, At a, **15**, 7.
 Startle, **12**, 15.
 Starts, **25**, 4 : *38*, *11*.
 Statira, **120**, 12 : **155**, 7 : **164**, 4.
 Steele, **1**, 8 : **5**, 27 : **6**, 31 : **7**,
 19 : **8**, 20 : **9**, 22 : **10**, 17 :
 20, 15 : **36**, 3 : **39**, 13 : **69**, 12 :
 75, 3 : **116**, 15 : **125**, 27 : **126**,
 2, 4 : **137**, 21 : **140**, 3 : **145**,
 30, 31 : **147**, 20 : **153**, 6 : **192**,
 19 : **209** : **210** : **217** : **223** :
 236 : **246** : **249** : **267** : **272** :
 273 : **281** : **283** : **297**.
 Still, **193**, 16.
 Stranger in the candle, **27**,
 23.
 Strollers, **192**, 4.
 Stuarts, **35**, 1.
 Subalterns, **81**, 9.
 Submission, **90**, 20.
 Subsist, **174**, 5.
 Suit, **40**, 9.
 Sullen, **2**, 19.
 Summum bonum, **182**, 8.
 Supernumerary, **96**, 17.
 Susannah, **57**, 26.
 Swearing, **31**, 24.
 Swell, **153**, 24 : **159**, 10.
 Swift, Jon., **27**, 28 : **30**, 15 :
 31, 24 : **107**, 32 : **123**, 26 :
 187, 21 : **196**, 20 : **226** : **257**.
 Sydenham, **97**, 11.
 Symposium, **37**, 16.

 T.
 T., **10**, 36.
 Take up for, **15**, 27.
 Tamerlane, **158**, 2.
 Tasso, **22**, 23 : **142**, 34.
 Taste, **7**, 19 : **103**, 12.
 Tate, N., **157**, 29.
 Tatler, **3**, 14 : **19**, 28 : **196**,
 20.
 Taylor, Jeremy, **146**, 1.
 Tea, **38**, 27 : **267**.
 Telephus, **154**, 28.
 Temper, **174**, 33 : *193*, 6.
 Templar, **10**, 36 : **39**, 12 : **210**.
 Temple, **3**, 14 : *80*, 9.

Temple, Inner, **6**, 35.
 Temple, Sir Wm., **83**, 3 : *145*,
16.
 Term time, **82**, 2.
 Thackeray, **236**.
 Theodosius, **119**, 25 : **157**, 28.
 Theory, **3**, 33.
 Thersites, **69**, 9.
 These my, **28**, 2 : *37*, *26* : *197*, 4.
 Thickest skin, **69**, 2.
 Thor, **83**, 9.
 Thorough bass, **50**, 24.
 Thrived, **84**, 7.
 Thunder, **141**, 21.
 Thyestes, **58**, 13, 17 : **157**, 15.
 Tiger, **50**, 11.
 Tiring rooms, **56**, 5.
 Titular, **39**, 12.
 Tofts, Mrs., **71**, 9 : **85**, 26.
 Toleration, Act of, **11**, 31.
 Tom the Tyrant, **196**, 13.
 Tone, **112**, 17.
 Top-knots, **62**, 26.
 Top toast, **69**, 22.
 Tory, **3**, 14, 18 : **4**, 3 : **6**, 33 :
8, 20 : **35**, 9 : **104**, 1 : **198**, 27 :
257.
 Toward, **189**, 26.
 Tower, **50**, 6.
 Toyshop, **40**, 11.
 Tradesmen, **39**, 11.
 Trained bands, **170**, 14.
 Trim the balance, **98**, 10.
 Triumvirate, **135**, 8.
 Tuck, **67**, 17.
 Tucker, **148**, 15.
 Tully, **7**, 13.
 Turned to, **71**, 29.
 Turn, **10**, 14 : **102**, 34.

U.

Ugly Club, **69**, 33 : **137**, 21.
 Ulysses, **158**, 2.
 Unactive, **154**, 15.
 Uncomplaisant, **162**, 18.
 Undertaker, **55**, 15 : *121*, *15*.
 Undissembled, **193**, 30.

Uneasiness, Uneasy, **89**, 14 :
149, 10.
 Unexpected ending, **69**, 12 :
72, 17.
 Unfortunate, **28**, 35.
 Uniformity, Act of, **11**, 31.
 Untractable, **79**, 29.
 Unworthy, **35**, 16.

V.

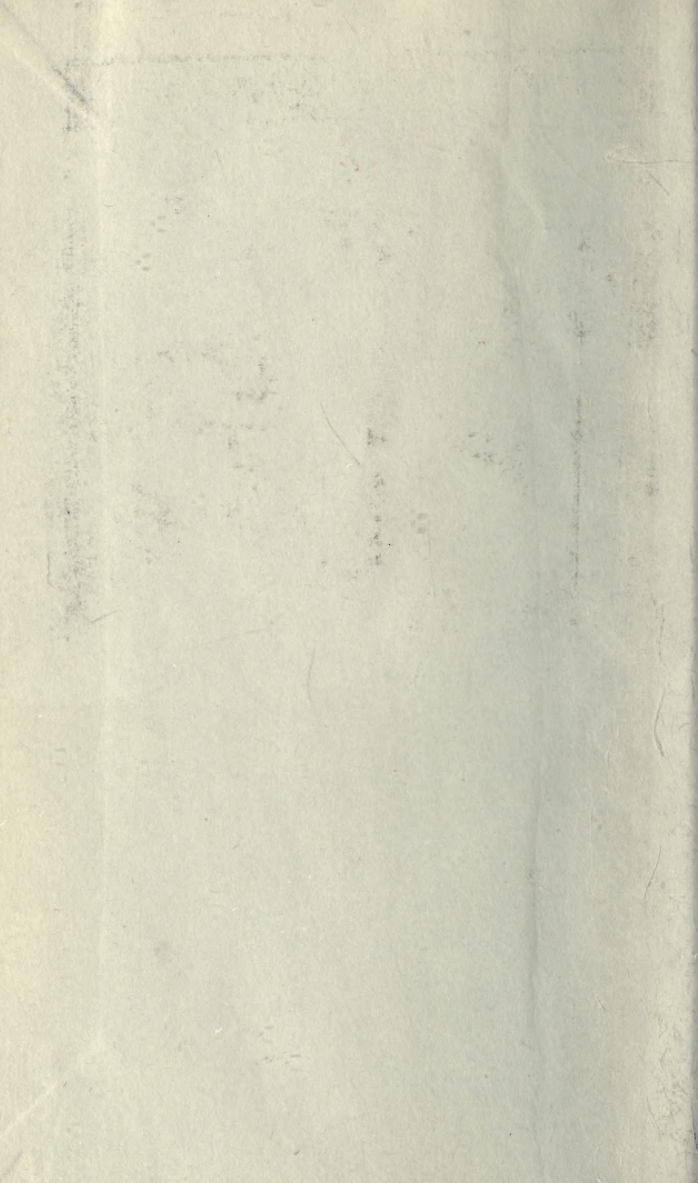
Valet de chambre, **115**, 6.
 Valetudinarian, **12**, 16 : *97*, 6.
 Van Brisket, Madam, **125**, 9.
 Vanbrugh, **192**, 10.
 Vandals, **83**, 6.
 Vandyke, **32**, 31.
 Vapours, **12**, 13 : **29**, 18.
 Venice Preserved, **155**, 15 :
157, *27* : **173**, 5.
 Venture, **84**, 9.
 Venus, **58**, 25.
 Virgil, **81**, 25 : **125**, 30 : **145**, 1.
 Virgin, **11**, 26 : **50**, 20.
 Virtuosos, **194**, 19.
 Vivacity, **16**, 26.
 Vizard, **126**, 27.
 Voice, **68**, 28.
 Volatile, **9**.

W.

Waller, **32**, 30.
 War, The, **39**, 28 : **169**, 19.
 Welsh, **112**, 17.
 Wench, **9**, 36.
 Were, **27**, 21 : **35**, 10.
 Westminster, **38**, 2.
 Westminster Abbey, **101**, 8.
 Westminster Hall, **52**, 21 : **82**,
2 : **194**, 10.
 Wheels, **175**, 3.
 Wherein, **90**, 8.
 Whig, **3**, 14 : **4**, 3 : **8**, 20 : **39**,
13 : **104**, 1 : **198**, 31 : **257**.
 Whitehall, **73**, 25.
 White's, **3**, 14.
 Whittington, **22**, 31.

- Who, 123, 19.
 Wig, 58, 5.
 Wildfire, 20, 2.
 William III., 50, 11 : 125, 30.
 Willing, To be, 93, 15.
 Wills, 3, 14 : 172, 14.
 Wit, Wits, 6, 11, 33 : 23, 24,
 26 : 25, 23 : 38, 5 : 104, 1 :
 126, 20 : 137, 8, 14 : 186, 23.
 Without, 37, 1 : 192, 14.
 Woden, 83, 9.
 Woman, 144, 1 : 178, 22.
 Woman, Old, 48, 25.
 Women, 40, 5 : 59, 18 : 64, 8 :
 130, 27 : 236 : 273.
 World, 86, 10.
 Writ, 76, 5 : 86, 23 : 151, 4.
 Wrought up, 173, 9.

1428 4



PR
1365
S7
1915

The Spectator

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY
