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## **Hogarth moralized**

**Hogarth, William**

**London, 1831**

The Fair.

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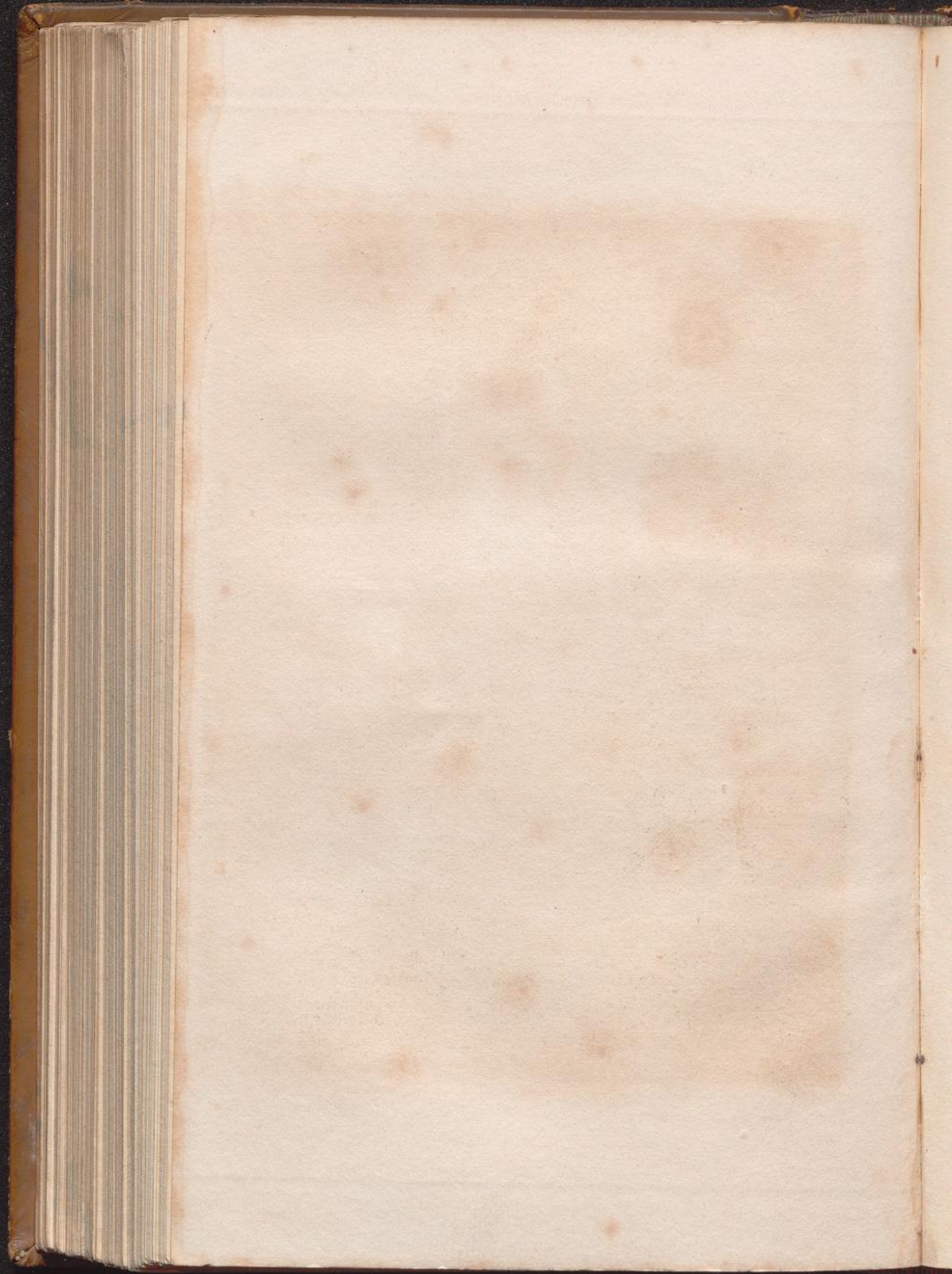
## THE FAIR.

THE tumultuous scenes of life, to such as have discernment, are found to be crowded with infinite humour. As a proof of this, we need only to refer to the lord-mayor's-shew, in this work, the execution scene, the March to Finchley, the election prints, and this before us; where every one that is the least acquainted with them, must allow each group to be droll, real, and natural. The subject of the plate under consideration is that of the Borough fair, (a fair held some time since in the borough of Southwark, though now suppressed, on account of the ill consequences attending such meetings in very populous trading places.) Fairs were originally designed as general markets, though now, through the licentiousness of the times, they are reduced to little else than seasons of dissipation, riot, and intemperance. This of the Borough was ever composed of the inhabitants of town and country, and therefore of all fairs was one that afforded the greatest variety; especially, as of late years, it was devoted to every thing loose and irregular. A view of the scene, of which the following print is a faithful representation, will affirm this truth.

The principal group upon the left consists of the fall of a scaffold, on which was assembled a strolling company, pointed out by the paper lanthorn hanging in front to be that belonging to Cibber and Bullock, ready dressed to exhibit (as Mr. Hogarth has drolly applied it) the fall of Bajazet. Here we see merry-andrews, monkeys, queens, and emperors sinking in one general confusion; and that



SOUTHWARK FAIR... ENG<sup>d</sup> BY T. E. NICHOLSON  
*Published by John Major, 50, Fleet Street, March 31, 1831.*



the crash may appear the greater, the stand beneath is humourously supposed to consist of earthen-ware and china. Notwithstanding the fatal overthrow, few below are seen to notice it, through a collected attention to other objects: witness the boys and women gambling at the box and dice, the upright monkey, and the little bag-piper dancing his wooden figures. Thus frequently are our thoughts so much engaged as to render us often insensible of our danger. Above this scaffold hangs a painting, the subject of which is the stage-mutiny, whose figures are as follow. On one side is Pistol strutting, (crying out, *Pistol's alive*) Falstaff, justice Shallow, and many other characters of Shakespeare carrying flags in triumph, bearing these inscriptions, Liberty and Property; we eat; &c. on the other, the manager bearing in his hand a paper, on which is written, it cost 6000*l.* a scene-painter having laid his brushes aside and taken up a cudgel; and a woman holding up an ensign, bearing the words, *We'll starve 'em out*. In the corner is a man quiet and snug, hugging a bag of money, laughing at the folly of the rest; and behind a monkey perched upon a sign-iron, supposed to be that of the Rose-tavern in Drury-lane, squeaking out, *I am a gentleman*. These paintings are in general designed to shew what is exhibited within; but this alludes to a dispute that arose (at the time when this print was published, which was in the year 1733) between the players and the patentee of Drury-lane theatre, when young Cibber, the son of the Laureat, was at the head of the faction. As these places are crowded with exhibitions of different kinds, in order to amuse the idle and fill the pockets of their respective proprietors, we must consider the whole as directed to one point of view. Above, on one side, is an equilibrist swinging on a slack rope; and

on the other a man flying from the tower to the ground, by means of a groove fastened to his breast slipping over a line, strained from one place to the other. I remember on this subject, that a prelate being asked permission for a rope to be fixed to the steeple of a cathedral church for that purpose, replied, the man might fly to the church whenever he pleased, but he should never give his consent to any one's flying from it. At the back of this plate is Lee and Harper's great booth, where, by the picture of the wooden horse, we are told is represented the siege of Troy. The next paintings consist of the fall of Adam and Eve; and a scene in Punch's opera. Beneath is a mountebank exalted on a stage eating fire, to attract the public attention; while his merry-andrew behind is distributing his medicines. Further back is a shift and hat carrying upon poles, designed as prizes to the best runner and wrestler. In front is a group of strollers, parading the fair in order to collect an audience for their next exhibition; in which is a female drummer, at that time well known and remarked for her beauty, which we observe has caught the eye of two countrymen, one old and the other young. Behind these men is a buskined hero, beset by a Marshalsea-court officer and his follower. These ill-looking fellows are well described. To the right is a savoyard exhibiting her farthing show and behind a player at back-sword, riding a blind horse round the fair, triumphantly, in all the boast of self-important heroism, affecting terror in his countenance, glorying in his scars, and challenging the world to open combat, a folly the English are remarked for. To this man is one directing the attention of a country gentleman, taking that opportunity to rob him of his handkerchief. Next him is an artful villain, decoying a couple of country unthinking

girls to their ruin. Further back is a man kissing a wench in the crowd ; and above a juggler performing some dexterity of hand. It would be needless and endless to enter into a dissertation on the various matter of this plate ; let it suffice to say it presents us many groups of spirited and laughable characters ; shews us to what degeneracy the taste of the people is now arrived ; and it is hoped, while it pleases the eye, will improve the understanding.

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The following illustrations from Mr. Ireland's work will amply repay the perusal of the curious reader. As before hinted, the worthy doctor was far less qualified than Mr. Ireland to descant upon the most humorous of our author's works.

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“ At a time when martial hardihood was the only accomplishment likely to confer distinction, when war was thought to be the most honourable pursuit, and agriculture deemed the only necessary employment, there was little social intercourse, and so few retail dealers, that men had no very easy means of procuring those articles which they occasionally wanted. To remove this inconvenience, it was found necessary to establish some general mart, where they might be supplied. Fairs were therefore instituted, as a convenient medium between the buyer and seller, and were at first considered as merely places of trade. They were generally held on the eve of saints' days. Some of them continued open many weeks, and had peculiar privileges, to encourage the attendance of those who had goods upon sale. The pedlar travelled from city to city, or from town to town, with his moveable warehouse, and furnished his customers with what served them until his periodical return.

As men grew more polished ; their wants increased, their intercourse became more general, and the importance of

commerce was better understood. The merchant deposited his goods in a warehouse, and the trader opened a shop. Fairs deserted by men of business, gradually changed their nature, and, instead of being crowded by the active and the industrious, were the haunts of the idle and dissolute.\* Such were they at the time of this delineation, which was made in 1733, and may be considered as a true picture of the holiday amusements of that period. At the head of these we must place what were then called stage-plays; a most favourite diversion of your Englishmen ever since the time

“ When sweetest Shakspeare, Fancy’s child,  
Warbled his native wood-notes wild.”

In these humble representations some of our greatest actors made their first appearance; and not a few of them, even after they had attained high eminence, ranted, strutted, and bellowed, through all the days it was kept open, to their own emolument, and the heart-felt pleasure of the Wapping beaux, and the black-eyed beauties of the Saltpetre Bank.

The play now enacting appears to be the Fall of Bajazet :† and it is performed to the life; for the unsure scaffolding, too weak to bear the terror-working stamps of the furious Turk, tumbles to the ground. The tyrant’s turban

\* They were at last carried to such a height of licentiousness, as to demand the interposition of the legislature; and no reformation being to be wrought by lenient measures, Southwark Fair, and many others, were suppressed.

† A booth was built in Smithfield the year this print was published, for the use of T. Cibber, Bullock, and H. Hallam, at which the Tragedy of Tamerlane, with the Fall of Bajazet, intermixed with the comedy of the Miser, was actually represented. The bill of fare, with which these gentlemen tempted their customers, may properly enough be called



is shaken from his head, the truncheon is dropped from his hand, and with the moralizing Tamerlane he joins the general crash, and threatens destruction to the china jars and

an olio, and the royal elephant sheet on which the titles of their plays are printed, throws the comparatively diminutive bills of a theatre royal into the back-ground.

In some of the provinces distant from the capital their dramatic exhibitions are still given out in the quaint style which marked the productions of our ancestors. This sometimes excites the laughter of the scholar, but it whets the curiosity of the rustic, and whatever helps to fill a theatre, or a barn, must be the best of all possible methods. From the mode of announcing some late productions at the two Royal Theatres, there seems good reason to expect that the admirers of this writing will soon be gratified by having it introduced in the London play-bills; or at least in the London papers; where hints of "the abundant entertainment which is to be expected from the comical Edwin, whose very look excites a laugh; or the tragical Holman, whose every gesture draws a pitying tear;" sometimes make their appearance in the shape of "a correspondent's opinion." But leaving the mighty characters who tread the London boards to their admirers, let us return to humbler scenes, and give one example out of the many which they annually afford.

A play bill, printed some years ago at Ludlow, in Shropshire, was nearly as large as their principal painted scene, and dignified with letters that were truly capital, for each of those which composed the name of a principal character were near a foot long. The play was for the benefit of a very eminent female performer, the bill was said to be written by herself, and thus was the evening's amusement announced.

"For the benefit of Mrs. \*\*\*\*\* By particular desire of B—— G——, Esquire, and his most amiable lady; this present evening will be performed a deep tragedy, containing the doleful history of King Lear and his three daughters; with the merry conceits of his majesty's fool, and the valourous exploits of General Edmund, the Duke of Gloucester's bastard. All written by one William Shakspeare, a mighty great poet, who was born in Warwickshire, and held horses for gentlemen, at the sign of the Red Bull, in Saint John's Street, near West Smithfield; where was just such another playhouse as that to which we hum-

bowls which are beneath. Not only the heroes and heroine of the drama, but both band and musical instruments are involved in the ruin. The band, it is true, consists of—a solitary fiddler, and the instruments are,—a violin and a salt-box. A monkey and Merry-Andrew seem the only two animals likely to escape injury in this universal wreck. Corporeal dexterity, at such a time, is more useful than mental acquirements.

The Amazonian, with a hat, a feather, and drum, is a beauty of Mr. Hogarth's school, belongs to a company of comedians, and is beating up for an audience. The gaping astonishment of two rustics, who are looking at her, is imitantly described. One of them, awe-struck by her figure, has pulled off his hat, in reverence of her charms. The other, "wonders with a foolish face of praise."

A buskined hero, arrayed perhaps for an Alexander, has his career of glory stopped by a sheriff's officer, who pays no respects

"To Macedonia's madman, or the Swede."

The monarch seizes his sword, but the bailiff's follower secures his arm, and aims a bludgeon at his head.

A younger branch of the family of the Simples, with a whip in one hand, and the other hooked on the arm of a young girl, who may probably be his sister, is so lost in

bly invite you, and hope for the good company of all friends round the Wrekin.

"All you who would wish to cry or to laugh

You had better spend your money here than in the ale-house, by half,  
And if you likes more about these things for to know,

Come at six o'clock to the barn, in the High-street, Ludlow :

Where, presented by live actors, the whole may be seen :

So *vivant Rex*, God save the King, not forgetting the Queen."

gaping astonishment at the surrounding objects, that he neglects his pockets, which an adroit candidate for Tyburn is clearing of their contents. While one fellow kisses a girl,\* another endeavours to decoy her two companions. A prize-fighter, furrowed with honourable scars, makes his triumphal entry on a blind horse, and, calling up a face of terror, wields his sword, and hurls a proud defiance to all who dare appear as his competitors.

A juggler, in a senatorial wig, displays magic wonders with the cups and balls: above him is represented a fellow with a pair of artificial legs extended on a board: one of these legs, a man beneath is either attempting to break, or using as a lever, to give a summerset to a tumbler, who kneels upon the other. A hat displayed on the end of a pole, is the prize of the best wrestler on the green; and a Holland chemise will reward the fair racer swiftest of foot.

A quack doctor, in laced hat, long periwig, and embroidered coat, mounted upon a stage, and attended by his Merry-Andrew, dispenses his medicine of infallibility. To attract the notice of a gaping crowd, he puts lighted tow into his mouth, and puffs out the flame.

The ancient joke of Punch's horse picking the pocket of the chequered fool of the farce, is displayed in the balcony; on one side of which is a bout at cudgels, by puppets all alive!

Under a show-cloth, which announces "The Siege of

\* I have heard a person, who was ambitious of being thought able to detect the plagiarisms of painters, assert that the artist took this hint from Jupiter and Io. The Southwark Fair nymph does not, however, appear to be embracing a cloud.

Troy\* is here," are a company rehearsing some part of the play. By a sun upon the breast of the figure in a mitre, we know him to be the high-priest of Apollo, the venerable Chryses. While one arm of this sage of many sorrows is twined round a pole which supports the wooden horse, the other is stretched out in moving supplication, and he entreats the hearers to

"Relieve a wretched parent's pain,  
And give Chryseïs to his arms again."

Chryseïs, however, is perfectly satisfied with her situation. Seated in all the pride of conscious beauty close to the haughty Atrides, and glorying in his protection, she prefers the lover to the parent. The inexorable chief nods his plumed crest, grasps his truncheon, and looks with threatening brow on all around.

"No tears subdue him, no entreaties move,  
He dares avenging Phœbus son of Jove."

A little fellow, with long hair, playing upon the bagpipes, is attended by a dancing dog, dressed *en militaire*, and with one foot dancing two Fantoccini figures. His Madame Catharina does not excite the attention she merits; the woman with a dice-box has superior attractions, and a country fellow, in a coat which seems to have been the Sunday habiliment of his forefathers for many generations, is trying his fortune, though earnestly dissuaded by his more prudent son from putting his pence in so perilous a situation. The woman, with that energetic eloquence which

\* The Siege of Troy was a celebrated droll, in high estimation at fairs; printed in 1707. The author, Elkannah Settle,

"For his broad shoulders fam'd, and length of ears."

marks the orators of Billingsgate, rates the boy for daring to doubt her honesty. On the other side, a Savoyard music-grinder, with her galante show, is attended by a dwarf drummer, and taxing the little people who prefer a wonderful and surprising prospect of every court in Europe, to a pennyworth of gingerbread. In the distance a set of figures have been engaged at quarter-staff, then a favourite amusement, and the conqueror, waving his flag of victory, is hoisted upon the shoulders of another man; and thus triumphantly exalted, the air echoes with loud and reiterated acclamations in honour of his prowess.

Having dispatched the herd of characters who people the scene on earth, I reserved to a class by themselves, those who are buoyant in the air.\* The figure vaulting on a rope was designed for Signora Violante, who signalized herself in the reign of George the First; she was succeeded by some inferior performers, but the science of rope-dancing and riding has now arrived at its acme, and is in such estimation with the public, that Doctor Johnson's prophecy may, at a future day, be wholly fulfilled in our royal theatres:

“ Perhaps where Lear has rav'd and Hamlet died,  
On flying cars new sorcerers may ride;  
Perhaps, (for who can guess th' effects of chance,)  
Here Hunt may box, or Mahomet may dance.”

The man descending from a steeple is intended to represent one Cadman, who, in the memory of some persons now

\* In Mr. Horace Walpole's *Anecdotes of Painting in the reign of George II.* he prefaces the account of William Hogarth in the following manner. “ Having dispatched the herd of our painters in oil, I reserved to a class by himself that great and original genius, &c.” I thought the term very happily applied, and pointedly appropriate to most of the characters it enumerates; but I remember a second-rate artist being marvellously offended at the freedom of the appellation; and observing,

living, performed the same feat at St. Martin's in the Fields, from the steeple of which he descended into the Mews. In an experiment of the like nature at Shrewsbury, the rope breaking, he was dashed to pieces.

A show-cloth over the Fall of Bajazet is almost a direct copy from a very coarse etching made by John Laguerre, son of Louis Laguerre, whom Pope has immortalized for his sprawling saints. On the upper part of the print is inscribed, the Stage Mutiny. It alludes to some disputes between the managers of Drury-lane, and such of the actors as were spirited up to rebellion by Theophilus Cibber, and seceded to the Haymarket, in 1733. As this made much noise in its day, it may not be unentertaining to relate some of the circumstances which occasioned it.

The patent of Drury-lane being renewed, Mr. Booth, who found his health decline, began to think it was time to dispose of his share and interest in the theatre. The person upon whom he fixed for a purchaser was John Highmore, Esq. a gentleman who had unhappily contracted an attachment to the stage, from having one night performed the part of Lothario for a wager.\* A treaty between them that the names of Canaletti, George Lambert, Francis Cotes, Frank Hayman, and Samuel Scott, deserved more respect than to be classed in a Herd.

\* Mr. Highmore was originally a man of considerable fortune, but White's gaming-house, and the Drury-lane patent, exhausted his finances. Having exhibited himself as an unsuccessful actor, and an unfortunate manager, he in 1743 completed the climax by publishing a poem entitled Dettingen, which proves him a very indifferent writer. In 1744, he a second time appeared in the character of Lothario, for the benefit of Mr. Hurton, but seems to have had no requisites for the stage. He was, however, a man of strict integrity, and high honour, and frequently suffered heavy losses, rather than violate any engagement, though it might be only verbal, which he had once made. Such

commenced soon after Wilks's death, and concluded by Mr. Highmore's agreeing to purchase one half of Booth's share, with the whole right in the management, for two thousand five hundred pounds. Mr. Wilks had previously appointed Mr. Ellis, his deputy in the conduct of the theatre. The introduction of two strangers into the management, gave much offence to Colley Cibber, who to avoid being troubled with the importance of one of his coadjutors, or the ignorance of the other, authorized his son to act for him, in every thing that concerned his share in the management. The first season ended with some profit to the new patentees; but Mr. Highmore, disgusted by the impertinence of young Cibber, determined to exonerate himself from his interference, and for the sum of three thousand guineas purchased the elder Cibber's right in the theatre. Two years had hardly passed before the principal actors, encouraged by Theophilus Cibber, determined to revolt from the patentee; and as the Little Theatre in the Haymarket was then unoccupied, agreed to rent it from the proprietor, and opened their campaign with the comedy of *Love for Love*, at which they were attended by an elegant and crowded audience. The patentees, though weakened by this desertion, began to act at the usual time. To supply the place of those who had left their service, they had recourse to such actors as could be procured from the itinerant companies; but, with all the help they could obtain, their performances were inferior to those exhibited at the Haymarket, and losses came so heavy

a person was very unfit for a coadjutor with men who were so busied in qualifying themselves for personating the characters of others, that they had no leisure for any attention to their own.

[How strongly this account of Mr. Highmore reminds us of the more recent history of Romeo Coates.]

upon Mr. Highmore, that he was under the necessity of giving up the contest, and sold his property to Mr. Charles Fleetwood.

Upon this dispute is built the print from which the show-cloth was copied, and probably announces the performance of a farce entitled "The Stage Mutineers, a tragi-comic, farcical ballad-opera, acted at Covent Garden, in 1733;" which is a burlesque on this contest. Theophilus Cibber, who was leader of the malecontents, is in this farce characterized by the name of Ancient Pistol; all his speeches being in that high-flown, mock-heroic style with which Shakspeare has marked that boasting coward. The scene is supposed to be in the playhouse, and the time during a rehearsal.

In 1740 a pamphlet was published for J. Mechell, at the King's-Arms, Fleet-street, entitled, "An Apology for the life of T—— C——, Comedian; being a proper sequel to the Apology for the Life of Mr. Colley Cibber; with an historical view of the stage to the present year. Supposed to be written by himself, in the style and manner of the poet laureat:" but in reality the work of Harry Fielding. The following passage, relative to this subject, occurs in page 16, &c. "In that year, when the stage fell into great commotions, and the Drury-lane company, asserting the glorious cause of liberty and property, made a stand against the oppressions of the patentees;—in that memorable year, when the theatric dominions fell in labour of a revolution, under the conduct of myself; that revolt gave occasion to several pieces of wit, and satirical flirts, at the conductor of the enterprize. I was attacked, as my father had been before me, in the public papers and journals; and the burlesque character of Pistol was attributed to me as a real one.



Out came a print of Jack Laguerre's, representing in most vile designing, this expedition of ours, under the name of the Stage Mutiny; in which, gentle reader, your humble servant, in the Pistol character, was the principal figure. This I laughed at, knowing it only a proper embellishment for one of those necessary structures to which persons out of necessity repair."—Again, p. 88.—“At the fair of Bartholomew we gained some recruits; but, besides those advantages over the enemy, I myself went there in person, and publicly exposed myself. This was done to fling defiance in the patentees' teeth; for, on the booth where I exhibited, I hung out the Stage Mutiny, with Pistol at the head of his troop; our standard bearing the motto, ‘We eat.’”—Whether this account, which Cibber is made to give of his own conduct, is entirely jocular, or contains a mixture of truth and falsehood, cannot now be ascertained. Hogarth might have transferred a circumstance from Bartholomew to Southwark Fair; or Fielding, by design, may have misrepresented it, alluding at the same time to Hogarth's print.

To return to the show-cloth.—A figure seated in the corner, with his head bound with laurel, was intended for old Cibber, then poet laureat. With a bag of money upon his knee, he rejoices in the sum he has realized, and laughs at those who are enduring the storm. Under his feet is inscribed, “Quiet and snug.”—The tall, thin, stooping figure was meant for Mr. Highmore. He holds in his hand a scroll, on which is written, “It cost 6000 pounds;” and is again characterized by the representation of a monkey astride the sign-iron of the Rose tavern, with a label, on which is written, “I am a gentleman.”\*—The man in his

\* The general observation, at the time, was, “What business had a gentleman to make the purchase?”

shirt, with a paint-pot and brushes at his feet, who takes up the cudgels for the new patentees, is John Ellis, the painter. He was pupil to Sir James Thornhill, deputy-manager for Mr. Wilks, and principal scene painter to the theatre. By the favour of the Duke of Montagu and Sir Robert Walpole, he was appointed great master of the wardrobe, and keeper of the lions in the Tower; but was much happier in attending a pugilistic exhibition, at Broughton's academy, than in the exercise of his profession. His figure appears muscular, but hardly leads one to suppose, what is yet certainly a fact, that Rysbrack, when he produced what Mr. Walpole (now Lord Orford) very emphatically calls, that exquisite summary of his skill, knowledge, and judgment, the Hercules, in Mr. Hoare's temple, at Stourhead, modelled the legs of the god from those of Ellis.—The figure in the back-ground, with a tremendous plume of feathers, and flowing periwig, grasping his truncheon in a style of defiance, may be Mills, in the character of Bajazet. On the flag which is borne between Mr. Highmore and Ellis, is inscribed, "We'll starve them out." On that borne in the rear of the seceders, on the opposite side, is written, "We eat." The figure near it is probably intended to represent Johnson, in Sir Hugh Evans; as that with a truncheon in his hand, who stands next him, may be intended for Bardolph; but who the performer was, I am not sufficiently versed in dramatic history to determine; it would probably be known at that time, by the ends of two cudgels, which rise in parallel lines immediately behind his head, and may intimate, that this gentleman like Theophilus Cibber, was under some obligations to his wife, for giving him a title he was not born with.—The Sir John Falstaff was certainly intended for Harper, who was eminent in that character; as "Pistol's

alive," was indisputably meant for the younger Cibber. The masculine gentlewoman, waving a flag, on which is inscribed "Liberty and Property," is, I think, clearly intended as a protraiture of the notorious Mistress Doll Tearsheet; but who was the actress that personated this fair friend of the fat knight, I really do not know.

The show-cloth underneath, with the tall figure, and two spectators, is a representation of Maximilian, a giant from Upper Saxony. That with the wooden horse, is explained by the inscription above it, "The Siege of Troy is here." Mr. Victor, in an eulogium upon Boheme the actor, says that "his first appearance was at a booth in Southwark Fair, which, in those days, lasted two weeks, and was much frequented by persons of all ranks, and both sexes. He acted the part of Menelaus, in the best droll I ever saw, called the Siege of Troy."

Adam and Eve upon another show-cloth, may probably allude to the representation of somewhat compiled from an old mystery, called the Creation.\*

The old puppet-show joke of Punch wheeling his wife into the jaws of destruction, which is underneath, is well known. By the paper lantern, dwarf drummer, and little figure, at a temporary door, it appears that the royal wax-work, and whole court of France, are at the Royal Oak.

It is a little remarkable that in this almost endless variety of holiday amusements there should be no exhibition of wild beasts, or wonderful quadrupedes. A roaring lion, raging

\* The licentiousness of the present age is a favourite topic with some of our popular writers; yet the drama is considered as the mirror of public manners; and the drama is rather more correct, and less indelicate, than it was in the year 1327, when, in a play of the *Olde and Newe Testament*, performed at Chester, the actors who personated

tiger, and fierce cat-a-mountain, would have had a large audience, and a learned pig, or an overgrown Lincolnshire ox, might have made the proprietor's fortunes, at that time, as they have done at this.

The amusements of the fair at this period continued a fortnight,\* and were unquestionably attended with much loss of time, and productive of some habits of dissipation among the lower ranks of people who attended them. A visit to a family in the vicinity would have been a delightful entertainment, and the pleasure much heightened if the lady of the mansion happened to be fond of dumb creatures. A whistle, drum, and trumpet, in the possession of three little masters, with a barking lap dog, screaming parrot, and canary bird in full song, must form a concert of such heavenly harmony, as

“ Would bring an angel down ! ”

For those who delight in pointing out examples of Hogarth's bad spelling, this print affords a fine field. The name of Cibber has only one b. In the Fall of Bajazet, the z appears to have been originally an s. We'l starve them

Adam and Eve, trying to represent these two characters to the life, came upon the stage quite naked! What modern manager could have dressed, or rather undressed, his performers with a stricter regard to propriety?

\* I cannot learn in what year the duration of this fair was shortened; but suppose, from the following circumstance, very soon afterwards. This print was published in 1733, and, on the 24th of June, 1735, the court of alderman came to a resolution touching Bartholomew fair, “ that the same shall not exceed Bartholomew eve, Bartholomew day, and the day after: and during that day nothing but stalls and booths shall be erected for the sale of goods, wares, and merchandizes, and no acting be permitted.”

out. The e final in wax worke, these syllable dissectors may perhaps deign to acknowledge was then customary.

In my enumeration of the actors who appear on the show-cloth, &c. I may sometimes be wrong: let it be received as conjecture founded on the best intelligence I could obtain; and be it remembered, that to procure positive information of circumstances which happened in the year 1733, is not easy. The memoranda to be found in magazines, and other perishable prints of the day, are not always to be depended upon. Even now these authentic documents, sometimes lead those who implicitly believe them into error.\* J. I.]

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[\* The editor is indebted to an antiquarian friend for the following entirely new matter relative to this entertaining subject.

Mr. Walpole in the Fourth Volume of his *Anecdotes of Painting*, which was first printed in 1771, erroneously says of the present design of Hogarth, "his *Bartholomew Fair* is full of humour." This was revised by Mr. Dallaway in the last edition of that work; but in 1790 and 1791, Pennant repeated the mistake in the first two editions of his *Account of London*, when speaking of West-Smithfield, by saying "that the humours of this place will never be lost, as long as the inimitable print of *Bartholomew Fair* of our Hogarth shall exist." A note was afterwards attached to this passage also, in which the print was called "rather Southwark Fair; but the same humours might be found in both." From these authorities, and from the resemblance between the tower of the old Church of St. George, Southwark,\*

\* Of this Church, perhaps the only representations are the view in Hogarth, and a very slight figure in the plan of the parish of St. George, Southwark, in Strype's edition of Stow's *Survey of London*, edit. 1720,

and that of St. Bartholomew the Great in West-Smithfield, arose some doubt and confusion as to the real Fair intended to be represented. Mr. Ireland, though he never supposed it to be any other than that of Southwark, was at one time in a mistake as to the very spot which the painter had designed; since he says in his illustration of the plate that "the scene where this crowd of busy people are assembled, is probably an exact representation of what it then was. *Newington Church*, with a lozenge-dial, &c. remains nearly in the same state in which it is here delineated." This error, however, he acknowledges in a note in his *Anecdotes of Hogarth*, printed after the work itself, "to save," as he says, "any good-natured critic the trouble of pointing it out." The fact is, that the principal part of Southwark Fair extended only to St. George's Church on the south, embracing some of the turnings on the west, and several of the Courts and Inns on the east side of St. Margaret's-hill; from which circumstance it appears, in the seventeenth century, to have been called St. Margaret's Fair. Its principal seat, however, was the open fields and bowling-green behind the prisons of the old King's Bench and Marshalsea, still called Snows' Field and Bowling-green-lane; and it will be found that the actual scene of Hogarth's picture was, most probably, laid in the latter.

As the original advertisement of this print and the eight

vol. ii. page 26; which, however, agree together in the form of the tower. The old building was ordered to be taken down in 1733, by the Act 6th Geo. II. c. 8; and the present was erected on its site as one of Queen Anne's fifty new churches. The foundation was laid in 1734, and the edifice was completed in 1736. *Bray's Hist. Surrey*, iii. p. 637. The best description of the old St. George's Church, will be found in Edward Hatton's *New View of London*, 1708, vol. i. p. 245.

plates of the Rake's Progress, given by Nichols, appeared in *The Country Journal, or the Craftsman*, of Caleb D'Anvers, for Saturday, December 29th, 1733; and as it states that the engraving of the Fair is already finished,—it is not unlikely that Hogarth designed it chiefly from the Southwark Fair immediately preceding, or, possibly, from several previous, adding some touches of humour from each. Their principal features would not greatly vary, as the advertisements of the larger shows, prove that their situation was generally the same. The extent and frequency of these advertisements as a matter of expense, will probably excite less surprise, when the reader is informed that in 1733 the price of inserting those of a moderate length was only two shillings.

The performance at "Lee and Harper's Great Booth" in the centre of the picture, is supposed by Mr. Ireland to be the Siege of Troy, in accordance with the show-cloth of the Trojan Horse and its inscription, "The Siege of Troy is here," suspended over the stage; and also because he recognises Chryses, the Priest of Apollo, in the figure with a mitre on his head and a sun on his breast, with his daughter Chryseïs, seated on his right hand. It does not appear, however, that the Siege of Troy had been performed by this company at Southwark for many years previous to the publication of this print; or that Chryses or Chryseïs were even characters in the piece. But as if Hogarth's picture had brought that famous Droll again into popularity, in *The Craftsman* of September 14th, 1734, it is thus announced for representation :

"At Lee's Great Theatrical Booth, on the Bowling-Green behind the Marshalsea, down Axe and Bottle Yard, during the time of Southwark Fair, (which begins the 8th of September, and ends the 21st), will be presented the most celebrated Entertainment called the Siege of

Troy. With its Decorations, Machinery and Paintings; far exceeding any thing of the like kind that was ever seen in the Fairs before. The Scenes and Cloaths being entirely new. All the Parts to be perform'd to the best Advantage, by Persons from the Theatres. The Part of Paris, by Mr. Hulett. King Menelaus, by Mr. Roberts; Ulysses, Mr. Aston; Simon, Mr. Hind; Captain of the Guard, Mr. Mackenzie; Butcher, Mr. Pearce: Taylor, Mr. Hicks; Cassandra, Mrs. Spiller; Venus, Mrs. Lacy; Helen, by Mrs. Purden; Bristle, the Cobler, by Mr. Morgan; Cobler's Wife, by Mrs. Morgan. With several Entertainments of Singing and Dancing by the best Masters. N. B. There being a Puppet-show in Mermaid-Court, (leading down to the Green,) called The Siege of Troy; these are to forewarn the Publick, that they may not be imposed upon by a Counterfeit, the only celebrated Droll of the kind was first brought to perfection by the late famous Mrs. Mynn's, and can only be performed by her Daughter Mrs. Lee,\* and no other.

The picture of the Trojan Horse at Lee and Harper's booth in Hogarth's print, may perhaps be regarded as only the ordinary custom of showmen exhibiting the name and scene of a former favourite piece, though it might not be actually performing at the time. If the advertisement of this very show for the Fair of 1733 can be accepted as an illustration, the characters on the stage are those of a Droll taken from the scripture history of the Jews; in which probably the dresses of the Pagan story were still used. The following bill, therefore, of this exhibition from *The Daily*

\* Mrs. Mynns exhibited The Siege of Troy at the Queen's Arms Tavern, next the Marshalsea Gate, in the Southwark Fair of 1715. Upon the suppression of that Fair, a petition was presented to the House of Commons by Anne Mynns and her daughter, Hannah Lee, stating that they had resided 30 years in the parish, during which they had yearly, by their servants, performed Drolls at the Fair, in two booths, which, with their contents, were worth 2000*l.*; and asserted, as a proof of their public utility, that they first introduced on their stage those eminent actors Powell and Booth. The petition prayed a compensation, but it was rejected. *Bray's Hist. Surrey*, iii. 632.



*Post* of Monday, September 10th, 1733, perhaps accurately describes the performance in Hogarth's engraving.

“ At Lee and Harper's Great Theatrical Booth, on the Bowling Green behind the Marshalsea in Southwark, during the time of the Fair, will be presented a celebrated Droll called Jephtha's Rash Vow : or The Virgin Sacrifice. With the Comical Humours of Captain Bluster and his Man Diddimo. The part of Jephtha, by Mr. Hulett ; Elon, Mr. Roberts ; Jethro, Mr. Hewet ; Zekiel, Mr. Morgan ; Diddimo, Mr. Hicks ; Miriam, Mrs. Purden ; Nurse, Mrs. Morgan ; Capt. Bluster, Mr. Harper. To which will be added, a New Pantamime-Opera, (which the whole Town has lately been in Expectation to see perform'd) call'd The Fall of Phaeton. The whole intermixed with Comic Scenes between Punch, Harlequin, Scaramouch, Pierrot, and Columbine. N. B. We shall begin at Ten in the Morning, and continue Playing till Ten at Night. N. B. The true Book of the Droll is printed and sold by G. Lee, in Blue-Maid Alley, Southwark ; and all others (not printed by him), are false.”

Before quitting Lee and Harper's show, it may be observed that the figure blowing a trumpet on the stage on the left, is probably a performer called “ Charles, the Merry Trumpeter of Oxford,” the advertisements for whose benefit used generally to be issued about the end of the Fair. There appear to be none of his bills for the year 1733, but in 1729 he announces,

“ At the Desire of several Gentlemen and Ladies. For the Benefit of Charles, the Merry Trumpeter, a Batchelor, who used to Sound with Mr. Bullock, will be presented a diverting Comedy, call'd A Bold Stroke for a Wife. To which will be added a Comic Dance between Scaramouch and a Countryman ; the Part of the Countryman by Charles the Trumpeter ; at Lee's Booth on the Bowling-Green, Southwark, To-morrow, being the 14th of October. The doors will be opened at Six, and begin precisely at Seven.

In 1731 he announces the same piece, “ with entertainments between the Acts, particularly the Black and White

Joak to be sounded by Charles, and also a Joak of his own.

And 'tis well if it takes,  
If not the Trumpeter breaks."

On the right of the principal show Hogarth has represented a smaller one of puppets, at which the scriptural "Motion" of "The Old Creation of the World," is performed with "Punch's Opera:" the painting in front being divided between the pictures of Adam and Eve, the Beasts, the Serpent, and the Tree of Knowledge, in Eden; and of Punch wheeling his wife into a terrific flaming mouth. There is no advertisement of this exhibition, but in No. 5931 of the Harleian MSS. is an original bill of the time of Queen Anne, stating that "at Crawly's Show, at the Golden Lion, near St. George's Church, during the time of Southwark Fair, will be presented, The whole Story of the Old Creation of the World, or Paradise Lost, yet newly Reviv'd, with the Addition of Noah's Flood; and the Ball of Little Dogs from Lovain." The same scripture puppet-show, succeeded by different entertainments, and interspersed with other occasional scenes, appears to have been exhibited by several showmen; and in the bill of one named Matthew Heatly, of about the same period as the preceding, it is entitled, "A Little Opera called The Old Creation of the World Newly Revived, with the Addition of the Glorious Battle obtained over the French and Spaniards by his Grace the Duke of Marlborough. The Contents are these. 1. The Creation of Adam and Eve. 2. The Intreagues of Lucifer in the Garden of Eden. 3. Adam and Eve driven out of Paradise, &c. Likewise several rich and large Figures, which dance Jiggs, Sarabands, Anticks, and Country-Dances, between every Act; compleated with the merry Humours of

Sir John Spendall and Punchinello, with several other things never yet exposed." It is most probable that the Duke of Marlborough's victory mentioned in this bill, was that of Malplaquet, September 11th, 1709,\* since the puppet-show of the Creation of the World with Noah's Flood, is introduced in the *Tatler* of May 14th in the same year, as a fashionable exhibition at Bath; but the title of Punch's Opera was not adopted by Robert Powel until perhaps a year or two after. It does not appear that the puppet-show in Hogarth's print was connected with that of Lee and Harper which stands close beside it, but it will be remembered that the bill of the larger exhibition announces "comic scenes between Punch," &c. perhaps performed by both figures and living actors.

\* It is rather remarkable that in Hogarth's print there is not any exhibition of a public event, like the above; which might accurately determine the year when it was designed; but in the engraving of the very curious fan-mount picture of Bartholomew Fair, published by Mr. Setchel, of King-street, Covent-garden, there is a small show of "the Siege of Gibraltar," fixing the time of its execution to the year 1729, instead of 1721 as supposed by the publisher. The Spaniards first opened the trenches before Gibraltar, February 22nd 1726-27; but Lee and Harper's Company did not act *The Siege of Bethulia*, containing the Ancient History of Judith and Holofernes, at Bartholomew Fair, which is performing at their booth in the same view, until 1729. In that Fair, also, the first picture exhibited at Fawkes's Temple of Arts, was "a fine view of the City and Bay of Gibraltar, with the English Fleet under sail, as if really on the sea: and the Spanish Forces marching and counter-marching as regularly as troops going into real action." It may be farther observed that the figure in Mr. Setchel's print supposed to be Sir Robert Walpole, is decorated with a star and ribband; but that minister did not receive the Order of the Bath until 1725, nor of the Garter until the year following.

Between the two centre shows rises the tower of the old Church of St. George, Southwark, from the battlements of which a man is gliding headlong down a rope, who is believed to represent Robert Cadman, a celebrated Steeple-flyer. He broke his neck in January 1740, in attempting to descend from the spire of St. Mary, Shrewsbury, a height of 216 feet, over the Severn, whilst it was frozen, upon a cord which was stretched too tightly, and was buried at that place, in the church-yard of St. Mary-Friars.\*

The right hand of the picture terminates by an end view of the Royal Oak Public-house, at which are two exhibitions; the lower part of the building being occupied by Fawkes the Juggler, whilst a transparent inscription upon a lanthorn suspended against the upper, announces the "Royal Wax Worke. The whole Court of France is here." In a series of verses composed upon Hogarth's print, and published a few years after it in the Poems of Banckes, already referred to, it is stated that the "young Louis XV. of France, his queen, children, prime-minister, &c. were this year exhibited in Smithfield and the Borough, at very reasonable prices, to spectators of all degrees. Our artist, however, had forgotten himself as to the matter of which these great personages were made; the whole town having

\* It has been stated by persons who were present at the time of this accident, that after the body had touched the earth it rebounded several feet upwards. Owen's *Account of the Ancient and Present state of Shrewsbury*, 1808, 12mo. pp. 264, 265, where will be found Cadman's epitaph; and in *The Gentleman's Magazine* for 1740, vol. x. p. 89, is a poetical piece, "On the Death of the famous Flyer on the Rope at Shrewsbury." In an account of his descent from the highest of the rocks at Bristol Hot-Wells, printed in *The Weekly Miscellany* of April 17th 1736, this person is called Thomas Kidman.

been informed by their Master of the Ceremonies, that they were of a composition far exceeding wax." The particulars of this exhibition may be gathered from the ensuing advertisement of it which appeared October 6th, 1733, little more than a fortnight after Hogarth's Southwark Fair had terminated.

"To be Seen, one month longer, in the same Room where the Temple of Solomon was shewn, at the Royal Exchange, the Figures of their Majesties of France, the Dauphin, the three Princesses, the Duke De Bourbon, Prince of Condé, Cardinal Fleury, &c. represented to the Life, in a new composition which far exceeds wax. All of them completely dress'd, and as big as the Life, and dress'd in Habits given by these great Personages, out of their respective Wardrobes, to the Artist, who was lately employed by his Most Christian Majesty, and, with his Leave, copied them from the Life; which have been seen, and highly applauded, by their Majesties of Great Britain, the Royal Family, and most of the Nobility. To be seen from Nine in the Morning till Ten at Night, at 6*d.* within the Bar, and 3*d.* without the Bar. N. B. The Proprietor of the said Figures designs to go in about a Month's Time for Foreign Parts."

Before the lower part of the Royal Oak appears the well-known show-cloth of Fawkes, the Juggler, which is said to contain the only representation of his portrait, whilst the artist himself is exhibiting in front of it, producing a living bird out of a small cup and holding them up to the audience beneath. An advertisement issued by him October 20th 1724, will shew the character of his ordinary performances in legerdemain; as well as those of his tumbler, whose feats are also represented upon the same show-cloth.

"At the Blue-Boar, next door to the Castle-Tavern in Fleet-street. The famous Mr. Fawkes performs his most surprising Tricks by Dexterity of Hand with his Cards, Eggs, curious Indian Birds, Mice, and Money; which curiosities no Person in the Kingdom can pretend to show like himself: Together with the wonderful Activity of Body per-

formed by his Posture-Master, who far exceeds all that ever shew'd in Europe, who transforms his Body into such various Shapes, as surpasses human Faith to believe without seeing: Likewise the Italian Scaramouch Dance, with Two Heads, Four Legs, and but One Body, to the Admiration of all Spectators. Note, We have had the honour to perform before his present Majesty, King George, the Prince, and the Quality of the whole Kingdom with great Applause. This is the last night of performing here; and on Monday next he removes to the Cock and Half-Moon in Chancery-Lane. Beginning every Evening at 5 o'Clock and again at 7. N. B. Any Gentlemen or Ladies may have a private Performance any time of the Day giving an Hour's Notice.—  
Vivat Rex."

An Advertisement of the same professor of legerdemain issued for Bartholomew Fair, in 1728, thus describes some other of his performances, and particularly those exhibited in the present print. "He turns Cards into a Living Bird; blows the spots off and on at pleasure; commands a Card out of any person's hands; conveys a Card into an Egg; changes them into various Pictures; throws the pack up to the cieling, where he causes them to stick and come down one by one; he changes little Balls into Living Birds and Beasts, and multiplies One Ball into an Hundred in a moment: He produces a shower of Gold and Silver out of an Empty Bagg; and likewise a variety of Eggs, and a curious collection of beautiful Birds from the East and West Indies."

Banckes's verses descriptive of this print, however, observe that

"There Yeates and Pinchbeck change the scene  
To Slight of Hand, and Clock-machine;  
First numerous eggs are laid, and then  
The pregnant bag brings forth a hen:"

whence Mr. Ireland concludes that Pinchbeck was present

at the same show with his Panopticon. This probably refers to a large musical instrument with pictures and moving figures, which he called "The Grand Theatre of the Muses," and exhibited in various parts of London between 1729 and 1732, and which he advertised at Bartholomew Fair in the former year. Fawkes, himself also, appears to have possessed a similar piece of mechanism made by the same ingenious artist, as may be seen in his ordinary advertisement for this place.

"Fawkes, at his Booth over against the Crown Tavern, near St. George's Church, in Southwark, during the Time of the Fair, will perform the following Entertainments.—1. His surprizing and incomparable Dexterity of Hand, in which he will perform several intirely new Curiosities, that far surpass any Thing of that Kind ever seen before.—2. A curious Musical Clock, that he lately purchas'd of Mr. Pinchbeck, Clock-Maker in Fleet-street, that plays several fine Tunes on most Instruments of Musick, and imitates the melodious Notes of various Kinds of Birds, as real Life: Also Ships sailing, with a number of curious and humourous Figures, representing divers Motions, as tho' alive.—3. Another fine Clock or Machine, call'd Arts' Master-piece, or the Venetian Lady's Invention, which she employ'd Workmen to make, that were 17 years contriving; the like of which was never yet made or shewn in any other Part of the World, for Variety of moving Pictures, and other Curiosities.—4. A Famous Tumbler, just arrived from Holland, whose Performances far exceed any Thing of that Kind in this Kingdom.—Also his little Posture Master, a Child of about five Years of Age; that performs by Activity such wonderful Turns of Body, that the like was never done by one of his Age or Bigness before."

In 1733, however, the exhibitions of Pinchbeck and Fawkes were united, and announced in the following bill for Bartholomew Fair, that for Southwark not appearing.

"This is to give Notice. That Mr. Pinchbeck and Fawkes, who have had the Honour to perform before the Royal Family, and most of the

Nobility and Gentry in the Kingdom with great Applause, during the Time of Bartholomew Fair, will divert the Publick with the following surprising Entertainments, at their great Theatrical Booth, the lower end of Mrs. Lee's, facing the King's Head on the Paved Stones. First, The diverting and incomparable dexterity of Hand performed by Mr. Pinchbeck, who causes a Tree to grow out of a Flower-Pot on the Table, which blossoms and bears ripe fruit in a Minute; also a Man in a Maze, or a Perpetual Motion, where he makes a little Ball to run continually, which would last was it for seven years together only by the Word of Command. He has several Tricks entirely new, which were never done by any Person but himself. Second, The famous little Posture-Master of nine years old, who shews several astonishing Postures by Activity of Body, different from any other Posture-Master in Europe. Third, The amazing Musical Clock, lately made by the famous Mr. Pinchbeck, which has two beautiful Moving Pictures, and performs on several Instruments, a great Variety of fine Pieces of Musick, composed by Signior Corelli, Albinoni, Bononcini, Mr. Handel, and many other celebrated Masters; it plays them either Single or in Concert, and in so just a manner that scarce any Hand can equal. Fourth, A curious Machine being the finest Piece of Workmanship in the World, for Moving Pictures and other Curiosities. Fifth, The Artificial View of the World. Wherein is naturally imitated the Firmament, spangled with a Multitude of Stars; the Moon's Increase and Decrease; the Dawn of Day; the Sun diffusing his light at his Rising, the beautiful Redness of the Horizon at his Setting as in a fine Summer's Evening. The Ocean is also represented, with Ships under Sail, as tho' several Miles distance; others so near that their Shadows are seen in the Water, and, as they pass by any Fort, Castle, &c. they salute it with their Guns, the Report and Eccho of which are heard according to their seeming distance. Every Day during the Time of the Fair will be presented the following Prospects, viz. 1. The famous City of Constantinople in Turkey. 2. Is a fine Prospect of the King of Sweden's Pleasure-House and Garden. 3. The famous City of Venice.—Beginning every Day at Ten o'Clock in the Morning, and ending at Ten at Night.—N. B. While the Booth is filling, the little Posture-Master will divert the Company with several Wonders on the Slack-Rope."

The only other public character on the right hand of this



picture is James Figg, the Prize-Fighter, entering the Fair on horseback, who has been already noticed. There does not appear to be any printed account of his making such a public challenge, but he frequently issued advertisements about the time of Tottenham-Court, Bartholomew, and Southwark Fairs, of battles to be fought at his Amphitheatre; especially in 1730, when he was to engage Holmes, the principal swordsman of Ireland, on September 16th.

Immediately beneath Punch's Opera, near the centre of the print, is a stout figure in a full-dress suit emitting from his mouth a cloud of smoke. As he appears to be elevated on a stage, and is attended by a mountebank holding out a bottle, this personage has been supposed to be the notorious empiric, Doctor Richard Rock; but Mr. Steevens has conjectured that he might be only an ordinary Fire-Eater, and perhaps Powell was the most eminent in the time of Hogarth.

The figure swinging on the slack-rope between the booths of Lee and Harper and Cibber, is commonly stated to be Signora Violante; but in the advertisements of her feats exhibited at the Haymarket Theatre in 1732, they stated to be "on the straight rope;" and it is therefore possible that the performer may be *Signor* Violante, who was not less famous.

To the left of the rope-dancer is a show-cloth representing Maximilian Christopher Müller, an extraordinary individual "near Eight Foot high, his Hand a Foot, and his Finger Six Inches long, Born at Leipsick in Saxony, A. D. 1674;" as it is stated beneath a large whole-length portrait of him engraven by Boitard, which is apparently of nearly the same design as the picture in Hogarth: it is also stated to have been "drawn from the life at London, April 1733."

At some little distance below this is the sign of the Half Moon which stands on the East side of the Borough High-street, an old and celebrated Inn. Immediately in front, is the tumbling scaffold of Cibber and Bullock, with the practical *Fall* of Bajazet. Banckes in his Poems unaccountably calls the piece being played there, the Fall of Fair Rosamond, which, as there does not appear to be any advertisement of these performers for the *Southwark* Fair of 1733, might possibly be the drama actually presented; but it has been already observed that they really acted the piece here attributed to them at the *Bartholomew* Fair of the same year, and some particulars of it will be found in the following announcement from *The Daily Post* of Tuesday, September 4th. From the names contained in it, it has been conjectured, that the performer grasping the upright timber is Hall, and the one in a helmet Hallam. It may be observed also, that some of the characters in the show-cloth of the Stage Mutiny,\* appear to have been really exhibited at this booth; and that Fielding's account of Cibber's performance at Bartholomew Fair mentioned on page 237 is thus shewn to be quite accurate.

“ At Cibber's, Griffin's, Bullock's, and Hallam's Great Theatrical Booth, near Hosier Lane in Smithfield, during the Time of Bartholomew Fair, will be presented the Tragedy of Tamerlane the Great, with the Fall of Bajazet, Emperor of the Turks. Taken from the Works of Nicholas Rowe, Esq. late Poet-Laureat. The Part of Tamerlane, by Mr. A. Hallam; Bajazet, Mr. Hall; Axalla, Mr. Cross; Selima, Mrs. Grace; Omar, Mr. Jones; Mirvan, Mr. H. Tench; Haly, Mrs. Charke.

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\* The piece which this picture is supposed to refer to was published in 1732, under the title of “ The Stage Mutineers; or a Playhouse to be Lett, a Tragi-Comi-Farcical-Ballad-Opera, as it is acted at the Theatre Royal in Covent Garden; By a Gentleman, late of Trinity College, Cambridge, Price 1s.

To which will be added, at the particular Desire of several Persons of Distinction, The Comical Humours of Sir John Falstaff, Justice Shallow, Ancient Pistol, and others, taken from Shakspeare:\* As it has been several times perform'd at the Theatre Royal in Drury Lane with great applause. Intermix'd with Songs made to Ballad-Tunes. A Company of Italian Rope-Dancers, Posture-Masters, Tumblers, &c. are provided to entertain the Audience till the Droll begins."

Directly beneath the corner of the falling stage is a short and stout person playing upon a huge pair of bag-pipes, and working two figures of dancers with his foot; beside whom is an animal dressed up and standing on its hind-legs, which appears to have been part of rather an old exhibition at this place, since Evelyn in his *Diary*, September 13th, 1660, says — "I saw in Southwark at St. Margaret's Faire, Monkies and Apes dance, and do other feates of activity on ye high-rope; they were gallantly clad à la mode, went upright, saluted the company, bowing and pulling off their hatts; they saluted one another with as good a grace as if instructed by a dauncing-master; they turn'd heels over head with a basket having eggs in it, without breaking any; also with lighted candles in their hands and on their

\* This entertainment appears to have been one of those ancient comic pieces invented by Robert Cox, during the persecution of the Stage in the Civil Wars, called Humours or Drolleries. They were blended with rope-dancing, &c. to disguise the acting, and consisted of a combination of the richest comic scenes of Marston, Shirley, Shakspeare, &c. and the well-known rare Collection of them appeared in 1662, for the use of performers at fairs. The title and argument of each piece often indicates the source whence it was taken; as "The Bouncing Knight, or the Robbers robbed," from Henry IV. Part I.; "The Equal Match," from "Rule a Wife and have a Wife, &c. These Humours became extraordinary favourites, and so entirely filled the capacious Red Bull Theatre that as many persons went away as entered.

heads without extinguishing them, and with vessells of water without spilling a drop."

It is observed by Mr. Ireland in his remarks on Hogarth's Fair, that it is rather remarkable it should contain no exhibition of wild or extraordinary animals; which it is, however, known were to be seen in Southwark, though they do not appear to have been advertised in the papers like the performances of the other shows. An anecdote is related of Dr. Johnson, Mallet, and others, going to see a large Russian bear at this Fair; and Ireland adds that the late Mr. Pinchbeck, meaning Christopher Pinchbeck, of Cockspurstreet, who died in 1783, the manufacturer of the famous imitative gold,—frequently spake of one of his brothers who was a showman, and gave a considerable sum for an elephant for which he took an apartment in Southwark Fair. "But the passage to this room," added he, "was so narrow, that though my poor brother got the beast into it, a' never could get un out on't; a' stuck in the middle, and died! so, sir, you sees that my poor brother lost all his money. Ah! he was a most unfortunate dog in every thing he took in hand; and so was I, God knows!"—To these notices may be added that at the end of the advertisement of Yeates's Great Theatrical Booth at Southwark Fair in *The Daily Post* of Monday, September 10th, 1733, is inserted. "Note: At a large Room near this Booth, are to be seen without loss of time Two Large Ostriches, lately arriv'd from the Desarts of Arabia, being Male and Female."

The original grant of a Fair in Southwark was contained in the Charter given to that Borough by Edward IV., in 1463, when it was appointed to be held on the 7th, 8th and 9th days of September, the Eve, the Feast, and the Mor-

row, of the Nativity of the Blessed Virgin ; whence it was frequently called " the Lady-Fair." This privilege was confirmed in 1551, by the Charter of Edward VI. and a Court of Pie-powder was attached to the Fair, with the power of arresting and carrying away all felons, &c. to Newgate. It appears, however, to have been of little value as a commercial meeting, being, as Strype observes, noted " chiefly for shows ; as drolls, puppet-shows, rope-dancing, music-booths, and tippling-houses." The time of its duration was extended by custom to a fortnight, but on September 8th, 1743, it was again limited to three days, and public notice given that any persons offering any interludes, &c. should be taken up as vagrants. Previous to this, it had been usual for many years for the keepers of booths and shows to make a collection for the debtors in the Marshalsea, but in consequence of this regulation they declared themselves unable to contribute ; which was so much resented by the prisoners, that they threw stones on to the bowling-green over the prison wall, when several persons were wounded, and a child killed. The Fair was then removed to the Mint, and Suffolk-street ; and though on June 17th, 1762, the Common Council of London came to a resolution that the Lady-Fair in the Borough should be neither proclaimed nor held for the future, yet it was not until 1763, that it was entirely suppressed. On September 19th in that year, however, the High-Constable, and upwards of an hundred inferior officers, by order of the Borough Magistrates, went to Suffolk-Place, and caused the persons who had began to erect booths, &c. to take them down again ; which proceeding entirely abolished the Fair in Southwark.

At a sale of pictures in 1746, belonging to Mrs. Edwards, Hogarth's original painting of this Fair, sold for £19. 8s. 6d. ;

after which it appears to have been in the mansion called Valentine's in Essex, the property of Sir Charles Raymond and then of Donald Cameron, Esq. It was again sold in October 1797, and again at the European Museum in June 1800. There are two extremely rare, though spurious, engravings of this picture, both being of a very considerable size. The more uncommon print is on wood, and the other is very coarsely executed on copper, having the subject placed the same way as the painting, and some additions on each side; as the perfecting of Figg's horse, &c. An impression from this plate is in the Hogarth Collection in the Print-Room at the British Museum; and beneath it is the following inscription in nine columns.

Southwark Fair : done from y<sup>e</sup> Original of Mr. W. Hogarth. Printed and sold by H. Overton and J. Hoole at y<sup>e</sup> White Horse without Newgate, London.

From various Parts, for various Ends, repair  
 A vast mix'd Multitude to Southwark Fair.  
 Stage-Players now of Smithfield take their leave,  
 And hither come, more Shillings to receive.  
 For this their Painted-Cloths, full wide display'd,  
 Tell ev'ry Branch of the Dramatick Trade.  
 Whether in Tragedy you take delight;  
 Or Comedy your Fancy more invite;  
 Or Punch's Opera best entertain;  
 Or the Stage-Mutiny's rebellious train;  
 Or Monsieur Bag-pipes little dancing Twain.  
 All, down to lowest Farce and Raree-Show,  
 Are here exhibited, to High and Low.  
 Harper and Lee their Trojan-horse display,  
 Troy's burnt and Paris kill'd, nine times a-day.\*

\* This appears to have been the ordinary number of performances of the theatrical shows at Fairs. It is stated in the Memoirs of Weston in the *London Magazine* for February, 1776, vol. xlv. p. 61, that when he

Here Maximilian does himself uprear,  
 To whom like Pigmies all the rest appear.  
 The Fall of Bajazet, alas ! too true !  
 Cibber and Bullock here present to view.  
 Ambitious Pug, advanced, thus chatt'ring cries  
 " While Great Men fall, see how we Monkeys rise !"  
 The Court of France, all fresh and in it's prime,  
 May here be seen too,—without loss of time.  
 On the Parades the Players march along,  
 Each proper habited, a shining throng !  
 Our Merry-Andrews, joking, swell the train,  
 To tempt the gazers to flock in amain ;  
 While the Fair Drummer, beating loud alarms  
 Invites you to her—Show, as well as—Arms.  
 Lo ! from the steeple Violante flies  
 Loud shouts and acclamations rend y<sup>e</sup> skies :  
 This Dame the Slack-Rope volts with equal ease,  
 Both which, by diff'rent ways, surprize and please.  
 The Prize-fighter, so daring to behold  
 And the Fire-eating-man, need not be told.  
 Some come with more intent to see these shows,  
 Wenching and drinking many more propose ;  
 My prim Young Master, almost half afraid,  
 Cracks a Commandment with his Mother's Maid.  
 Others, how few ! blest with Love's purest flames,  
 Come to divert their Children and their Dames.  
 Sharpers of every Rank, with box and dice  
 To gull young Heirs and Prentices to vice.  
 Ev'n Catch-Poles, too, like Tygers seeking prey,  
 Hither repair, poor Debtors to dismay :  
 Nor Kings, nor Emperors, these Furies spare,  
 But as they plague the World, disturb the Fair."

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was engaged at Yates and Shuter's booth at Bartholomew Fair, he  
 walked the gallery in his stage-dress " and played nine times a day for  
 a guinea." The outside stage of these shows was technically called the  
 Parade ; see line 24 of the above verses.]