

Cambridge University Press
978-1-108-06503-0 - The Private Correspondence of David Garrick with the Most Celebrated Persons of His Time:
Now First Published from the Originals, and Illustrated with Notes, and a New Biographical Memoir of Garrick: Volume 1
Edited by James Boaden
Frontmatter
[More information](#)

CAMBRIDGE LIBRARY COLLECTION

Books of enduring scholarly value

Literary studies

This series provides a high-quality selection of early printings of literary works, textual editions, anthologies and literary criticism which are of lasting scholarly interest. Ranging from Old English to Shakespeare to early twentieth-century work from around the world, these books offer a valuable resource for scholars in reception history, textual editing, and literary studies.

The Private Correspondence of David Garrick
with the Most Celebrated Persons of His Time

David Garrick (1717–79) is synonymous with the golden age of English theatre. Widely acclaimed as an actor, he went on to become a shrewd theatre manager at Drury Lane. His years in charge of the Theatre Royal ensured its dramatic ascendancy and burnished his own considerable celebrity. These letters, first published in 1831, reveal Garrick’s gregarious nature and shed light on his many friendships with leading ladies, fellow actors, contemporary playwrights, and members of high society. His love of Shakespeare’s work is also evident, highlighting Garrick’s pivotal role in ensuring the plays became established in the national consciousness. This two-volume collection was edited by James Boaden (1762–1839), who published several theatrical biographies (also reissued in this series). Containing correspondence for the period 1736–74, Volume 1 also includes a biographical account that traces the progress of Garrick’s theatrical career.

Cambridge University Press
978-1-108-06503-0 - The Private Correspondence of David Garrick with the Most Celebrated Persons of His Time:
Now First Published from the Originals, and Illustrated with Notes, and a New Biographical Memoir of Garrick: Volume 1
Edited by James Boaden
Frontmatter
[More information](#)

Cambridge University Press has long been a pioneer in the reissuing of out-of-print titles from its own backlist, producing digital reprints of books that are still sought after by scholars and students but could not be reprinted economically using traditional technology. The Cambridge Library Collection extends this activity to a wider range of books which are still of importance to researchers and professionals, either for the source material they contain, or as landmarks in the history of their academic discipline.

Drawing from the world-renowned collections in the Cambridge University Library and other partner libraries, and guided by the advice of experts in each subject area, Cambridge University Press is using state-of-the-art scanning machines in its own Printing House to capture the content of each book selected for inclusion. The files are processed to give a consistently clear, crisp image, and the books finished to the high quality standard for which the Press is recognised around the world. The latest print-on-demand technology ensures that the books will remain available indefinitely, and that orders for single or multiple copies can quickly be supplied.

The Cambridge Library Collection brings back to life books of enduring scholarly value (including out-of-copyright works originally issued by other publishers) across a wide range of disciplines in the humanities and social sciences and in science and technology.

Cambridge University Press
978-1-108-06503-0 - The Private Correspondence of David Garrick with the Most Celebrated Persons of His Time:
Now First Published from the Originals, and Illustrated with Notes, and a New Biographical Memoir of Garrick: Volume 1
Edited by James Boaden
Frontmatter
[More information](#)

The Private Correspondence of
David Garrick
with the Most Celebrated
Persons of His Time

*Now First Published from the Originals,
and Illustrated with Notes,
and a New Biographical Memoir of Garrick*

VOLUME 1

EDITED BY JAMES BOADEN



Cambridge University Press
978-1-108-06503-0 - The Private Correspondence of David Garrick with the Most Celebrated Persons of His Time:
Now First Published from the Originals, and Illustrated with Notes, and a New Biographical Memoir of Garrick: Volume 1
Edited by James Boaden
Frontmatter
[More information](#)

CAMBRIDGE
UNIVERSITY PRESS

University Printing House, Cambridge, CB2 8BS, United Kingdom

Published in the United States of America by Cambridge University Press, New York

Cambridge University Press is part of the University of Cambridge.
It furthers the University's mission by disseminating knowledge in the pursuit of
education, learning and research at the highest international levels of excellence.

www.cambridge.org
Information on this title: www.cambridge.org/9781108065030

© in this compilation Cambridge University Press 2013

This edition first published 1831
This digitally printed version 2013

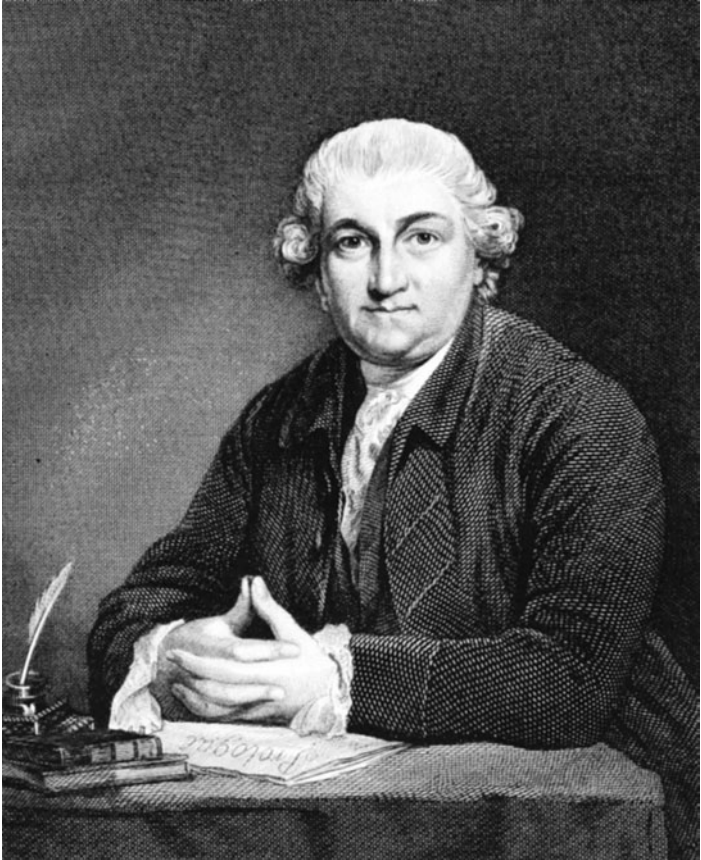
ISBN 978-1-108-06503-0 Paperback

This book reproduces the text of the original edition. The content and language reflect
the beliefs, practices and terminology of their time, and have not been updated.

Cambridge University Press wishes to make clear that the book, unless originally published
by Cambridge, is not being republished by, in association or collaboration with, or
with the endorsement or approval of, the original publisher or its successors in title.

Cambridge University Press
978-1-108-06503-0 - The Private Correspondence of David Garrick with the Most Celebrated Persons of His Time:
Now First Published from the Originals, and Illustrated with Notes, and a New Biographical Memoir of Garrick: Volume 1
Edited by James Boaden
Frontmatter
[More information](#)

Cambridge University Press
978-1-108-06503-0 - The Private Correspondence of David Garrick with the Most Celebrated Persons of His Time:
Now First Published from the Originals, and Illustrated with Notes, and a New Biographical Memoir of Garrick: Volume 1
Edited by James Boaden
Frontmatter
[More information](#)



Painted by Sir Joshua Reynolds *Engraved by W.H. Worthington*

DAVID GARRICK.

London. Published by Henry Colburn & Richard Bentley, 1831

Cambridge University Press
978-1-108-06503-0 - The Private Correspondence of David Garrick with the Most Celebrated Persons of His Time:
Now First Published from the Originals, and Illustrated with Notes, and a New Biographical Memoir of Garrick: Volume 1
Edited by James Boaden
Frontmatter
[More information](#)

THE

PRIVATE CORRESPONDENCE

OF

DAVID GARRICK

WITH THE

MOST CELEBRATED PERSONS OF HIS TIME ;

NOW FIRST PUBLISHED FROM THE ORIGINALS,

AND

ILLUSTRATED WITH NOTES.

AND

A NEW BIOGRAPHICAL MEMOIR OF GARRICK.

IN TWO VOLUMES.

VOL. I.

LONDON :
HENRY COLBURN AND RICHARD BENTLEY,
NEW BURLINGTON STREET.
MDCCCXXXI.

Cambridge University Press
978-1-108-06503-0 - The Private Correspondence of David Garrick with the Most Celebrated Persons of His Time:
Now First Published from the Originals, and Illustrated with Notes, and a New Biographical Memoir of Garrick: Volume 1
Edited by James Boaden
Frontmatter
[More information](#)

CONTENTS
OF THE FIRST VOLUME.

	Page		Page
Gilbert Walmesley to the Rev. Mr. Colson	1	Mrs. Cibber to Mr. Garrick	42
Ditto Ditto	2	Ditto Ditto	43
Rev. T. Newton to Mr. Garrick	3	Gilbert Walmesley to Ditto	44
Ditto Ditto	4	Mrs. Cibber to Ditto	45
Ditto Ditto	5	Ditto Ditto	47
Ditto Ditto	6	Ditto Ditto	48
Ditto Ditto	7	Agreement between James Lacy and Ditto	50
Ditto Ditto	8	Mr. Garrick to Mr. Pritchard	53
Ditto Ditto	9	Mr. S. Foote to Mr. Garrick	54
To Mr. Garrick	ib.	Mr. Garrick to Mr. Foote	55
Ditto	10	J. Cleland to Mr. Garrick	56
Ignoto to Ditto	ib.	Mr. Garrick to Mr. Hogarth	59
To Mr. Garrick	12	The Marquis of Hartington to Mr. Garrick	60
Mr. T. Sheridan to Ditto	15	Ditto Ditto	61
Mrs. Frances Sheridan to Mrs. Victor	16	Ditto Ditto	62
To Mr. Garrick	19	Rev. W. Warburton to Ditto	ib.
J. B. to Ditto	20	Ditto Ditto	64
To Mr. Garrick	21	Arthur Murphy to Ditto	65
L. M. N. to Ditto	22	Mr. Garrick to Mr. Arthur Murphy	66
P. W. to Ditto	23	Arthur Murphy to Mr. Garrick	67
Ditto Ditto	24	Ditto Ditto	68
To Mr. Garrick	26	Mr. Garrick to Arthur Murphy	69
Ditto	28	Arthur Murphy to Paul Vaillant, Esq.	70
L. M. N. to Ditto	29	Ditto to Mr. Garrick	71
Henry Aston to Ditto	30	Spranger Barry to Ditto	ib.
The Duke of Bedford to Ditto	31	Arthur Murphy to Ditto	72
R. M. to Ditto	ib.	Ditto Ditto	73
A. B. to Ditto	32	Rev. Dr. Warburton to Ditto	ib.
Margery Pinchwife to Ditto	33	Ditto Ditto	74
Mrs. Cibber to Ditto	34	Ditto Ditto	76
Ditto Ditto	ib.	The Duke of Devonshire to Ditto	79
Lord Rochford to Ditto	35	Mr. Garrick to Mr. R. Dodsley	ib.
Mrs. Cibber to Ditto	36	Mr. R. Dodsley to Mr. Garrick	ib.
Ditto Ditto	38	Mr. Garrick to Mr. R. Dodsley	80
Ditto Ditto	ib.	Rev. Dr. Warburton to Mr. Garrick	ib.
Ditto Ditto	39	Mr. Garrick to Arthur Murphy	81
Ditto Ditto	40	Rev. Dr. Warburton to Mr. Garrick	82
Spranger Barry to Ditto	41	Arthur Murphy to Ditto	83
VOL. I.		A	

CONTENTS.

	Page		Page
Arthur Murphy to Mr. Garrick	84	The Duke of Devonshire to Mr. Garrick	120
Mr. J. Beard to Mr. T. Neville	ib.	Joseph Reed to Mrs. Dancer	ib.
Mr. T. Neville to Mr. T. Beard	85	Spranger Barry to Mr. Garrick	121
Rev. Dr. Warburton to Mr. Garrick	86	Arthur Murphy to Mr. Garrick	121
Arthur Murphy to Ditto	87	The Bishop of Gloucester to Ditto	122
Rev. Dr. Warburton to Ditto	88	Arthur Murphy's Note	123
The Duke of Devonshire to Ditto	89	Mr. Garrick to Lord Lyttelton	ib.
Arthur Murphy to Ditto	ib.	Charles Holland to Mr. Garrick	124
Ditto Ditto	90	Dr. John Delap to Ditto	125
Ditto to the Managers of Drury Lane	ib.	Ditto Ditto	126
Mr. Garrick to Arthur Murphy	91	Joseph Reed to Ditto	ib.
Rev. Dr. Warburton to Mr. Garrick	92	Ditto Ditto	127
Ditto Ditto	94	Arthur Murphy to Ditto	128
Rev. Dr. Robertson to Ditto	95	Mr. Garrick to Arthur Murphy	129
Rev. Dr. Warburton to Ditto	96	The Duke of Newcastle to Mr. Garrick	130
Arthur Murphy to Ditto	ib.	Arthur Murphy to Ditto	ib.
Ditto Ditto	97	Dr. J. Brown to Ditto	131
Ditto Ditto	98	H. H. to Ditto	132
Ditto Ditto	ib.	Mr. Garrick to H. H. . . .	135
Rev. Mr. Mason to Rev. Dr. Warburton	99	H. H. to Mr. Garrick	137
Rev. Dr. Warburton to Mr. Garrick	ib.	The Bishop of Gloucester to Ditto	138
Arthur Murphy to Ditto	100	Mr. Garrick to Mrs. Palmer	139
Ditto Ditto	ib.	The Bishop of Gloucester to Mr. Garrick	141
Mr. Garrick to Arthur Murphy	102	Charles Holland to Mr. Garrick	142
Francis Gentleman to Mr. Garrick	ib.	James Love to Ditto	ib.
Arthur Murphy to Ditto	104	The Mulberry-tree at Stratford	145
Mr. Garrick to Arthur Murphy	ib.	Dr. J. Brown to Mr. Garrick	146
Ditto Ditto	105	Ditto Ditto	147
Rev. Dr. Warburton to Mr. Garrick	ib.	Dr. T. A. Arne to Ditto	148
Mr. Garrick to Arthur Murphy	106	Mr. Garrick to Dr. Arne	149
Ditto Ditto	ib.	T. B. to Mr. Garrick	150
Ditto Ditto	107	Dr. Delap to Ditto	ib.
Ditto Ditto	ib.	Dr. J. Brown to Ditto	152
Arthur Murphy to Mr. Garrick	108	Ditto Ditto	154
Ditto Ditto	ib.	Ditto Ditto	ib.
To Mr. Garrick	109	Henry Mossop to Mr. George Garrick	155
Arthur Murphy to Mr. Garrick	111	Ditto to Mr. Garrick	156
Mr. Garrick to Arthur Murphy	112	Dr. Fordyce to Ditto	157
Arthur Murphy to Mr. Garrick	113	Mr. Hall to Ditto	159
Ditto Ditto	ib.	Mr. Garrick to Mr. Hall	ib.
Ditto Ditto	ib.	Ditto to Mr. Quin	160
Mr. Garrick to Arthur Murphy	114	The Duke of Devonshire to Mr. Garrick	161
Arthur Murphy to Mr. Garrick	ib.	Ditto Ditto	ib.
Spranger Barry to Mr. George Garrick	115	Mr. Davies to Mr. George Garrick	162
The Bishop of Gloucester to Mr. Garrick	ib.	Mr. Garrick to Mr. Davies	ib.
Ditto Ditto	ib.	Mr. Davies to Mr. Garrick	ib.
Arthur Murphy to Mr. Garrick	116	Mr. Garrick to Mr. Davies	163
The Bishop of Gloucester to Ditto	117	Mr. Davies to Mr. Garrick	164
Ditto Ditto	ib.	Dr. Hoadly to Ditto	167
Ditto Ditto	118	Mrs. Cibber to Ditto	ib.
Arthur Murphy to Ditto	119	Mr. R. Jephson to Ditto	168

CONTENTS.

	Page		Page
The Duke of Devonshire to Mr. Garrick . . .	168	Mr. Garrick to Mr. Foote . . .	221
Mr. Powell to Ditto . . .	169	Mr. Foote to Mr. Garrick . . .	ib.
The Duke of Devonshire to Ditto . . .	170	Mr. Paterson to Ditto . . .	223
Mr. Garrick to Lady Spencer . . .	171	Mr. Garrick to Mr. Paterson . . .	ib.
Signor Joseph Baretti to Mr. Garrick . . .	172	Ditto to Arthur Murphy . . .	224
Ditto Ditto . . .	173	Mr. Love to Mr. Hopkins . . .	ib.
Mr. J. Minifie to Ditto . . .	174	Mr. Garrick to Mr. Love . . .	225
Signor Joseph Baretti to Ditto . . .	175	Mrs. E. Griffith to Mr. Garrick . . .	226
Mr. Garrick to Mr. Arden . . .	ib.	Ditto Ditto . . .	ib.
Mr. Robert Brompton to Mr. Garrick . . .	176	Mr. Garrick to Mrs. E. Griffith . . .	227
Mr. Garrick to Mr. Powell . . .	177	Mrs. E. Griffith to Mr. Garrick . . .	ib.
Dr. J. Brown to Mr. Garrick . . .	178	Sheridan Davenport to Ditto . . .	228
Count Marsili to Ditto . . .	180	Mr. George Garrick to Mr. Love . . .	229
Mr. R. Jephson to Ditto . . .	182	Mr. Love to Mr. Garrick . . .	ib.
Mr. Garrick to Mr. R. Jephson . . .	183	Mr. Garrick to Mr. Love . . .	230
Dr. Johnson to Mr. Garrick . . .	ib.	Mrs. E. Griffith to Mr. Garrick . . .	ib.
Dr. Hoadly to Ditto . . .	ib.	Mr. Colman to Ditto . . .	231
Mr. Garrick to Dr. Johnson . . .	186	Ditto Ditto . . .	232
Extract of a letter from an English Gentleman at Paris to his friend in London . . .	ib.	Mr. Garrick to Mrs. E. Griffith . . .	233
Edmund Burke to Mr. Garrick . . .	188	Mrs. E. Griffith to Mr. Garrick . . .	234
Mr. G. Graham to Ditto . . .	ib.	Mr. Garrick to Mrs. E. Griffith . . .	235
Edmund Burke to Ditto . . .	189	Mr. B. Victor to Mr. Garrick . . .	ib.
Mr. Garrick to General Fitzwilliams . . .	190	The Rev. T. Kennedy to Ditto . . .	237
Dr. Hoadly to Mr. Garrick . . .	191	Mr. Garrick's note as to Victor's Tragedy . . .	238
General Fitzwilliams to Ditto . . .	192	Mr. B. Victor to Mr. Garrick . . .	239
Mr. Garrick to Mr. Graham . . .	193	Mrs. E. Griffith to Ditto . . .	240
Mr. G. Graham to Mr. Garrick . . .	ib.	Mr. C. Yorke to Ditto . . .	241
Mr. Garrick to Mr. Graham . . .	195	Arthur Murphy to Ditto . . .	ib.
Mr. Samuel Sharp to Mr. Garrick . . .	196	Mr. Garrick to Arthur Murphy . . .	242
Mrs. Cibber to Ditto . . .	197	Ditto Ditto . . .	243
Dr. Brown to Ditto . . .	198	Arthur Murphy to Mr. Garrick . . .	244
Dr. Hoadly to Ditto . . .	199	Ditto Ditto . . .	ib.
Mrs. Cibber to Ditto . . .	200	Ditto Ditto . . .	245
Mr. Garrick to Mrs. Cibber . . .	201	Dr. Johnson to Ditto . . .	ib.
Robert Bristow to Mr. Garrick . . .	202	Mr. J. Shebbeare to Ditto . . .	246
Robert Turbutt to Ditto . . .	202	Mr. C. Yorke to Ditto . . .	ib.
C. Clive to Ditto . . .	203	Mr. Potter to Ditto . . .	247
Dr. J. Brown to Ditto . . .	204	Mr. Garrick to Mr. Potter . . .	248
Mr. Clutterbuck to Ditto . . .	205	Dr. Hoadly to Mr. Garrick . . .	ib.
Mrs. Cibber to Ditto . . .	207	John Wilkes to Ditto . . .	249
Edmund Burke to Ditto . . .	208	The Right Hon. Charles Townshend to Ditto . . .	251
Mrs. Cibber to Ditto . . .	209	Mr. J. Reed to Ditto . . .	ib.
G. Colman, Esq. to Ditto . . .	ib.	Mr. Garrick to Mr. G. Garrick . . .	252
Mr. Garrick to George Colman, Esq. . . .	212	Ditto Ditto . . .	253
Mr. Colman to Mr. Garrick . . .	214	Ditto Ditto . . .	254
Mr. George Steevens to Ditto . . .	216	Ditto Ditto . . .	ib.
Dr. Brown to Ditto . . .	218	Ditto Ditto . . .	255
Dr. Franklin to the Printer of the St. James's Chronicle . . .	ib.	Ditto Ditto . . .	256
Dr. J. Brown to Mr. Garrick . . .	219	Dr. Shebbeare to Mr. Garrick . . .	257
		Mr. Garrick to Dr. Shebbeare . . .	ib.
		Mr. C. Dingley to Mr. Garrick . . .	258

CONTENTS.

	Page		Page
Mr. C. Dingley to Mr. Garrick	259	Mr. Joseph Baretti to Mr. Garrick	292
Mr. James Love to Ditto	ib.	Mr. Richard Cumberland to Ditto	293
Mr. Garrick to Mrs. Griffiths	260	Lord Pembroke to Ditto	ib.
Mr. Garrick to Mr. James Love	ib.	Mr. Garrick to Lord Mansfield	ib.
Mr. J. Reed to Mr. Garrick	261	Lord Mansfield to Mr. Garrick	294
Mr. Garrick to Lady Camden	262	To Captain Thomas Riddell of Pocock	295
Lady Camden to Mr. Garrick	263	Mr. Sharp relative to Baretti	296
Mr. Garrick to Lady Camden	ib.	Mr. M. Frampton to Mr. Garrick	298
Mr. G. Garrick to Mr. Garrick	ib.	Mr. Garrick to Mr. Charles Yorke	298
Mr. H. Kelly to Ditto	264	Mr. W. Mason to Mr. Garrick	299
Thomas King to Ditto	265	Mrs. E. Griffith to Ditto	ib.
Rev. T. Francklin to Ditto	ib.	Mr. Kean O'Hara to Ditto	300
Mr. Bickerstaff to Ditto	266	Lord and Lady Mansfield to Dr. Turton	301
Mr. Garrick to Mr. Colman	267	Mr. Spranger Barry to Mr. Garrick	ib.
Mr. H. Kelly to Mr. Garrick	268	Arthur Murphy to Ditto	302
Mrs. E. Griffith to Ditto	ib.	Mr. Garrick to Arthur Murphy	303
Mr. Garrick to Mrs. Griffith	269	Mr. Spranger Barry to Mr. Garrick	ib.
Dr. J. Hoadly to Mr. Garrick	270	Mr. Garrick to Mr. Spranger Barry	304
Mr. W. Whitehead to Ditto	271	Mr. Richard Rigby to Mr. Garrick	ib.
Lord Pomfret to Ditto	272	Mr. Garrick to Arthur Murphy	305
Mr. Wilkes to Ditto	ib.	Ditto Ditto	306
Dr. Warner to Ditto	273	Mr. A. Dow to Mr. Garrick	ib.
Mr. Bickerstaff to Ditto	ib.	The Earl of Bute to Ditto	307
Mr. Garrick to Mr. Bickerstaff	274	Mrs. Griffith to Ditto	ib.
Rev. T. Francklin to Mr. Garrick	ib.	Ditto Ditto	308
Mr. Bickerstaff to Ditto	275	Thomas Gainsborough to Ditto	ib.
Lord Pomfret to Ditto	ib.	Mrs. Griffith to Ditto	309
Dr. Warner to Ditto	276	Ditto Ditto	310
Mr. G. S. Carey to Ditto	ib.	Mr. Paterson to Ditto	ib.
Mr. Bickerstaff to Ditto	277	Mr. Garrick to Mr. Paterson	311
Mr. H. Kelly to Ditto	ib.	T. G. to Mr. Garrick	ib.
Mr. Barry to Ditto	ib.	Mr. Paterson to Mr. G. Garrick	312
Mr. Garrick to Lord Pomfret	279	Rev. T. Francklin to Mr. Garrick	313
Mr. Charles Yorke to Mr. Garrick	ib.	Mrs. E. Griffith to Ditto	314
Arthur Murphy to Mr. George Garrick	280	Mr. Alexander Dow to Ditto	315
Mr. Garrick to Arthur Murphy	281	Ditto Ditto	ib.
Arthur Murphy to Mr. George Garrick	ib.	Mrs. E. Griffith to Ditto	316
Ditto Ditto	283	Mr. Alexander Dow to Ditto	ib.
Mr. George Garrick to Arthur Murphy	ib.	Ditto Ditto	317
Mr. Richard Cumberland to Mr. Garrick	284	Antonio Carara to Ditto	ib.
Mr. Garrick to Mr. Richard Cumberland	ib.	Mrs. Lennox to Ditto	319
Mr. Richard Cumberland to Mr. Garrick	ib.	Mr. Charles Yorke to Ditto	320
Mr. Spranger Barry to Ditto	285	Mrs. Catherine Clive to Ditto	ib.
Lord Pembroke to Ditto	ib.	Mrs. E. Griffiths to Ditto	321
Rev. T. Beighton to Ditto	286	Mr. Garrick to Mrs. E. Griffith	ib.
Rev. T. Beighton to Sir Edward Hawke	287	Mrs. E. Griffith to Mr. Garrick	322
Mrs. Griffith to Mr. Garrick	288	Mr. Wheler to Ditto	ib.
Ditto Ditto	ib.	A copy of the freedom of a Burgess given to Ditto	323
Mr. Walker to Ditto	289	Umbra to Ditto	ib.
Arthur Murphy to Ditto	290	Mr. T. King to Ditto	324
Mr. Joseph Baretti to Ditto	292	Ditto Ditto	326

CONTENTS.

	Page		Page
The Bishop of Gloucester to Mr. Garrick	412	Mr. J. Palmer to Mr. Garrick	455
Ditto Ditto	413	Mr. Garrick to Dr. T. Francklin	456
The Archbishop of York to Ditto	ib.	Dr. J. Hoadly to Mr. Garrick	457
Mr. W. Eaves to Mr. Wheler	414	Mr. Garrick to Lord Chatham	458
Lord Suffolk to Mr. Garrick	415	Lord Chatham to Mr. Garrick	459
Ditto Ditto	ib.	Arthur Murphy to Ditto	460
Mrs. Celesia to Ditto	415	Dr. Beattie to Ditto	461
Lord Pembroke to Ditto	416	Mr. Garrick to Dr. Francklin	463
Sir Grey Cooper to Ditto	417	Dr. Francklin to Mr. Garrick	464
Mr. Bickerstaff to Ditto	ib.	A Surgeon to Ditto	ib.
Sir Grey Cooper to Ditto	418	The Managers of the Calcutta Theatre to Mr.	
Rev. S. Nott to Mr. Garrick	418	Garrick	465
Mr. Thomas Warton to Ditto	420	Dr. J. Hoadly to Ditto	ib.
Mr. W. Mickle to Ditto	ib.	Mr. Cleland to Ditto	466
Dr. J. Hoadly to Ditto	ib.	Mr. Garrick to Mr. Cleland	469
Mr. Clutterbuck to Ditto	422	Dr. J. Hoadly to Mr. Garrick	470
Mr. Bickerstaff to Ditto	ib.	Mr. W. Hillas to Ditto	471
Mr. T. Kynaston to Ditto	423	Mr. Gainsborough to Ditto	472
Mr. H. Cooper to Ditto	424	Isaac Bickerstaff to Ditto	ib.
Mr. Cumberland to Ditto	425	Mr. Garrick to Sir John Fielding	474
Mr. Richard Rigby to Ditto	427	The Duke of Richmond to Mr. Garrick	475
Mr. Cumberland to Ditto	ib.	Lord Hyde to Ditto	ib.
Mr. Willmot to Ditto	428	Mr. Garrick to Col. Dow	ib.
Mr. R. Burke to Ditto	429	Col. Dow to Mr. Garrick	476
Mr. Cumberland to Ditto	430	Mr. J. Moody to Mr. George Garrick	ib.
The Bishop of Gloucester to Ditto	431	Mr. R. Jephson to Mr. Garrick	477
Dr. Beattie to Ditto	432	Mr. Stanley to Ditto	479
Lord Lyttelton to Ditto	ib.	Mr. J. Wallis to Ditto	ib.
Dr. J. Hoadly to Ditto	433	Mr. T. Fitzmaurice to Ditto	480
Mr. Cumberland to Ditto	434	Lord Camden to Ditto	482
Mr. Boswell to Ditto	435	Ditto Ditto	ib.
Mr. Cumberland to Ditto	437	Mr. R. Jephson to Ditto	483
Mr. F. Gentleman to Ditto	438	Mr. Burke to Ditto	484
Mr. Garrick to Mr. F. Gentleman	439	Mr. Garrick to Lord Camden	485
Lord Lyttelton to Mr. Garrick	440	Mr. Garrick to Mr. Barry	ib.
Mr. Garrick to R. W. Hawkins	ib.	Mr. T. Fitzmaurice to Mr. Garrick	486
Sir Grey Cooper to Mr. Garrick	442	Lord Camden to Ditto	487
Rev. S. Nott to Ditto	ib.	Mr. D. W——s to Ditto	ib.
Junius to Ditto	443	Mr. Thomas Linley to Ditto	488
Mr. Garrick to Mr. Woodfall	ib.	Arthur Murphy to Ditto	ib.
Mr. H. S. Woodfall to Mr. Becket	444	Dr. J. Hoadly to Ditto	489
Mr. Brooke to Mr. Garrick	445	Mr. T. King to Ditto	490
Mrs. Griffith to Ditto	ib.	Mr. Garrick to Mr. King	494
Dr. Johnson to Ditto	446	Ditto Ditto	495
Lord Camden to Ditto	447	Mr. T. King to Mr. Garrick	496
Dr. J. Hoadly to Ditto	448	Mr. J. Wickins to Ditto	499
Mr. Garrick to * * * * *	449	Mr. R. Jephson to Ditto	ib.
Mr. G. Steevens to Mr. Garrick	ib.	Mr. Steevens to Ditto	500
To Mr. Steevens	450	Mr. R. Jephson to Ditto	502
Mr. G. Steevens to Mr. Garrick	ib.	Arthur Murphy to Ditto	503
Ditto Ditto	451	Mr. T. Gainsborough to Ditto	504

CONTENTS.

	Page		Page
Charles Macklin to Mr. Garrick	327	Mr. Hopkins to Mr. Barry	369
Dr. J. Delap to Ditto	ib.	Mr. Spranger Barry to Mr. Garrick	ib.
Mr. Gainsborough to Ditto	328	Mr. Garrick to Mr. Spranger Barry	370
Antonio Carara to Ditto	329	Mr. N. Ramus to Mr. Garrick	371
Arthur Murphy to I. Bickerstaff, Esq.	ib.	Mr. J. Reed to Ditto	ib.
Dr. T. Francklin to Mr. Garrick	330	Mr. A. Dow to Ditto	373
Mr. Burke to Ditto	331	Frank Aickin to Ditto	374
To David Garrick, Esq. with a Wax Reel	332	Mr. Sturtz to Ditto	375
Mr. Burke to Mr. Garrick	ib.	Mrs. Montagu to Ditto	376
Mr. J. Sharp to Mr. Garrick	333	Ditto Ditto	ib.
Ditto Ditto	334	Rev. S. Nott to Mr. Garrick	377
Mr. Garrick to Dr. T. Francklin	335	Mr. Grey Cooper to Ditto	378
Dr. T. Francklin to Mr. Garrick	336	Rev. C. Jenner to Ditto	ib.
Mr. J. Sharp to Ditto	337	Mrs. Celesia to Ditto	379
Arthur Murphy to Ditto	338	Mr. Cumberland to Ditto	380
Ditto Ditto	339	Mrs. Griffith to Ditto	381
Mrs. Clive to Ditto	341	Mr. Cumberland to Ditto	ib.
Dr. Scrope to Ditto	342	Rev. C. Jenner to Ditto	382
Mr. Garrick to Mr. King	343	Ditto Ditto	383
Mr. T. King to Mr. Garrick	ib.	Ditto Ditto	384
The Mayor, Aldermen, and Burgesses of the town of Stratford-upon-Avon to Mr. Garrick,	345	Mr. W. Elsdon to Ditto	385
Mr. Garrick to the Mayor, Aldermen, and Bur- gesses of the town of Stratford-on-Avon	ib.	Mrs. Montagu to Ditto	ib.
Mr. Sturtz to Mr. Garrick	346	Mrs. Griffith to Ditto	386
An account of "Zenobia,"	347	Mr. Cumberland to Ditto	387
Mrs. E. Griffith to Mr. Garrick	ib.	An Anonymous Adviser	388
Mr. J. Sharp to Ditto	348	Mrs. Montagu to Mr. Garrick	ib.
Mr. West to Ditto	350	Dr. Hiffernan to Ditto	390
Mr. T. Davies to Ditto	ib.	Mr. Foote to Ditto	391
Dr. J. Hoadly to Ditto	ib.	Mr. Garrick to Mr. Foote	392
Mr. W. Havard to Ditto	351	Rev. S. Nott to Mr. Garrick	393
Mr. J. Ward to Ditto	352	Mr. Garrick to Mr. G. Garrick	ib.
Mr. Smith to Ditto	353	Mrs. Montagu to Mr. Garrick	394
Mr. Burke to Ditto	ib.	Arthur Murphy to Mr. G. Garrick	395
Mrs. Celesia to Ditto	354	Ditto Ditto	396
Mr. Warton to Ditto	355	Mr. Garrick to Ditto	ib.
Mr. Sturtz to Ditto	356	Mrs. Montagu to Mr. Garrick	397
Mr. Garrick as to Mdle. Clairon	358	Ditto Ditto	398
Mr. H. Sturtz to Mr. Garrick	359	Arthur Murphy to Ditto	ib.
Mr. Garrick to Mr. Charles Macklin	361	Mrs. Celesia to Ditto	399
Mr. Sharp to Mr. Garrick	362	Mr. Garrick to Mr. G. Garrick	400
Mr. Smith to Ditto	363	Mr. R. Burke to Mr. Garrick	401
Mrs. Griffith to Ditto	364	Sir E. Hawke to Ditto	402
Mr. Garrick to Mr. Clutterbuck, &c.	365	Mr. Garrick to Sir E. Hawke	ib.
Mrs. Griffith to Mr. Garrick	ib.	Dr. Burney to Mr. Garrick	403
Mr. Garrick to Mrs. Griffith	366	Arthur Murphy to Ditto	405
Arthur Murphy to Mr. Garrick	367	A. B. to Ditto	ib.
Rev. R. Jago to Mr. G. Garrick	ib.	Lady Spencer to Ditto	407
Rev. Dr. Warton to Mr. Garrick	368	Mr. Garrick to * * * * *	408
Mr. Thomas Warton to Ditto	369	Lord Camden to Mr. Garrick	ib.
		Rev. E. A. Loyd to Ditto	409
		Mr. Garrick to Mr. G. Garrick	411

CONTENTS.

	Page		Page
Mr. W. Smith to Mr. Garrick	504	Mr. Cumberland to Mr. Garrick	551
Ditto Ditto	505	Mr. Garrick to Mr. Cumberland	552
Rev. P. Stockdale to Ditto	ib.	Mr. Cumberland to Mr. Garrick	ib.
Dr. J. Hoadly to Ditto	506	Dr. Berkenhout to Ditto	553
Ditto Ditto	507	Dr. J. Hoadly to Ditto	554
Dr. William Robertson to Ditto	508	Earl Clanricarde to Ditto	555
Mr. Garrick to Mr. Henderson	509	Mr. W. Smith to Ditto	556
Rev. P. Stockdale to Mr. Garrick	510	Lord Camden to Ditto	ib.
Dr. J. Hoadly to Ditto	511	Mr. Garrick to Mr. Foote	557
Arthur Murphy to Mr. Spranger Barry	512	Mr. Foote to Mr. Garrick	558
Arthur Murphy to Mr. G. Garrick	513	Mr. W. Smith to Ditto	ib.
Dr. J. Hoadly to Mr. Garrick	514	Mr. Garrick to Mr. W. Smith	559
Mr. George Garrick to Arthur Murphy	516	Lord Camden to Mr. Garrick	ib.
Arthur Murphy to Mr. Garrick	517	Mr. N. Cowper to Ditto	560
Mr. R. Jephson to Ditto	ib.	Rev. P. Stockdale to Mr. Garrick	561
Mr. Garrick to Mr. Spranger Barry	518	Mr. W. Smith to Ditto	562
Mr. Garrick to Arthur Murphy	519	Dr. J. Hoadly to Ditto	563
Arthur Murphy to Mr. Garrick	ib.	Mr. Garrick to Lord Shelburne	564
Mr. Garrick to Mr. Read	521	Lord Camden to Mr. Garrick	ib.
Mr. T. Fitzmaurice to Mr. Garrick	522	Mr. Garrick to Mr. W. Smith	565
Mr. Henderson to Ditto	ib.	Lord Camden to Mr. Garrick	ib.
Dr. J. Hoadly to Ditto	524	Mr. G. Colman to Ditto	566
Ditto Ditto	525	Mr. W. Smith to Ditto	ib.
Mr. R. Kelly to Hugh Kelly, Esq.	526	Mr. Garrick to Mr. W. Smith	567
Dr. Goldsmith to Mr. Garrick	527	Dr. J. Hoadly to Mr. Garrick	568
Mr. R. Jephson to Ditto	528	Lord Camden to Ditto	ib.
Mr. T. Wilkes to Ditto	530	J. Home, Esq. to Ditto	569
Ditto Ditto	531	Ditto Ditto	570
Mr. Garrick to Mr. Woodfall	532	Dr. J. Hoadly to Ditto	ib.
Dr. J. Hoadly to Mr. Garrick	ib.	Ditto Ditto	571
Mr. Colman to Ditto	533	Ditto Ditto	573
Mr. Garrick to Mrs. E. Griffith	ib.	Mr. Garrick to Lady Hertford	574
Mrs. E. Griffith to Mr. Garrick	534	Rev. P. Stockdale to Mr. Garrick	575
Dr. Hawkesworth to Ditto	535	Ditto Ditto	576
Ditto Ditto	536	Lady Hertford to Ditto	577
Mr. Garrick to Dr. Hawkesworth	ib.	Mr. Garrick to Mr. Cauthery	ib.
Rev. Mr. Maty to Mr. Garrick	ib.	Mr. R. Jephson to Mr. Garrick	578
Dr. Beattie to Ditto	538	Mr. G. Faulkner to Ditto	579
Mr. Tighe to Ditto	539	Lord Camden to Ditto	580
Mrs. E. Griffith to Ditto	ib.	Mr. G. Steevens to Ditto	581
Dr. J. Hoadly to Ditto	542	Lady Hertford to Ditto	582
Mr. Garrick to His Excellency Richard Penn, Esq.	ib.	Mr. G. Steevens to Ditto	ib.
Mr. Garrick to Mr. Smith	543	Dr. J. Hoadly to Ditto	583
To Mr. Garrick Mr. Cleland's respects	544	Mr. W. Woodfall to Ditto	ib.
Dr. J. Hoadly to Mr. Garrick	545	Mr. Garrick to Mr. W. Woodfall	584
Mr. W. Smith to Ditto	546	Mr. W. Woodfall to Mr. Garrick	585
Mr. Garrick to Mr. W. Smith	547	Mr. G. Steevens to Ditto	586
Mr. W. Smith to Mr. Garrick	548	Ditto Ditto	ib.
Mr. J. Clutterbuck to Ditto	ib.	Ditto Ditto	588
Mr. W. Smith to Ditto	549	Mr. Jephson to Ditto	ib.
Dr. J. Hoadly to Ditto	550	Mr. G. Steevens to Ditto	589

CONTENTS.

	Page		Page
Mr. G. Steevens to Mr. Garrick	590	Instruction for Drawing Mrs. Yates's articles .	624
Lord Camden to Ditto	ib.	Agreement with Mrs. Abington, &c.	ib.
Mr. G. Steevens to Ditto	591	Mr. Spranger Barry to Mr. Hopkins	625
Ditto Ditto	592	Ditto Ditto	ib.
Ditto Ditto	ib.	Ditto Ditto	626
Mr. W. Smith to Ditto	594	Mrs Yates to Ditto	ib.
Ditto Ditto	ib.	Mr. Garrick to Mrs. Yates	ib.
Mr. G. Steevens to Ditto	595	Mr. Garrick to Dr. Delap	627
Ditto Ditto	ib.	Mrs. Pye to Mr. Garrick	628
Mr. W. Smith to Ditto	596	Rev. Mr. Nott to Ditto	629
Mr. G. Steevens to Ditto	ib.	Dr. T. Francklin to Ditto	630
Ditto Ditto	ib.	Theatrical Fund	ib.
Ditto Ditto	597	Mr. D. Ross to Mr. Garrick	631
Ditto Ditto	ib.	Mr. Garrick to Mr. D. Ross	ib.
Mr. G. C. Swan to Ditto	598	Mr. Garrick to Dr. T. Francklin	632
Mr. David Ross to Mr. Garrick	600	Dr. T. Francklin to Mr. Garrick	ib.
Mr. Garrick to Mr. D. Ross	601	Mrs. Mary Latter to Ditto	633
Mr. G. Steevens to Mr. Garrick	ib.	Mr. R. Jephson to Ditto	635
Mr. Garrick to Mr. Lawrence	602	Mr. G. C. Swan to Ditto	636
Mr. Garrick to Dr. T. Francklin	603	Mr. P. Stockdale to Ditto	638
Mrs. C. Clive to Mr. Garrick	604	Mr. W. Brereton to Ditto	ib.
Mr. Madan to Ditto	605	Mr. W. Smith to Ditto	639
Mr. G. Steevens to Ditto	606	Lord Camden to Ditto	641
Ditto Ditto	ib.	Ditto Ditto	ib.
Ditto Ditto	607	Mr. W. Smith to Ditto	642
Ditto Ditto	ib.	Ditto Ditto	643
Mr. W. Shirley to Ditto	609	Ditto Ditto	644
Mrs. Abington to Mr. Hopkins	ib.	Mr. G. Steevens to Ditto	645
Mr. P. Stockdale to Mr. Garrick	ib.	Sir Joshua Reynolds to Ditto	646
Mrs. C. Clive to Ditto	610	Critique on his Nephew's tragedy	ib.
Mr. Garrick to Sir Grey Cooper	611	Mrs. Charlotte Lennox to Ditto	647
Sir Grey Cooper to Mr. Garrick	ib.	Ditto Ditto	ib.
Mr. W. Lacy to Ditto	612	Mr. W. Smith to Ditto	648
Mr. Garrick to Mr. W. Lacy	ib.	Lord Camden to Ditto	649
Mr. W. Lacy to Mr. Garrick	ib.	Mr. G. Steevens to Ditto	ib.
Mr. G. Steevens to Ditto	613	Ditto Ditto	650
Censor Dramaticus to * * * * *	ib.	Mr. F. Aickin to Ditto	651
Dr. T. Francklin to Mr. Garrick	614	Mr. J. F. Richardson to Ditto	ib.
Note from Mr. Garrick to his brother on the above	615	Mr. Garrick to Mr. F. Aickin	652
Mr. Garrick to Dr. Campbell	ib.	Mr. F. Aickin to Ditto	ib.
Dr. Campbell to Mr. Garrick	ib.	Mr. J. Whitehead to Ditto	653
Mr. Garrick to Dr. T. Francklin	616	Lord Camden to Ditto	654
Mrs. J. H. Pye to Mr. Garrick	ib.	Mr. Garrick to Mr. F. Aickin	655
Mr. Spranger Barry to Ditto	618	Mr. Garrick to Mr. Cumberland	ib.
Mr. R. Jephson to Ditto	619	Mr. W. Hawkins to Mr. Garrick	656
Dr. J. Hoadly to Ditto	ib.	Answer to the preceding	657
Mr. Boswell to Ditto	621	Sir Joshua Reynolds to Mr. Garrick	658
Mr. Garrick to Mrs. Yates	623	Mr. Garrick to Sir Joshua Reynolds	ib.
Mrs. Yates to Mr. Garrick	ib.	Mr. R. Jephson to Mr. Garrick	659
Mr. Garrick to Mrs. Yates	ib.		

BIOGRAPHICAL MEMOIR

OF

DAVID GARRICK.

INTRODUCTORY.

THE papers which form the present collection were selected and preserved by Mr. Garrick himself; whether as the materials of any auto-biography, cannot be absolutely determined, although that is highly probable. The mind of Mr. Garrick was one of great activity, and in the retirement which his bodily health required, he might look with pleasure to such an occupation of his time. The composition of a calm and authentic narrative of his busy life would make him in some degree renew the long period of his public and private engagements, and enjoy the memory without the passions of the scene.

Nor was he at a loss for the “sweet remembrancer” at his side, to prompt or correct his record. Mrs. Garrick will be seen by the present “correspondence,” to have taken more than the usual share in the interests of her husband; to have mixed herself up with much of his business, and all of his society, and to have enjoyed equal love and respect with himself, in the wide and splendid circle of his friends. Dear as his fame was to him, there is full proof that it was not dearer than this incomparable partner; from whom, he says himself, he had never been separated for a single day, during their fortunate and happy union.

Mr. Burke was accustomed to style his friend Garrick, one of the deepest observers of man; and indeed such unbounded powers in the display of human character cannot be possessed without the most subtle and unceasing observation of daily life. It was this practical study of our nature, that rendered him one of the most instructive, as well as delightful, companions that ever existed; and his death impoverished equally the stock of social and public gratification. The mention of this may tend to show the value he could have imparted to such a work had he lived to compose it. But if we have lost the sketches which so great a master could have given of “the age and body of his time,” he has preserved to us much in which they are not slightly indicated; and the acuteness of his discernment, seasoned by his peculiar pleasantry, is a very prominent feature in those replies to his correspondents, of which he, for adequate reasons, troubled himself to keep a literal copy. He is seen frequently in contest with great literary characters; but he is never *second* in the keenest encounters of wit.

It has been thought, therefore, not entirely devoid of utility, that a few pages in this Work should be spared to a MEMOIR of Mr. Garrick, what the French call a *précis historique*; in which the known and undisputed facts of his life should receive their illustration from the present correspondence; and as of counsel in the cause, the present biographer will take especial care that all

he advances in favour of his client be strictly borne out by the evidence produced in court. The result he feels confident will be, that the moral and intellectual eminence of this great man will be held in still higher veneration ; he will be proved entitled to a lasting *fame* among the renowned of his species ; as he fortunately possessed, while living, an influence, perhaps superior to that of any contemporary, from the brilliant and inexhaustible fertility of his popular endowments.

SECTION THE FIRST.

FROM 1716 to 1746.

DAVID GARRICK, the great ornament of the stage, was born on the 20th of February 1716, at the Angel Inn, Hereford, the quarters of his father, Captain Peter Garrick, (who was then on the recruiting service ;) and baptized on the 28th of the same month, as appears by the register of the church of All Saints in that city.* The family, though Protestant, was originally French, being driven to this country by the absurd and cruel revocation of the Edict of Nantz. The maiden name of Mr. Garrick's mother was Clough ; she was the daughter of one of the Vicars of Lichfield Cathedral. His parents are said to have been uniformly courted for their amiable tempers and attractive manners, and enjoyed the unreserved intimacy of the first families in Lichfield.

The youth of the future actor was graced by no prodigies. He was the son of interesting parents, whom he resembled, as his faculties ripened, in their powers of entertainment ; he was sprightly and eccentric, and the sallies of his fancy were noticed with partiality by his future patron, Gilbert Walmesley, Registrar of the Ecclesiastical Court at Lichfield. In the tenth year of his age he was placed under the care of Mr. Hunter, master of the Grammar School of that city. A vast deal of nonsense has been written upon Garrick's inattention to his studies during this period, but he must have laid early the foundation of his classical knowledge, which Dr. Johnson always maintained to be considerable ; and if the love of the stage displayed itself soon in him, it was no thoughtless pursuit ; and his very amusement contributed to strengthen his understanding. Besides, the slow acquisitions of the school pass unobserved ; but a play acted in private excites a domestic sensation, and is remembered as an indication of the future comedian. Had Garrick become a chief-justice, the Serjeant Kite of his youth would have dropt into oblivion.

Mr. Pope, like Garrick, when a mere boy, patched up a play from Ogilby's Homer, and in such a choice the future translator of the Iliad may be seen or fancied. Garrick selected for his private theatrical the *Recruiting Officer* of Farquhar, to which he was naturally directed by his father's profession, and his gay and agreeable manners. To this performance Samuel Johnson was requested

* " David Garrick, the son of Peter and Arabella Garrick, was baptized the 28th of February 1716. Taken from the Register-Book belonging to the parish of All Saints, in the city of Hereford, September 29th 1761, " By me JOHN ETTY, Parish Clerk."

This first notice of Garrick is thus blundered by Murphy. All Saints he has made All Souls, and the real date of his baptism is changed into that of his birth, the 20th of February,—though the biographer knew nothing distinctly of either.

BIOGRAPHICAL MEMOIR.

iii

to contribute a prologue; but he was destined to supply his young friend on a more interesting occasion, when the vision of the boy should be realised, and the confirmed actor was become the manager of Drury-lane Theatre. In the year 1747 Garrick spoke this prologue by Johnson, which is, on every account, the best of which the stage could ever boast.

Serjeant Kite was acted by Garrick in the year 1727. Soon after this he paid a visit to his uncle, a wine-merchant settled at Lisbon; and the English residents in that capital invited their sprightly countryman to their tables, which, after the cloth was removed, not seldom presented a ready *stage* to him; and his friends enjoyed in young Garrick a very agreeable revival of their theatrical amusements. Nor was his acquaintance confined to the English merchants in Lisbon; many youthful Portuguese of rank and distinction became delighted with his accomplishments. When the Duke D'Aveiro suffered death, long after, for conspiring against the King of Portugal, Garrick used to relate to his friends, that he had often, when a youth, been in his company, and would draw a very interesting picture of the strong contrast between the youth and the maturity of that nobleman.

But Garrick's stay in Lisbon was not a long one, for the next year saw him returned to Mr. Hunter's care, and his time was spent between the school and the capital. In the one he advanced his classical acquirements, and in the other indulged his passion for the theatre. In these visits to town he had opportunities of studying the art as it was exhibited by Quin and Cibber, and Macklin. The houses he could frequent were then, as now, Drury-lane and Covent-garden theatres; that in Lincoln's Inn Fields; that in Goodman's Fields, which he soon enriched *himself*; and Aaron Hill's rooms in Villiers-street, where the *Zara* was first tried, of which he afterwards became the enchanting Lusignan. But notwithstanding the interruption given to his studies by these trips to London, there is full evidence that his progress in the school had been far from a slow one. Johnson had assisted in his studies but a few months, and therefore to Hunter much praise is due for fixing so mercurial a spirit. In his eighteenth year his friend Walmesley writes of him, that he was not only an amiable young gentleman, but a "good scholar;" in other words, the grammar-school had done him justice. As his father could not afford to send him to the University, he was to study philosophy, the mathematics, and polite literature, under Mr. Colson, then residing at Rochester in Kent. To show at once all that was required; "Few instructions," says Walmesley to his friend, "on your side will do, and in the intervals of study he will be an agreeable companion for you." Thus we see Colson was to be to Garrick, what Johnson, less calculated for tuition, had recently been, and the master and the scholar were to live in a friendly intimacy together.

And this leads us to the celebrated journey to London, by Samuel Johnson and David Garrick, from the same place, with views, however, widely different; the scholar to work his way ultimately at the bar, and the master to produce his genius upon the stage. The result is well known to the reader; Johnson acquired the degree of Doctor of Laws, and the intended lawyer became the sovereign of the stage;—happy both of them in this, that in their respective walks they were alike transcendant; Johnson the first name in *literature* of his age, and Garrick the first *actor* of his own, if we may *not* rather think, of *any* age.

The opportunity may be here taken of offering a very few remarks upon the objects of Garrick's fellow-traveller, as they are described by Gilbert Walmesley: "Mr. Johnson," with that most forlorn of all hopes to a stranger, "to try his fate with a tragedy" upon the stage; "and to see to get

himself employed in some translation, either from the Latin or the French.” He goes on without the slightest affectation; “Johnson is a very good scholar and poet, and I have great hopes will turn out a fine tragedy writer. If it should any way lie in your way, I doubt not but you would be ready to recommend and assist your countryman.” Regard for the profound critic and moralist may induce us to regret that his rewards should have fallen so far short of his friend’s. The sage, like another Cato, gives laws to a little senate of his admirers, and struggles through life, almost in vain, to be above want. The actor is the *arbiter elegantiarum*, the “observed of all observers,” the man to welcome whom the proudest rank drops its barrier, and intreats an intimacy as a boon. He is, almost at his outset, Patentee and Proprietor of the first Theatre in Europe; and, living a life of splendour, more valuable by its liberality, bequeaths at his death property considerably beyond one hundred thousand pounds!

To return to Mr. Walmsley’s introduction. In the proper place it has been noticed how very imperfectly Davies had given the two letters, addressed by him to his friend Colson. Among the passages omitted, is the following relative to Garrick.

“This young gentleman, you must know, has been much with me, ever since he was a child, almost every day, and I have taken a pleasure often in instructing him, and have a great affection and esteem for him; and I doubt not but you will soon have the like, if it suit with your convenience to take him into your family.” Who but must rejoice that this venerable man lived to enjoy the full affluence of Garrick’s fame, and to see that his pains, so humanely and affectionately taken, were destined to produce a thousand-fold!

Upon Garrick’s coming to town in the month of March 1736-7, he almost immediately entered himself of the Honourable Society of Lincoln’s Inn. But he did not yet find his finances sufficiently strong to defray even the moderate charge for boarding and studying with Mr. Colson. In this dilemma his father’s brother arrived from Lisbon, with a view to close his life in England. His nephew, of course, made his circumstances known to his uncle, and gently referred to a fruitless voyage, taken at his instigation, to Portugal. The old gentleman generously remembered this disappointment, and left to David, by will, a larger legacy than to any of his brother’s children. His benevolence became almost immediately effective, for he died a very short time after his arrival in London.

Garrick now saw himself master of a *thousand pounds*, and applied the interest of his capital to the best use, in realizing the plan as to Mr. Colson’s instructions. With that gentleman he therefore now took up his residence, resolving to apply himself to the abstruse sciences. But the theatre had got too strong a hold upon his affections to allow its claim to be disputed; he was not intended to rival the great mathematicians, yet demonstration assisted to strengthen his powers as a reasoner; and, indeed, his letters show occasionally that he had the talent of the logician to sober his fancy and convince his antagonist or convict him. He wrote in haste, but not without plan.

The biographers of Mr. Garrick have been greatly at a loss to explain the situation of his father, Captain Garrick, who about this time returned to England from Gibraltar. The fact was this: that gentleman had been some years upon half-pay, when he availed himself of an opportunity that offered to go upon full-pay, by exchanging with an officer who was anxious to come home from Gibraltar. It is probable that he paid no difference, and enjoyed the full-pay with its arduous

BIOGRAPHICAL MEMOIR.

v

service, while the officer with whom he exchanged, was equally happy with the half-pay of the same rank, and the pleasures of home. Such exchanges were frequent in the British army. Being now a captain on full-pay, with, it is likely, the brevet rank of *major*, Captain Garrick imagined that he would be allowed to sell his company on his return for the benefit of his family; but having gone on full-pay without giving any difference, and being considered as exchanging merely with a view to *realise*; the permission to sell, though sometimes granted, was refused, and the expected resource to the family fell to the ground. Upon Captain Garrick's return to this country, it soon became apparent that his constitution had been deeply injured; and during the residence of young Garrick with Mr. Colson, this kind father and amiable man was snatched from his family—a numerous one, and but slenderly provided for. His widow followed her lamented husband in about a twelvemonth after his decease.

In casting about for some profession, the Captain's sons thought of that of their benevolent uncle; and David, in conjunction with his brother Peter, commenced business as a wine-merchant, and hired vaults accordingly in Durham-yard. The convivial gaiety of David would, it may be imagined, produce no mean flow of orders for wine to the firm, and the steadier partner might reasonably have excused his brother's volatile habits, in consideration of the profit that in some degree attached to them. But that indulgence to habits different from our *own*, is not very usual in business; method and irregularity are opposite poles to each other; the brothers differed so frequently and so seriously, that at last the interference of their common friends became necessary, and the partnership between them was dissolved.

Garrick led now a life into which the students of our Inns of Court have long shown a disposition to plunge:—he got introduced to managers, he became the coffee-house acquaintance of players,—he studied their profession infinitely more than the Statutes, became the faithful mimic of their various manners, and wrote criticisms upon their performances, which gave him the newspaper celebrity of diurnal wit. He, who can perfectly imitate the excellence or the oddities of stage-actors, has no great difficulty in believing that he could act *himself*; Garrick determined to make a provincial trial of what he could do in the profession, and joined the Ipswich Company in the year 1741, then under the direction of William Giffard and John Dunstall.

Previously to his leaving London for this experiment, he had the pleasure of witnessing some concurring circumstances in this memorable dramatic year. On the 29th of January the monument to his beloved, it might almost be said, his paternal Shakspeare, was opened in Westminster Abbey. The subscription in honour of Shakspeare was very properly a public one, to which the donors contributed otherwise than by visiting the theatres: they entered their names in books opened for the purpose at *Tom's* Coffee-House in Covent-Garden, *Dick's* at Temple-bar, *Tom's* in Cornhill, *White's* in St. James's-street, and the *Cocoa-tree* in Pall-Mall, and our fair countrywomen also were invited to send the contributions of their *love* for the poet, who had best delineated their virtues. Nor was the marble monument all that honoured his memory.

“ Even from the tomb the voice of Nature cries.”

It was heard by Macklin, and, for the first time at that theatre, on the 14th of the following month, [February,] the *Jew's-place travesty* was banished for ever, and Drury-Lane exhibited the *original*

“ Merchant of Venice.” Macklin was the Shylock, Quin the Antonio, Mrs. Clive the Portia, and Mrs. Pritchard, the Nerissa.

Such were the events that ushered in the début of Garrick at Ipswich, under the assumed name of Lyddal. Although Aboan is not written up to the enchanting Oroonoko, yet there is spirit, fire, affectionate attachment, love of freedom, and a black mask to conceal the candidate ; and Mr. Garrick chose it in preference to a more arduous character. He became at once the delight of the town of Ipswich ; and they crowded the theatre to his Chamont, his Captain Brazen, and his Sir Harry Wildair : among his achievements there, he put on the jacket of Harlequin, and his agility equalled his humour. They long continued at Ipswich to value him as the first of actors, and themselves as the first of critics for having encouraged him.

But the winter season brought Garrick to London, along with his friends Giffard and Dunstall, to act with them at the late théâtre, as it was called, in Goodman’s Fields. Here the bills announced a concert of vocal and instrumental music, between the two acts of which a *play* was performed, and a *farce*, by persons for their own diversion : there was even an entertainment of dancing. The concert began at six o’clock, and the prices were three shillings, two shillings, and one shilling. To such an audience as this treatment could collect, in the eastern part of the metropolis, David Garrick acted Richard, in Shakspeare’s tragedy of Richard III. for the first time, on the 19th October 1741. The success of the new actor was great beyond all precedent there ; but, though strengthened by the curiosity of Garrick’s personal friends, the audiences for some time were not numerous. One writing with the treasury receipts before him acknowledges that the amount taken at the doors in seven nights was but 216*l.* 7*s.* Still Giffard found his account in repeating the tragedy, and he judged correctly, that the genius of his young friend would soon be greatly admired and universally followed.

On the 28th of October he acted, for the first time, Clodio, in the Fop’s Fortune, and on the 6th of November, Chamont, in the Orphan, for the first time in London. It is a character exactly suited to the ardent and marking style of Garrick. He now thought he might venture something that should lend additional credit to his powers as an actor, and accordingly, on the 30th of November, exhibited a first time his own farce of the *Lying Valet*, taken from a piece of Motteux’s, called *Novelty*. This farce has been always popular.

The 2nd of December 1741, was assigned to him for his benefit. On that night we begin to feel his growing attraction. The concert, probably, was now but a “ hollow blast of wind,”—the real magnet was the new actor. On that occasion he performed Lothario in the Fair Penitent, his first appearance in that character. The pit and boxes were then laid together at four shillings, and even the gods condescended to attest his merit with an additional sixpence. Tickets, moreover, for this “benefit of Mr. Garrick, who performed King Richard,” were announced to be had at the *Bedford* Coffee-house, Covent-Garden, *Tom’s* in Cornhill, *Cary’s* in the Minories, and at the actor’s lodgings, in Mansfield-street, Goodman’s Fields ; nay, the stage itself, on that evening, was commodiously built in the manner of an amphitheatre, and servants, allowed to keep places in it, were desired to be there by three o’clock.

It was at this time that the Rev. Thomas Newton, (as it appears in the *Correspondence* at page 3,) began to attend to Garrick’s public performances. He saw him in the character of Richard on

BIOGRAPHICAL MEMOIR.

vii

the 15th of December, and had to traverse from Grosvenor-square to Wellclose-square, nearly the extreme length of London, to the place of exhibition. His remarks upon his friend's performance are open to our animadversion, with all the respect due to a name of much critical celebrity. The rule of Shakspeare or his Hamlet is unquestionable,—“Suit the action to the word, with this special observance, that you o'erstep not the modesty of nature.” But surely suiting the action to the word does not mean *imitative* action. The words “I would have some friend to tread upon them,” (Richard's two spiders, his nephews,) need not the enforcement of the actor's *foot* to be intelligible. “Garrick,” says Newton, “used only his *hand* on this occasion;” and I for one admire him that he did so. The less of these explosive stamps we hear in tragedy the better. The hand is the true index for the actor, and wonderfully it may assist the most expressive language; but even with that beautiful vane of passion, “do not saw the air too much,” says our teacher of his own art, “but use all gently.” The depression of Richard's hand to Buckingham is the true inforcement of his desire for their destruction. The minister, Mr. Pulteney, was anxious to see him, with Newton's party; and the great tragedian Mrs. Porter, who had quitted the scene herself, prophetically announced his future fame.

Perhaps the greatest honour that was paid to him, if the honour is to be measured by the talent which bestows it, was the attendance of Mr. Pope to see his Richard. “As I opened the part,” says Garrick himself, “I saw our little poetical hero, dressed in black, seated in a side-box near the stage, and viewing me with a serious and earnest attention. His look shot and thrilled like lightning through my frame, and I had some hesitation in proceeding, from anxiety and from joy. As Richard gradually blazed forth, the house was in a roar of applause, and the conspiring *hand* of Pope shadowed me with laurels.”

The Poet was so struck with the performance, that turning to Lord Orrery, he said, “That young man never had his *equal* as an actor, and he will never have a *rival*.” Pope's eye was remarkably keen and brilliant; he would in Garrick find a similar perfection. The force and finish of the actor's utterance too, would strike the most pointed and perfect of our poets. We have said thus much to obviate a remark of the *Malevoli*, that Pope praised Garrick from his desire to mortify Cibber. It will be remembered too, that Pope said this with a perfect knowledge of Betterton, whose portrait he had painted, or it may be only copied. Garrick himself related to the Rev. Mr. Rackett, that Pope expressed his alarm “lest he should become *vain*, and be *ruined* by the applause he received.”

Among his early characters in town we find the *Ghost* in Hamlet; it might be well for a great genius in the art, to show how awe was to be inspired by the action and utterance of such a mysterious being; but Garrick's true character in the play was the Prince of Denmark, a part which we find him incessantly studying, and perfecting to the last. But, with his characteristic spirit, he determined to *fill* the public mind, which he had so fixed; and he fortunately possessed a genius “universal as his theme,” and exhibited a diversity of powers, which seemed to embrace every thing that was characteristic in the drama. In a few weeks we find him acting *Fondlewife* in the Old Bachelor, *Costar Pearmain* in the Recruiting Officer, his *Aboan* again, *Witwoud* in Congreve's Way of the World, and on the 3rd of February, *Bayes* in the Rehearsal. On the 22nd of the same month, he acted *Master Johnny*, a lad of fifteen, in the Schoolboy; and soon after, for his

benefit, on the 18th of March, he amazed the town by repeating it after his performance of *King Lear*.

“’Tis much he dares,
And to that dauntless temper of his mind,
He hath a wisdom that doth guide his valour
To *act* in safety.”

The farce of the *School-Boy* was written by Colley Cibber, who was still living; and he might, and very probably did, see that wonderful junction of eighty-four and fifteen by the same actor; and it would have been worse than invidious not to say, as he did to Mrs. Bracegirdle, “Why, faith, Bracey, the young fellow *is clever*.”

However, Garrick performed *Lear* first for the house, before he thought of himself; that probably greatest of all his characters, he acted on the 11th of March 1742; and on the 15th of the same month, he assumed Cibber’s own creation, Lord Foppington, in the *Careless Husband*. Upon some of these appearances the “*Correspondence*” again throws light, and we have an authentic criticism under the hand of Dr. Newton, to which we gladly recur. His opinions are valuable for what they give and what they suggest.

Dr. Newton then was of opinion that Garrick far exceeded Booth in *Lear*, and even equalled Betterton. Such was the dawn of that bright day. But he appears to be most struck with his friend’s *variety* as an actor. “You are,” says he, “a totally different man in *Lear* from what you are in *Richard*. There is a sameness in every other actor.” Newton does not seem to have thought his Lord Foppington equal to Cibber’s, and had advised him rather to take *Sir Charles Easy* in the *Careless Husband*. As to his performance of low or trivial characters, we have assigned the true reason as a note to the critic’s objection. He acted *Duretête* for Yates’s benefit, and *Pierre* for Miss Hippisley’s, and another military hero of his first choice, the Recruiting Officer, Captain *Brazen*, for Betson and Dunstall. He even came to Drury-Lane Theatre to assist Mrs. Harper, and performed *Chamont* for her benefit, by which she recovered her failure on a former occasion. The season in Goodman’s Fields closing on the 24th May,* Mr. Garrick agreed to appear three nights at Drury-Lane Theatre, and there exhibited his astonishing powers in *Bayes*, in *Lear*, and in *Richard*, dividing liberally enough the profits of these performances with Fleetwood the patentee; immediately after which he set off for Dublin, accompanied by Mrs. Woffington.

The scandalous chronicles of that time hint at a somewhat more than *friendly* intimacy between Garrick and this delightful woman. It may be so. Woffington decidedly preferred male society, and Hoadley remembered to have read some of his dramatic trifles to Garrick at Woffington’s breakfast-table. The strength or weakness of this partiality it would be idle to estimate; such irregular attachments are only regular in their close. She has been accused, moreover, of infidelity; but she violated no pledge; these are the unions of mere convenience or desire, and are dissolved by either interest or satiety.

The Irish gentry are extremely fond of the theatre; but it has no perennial support among

* From the 19th of October 1741, to May 23rd 1742, Mr. Garrick acted a hundred and fifty-nine nights, and performed eighteen different characters.

BIOGRAPHICAL MEMOIR.

ix

them : they crowd a novelty while it is novel, and no longer ; and certainly any thing so strikingly new as Garrick never at any time approached their shores. They followed him so ardently at Dublin, that the *Garrick Fever* soon became no mere metaphor. The excessive heat of the summer and the fulness of the houses brought on an epidemic disorder, by which many of his followers lost their lives.

Hamlet had long been meditated devoutly by Garrick, and he ventured to submit his impressions of that beautiful and perfect delineation to a Dublin audience. The *Correspondence* will show, at page 12, a very clever letter from a native admirer, in which (with the customary errors as to what is intended by the English sound of the vowels,) there is a great deal of just and useful criticism on Mr. Garrick's fine performance.* With a delightful accession to his fame, and a splendid addition to his fortune, full of gratitude for the hospitality, as well as generosity of the nobility and gentry, and the learned of Dublin, Mr. Garrick quitted that capital to resume his winter engagements in London.

The season of 1742-3 witnessed the return of that pathetic actress, Mrs. Cibber, to the stage. She had not acted in London since the year 1738, and now opened Covent-Garden theatre, on the 22nd of September in the character of *Desdemona* ; *Othello* by Mr. Quin. To check, in some degree, this tragic success of the rival theatre, Fleetwood brought forward the prodigy Garrick ; and Mrs. Pritchard was his heroine in tragedy—they made their first appearance for the season on the 5th of October, in Otway's *Chamont* and *Monimia*. On the 19th, Garrick performed *Captain Plume* in his old favourite, the Recruiting Officer ; and having now,

“ Settled and bent up
Each corporal agent to that terrible feat,”

on the 16th November he trusted his *Hamlet*, a first time, to the eager criticism of a London audience.

Hamlet has always been the darling of the English ; not so much because he is Shakspeare's Prince of Denmark, as that his nomination imports a being with whom the character of the English instinctively sympathises. His “ weakness and his melancholy ” speak for him as much as the unnatural wrongs he has sustained. The “ glass of fashion, and the mould of form,” the “ observed of all observers,” has dropt into a dejection, which has blighted his pleasantry, banished the gentlemanly exercises in which he excelled, rendered the earth on which he declines, a “ sterile promontory,” and the majestic roof above it, “ fretted with golden fire,” no other thing to him than a “ foul and pestilent congregation of vapours.” He is deeply and constantly sensible of injury, and yet, tardy in his vengeance ; he deliberates until the time for action is gone by. He is fully alive, also, to the quick susceptibility of *honour* ; has cause, and will, and means “ to make oppression bitter ” to his enemy ; yet such is his indecision, that, until his own destruction is assured, and he feels the treacherous contrivance of the usurper at his *heart*, he delays to strike the blow, that avenges his father, his mother, his mistress, and himself.

* Could one believe, but for this record, that Hamlet, after drawing his sword on the platform, and following the Ghost to a more removed ground, no sooner hears the terrific words, “ I am thy father's spirit,” than, instead of letting the weapon drop from his palsied hand, he absolutely, with a respectful bow, returned it into the scabbard ?

“ It will make you melancholy, Monsieur Jacques,” says Amiens, in *As you Like It*.

“ I *thank* it,” replies the moralist—“ MORE ; I pr’ythee, *more* !” The poet, in this single speech of Jacques, has painted the mind of his countrymen. We will not say, with a most acute critic, “ Hamlet is *every man*,” for there are even whole nations who have little of him : but, speaking to Englishmen, it may be said, “ It is WE who are *Hamlet*.” Hamlet is therefore more important to us than any of Shakspeare’s heroes ; the play is oftener acted, and more read, than *Lear*, than *Macbeth*, than *Othello*, than even the play of free-men, *Julius Cæsar*. Davies, who saw this first performance of Hamlet, was himself an actor, and might have given such particulars as discriminated Garrick from other performers of the character ; but he contents himself with describing him in the first scene with the Ghost, to the same effect, and almost in the same words, as Cibber had bestowed upon Betterton there ; and adds, what might be strictly true, that the applause upon Garrick’s exit continued until his re-entrance ; an effect chiefly owing, it may be conceived, to the astonishing expression of his countenance, and the beauty and grace of his action. Through the haze of glowing but general admiration, one point of value is discriminated. Of the Soliloquies, that beginning “ *Oh what a wretch and peasant slave am I,*” pleased Davies the most ; the reason was, that it best suited the quick and ardent nature of the actor. It abounds in passionate exclamations, sudden resolves, and striking contrasts. Johnson, we should always remember, pronounced against the philosophic *To be, or not to be*. After all, perhaps, the importance of the topics revolved by Hamlet demands more from an actor than it is possible to give—to utter such mental struggles, *at all*, is to parade the thoughts, which debases them. The actor, with Shakspeare’s King John, might say to the audience before him,

“ If that thou couldst see me without eyes,
Hear without ears, using conceit alone,
I *would* into thy bosom *pour my thoughts*.”

The play of Hamlet has received more comment, the character of its hero has undergone more dispute, the excellence of his representatives excited more variety of estimation than we can remember to have attended any other drama. With respect to Mr. Garrick’s performance, it occupied the mind of every thing *critical* among us, and the “ Correspondence” preserves, about this date, much ingenious remark upon his manner and his conception of Hamlet’s character ; to these the reader is referred, with a single caution, that the most ingenious critic does not always accurately describe ; the most attentive hearer sometimes mistakes the sense conveyed by the speaker’s emphasis or cadence. Where Mr. Garrick preserves his reply to a critic, we come at the exact fact, a correction of a mode liable to misconception ; a justification of his own manner ; or a frank admission that his anonymous estimator is both *friendly* and *right*.

The performance of *Archer*, so early as the month following, was succeeded by *Hastings* in Jane Shore, for his second benefit ; he played *Sir Harry Wildair* for Woffington’s, and for Macklin, on the 21st of March, he displayed one of the most finished studies of low humour, that the world ever saw, by acting *Abel Drugger* in Ben Jonson’s *Alchymist*. There is a great deal of neatness in the following contemporary criticism. The writer thus describes Mr. Garrick.

BIOGRAPHICAL MEMOIR.

xi

“Abel Drugger’s first appearance would disconcert the muscular economy of the wisest. His attitude, his dread of offending the doctor, his saying nothing, his gradual stealing in farther and farther, his impatience to be introduced, his joy to his friend Face, are imitable by none. Mr. Garrick has taken that walk to himself, and is the *ridiculous* above all conception. When he first opens his mouth, the features of his face seem, as it were, to drop upon his tongue ; it is all caution ; it is timorous, stammering, and inexpressible. When he stands under the conjuror to have his features examined, his teeth, his beard, his little finger, his awkward simplicity, and his concern, mixed with hope and fear, and joy and avarice, and good-nature, are above painting.”

When we look at the skeleton text, which the genius of the actor has invested with such comic life and action, it must increase the very profession in our esteem.

The critic next notices the eager *running up* to inform Subtle, that he himself *sells* the tobacco which the philosopher commended ; the struggle to make his intended present *two* pound. His *breaking the bottle* in the Doctor’s absence, while curiously examining the implements around him. His *beating off* Surley, disarming him, and throwing away the sword with contempt. He does not know friend from foe in his triumphant perambulation, and is going even to strike his favourite Captain Face. Garrick seemed to say, to the very side scenes, “Will *you* fight me?”

And this is the “Lear” and the “Hamlet” who agonised and astonished us a few nights before ! Again we disclaim Dr. Newton’s *genteel*, but narrow basis. We would have him be the interpreter of *all* Nature !

About this time, Mr. Thomas Sheridan appeared at the theatre in Smock Alley, and his success was even beyond expectation. The “Correspondence” presents us with his reply to Garrick’s invitation to act with him, which he prudently declines in a metaphorical compliment. “A well-cut pebble may pass for a diamond, till a fine brilliant is placed near it, and puts it out of countenance.” He has no objection to divide the two kingdoms between them ; to be the alternate Sovereigns of London and Dublin. “Farthest from him is best.”

The summer of 1743 was distinguished by one of those professional combinations, at which “authority” always looks grave. But an actor is peculiarly circumstanced. If he is engaged to a profligate and needy manager, enjoying a Patent Right, he may suffer much, and yet hardly venture to seek redress. To be refractory with just ground, may only end in his own expulsion, not merely from a profitable engagement, but from the town friends, and settled habits of life, to which so much credit and comfort necessarily attach. The ardent temper of Garrick led him into a confederacy of this sort ; and he stood at the head of a band of brothers, solemnly bound to each other, to bring Fleetwood to reason or shut up his theatre. The conspirators against him had “all the talents” among them. Garrick, Macklin, Havard, Berry, Blakes, Mrs. Pritchard, Mrs. Clive, with Mills and his wife, all determined to secede and support each other in their resistance.

The chamberlain of the period, his Grace the Duke of Grafton, gave them but slender countenance. He asked simply the amount of their salaries ; and finding that a “mere player” could get 500*l.* a-year, while the defender of his country might bleed or perish upon less than half the amount, he forgot the *honour* of bearing the King’s commission on the one hand, and the rareness of great stage *talent* on the other, and very unlike his witty predecessor, the Duke of Dorset, posi-

tively refused to interfere in their favour. The patentee now assumed courage to face his enemies; and collecting in the provincial towns such recruits as he could find, and having secured Paul Whitehead to compose his manifesto and defend his cause, he took the field, as usual, in September, with “his tattered host of mounted scare-crows.” The literary champion of the actors was William Guthrie, the historian and translator.

But actors without a house, and still worse, without a patent, could not long stand out, and at length, mutual interest brought them to return to their old engagements. The patentee, however, determined to have a victim; and thinking, in which he was right, Charles Macklin to have been the very soul of the conspiracy, he treated him as Richard the Second did Thomas Mowbray, though he resigned his sceptre to the man he preferred to him—

“The hopeless word of *never* to return
He breathed against him.”

Mr. Garrick had a difficult part to act here. Macklin urged the compact, and insisted upon the strict fulfilment of its stipulations. Garrick, as a fair man, never for a moment denied that Macklin had a right to make this demand; but it did not suit him to fly from his own vantage ground, and he offered all that money could do, to make Macklin forego his claim. He proposed a weekly sum out of his own salary, to be secured to Macklin; and got a promise from Rich to engage his wife. Charles Macklin never was guilty of a *meanness*; and he disdained to commute a right for a *pension*; and sink into a dependant upon the very man who had *deserted* him. In this state, Garrick renewed his engagement with Fleetwood, at an increased salary; and Macklin’s friends arranged their forces to annoy him the first time he should appear upon the stage of Drury-lane theatre. Fleetwood conjectured that the parties would come to blows, and provided accordingly. He had a taste for boxing, and Hockley-in-the-Hole sent out the *Fancy* to support its Patron. On Mr. Garrick’s appearance in *Bayes*, on the 6th of December 1743, he was saluted with the usual cries of “Off! off!” sounds so unusual to him, and entreated to be heard in vain. The rioters and their leaders seemed more bent upon battle than explanation. By a missile, quite forgotten now, they showered *peas* upon the stage, to prevent any walking on to trouble them with addresses, and for two nights together enjoyed all “the current of a heady fight.” At length the manager and his champions of the cudgel and the fist shouted victory! In other words, the public impatience to enjoy the performances of Garrick prevailed, and the disturbance ceased. But it was not until the 19th of December 1744, that Macklin returned to Drury Lane.

Mr. Garrick, now in perfect possession of the town, on the 7th of January 1744, acted *Macbeth* for the first time. This, as long as Mrs. Pritchard lived, was one of his finest parts.

His ascendancy was now great indeed. It was thought advisable for the *late* school of acting to return out of the purgatory to which he had consigned it, and *old* Cibber was brought forward in *Fondlewife*, *Sir John Brute*, and *Justice Shallow*. Quin had his admirers in the heavy sententious characters, to which he had been accustomed; and sometimes, considering Garrick, like Whitfield, as a new religion, prophesied the “return of the people to church again.” But the new actor was a poet also, and demolished this sarcasm by the wittiest epigram that ever was composed by insulted genius.

BIOGRAPHICAL MEMOIR.

xiii

“Pope Quin, who damns all churches but his own,
Complains that heresy infects the town;
That Whitfield Garrick has misled the age,
And taints the sound religion of the stage;
Schism, he cries, has turned the nation’s brain;
But eyes will open, and to church again!
Thou great infallible, forbear to roar,
Thy bulls and errors are revered no more;
When doctrines meet with general approbation,
It is not heresy, but reformation.”

As to the *Macbeth* of Quin, Garrick has himself left its absurdities upon record. In the *dagger* scene Quin did not rivet his gaze to the imaginary object, but showed an *unsettled motion* in his eye, like one not quite awaked from some disordering dream. His *hands* and *fingers* were not immovable but *restless*, and he accompanied the words “*Come let me clutch thee*” not by one motion, but by *several successive catches* at the dagger, first with *one* hand and then with the *other*, preserving the same motion, at the same time, with his feet, like a man who, out of his depth, and half drowned in his struggles, catches at air for substance. In the Banquet scene, when Banquo’s ghost got possession of Macbeth’s chair, and the latter, frightened at his appearance, by words and actions, says, *Which of you have done this?* Quin turned his head from the Ghost, sitting in his chair, to the *guests* sitting at their supper, and asked them the question by his eye as well as tongue. Again, on the second appearance of the Ghost, when Quin pronounced the words “Dare me to the desert with thy sword,” he drew his *own* and put himself in a posture of *defence*. At the exclamation “Hence, horrible shadow!” he made a home *thrust* at him, *recovered* himself upon the Ghost’s moving, and kept *passing* at him, till he got him quite out of the room. However, all this was after a *slow, manly*, folding up of his faculties, his body gradually *gathering up* at the vision, his mind keeping the same time, denoting by the *eyes* its strong workings and convulsions. He did not *dash* the goblet of wine to the ground, but let it *gently fall* from him, as if utterly *unconscious* of having such a vehicle in his hand. Mr. Garrick finishes his dissection of Quin’s *Macbeth*, with the following tribute, to Shakspeare himself.

“Shakspeare was a writer not to be confined by *rule*; he had a *despotic power* over all nature. *Laws* would be an infringement of his *prerogative*; his *sceptered pen* waved control over every *passion* and *humour*; his royal word was not only *absolute*, but *creative*; *ideas*, *language*, and *sentiment* were his *slaves*, they were *chained* to the *triumphal car* of his *genius*; and when he made his *entry* into the *temple of fame*, all *Parnassus* rung with *acclamations*; the *Muses* sung his *conquests*, crowned him with never-fading *laurels* and pronounced him *immortal*. AMEN.”

Mr. Garrick wrote the above as early as the year 1744, in the youthful freshness and vigour of his mind—it well marks the keenness of his observation, and the fervour of his fancy.

Again for the benefits of others, Mr. Garrick studied new characters, or reconsidered his first thoughts of them. To Mrs. Woffington’s *Lady*, he acted *Lord Townley*, and for his friend Giffard he performed *Biron* in Southerne’s *Isabella*. The next novelty was his *Sir John Brute* on the

Cambridge University Press

978-1-108-06503-0 - The Private Correspondence of David Garrick with the Most Celebrated Persons of His Time:
Now First Published from the Originals, and Illustrated with Notes, and a New Biographical Memoir of Garrick: Volume 1

Edited by James Boaden

Frontmatter

[More information](#)

16th of November 1744. As he was now shortly to visit Ireland again, the struggle in favour of our *fair sisters* could not at any time have tended more to their profit and their amusement, than what we find conceded by public advertisement in December, by the proprietors of the Dublin Theatre. Here is a copy of it.

Several gentlemen and ladies of distinction having applied to the Proprietors of the Theatre, that ladies might be admitted into the *pit* at the same price as the gentlemen are, which is the custom in London, and in every town in Ireland but Dublin, the said Proprietors, being willing to *oblige* all persons, who encourage theatrical performances, have given orders that, for the future, *LADIES will be admitted into the pit accordingly.*

While the Irish were thus establishing a practice tending materially to *order* in Dublin, the English nearly demolished the inside of Drury-lane theatre, on account of an advance of the prices on the nights of new pantomimes and farces. As soon as temper returned, Mr. Garrick acted *Scrub*, in the *Beaux Stratagem*; and revived Shakspeare's *King John* for them at Drury-lane, as a *requiescat* to old Cibber's alteration, called *Papal Tyranny*, at the other house. Garrick himself acted *John*, Delane the *Bastard*, and Mrs. Cibber, *Constance*. On the 7th of March 1745, he performed *Othello* for the first time, and repeated it two days after for his own benefit.

Mr. Davies thinks that Garrick became acquainted with Mr. Pitt and Lord Lyttelton at the production of Thomson's *Tancred and Sigismunda* in 1743. It was first acted on the 18th of March 1745, and Garrick and Cibber established it in the public favour, far beyond any kindred production of its tender and amiable author. Perhaps politics had, rather more than poetry, to do with the condescension above-mentioned. It was something new to see an acting manager of the great drama of life, superintending the mimic interest of the stage. The appearances of such statesmen among the actors was very important indeed to Thomson; and no doubt their remarks were received with sufficient docility. What critical benefits might be derived, either as to the play or its performance, must be left to the reader's imagination. After the ninth night, during which he was taken ill, Mr. Garrick acted no more that season. This might, in some degree, arise from his quarrel with the Patentee, which we shall briefly explain.

Fleetwood had something about him, that reminds us of Sir Richard Steele, and found his creditors the cruelest scoundrels upon the face of the earth. He was at length induced to sell the few years remaining of his *patent*, to relieve him from his embarrassments; and two bankers, whose names were Green and Amber, became purchasers. Mr. James Lacy undertook the management of the concern, and was to be a proprietor to the extent of one-third; for the purchase-money of which, he executed a mortgage, to be liquidated by his proportion of the profits. They paid 3200*l.* for what remained unexpired of Fleetwood's patent. The prudence of Garrick could not be tempted on this occasion. The fortune he had so rapidly acquired by his genius, was not to be at the mercy of accidents, if it could be avoided. England was threatened with a rebellion, Scotland was already in a flame; in this juncture he therefore resolved to pay another visit to Ireland. Lacy was greatly annoyed at this defection of Garrick from his standard; and wrote the impressions of his disappointment to the proprietors of the Dublin Theatre. This Garrick resented, as ungentlemanly and unjust. His friend, Thomas Sheridan, however, was now absolute manager in the concern, and finding, on his arrival, that he could not carry his constant plan of acting upon a *certain sum* for so