

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.

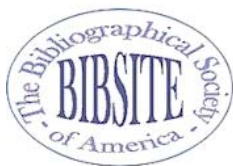
Abbreviations

A&R – *English Theatrical Literature, 1559-1900: A Bibliography*, ed. James Fullarton Arnott and John William Robinson, London, 1970.

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>



Milhous and Hume – *A Register of English Theatrical Documents, 1660-1737*,
ed. Judith Milhous and Robert D. Hume, 2 vols., Carbondale, 1991.

Augmented A&R Entries

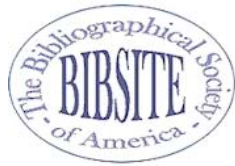
(386) Voltaire (François-Marie Arouet), *A Letter from Mr. Voltaire to Father Porée, a Jesuit*. A&R treats this item as a separate pamphlet and gives no bibliographic information except for a suggested publication date of “[1734?].” ECCO does not include this publication, but I have found a later edition 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] 2-286 [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. Bettsworth at the Red-Lion, J. Bately at the Dove in Pater-Noster-Row, and J. Brotherton at the Bible in Cornbil, [December] 1724. Pp. [1-2] 3-70. Price 1s. ECCO # CW3306538690 (Harvard University Graduate School of Business), 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 # CW3316035938 (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.

(1170) Anonymous, *The Managers Managed: or, the Characters of the Four Kings of Brentford*. London: Printed for W. Nicoll, No. 51; and W. Harris, No. 70, St. Paul’s-Church-Yard, [March] 1768. Pp. [1-7] 8-24. Price 1s. ECCO # CW3305703722 (Houghton Library, Harvard University), ESTC # N3485 (2 other copies). Advertised 12 March 1768 in *The Public Advertiser* as being published “On Tuesday next.” Satire written in couplets on the four managers of Covent Garden during the proprietors’ dispute of 1768.



(1172) 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."⁴ It is one of several pamphlets written as part of the Covent Garden proprietors' dispute of 1768.

(1180) 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.

(1582) [James Gough], *Bristol Theatre: A Poem.* Bristol: Printed by S. Farley, in Castle-Green, 1766. Pp. [1-3] 4-15 [16 ("Apology for the foregoing Lines")]. Price 6d. ECCO # CW3312352426 (British Library), ESTC # T80831 (6 other copies). Published anonymously. Joseph Smith's *A Descriptive Catalogue of Friends' Books* (London, 1867), a revised version of John Whiting's *A Catalogue of Friends Books* (London, 1708), includes this poem among James Gough's works (853). As Lowe says, the poem is an attack on vice and the stage.

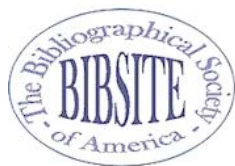
(1660) D. Pinn, *Roscius: or, a Critical Examination, into the Merits of all the principal Performers, belonging to Norwich Theatre. For the last Season. The Second Edition, with Additions and Corrections.* Norwich: Printed and sold by S. White, Magdalen-Street; and by the Booksellers in Town, 1767. 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.

(1678) Author of *The Prospect of Liberty, The Country Spy, &c., An Epistle to the Author of Candour.* London: Printed for John Wilkie, in St. Paul's Church-Yard, 1768. Pp. [2] [1] 2-18. Price 1s. ECCO # CW3313227779 (Huntington Library), ESTC # N30993 (3 other copies). A reproach written in verse to the author of *Candour: An Enquiry into the Real Merits of the Salisbury Comedians* (London, 1768) for his harsh criticisms of the Salisbury performers.

(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).

(1722) Anonymous, *The Upper Gallery. A Poem. Inscribed to the Rev. Dr. Swift, D.S.P.D.* Dublin, Printed. London, Reprinted, and sold by J. Roberts in Warwick-Lane, [February] 1733. Pp. [1-3] 4-16. Price 6d. ECCO # CW3315011282 (British Library), ESTC # T80573 (5 other copies). Advertised 27 February-1 March 1733 in *The London Evening-Post*. A charming poem written in good verse about being an audience member in the upper gallery at a play. Praises Swift.

(1785) Anonymous, *The Battle of the Players. Exhibiting the Characters of all the Actors and Actresses on the Irish Stage. With an Impartial Estimate of their respective Merits.* Dublin: Printed for R. Lewis, at the Register-Office, in Crane-Lane, [January] 1762. Pp. [2] [1] 2 [3] 4-40. Price "a British Six-Pence." ECCO # CW3305103214 (Bodleian Library), ESTC # T186105 (only known copy). Advertised 21 January 1762 in *The Public Advertiser* for 1s. An entertaining prose narrative presenting in mock heroic fashion the rivalry between Henry Mossop and



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."⁵ McGeary prints the piece (56).



(2038) Anonymous, *The Contre Temps; or, Rival Queens: a Small Farce. As it was lately Acted, with great Applause, at H-d-r's private Th-re near the H---y M---t*. London: Printed for A. Moore, near St. Paul's, [July] 1727. Pp. [1-5] 6-16. Price 1s. ECCO # CW3310712696 (British Library), ESTC # T069537 (6 other copies). Suggested month of publication given by Milhous and Hume # 3371. An entertaining farce, written as a dialogue in verse between prominent figures in opera—e.g., Faustina, Cuzzoni, Heidegger, Handel, and Senesino—in which Faustina and Cuzzoni abuse each other.

(2050) 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.”⁶ McGeary prints the piece (80-85).

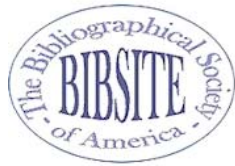
(2051) Anonymous, *An Epistle to John James H--dd--g--r, Esq; on the Report of Signior F-r-n-lli's being with Child*. London: Printed and sold by E. Hill, near St. Paul's, [January] 1736. Pp. [1-2] 3-8. Price 6d. ECCO # CW3306208601 (Cambridge University Library), ESTC # N784 (2 other copies). Suggested 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.”⁷ 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).

(2058) [Giuseppe Marco Antonio Baretta], *The Voice of Discord, or the Battle of the Fiddles. A History of a seditious and unnatural Attempt upon the Lives and Properties of fifty Singers and Fiddlers*. London: Printed for W. Owen near Temple-Bar, and T. Snelling opposite White-Fryers in Fleet-Street, [September] 1753. Pp. [1-5] 6-55. Price 1s. ECCO # CW3306073403 (Bodleian Library), ESTC # T176734 (3 other copies). Attribution from ESTC. Advertised 21 September 1753 in *The Public Advertiser*. A satiric attack on Francesco Vanneschi, written in direct response to and with burlesque criticism of *A Scheme for Having an Italian opera in London, of a New Taste* (1753; A&R 2057).

(2152) Anonymous, *Prologue Written for the Re-opening of the Theatre at Brandenbrough 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 worshipping the God of Taste. Their altar is then destroyed by Jealousy, after which they relocate to the Theatre at Brandenbrough House, and the God of Taste proclaims that Britain will be the home of taste henceforth.

(2307) [Thomas Vaughan], *The Retort. By The Author*. London: Printed for, 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.”

(2308) Veritas, an unknown Hand, *The Triumvirate, a Poetical Portrait. Taken from the Life, and finish'd*



after the manner of Swift. London: Printed for G. Kearsley, in Ludgate-Street, [October] 1761. Pp. [4] [1] 2-20. Price 1s. ECCO # CW3311597357 (Houghton Library, Harvard University), ESTC # N13893 (6 other known copies). Advertised 3 October 1761 in *The Public Ledger; or, Daily Register of Commerce and Intelligence*. Another attack on Churchill, Lloyd, and Colman. Part of the pamphlet controversy instigated by Churchill's *The Rosciad* (1761).

(2309) Whackum Smackum, Esq., *The Scrubs of Parnassus: or, All in the Wrong. A Comi-Tragical Heroic Poem, in Hudibrastic Verse, addressed to the Authors of the Rosciad, the Fribbleriad, the Churchiliad, the Naiads of Fleet-Ditch, and the Gentlemen of both Theatres*. London: Printed for J. Williams, on Ludgate-Hill, [June] 1761. Pp. [4] [i] ii-vi, [3] 4-31. Price 1s 6d. ECCO # CW3313559027 (British Library), ESTC # T121878 (10 other copies). Advertised 23 June-25 June 1761 in *The General Evening Post* and *The Whitehall Evening Post; or, London Intelligencer* as having been published "Yesterday at Noon." A humorous verse satire on Churchill writing *The Rosciad* (1761), which ironically begins with a preface gently chastising Arthur Murphy for attacking *The Rosciad*, instead of simply ignoring it.

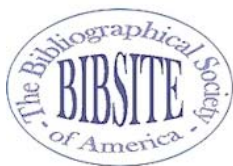
(2314) Anonymous, *The Rosciad of C--v--nt-G--rd--n. By the Author*. London: Printed for the Author, and sold by J. Gretton, in Old Bond-Street; and W. Nicoll, in St. Paul's Church-Yard, [February] 1762. Pp. [1-5] 6-33. Price 1s 6d. ECCO # CW3312046456 (Houghton Library, Harvard University), ESTC # N12942 (7 other known copies). Advertised 27 February-2 March 1762 in *The London Chronicle; or, Universal Evening Post*. A&R suggests Henry James Pye as the author. A verse satire, written as a continuation of Churchill's *The Rosciad* (1761).

(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*."⁸ The play was mounted by Giffard's company, which had moved from Goodman's Fields to Lincoln's Inn Fields this season.⁹

(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 # CW3313638819 (British Library), T131368 (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).

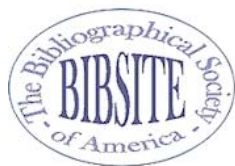
(2747) Anonymous, *Letters in Prose and Verse, To the Celebrated Polly Peachum: from The most Eminent of her Admirers and Rivals*. London: Printed for A. Millar at Buchanan's Head over-against St. Clement's Church without Temple-Bar, [June] 1728. Pp. [1-4] 5-24 [25-26 (advts.)]. Price 6d. ECCO # CW3305703350 (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).

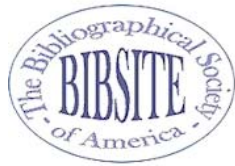
(3345) William Mountfort, *Six Plays, Written by Mr. Mountfort. In Two Volumes. Vol. I. Containing, I. The Injur'd Lovers, or, The Ambitious Father. II. The Successful Strangers. III. Greenwich Park. To which is prefix'd some Memoirs of the Life of Mr. Mountfort.* London: Printed for J. Tonson in the Strand, G. Strahan in Cornhill, and W. Mears without Temple-Bar, 1720. Pp. [2] [i-iii] iv-xi [1-10] 11-89 [19] 97-289 [290]. ECCO # CW3310781058 (British Library), ESTC # T56644 (62 other copies). The second volume is ECCO # CW3310860941 (British Library), ESTC # T56644 (61 other copies) and includes *King Edward III, The Life and Death of Doctor Faustus,* and *Henry the Second, King of England.* Pp. [8] 185 [pagination skips to 300, but nothing is missing] 300-368 [pagination becomes erratic here] 345 367 [4] 376-491 [492-494 (advrt.)]. The booksellers' preface to the reader points out that *King Edward III* and *Henry the Second* were not written principally by Mountfort.¹⁰ Vol. I begins with a brief life of Mountfort.

(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

(3385) Anonymous, *The Lover's Miscellany. Being a Curious Collection of Amorous Tales and Poems. Together with some Faithful Memoirs of the Life and Amours Of the late Celebrated Mrs. Ann Oldfield.* London: Printed by R. Walker, for the Author, and sold by the Booksellers in Town and Country, [January] 1731. Pp. [1-4] 5-45 [46 ("Epitaph on Mrs. Ann Oldfield")]. Price 1s. ECCO # CW3310438533 (Houghton Library, Harvard University), ESTC # N10755 (one other copy). Advertised 20 January 1731 in *The Daily Journal*: "None of the Tales and Poems contained in this Miscellany, were ever before in Print, except the Memoirs of Mrs. Oldfield's Life." The first half of this collection consists of thirteen bawdy poems and prose pieces. The second is a life of Oldfield, which is exactly the same as that printed in *Authentick Memoirs of the Life Of that celebrated Actress Mrs. Ann Oldfield* (A&R 3375).

(3482) Anonymous, *The Beauties of the Brinsleiad: or, a Sketch of the Opposition: a Poem. Interspersed with Notes. No. I.* London: Printed for John Stockdale, opposite Burlington House, Piccadilly, [June] 1785. Pp. [i-iii] iv-37 [38-40 (advts.)]; pagination becomes Arabic after v. Price 1s. ECCO # CW3310431496 (Houghton Library, Harvard Univ.), ESTC # N15524 (8 other copies). Advertised 3 June 1785 in *The Morning Post, and Daily Advertiser*. A satirical essay which the author claims to have written in praise of *The Rolliad* (1784-85) and Richard Brinsley Sheridan, but which in actuality criticizes them. The Whig politician Charles James Fox (1749-1806) is also targeted.

(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.

(3661) Anonymous, *Woffington's Ghost. A Poem. In Answer to the Meretriciad*. London: Printed for the Author; and sold by Henry Woodgate, in Pater-Noster-Row, [November] 1761. Pp. [1-5] 6-19. Price 1s. ECCO # CW3312797959 (Houghton Library, Harvard University), ESTC # N25015 (one other copy). Advertised 9-11 November 1761 in *Lloyd's Evening Post, and British Chronicle*. Reviewed 17 November 1761 in *The Public Ledger* as "A paltry answer to a paltry performance." Praises the recently deceased Margaret Woffington in verse while also defending Catherine "Kitty" Clive from criticisms in Edward Thompson's *The Meretriciad* (1761).¹²

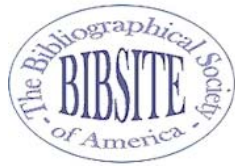
(3709) Voltaire (François-Marie Arouet), *An Essay upon the Civil Wars of France, Extracted from Curious Manuscripts. And also upon the Epick Poetry of the European Nations, From Homer down to Milton. By Mr. de Voltaire, Author of Henriade. The Fourth Edition, Corrected. To which is now prefixed, A Discourse on Tragedy, With Reflections on the English and French Drama. By the same Author*. London: Printed for N. Prevost, and Comp. over-against Southampton-Street, in the Strand, 1731. "A Discourse on Tragedy" appears pp. [1] 2-24. ECCO # CW3312358212 (British Library), ESTC # T109598 (14 other copies). This edition of Voltaire's essay is a different translation than the one attached to A&R 3710, the second edition of William Duncombe's *Lucius Junius Brutus* (1747). Voltaire identifies a number of weaknesses in both English and French tragedy and suggests improvements; for example, that love "is often no more than gallantry" and instead "must be a necessary and essential part of the plot, and not be brought in at random, to fill up the void of your Tragedies and ours, which are all too long" (22).

(3865) A Private Gentleman, *Reflections on the Principal Characters In a late Comedy call'd The Provok'd Husband*. London: Printed for J. Roberts, at the Oxford-Arms in Warwick-Lane, 1728. Pp. [1-5] 6-32. ECCO # CW3310234133 (Houghton Library, Harvard University), ESTC # N13022 (8 other known copies). Milhous and Hume # 3392. The first third of the essay praises Colley Cibber for his *The Provok'd Husband* (1728), an adaptation and completion of *A Journey to London* by Sir John Vanbrugh.

(3871) Anonymous, *The Spleen: or, The Offspring of Folly. A Lyri-Comi-Tragic Tale. In Four Cantos. Cum Notis Variorum. Dedicated to George Colman, Esq. Author of The Spleen, a Comic Piece*. London: Printed for J. Bew, in Pater-Noster Row, [June] 1776. Pp. [i-v] vi-viii, [1] 2-43; pl. [front.]. Price 2s 2d. ECCO # CW3313824126 (British Library), ESTC # T49771 (12 other copies). Advertised 14 June 1776 in *The Morning Post, and Daily Advertiser* as being published "Next Week" and as having been written by John Rubrick, which a note in ESTC says is a pseudonym for William Kenrick. The ridiculous story follows the adventures of the eponymous hero Spleen, son of Wit and Folly, from childhood through his various occupations as an adult, before finally being turned into a bat.

(3872) Scriblerus Tertius, *The Candidates for the Bays. A Poem*. London: Printed for A. Moore, and sold at the White-Hart, next E. Lynn's, Whip-Maker, over-against Devereux-Court, without Temple-Bar, [December] 1730. Pp. [2], 1-13 [14 (advts.)]. Price 6d. ECCO # CW3316740841 (Houghton Library, Harvard University), ESTC # N1105 (2 other copies). Milhous and Hume # 3529. Advertised 17 December 1730 in *The Grub-street Journal*. Sometimes attributed to Thomas Cooke. Rails against what the author sees as a marked decline in the quality of the drama since Shakespeare. He proceeds through several contemporary writers—such as Dennis, Cibber, Fielding, and Rich—disparaging them all, and concludes ultimately that they "are worthy of Birth, but unworthy the Bays" (13).

(3921) Anonymous, *An Exact Description Of the Two Fam'd Entertainments of Harlequin Doctor Faustus; with the Grand Masque of the Heathen Deities: and the Necromancer, or Harlequin Doctor Faustus. As now Perform'd, in Grottesque Characters, at both Theatres. Containing The particular Tricks, Incidents, Songs, Dances, Alterations, and Additions, throughout both Performances. Regularly adjusted into distinct Scenes. With the Names of the Persons of both Dramas*. London: Printed for T. Payne, at the Crown, near Stationers-Hall, n.d. [early 1724]. Pp. [4] [1] 2-36. Price 6d. ECCO # CW3316886690 (British Library), ESTC # N48483 (3 other



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).

(3984) William Hawkins, *An Essay on the Antient and Modern Drama, occasioned by Mr. Mason's Elfrida, And the Letters Prefixed to it*. Published in the second volume of *Dramatic and Other Poems, Letters, Essays, &c.* 3 Vols. Oxford: Printed by W. Jackson; sold by R. and J. Dodsley, in Pall-Mall; J. Rivington and J. Fletcher in Paternoster-Row; and W. Owen, in Fleet-Street, London; J. Fletcher and S. Parker, in Oxford, 1758. The essay appears on pp. 260-316. ECCO # CW3325276065 (British Library), ESTC # T127555 (20 other copies). 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 Admirer 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."¹³

(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 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."

(4014) Anonymous, *An Abstract of the Lives of Eteocles and Polynices, the Two Sons of Oedipus by his Mother Jocasta. With a Brief Account of the famous Theban War, collected from the Best Authors. Necessary to be perused by those who intend to be Spectators of the New Tragedy, called the Fatal Legacy, and proper to be bound up with the Play. To which are Added, The Arguments of Phænissæ of Euripides, written upon the same Subject*. London: Printed for J. Roberts, near the Oxford-Arms in Warwick-lane; and A. Dodd, at the Peacock without Temple-Bar, [May] 1723. Pp. [4] 1-28. Price 6d. ECCO # CW3300116752 (British Library), ESTC # T110348 (5 other copies). Advertised 22 May 1723 in *The Daily Post*. A&R attributes this piece to Jane Robe. An introduction to the story of Oedipus and his sons Eteocles and Polynices.

(4046) Anonymous, *The Censor Censured; or, The Conscious Lovers Examin'd: in a Dialogue between Sir Dicky Marplot and Jack Freeman. Into which Mr. Dennis is introduced by way of Postscript; with some Observations On his late Remarks*. London: Printed for T. Warnder, at the Black Boy in Pater-Noster-Row, [ca. late January?] 1723. Pp. [8] [1] 2-88. Price 1s. ECCO # CW3312043706 (Houghton Library, Harvard University),



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.

* * *

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.

The Pennsylvania State University

Notes

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

¹ George Speaight, "Introduction," *English Theatrical Literature, 1559-1900: A Bibliography*, ed. James Fullarton Arnott and John William Robinson (London: Society for Theatre Research, 1970).

² *British Theatre: A Bibliography, 1901 to 1985*, ed. John Cavanagh (Mottisfont: Motley Press, 1989).

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.

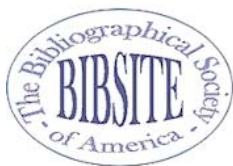
⁴ K. A. Crouch, "Lessingham, Jane (1738/9-1783)," *Oxford Dictionary of National Biography: in Association with The British Academy: From the Earliest Times to the Year 2000*, ed. H. C. G. Matthew and Brian Harrison, 61 vols. (Oxford: Oxford University Press, 2004), XXXIII, pp. 475-476 at 475.

⁵ Thomas McGeary, "Verse Epistles on Italian Opera Singers, 1724-1736," *Royal Musical Association Research Chronicle* 33 (2000): 29-88 at 33.

⁶ McGeary, 42.

⁷ McGeary, 44.

⁸ Philip H. Highfill, Jr., Kalman A. Burnim, and Edward A. Langhans, *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers and Other Stage Personnel in London, 1660-1800*, 16 vols.



(Carbondale, Ill.: Southern Illinois University Press, 1973-1993), XVI, p. 248.

⁹ For other documents in the “Pollies Controversy,” see Milhous and Hume nos. 4021, 4023, 4025, 4028, 4036-4041, 4043-4044, 4047-4048, 4055.

¹⁰ On the vexed attributions of *Edward the Third* and *Henry the Second*, see Judith Milhous and Robert D. Hume, “Attribution Problems in English Drama, 1660-1700,” *Harvard Library Bulletin* 31 (1983): 5-39, nos. 16 & 31.

¹¹ J. Milling, “Oldfield, Anne (1683-1730),” *ODNB*, XLI, p. 678.

¹² The *ODNB* entry on Thompson incorrectly dates *The Meretriciad* to 1763; see Clive Wilkinson, “Thompson, Edward (1738?-1786),” *ODNB*, LIV, pp. 416-417 at 416.

¹³ Berta Joncus, “Handel at Drury Lane: Ballad Opera and the Production of Kitty Clive,” *Journal of the Royal Musical Association* 131.2 (2006): 179-226 at 205.