Bibliographic Information for Fifty-three Unlocated Eighteenth-Century Items in Arnott and Robinson’s

*English Theatrical Literature, 1559-1900*

By David Wallace Spielman

In 1953, members of the Society for Theatre Research (STR) began the daunting task of revising Robert W. Lowe’s *A Bibliographical Account of English Theatrical Literature* (1888). In the first six years of the project, several editors came and went. As George Speaight says in his introduction, “the work proved too much for our part-time labours.”1 James Fullarton Arnott and John William Robinson were brought on board in 1959 to bring the project to completion. The resulting volume appeared in print in 1970 as *English Theatrical Literature, 1559-1900: A Bibliography* (hereafter A&R), one of the great achievements of the Society.

A&R incorporates and substantially expands Lowe’s bibliography and has been a basic reference source for theatre historians for almost forty years. Its utility prompted John Cavanagh to continue the project up through 1985 in his *British Theatre: A Bibliography, 1901 to 1985.*² Lowe personally examined all the items that he could, and Arnott and Robinson followed Lowe’s precedent in their revision and expansion. As they admit in their preface, however, the editors were not able to see everything listed in the bibliography (xii). They included some items based solely on information received from sources they deemed reliable. The amount of information provided for these items varies widely, and those with no library location supplied have long been a source of frustration to scholars.

Eighteenth Century Collections Online (ECCO) has made full-text facsimile copies of a substantial number of these “unseen” items readily available. The present article provides augmented descriptions of 53 such items published between 1701 and 1800—some trivial, some surprisingly interesting—with physical location specified. I have arranged them according to A&R numbers. Entries are formatted as follows:

(A&R Number) Author, *Title*. Place of publication: Printed by whom for whom, Date. Sale price, if known. ECCO # (source library), ESTC # (number of other known copies listed in ESTC). Record of pagination. Brief description.

In the event that an item’s title page did not give its sale price or author, I was sometimes able to find this information in contemporary advertisements using the newly released database 17th-18th Century Burney Newspapers Collection. All newspaper references are taken from this database. Descriptions of pagination follow A&R’s method and use the same abbreviations. Unless otherwise specified, publication dates in brackets indicate estimates given in the English Short Title Catalogue (ESTC). All ESTC numbers appear in the format that ESTC’s own search engine understands. The reader may use either the ESTC number or the ECCO number given to locate the particular item listed employing ECCO’s “advanced search” option. ECCO requires that ESTC numbers appear in a six-digit format, so the reader will need to include zeros before the numbers until a six-digit format is achieved; in other words, T5942 becomes T005942.

Abbreviations


Burney – 17th-18th Century Burney Newspapers Collection, an online database, freely available to the public at the British Library

ECCO – Eighteenth Century Collections Online, an online database, freely available to the public at the British Library

ESTC – English Short Title Catalogue, available online at http://estc.bl.uk
Augmented A&R Entries

(386) Voltaire (François-Marie Arouet), A Letter from Mr. Voltaire to Father Porée, a Jesuit. A&R treats this item as a separate pamphlet and gives no bibliographic information except for a suggested publication date of “[1734?].” ECCO does not include this publication, but I have found a later edition in The Works of M. de Voltaire. Translated from the French. With notes, historical, critical, and explanatory. vol. 25 of 35. London: Printed for J. Newberry, R. Baldwin, S. Crowder and Co., J. Coote, T. Davies, W. Johnston, and G. Kearsley, 1761. Pp. 3-7. ECCO # CW3314491880 (British Library), ESTC # T138094 (11 other copies). This edition of Voltaire’s works includes the seven volume series The Dramatic Works of Mr. De Voltaire (1761-3) as volumes 25-31. The volume in which the letter appears is the first of the Dramatic Works and retains its original title page. This edition of the letter is the earliest one available on ECCO but not the letter’s first appearance in print.3

(388) Anonymous, A Companion to the Theatre: or, The Usefulness of the Stage to Religion, Government, and the Conduct of Life. Wherein the Plan, Characters, and Design of the most Celebrated Tragedies and Comedies are Explained. London: Printed for F. Cogan at the Middle-Temple-Gate in Fleet-Street and J. Nourse at the Lamb without Temple-bar, [March] 1736. Pp. [10] 1-286 [287-288 (advts.)]. Price 3s. ECCO # CW3315538149 (Bodleian Library), ESTC # T184769 (3 other copies). Advertised 3 March 1736 in The London Daily Post, and General Advertiser. This item is A&R 24, The Dramatic Historiographer (1735), with a different title page. I have not found The Dramatic Historiographer advertised but have seen A Companion to the Theatre advertised through 1739, after which the publishers apparently reissued it again with another new title page as A Companion to the Theatre; or, A Key to the Play (A&R 25). It provides plot summaries for forty-five plays, mostly performed between the years 1662 and 1728, but several of which are Shakespeare’s.

(865) [Edward Ward], The Dancing Devils: or, the Roaring Dragon. A Dumb Farce. As it was lately Acted at Both Houses, but particularly at one, with unaccountable Success. London: Printed and sold by A. Bettesworth at the Red-Lion, J. Bately at the Dove in Pater-Noster-Row, and J. Brotherton at the Bible in Cornhil, [December] 1724. Pp. [1-2] 3-70. Price 1s. ECCO # CW3316035938 (Bodleian Library), ESTC # T32046 (23 other copies). Advertised 19 December 1724 in The Daily Post as part of The Wandring Spy; or, the Merry Observer (1724; not listed in A&R), a collection of Ward’s poems. Verse satire against John Rich’s The Necromancer; or, Harlequin Doctor Faustus (perf. 20 Dec. 1723), proceeding act by act through Rich’s pantomime, summarizing the plot and commenting (mostly negatively) on the staging. A&R 3921 supplies more useful summaries. The title refers to the dragon that eats Faustus in the final scene.

(876) Anonymous, A Guide to the Stage: or, Select Instructions and Precedents from the Best Authorities towards forming a Polite Audience; with some Account of the Players, &c. London: Printed for D. Job at the Spread Eagle, in King’s-Street, Covent-Garden; and R. Baldwin, at the Rose, in Pater-Noster-Row, [March] 1751. Pp. [1-3] 4-28; pl [1]. Price 6d. ECCO # CW331603938 (Bodleian Library), ESTC # T183969 (one other copy). The second edition of this (A&R 877) is advertised 20 March 1750 in The General Advertiser. A&R describes this as “Published 10 Dec 1750 (LS., pt. 4, p. 225). An Addisonian essay on how to behave at the playhouse,” but it must have been published sooner. The piece is a satire on “proper” audience behavior, which instructs readers on how to choose a play, a playhouse, and purports to be against laughing, crying, or being too enthralled by a performance—with several humorous examples.

Anonymous, *The Ring, An Epistle, Addressed to Mrs. L----------m.* London: Printed for J. Wilkie, in St. Paul’s Church Yard, [1768]. Pp. [4] [1] 2-19. Price 1s. ECCO # CW3314002416 (John Rylands Library, University of Manchester), ESTC # T169200 (2 other copies). The attribution of this pamphlet has not been definitively determined. It was published anonymously and incorrectly attributed in the ESTC to “Harris, Thomas (fl. 1712-1755).” K. A. Crouch attributes this pamphlet to Thomas Harris (d. 1820) in the *Oxford Dictionary of National Biography* entry on Lessingham: “Harris himself was quick to defend her and in *The Ring: an Epistle, Addressed to Mrs. L—M* (1768), amid protestations of her beauty and virtue, argued that she was as strong a performer as Elizabeth Barry and Mary Ann Yates.” It is one of several pamphlets written as part of the Covent Garden proprietors’ dispute of 1768.

Anonymous, *Truth and Treason! or a Narrative of the Royal Procession to the House of Peers, October the 29th, 1795.* To which is added, an *Account of the Martial Procession to Covent-Garden Theatre, on the Evening of the 30th.* [London], 1795. Pp. [1-2] 3-8. Price 1d. ECCO # CW3304980001 (British Library), ESTC # T51965 (7 other copies). A narrative describing crowds harassing King George on his way to the House of Lords and damaging his carriage. The second narrative describes the king’s trip to the theatre the following evening, during which he was better guarded, and the cavalry reportedly cut people down.


(1660) D. Pinn, *Roscius: or, a Critical Examination, into the Merits of all the principal Performers, belonging to Norwich Theatre. For the last Season. The Second Edition, with Additions and Corrections.* Norwich: Printed and sold by S. White, Magdalen-Street; and by the Booksellers in Town, 1767. Pp. [4] 1-20. Price 1s. ECCO # CW3304878224 (British Library), ESTC # T45231 (2 other copies). Written in response to critics attacking Norwich Theatre performers, this short piece proceeds in good verse through the roster of performers, mostly praising them. Many substantive differences from the first edition (A&R 1659), which is ECCO # CW3315151838 (British Library), ESTC # T45232.


(1721) Anonymous, *An Epistle to Mr. Thomas Elrington, Occasion’d by the Murder of the Tragedy of Cato Last Monday Night.* [Dublin], 1730. Pp. [1-3] 4-7. ECCO # CW3311859588 (British Library), ESTC # T818 (2 other copies). A humorous attack in verse with numerous explanatory footnotes on Thomas Elrington, one of the managers of the Smock Alley Theatre, for his production of Joseph Addison’s *Cato* (1713).


Spranger Barry, respectively the managers of the Smock Alley Theatre and Crow Street Theatre. The author invokes Swift as his muse in the preface.

(1955) Robert Playfair, *Answers for Robert Playfair, Trustee for Mr Jackson's Creditors, and Mrs Esten, Lessee of the Theatre Royal, Suspenders; to the Petition of Stephen Kemble, Charger.* [Edinburgh, 1793]. Pp. [2] [1] 2-34, 2[1 (appendix)] 2-7. ECCO # CW3324513096 (Bodleian Library), ESTC # T213718 (3 other copies). Dated 19 February 1793. John Jackson and Harriet Esten’s answer to Kemble’s petition (A&R 1957, below). They argue that Esten’s patent should be enforced and that Kemble should be prohibited from staging plays in Edinburgh. The appendix consists of correspondence between Jackson, John Seton, and Walter Ross, in which Jackson negotiates to renew David Ross’s expiring patent; an itemized list of expenses incurred by Jackson in obtaining the patent; and correspondence between the Duke of Hamilton, William Gibson, and Playfair establishing that Hamilton, a patentee, had authorized Esten before another of the patentees, Henry Dundas, authorized Kemble and that Hamilton would not withdraw his support of Esten.

(1957) Stephen Kemble, *Petition of Stephen Kemble, Manager of the New Theatre of Edinburgh.* [Edinburgh, 1793]. Pp. [2] [1] 2-27, 2[1 (appendix)] 2-5. ECCO # CW3324513025 (Bodleian Library), ESTC # T213714 (1 other known copy). Dated 7 February 1793. Kemble’s petition to allow him the right to operate his new theatre in Edinburgh. The appendix consists of two items: a proposal dated 1 February 1785 to renew David Ross’s expiring patent (and to vest it in a committee) and a letter written by Sir James Hunter-Blair in support of the proposal. Kemble points out in his introduction to the appendix that John Jackson is not named among the proposed committee, that he was not originally considered as a potential patentee, and that the proposal was against vesting the patent in an actor. This petition by Kemble appears in A&R but not his memorial, which is available on ECCO: Stephen Kemble, *Memorial for Stephen Kemble, Manager of the New Theatre of Edinburgh. Against Robert Playfair Writer in Edinburgh, designing himself Acting Trustee on the sequestrated Estate of John Jackson of the Theatre-Royal Edinburgh, and Mrs Harriet Pye Esten, Lessee of the said Theatre Royal.* [Edinburgh, 1793]. Pp. [2] [1] 2-11, 2[1 (appendix)] 2-4. ECCO # CW3324513321 (Bodleian Library), ESTC # T213429 (only known copy). Dated 29 January 1793. The appendix consists of the license granted to the Duke of Hamilton and Henry Dundas in 1788; a letter from Dundas saying he wished the Lord Advocate, the Lord Provost, and the Dean of Faculty to act for him in the dispute; and finally an excerpt from a letter signed by Robert Dundas, Henry Erskine, and Thomas Elder authorizing Kemble on behalf of Henry Dundas to begin “acting under the patent for the Edinburgh Theatre.”

(1958) Robert Playfair, *Memorial for Robert Playfair, Writer in Edinburgh, Trustee for the Creditors of John Jackson, late Manager of the Theatre-Royal, Edinburgh, and for Mrs Harriet Pye Esten, Lessee of the said Theatre-Royal.* [Edinburgh, 1793]. Pp. [2] [1] 2-29, 2[1 (appendix)] 2-8. ECCO # CW3324513058 (Bodleian Library), ESTC # T213716 (1 other known copy). Dated 29 January 1793. Robert Playfair’s statement of facts in the early stages of the Jackson-Kemble dispute. The appendix consists of five items: two articles, one in *The Public Ledger* and another in *The Argus*, relating facts about Kemble’s claim to lease the theatre; a letter from Kemble’s accountant making an offer to lease the theatre; a letter from Robert Playfair in which he states that he has leased the theatre to Esten because Kemble’s offer came too late; and the minutes of a meeting of the theatre’s proprietors giving the present state of the dispute.

(2033) Aaron Hill, *An Answer from Mrs. R------n to S-----.* Published in the seventh issue of *The Plain Dealer*, 13 April 1724. Pp. [2]. Milhous and Hume # 3234. This edition of the poem is available on Burney but not ECCO, which does not include original issues of *The Plain Dealer*, just later collected editions. A reprinted version of the poem is available on ECCO in Hill’s *The Plain Dealer: Being Select Essays on Several Curious Subjects, 2 vols.,* (London, 1730), I, 48-49. ECCO # CW3310660469 (British Library), ESTC # T135939 (14 other copies). The piece is ostensibly a hostile response from Anastasia Robinson to *An Epistle from S-----o, to A-----a R------n* (London, 1724; A&R 2031). Thomas McGeary describes the letter as follows: “In this answer, Mrs Robinson does not deny the charge of her attraction to Senesino, but instead turns her eyes from his ‘Loose Lines’ and insults and derogates the singer’s corrupting influence on British society.” McGeary prints the piece (56).

Anonymous, *The Secrets of a Woman’s Heart. An Epistle from a Friend, to Signior F-----lli*. Occasion’d by the Epistle of Mrs. C--- P-----ps, to the Angelick Signior F-----lli. London: Printed for E. Cook, in Black-fryars, and sold at the Pamphlet-Shops of London and Westminster, [May] 1735. Pp. [1-2] 3-15. Price 1s. ECCO # CW3311382518 (Houghton Library, Harvard University), ESTC # N22421 (5 other copies). Suggested month of publication given by Milhous and Hume # 3914. A harsh verse attack on Constantia Phillips addressed to Farinelli, warning him not to involve himself romantically with her. As McGeary says, “the writer hopes to show Farinelli for his own sake that a ‘British Bona Roba’ is false, delusive, beguiling, greedy, and lustful—in short, they are ‘The blackest Devils, tho’ they seem so fair’”—and to dissuade Farinelli from taking Con Phillips as wife or mistress. The writer promises to explain the ghastly bleeding female heart shown in the title-page vignette and launches into the cautionary story of Matilda, cataloguing all her vices.” McGeary prints the piece (80-85).

Anonymous, *An Epistle to John James H--dd--g--r, Esq; on the Report of Signior F-r-n-lli’s being with Child*. London: Printed and sold by E. Hill, near St. Paul’s, [January] 1736. Pp. [1-2] 3-8. Price 6d. ECCO # CW3306208601 (Cambridge University Library), ESTC # N784 (2 other copies). Suggested month of publication given by Milhous and Hume # 3964 and confirmed by an advertisement 20 January 1736 in *The London Daily Post, and General Advertiser*. Written in verse. McGeary describes this letter as taking “to a reduction ad absurdum a favorite gibe at Farinelli’s expense: his feminine appearance and ambiguous gender.” The author claims to have heard a rumor that Farinelli is actually a woman and recently pregnant. He then “relates various reactions to the news of Farinelli’s pregnancy. In most cases, the persons cited are imputed to have used or desired Farinelli for various types of sexual gratification and are now disappointed” (44). McGeary prints the piece (85-88).


Anonymous, *Prologue Written for the Re-opening of the Theatre at Brandenbourgh House, after it was embellished and enlarged in the Year 1795*. Pp. [1] 2-13. [London, 1795?]. ECCO # CW3314236451 (British Library), ESTC # T752 (one other copy). Prologue first line: “Ye sacred ministers of sense and truth.” Opens with priestesses worshiping the God of Taste. Their altar is then destroyed by Jealousy, after which they relocate to the Theatre at Brandenbourgh House, and the God of Taste proclaims that Britain will be the home of taste henceforth.

[Thomas Vaughan], *The Retort. By The Author*. London: Printed, and sold by W. Flexney, near Gray’s-Inn-Gate, Holborn, 1761. Pp. [i-iii] iv, [1] ii [3] 4-20. ECCO # CW3311079554 (Houghton Library, Harvard University), ESTC # N13295 (7 other copies). Attribution from ESTC. An attack on Charles Churchill, Robert Lloyd, and George Colman. Part of the pamphlet controversy instigated by Churchill’s *The Rosciad* (1761). Reviewed 26 November 1761 in *The Public Ledger*: “This is another poem of the same cast with the former [Arthur Murphy’s *The Examiner* (1761; A&R 2305)]. There are really a great many good lines in it, but it is certainly no small reproach to literature, that those who pretend to the greatest share of it, should treat one another in a manner beneath the most illiterate carman.”

Veritas, an unknown Hand, *The Triumvirate, a Poetical Portrait. Taken from the Life, and finish’d*...


(2317) Anonymous, A Critical Balance of the Performers at Drury-Lane Theatre. For the last Season 1765. London: Printed for C. Moran, under the Great Piazza, Covent Garden, [1766?]. Bs.; table. Price 1s. ECCO # CW3307677047 (Huntington Library), ESTC # N46210 (only known copy). A&R suggests a date of “[1765].” A large table in which the author grades performers according to twelve characteristics on a scale of 1 to 20. The author gives favorite roles in some cases.

(2590) Mr. Lun, Jr., The Beggar's Pantomime; Or, The Contending Colombines: A New Comic Interlude. Intermix'd with Ballad Songs in the Characters of Polly and Lucy, Manager, and Deputy Manager. With the Scenes of Britannia; or The Royal Lovers. As they are perform'd at the Theatre-Royal in Lincolns-Inn-Fields. Dedicated to Mrs. Clive and Mrs. Cibber. By Mr. Lun, Junior. The Second Edition. London: Printed for C. Corbett, at Addison’s Head, against St. Dunstan’s Church in Fleet-Street; and W. Warner, at Dryden’s Head, next the Rose-Tavern without Temple-Bar; and sold by the Booksellers and Pamphlet-Shops of London and Westminster, [December] 1736. Pp. [1-3] 4-7 [8] 9-24. Price 6d. ECCO # CW3306175310 (British Library), ESTC # T120255 (2 other known copies). Advertised 14 December-16 December 1736 in The London Evening-Post. ECCO provides only the second edition of The Beggar's Pantomime, not the first (ESTC # N32591). Highfill, Burnim, and Langhans attribute this piece to Henry Woodward: “On 7 December was produced the first of the pantomimes he devised, The Beggar’s Pantomime; or, The Contending Colombines, a satire on the furious contention between Mrs Cibber and Kitty Clive over the part of Polly in The Beggar's Opera.” The play was mounted by Giffard’s company, which had moved from Goodman’s Fields to Lincoln’s Inn Fields this season.

(2715) “Richard Estcourt,” A Letter from Dick Estcourt, the Comedian, to The Spectator. London: Printed for J. Baker, at the Black-Boy in Pater-Noster-Row, 1713. Pp. [1-6] 7-32. Price 6d. ECCO # CW3313658819 (British Library), T1313668 (7 copies). Written in the persona of the deceased Richard Estcourt, the letter is dated two months after his death and tells the story of Estcourt’s journey into the afterlife, during which he meets and hears the stories of other dead people, both famous and common. The conversations mostly involve religion or politics—almost nothing to do with the theatre, except for a brief mention of Nell Gwynn as lecherous (22) and another of Aphra Behn: “I stepped into the Wits Coffee-house, which is kept by the Celebrated Mrs. Behn; she has turned her Oronoko into Rochester, and now entirely doats on the Extravagant Humour of that Celebrated Wit” (29).

(2723) Scriptor Veritatis, The Memoirs of the present Countess of Derby, rescued by truth from the
assassinating pen of Petronius Arbiter; and proving the stage, from the patronage of the most exalted personages, to have been always considered as a school for morality. London: Printed for the Author, and sold by Lee and Hurst, Paternoster-Row, 1797. Pp. [4] [1] 2-80. ECCO # CW3315209985 (John Rylands Library, Univ. of Manchester), ESTC # T173751 (5 other copies). Defence of Elizabeth Farren (1759-1829) from Petronius Arbiter’s Memoirs of the present Countess of Derby (A&R 2718).

(2747) Anonymous, Letters in Prose and Verse, To the Celebrated Polly Peachum: from The most Eminent of her Admirers and Rivals. London: Printed for A. Millar at Buchanan’s Head over-against St. Clement’s Church without Temple-Bar, [June] 1728. Pp. [1-4] 5-24 [25-26 (advts.)]. Price 6d. ECCO # CW3305703350 (Houghton Library, Harvard University), ESTC # N4286 (3 other copies). Advertised 5 July 1728 in The Daily Journal. A collection of seventeen letters written to Polly Peachum, by which is meant Lavinia Fenton, who originally created the role in The Beggar’s Opera (1728) and became famous for it. Several letters are from male admirers. The authors and letters are fictional.

(2783.1) Minister of the Church of Christ, An Exhortatory Address to the Brethren in the Faith of Christ, occasioned by A Remarkable Letter from Mr. Foote to the Rev. Author of Christian and Critical Remarks on the Minor. With a Serious Word or two on the present Melancholy Occasion. London: Printed for G. Keith, in Grace-Church-Street; M. Lewis, in Pater-Noster-Row; and J. Burd, near the Temple-Gate, Fleetstreet, [October] 1760. Pp. [1-3] 4-18. Price 4d. ECCO # CW3320038253 (Houghton Library, Harvard U.), ESTC # N8122 (5 other copies). Advertised 29 October 1760 in The Public Ledger; or, Daily Register of Commerce and Intelligence with an interesting note: “Be careful to ask for the Exhortatory Address, there being no genuine Answer to Mr. Foote’s Letter but this.” This piece is part of the pamphlet controversy over Foote’s The Minor (1760), which includes sharp satire on the Methodists. Whoever this “Minister of the Church of Christ” is, he wrote Christian and Critical Remarks On a Droll, or Interlude, called The Minor (A&R 2776). Foote replied to Christian and Critical Remarks with a pamphlet of his own (A&R 2778), to which An Exhortatory Address is a response.

(2858) [William Shirley], Brief Remarks on The Original and Present State of the Drama: To which is added Hecate’s Prophecy, being A Characteristic Dialogue betwixt Future Managers, And their Dependents. London: Printed for S. Hooper and A. Morley, near Beaufort Buildings in the Strand, and sold by J. Scott, in Pater-Noster-Row, [April] 1758. Pp. [1-3] 4-20 [21-25] 26-40. Price 1s. ECCO # CW3317144422 (Huntington Library), ESTC # N32525 (3 other copies). Advertised 18 April-20 April 1758 in The Whitehall Evening Post; or, London Intelligencer. Attribution from ESTC. “Supposed to be written by William Shirley” is written on the title page in a modern hand. Half of the pamphlet is a philosophical essay on the present state of theatre with long quotations from The Herald and other sources to demonstrate the kinds of performance pieces on offer, which the author mostly finds objectionable. The other half is a dialogue called Hecate’s Prophecy, a harsh attack on Garrick as Roscius.

(2873) Anonymous, The Muses Address to D. Garrick, Esq; with Harlequin’s Remonstrance, In Answer to the said Address. London: Printed for W. Nicholls, in Pater-Noster-Row, [October] 1761. Pp. [1-5] 6-9 [10] 11-23. Price 6d. ECCO # CW3317069023 (Bodleian Library), N42252 (3 other copies). Reviewed 15-17 October 1761 in The St. James’s Chronicle; or, the British Evening-Post: “With regard to the former [‘The Muses Address’], we have very little to say, excepting that it has nothing in it, in the least worthy the mighty Names it bears: But, for the latter [‘Harlequin’s Remonstrance’], as it contains some Attempts towards Humour, we shall here present the Reader with an Extract from it.” Advertised 22 October 1761 in The Public Advertiser. The first half is an entreaty written in the persona of the muses Melpomene and Thalia to David Garrick, praising his greatness as the favorite of Apollo and asking him to reform the repertory and eliminate pantomime. The second half is a response to these muses written by “Harlequin” refuting the muses and defending pantomime. We are clearly meant to sympathize with the muses.

(3005) George Davies Harley, Poems: by G. D. Harley, of the Theatre Royal, Covent Garden. 1796. London: Printed for the Author, by J. Jarvis; and sold by Martin and Bain, Fleet Street; W. Miller, Old Bond Street; and T. Bellamy, Monthly Mirror Office, King Street, Covent Garden. Entered at Stationers’ Hall, 1796. Pp. [1-9]
10-11 [13 (unnumbered page beginning a new poem which should be 12, but the poem continues on page 14)] 14-151 [150-151 are repeated again] 152-160 [pagination skips to 181, but nothing is missing] 181-295 [296-299 (list of subscribers)]; errata slip. ECCO # CW3313799414 (British Library), T132350 (14 other copies). The collected poems of actor George Davies Harley (d. 1811).


(3381) Anonymous, A Pastoral Elegy on the Death of Calista. Humbly Inscrib’d to the Honourable Col. C-------rchill. London: Printed for W. Trott, at the Seven Stars in Russet-Court, Drury-Lane, [October] 1730. Pp. [1-2] 3-8. Price 6d. ECCO # CW3312047537 (Houghton Library, Harvard University), ESTC # N10932 (one other copy). Advertised 29 October-31 October 1730 in The London Evening-Post. One of several pieces written in honor of the celebrated actress Anne Oldfield after her death in 1730. This item is addressed to her late life companion “Charles Churchill (c.1678-1745), a nephew (though illegitimate) of the first duke of Marlborough,” with whom Oldfield “moved in his circle as if she were his wife.”11


(3514) Thomas Sheridan, An Oration, Pronounced before a Numerous Body of the Nobility and Gentry, Assembled at the Musick-hall in Fishamble-Street, on Tuesday the 6th of December, 1757. Published at their Unanimous Desire. Dublin Printed: London Re-printed, for J. Wilkie, behind the Chapter-House, in St. Paul’s Church-Yard, [January] 1758. Pp. [1-3] 4-31. Price 1s. ECCO # CW3316544758 (British Library), ESTC # T90660 (7 other known copies). Advertised 2 January 1758 in The Public Advertiser as being published “To-morrow Noon.” A&R does not list subsequent editions. The second edition is ECCO # CW3304211909 (Bodleian Library), ESTC # T90548 (8 other copies). Pp. [1-3] 4-32. The third is ECCO # CW3306056323 (British Library), ESTC # T172409 (11 other known copies). Pp. [1-3] 4-32. This is a speech given by Sheridan lamenting the state of education in Ireland, the frequent practice of going to England for education, and the negative consequences to Irish
patriotism and national development of educating young Irishmen in England. Pages 21-23 discuss Sheridan’s experience managing the Dublin Theatre and its influence on his thinking about education.


copies). Suggested date of publication given by Milhous and Hume # 3212. Plot summaries and performance descriptions of John Thurmond’s Harlequin Doctor Faustus (perf. 26 Nov. 1723) and Rich’s The Necromancer; or, Harlequin Doctor Faustus (perf. 20 Dec. 1723).


Hawkins’s theory of drama, in which he sometimes responds directly to William Mason’s letters prefixed to Elfrida (1752) but just as often juxtaposes well-regarded critical authorities, weighing their arguments. Hawkins quotes from or mentions Dryden, Aristotle, Horace, Shakespeare, and others.

(3985) An Admire[r] of Bad Composition, The Pigeon Pye, or, a King’s Coronation, proper materials For forming an Oratorio, Opera, or Play, According to the Modern Taste: To Be Represented in Opposition to the Dragon of Wantley. London: Printed for W. Webb, near St. Paul’s, [March] 1738. Pp. [1-3] 4-51. Price 1s. ECCO # CW3309713522 (British Library), ESTC # T125710 (8 other copies). Advertised 16-18 March 1738 in The London Evening-Post as having been that morning “drawn piping hot out of the Oven.” Lowe rightly calls this piece a “curious satire.” The author begins with a preface about prefaces, a prologue about prologues, and concludes with an epilogue on epilogues. Lowe suggests that James Miller is the target. Berta Joncus argues that the piece “unveiled Miller's allegedly unsavoury character, it exposed and condemned purportedly cheap stage tricks, and it drew attention to the perceived faults of famous stage personalities.”

(3994) A Gentleman, A Letter to M. de Voltaire; with Comparatory Descants, On the extraordinary Composition and Incidents of a Dramatic Poem, called The Desert Island, written By the Author of the Orphan of China: also Remarks on the Tragedy of the Siege of Aquileia. London: Printed for John Williams, Bookseller, on Ludgate-Hill, 1760. Pp. [1-2] 3-67. ECCO # CW3309784738 (Houghton Library, Harvard University), ESTC # N10633 (3 other copies). This piece has been attributed to Arthur Murphy, who wrote both The Orphan of China (1759), which is an adaptation of Voltaire’s L’Orphelin de la Chine (1755), and The Desert Island (1760). The author begins with a twenty-three page preface, addressed to Voltaire, mostly praising Murphy, followed by a plot synopsis of, quotations from, and commentary on The Desert Island and John Home’s The Siege of Aquileia (1760).

(4000) John Penn, A Reply to the Strictures of the Monthly Reviewers, in February, 1797, on the Tragedy of The Battle of Eddington. By J. Penn, Esq. Including both an abstract and supplement of his critical works on the drama. London: Printed for R. White, Piccadilly; and sold also by P. Elmsly, and D. Bremner, Strand; and R. Faulder, Bond-Street, [April] 1797. Price 1s. Advertised 1 April 1797 in The Times. Pp. [2] [1] 2-41. ECCO # CW3316540691 (Bodleian Library), ESTC # N26354 (2 other copies). Lowe rightly describes this as “Penn’s defence of his tragedy.”


ESTC # N3753 (8 other copies). Suggested month of publication given by Milhous and Hume # 3160. A dialogue about Steele’s *The Conscious Lovers* (1722). Dennis enters the dialogue in the postscript and is abused by Marplot.

(4078) Stephanus Scriblerus, *The Censor. Numb. I. To be continued occasionally. Containing Variety of Curious Matters; proper to be read by all Persons who have attended the Haymarket or the Piazza. With an epistolary dedication to Orator Mack—n. By Stephanus Scriblerus, Esq: Brother to Martinus. N.B. This has pass’d the Approbation of Jerry Buck, Timothy Catcall, and Devil Dick, all of George’s Coffee-House, Esquires, Professors of Criticism.* London: Printed for T. Lownds, at his Circulating Library, the first House from the Middle of Exeter-Exchange, 1755. ECCO # CW3304206515 (Houghton Library, Harvard University), ESTC # N4181 (one other copy). Pp. [i-ii] iv-vii, 1-20. This piece begins with a dedication to Charles Macklin, followed by an essay on various topics related to the theatre. The *Censor* seems not to have been continued beyond this issue.

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The completion and amplification of Arnott and Robinson items presented here has been made possible by the newly available electronic databases I have cited. ECCO gives instantaneous full-text access to tens of thousands of books published in England or in English from 1701 through 1800. Better yet, the entire database (some 26 million pages) is full-text searchable. The Burney newspaper collection in the British Library (which became available online only in December 2007) is the greatest single eighteenth-century British newspaper collection in existence. As with ECCO, it is full-text searchable, including advertisements. The power of these electronic resources is only starting to be fully appreciated. Together, ECCO and Burney allow us to do in minutes or hours what until now would have taken days, weeks, or months (and often trips to several remote archives)—or simply been impossible. Both databases are extremely expensive and are not available for individual access: one must have library privileges at an institution that has bought them to be able to use them. An important exception, however, is the British Library, which makes them available for free to on-site users—it also makes the ESTC available for free by remote access. I have used these resources to fill in some awkward gaps in Arnott and Robinson’s magnificent bibliography, but I want to conclude by pointing out that ECCO almost unquestionably contains more such theatrical items that await our discovery.

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**Notes**

For helpful comments on a previous draft of this essay, I would like to thank Robert D. Hume and Ashley Marshall.

3. For a full discussion of the letter’s print history, see volume 1A of *Œuvres complètes de Voltaire*, ed. W. H. Barber and others (Oxford: Voltaire Foundation, 2001), p. 32 n47.
6. McGearry, 42.
7. McGearry, 44.
For other documents in the “Pollies Controversy,” see Milhous and Hume nos. 4021, 4023, 4025, 4028, 4036-4041, 4043-4044, 4047-4048, 4055.


