

Colley Cibber (6 November - 11 December) was an English actor-manager, playwright and Poet www.nxgvision.com colourful memoir Apology for the Life of Colley Cibber () describes his life in a personal, anecdotal and even rambling style.

His colourful memoir *Apology for the Life of Colley Cibber* describes his life in a personal, anecdotal and even rambling style. He regarded himself as first and foremost an actor and had great popular success in comical fop parts, while as a tragic actor he was persistent but much ridiculed. His importance in British theatre history rests on his being one of the first in a long line of actor-managers, on the interest of two of his comedies as documents of evolving early 18th-century taste and ideology, and on the value of his autobiography as a historical source. Six died in infancy, and most of the surviving children received short shrift in his will. She was duly rewarded at his death with most of his estate. His middle daughters, Anne and Elizabeth, went into business. Anne had a shop that sold fine wares and foods, and married John Boulton. He took over the management of Drury Lane in and took a highly commercial, if not artistically successful, line in the job. In , he was made Poet Laureate , an appointment which attracted widespread scorn, particularly from Alexander Pope and other Tory satirists. Off-stage, he was a keen gambler, and was one of the investors in the South Sea Company. The text virtually ignores his wife and family, but Cibber wrote in detail about his time in the theatre, especially his early years as a young actor at Drury Lane in the s, giving a vivid account of the cut-throat theatre company rivalries and chicanery of the time, as well as providing pen portraits of the actors he knew. Nevertheless, it is an invaluable source for all aspects of the early 18th-century theatre in London, for which documentation is otherwise scanty. The *Apology* was a popular work and gave Cibber a good return. Cibber began his career as an actor at Drury Lane in , and had little success for several years. However, the return of two-company rivalry created a sudden demand for new plays, and Cibber seized this opportunity to launch his career by writing a comedy with a big, flamboyant part for himself to play. His name was made, both as playwright and as comedian. However, his performances of such parts never pleased audiences, which wanted to see him typecast as an affected fop, a kind of character that fitted both his private reputation as a vain man, his exaggerated, mannered style of acting, and his habit of ad libbing. His tragic efforts, however, were consistently ridiculed by contemporaries: Critic John Hill in his work *The actor, or, A treatise on the art of playing*, described Cibber as "the best Lord Foppington who ever appeared, was in real life with all due respect be it spoken by one who loves him something of the coxcomb". She masquerades as a prostitute and seduces Loveless without being recognised, and then confronts him with logical argument. Since he enjoyed the night with her while taking her for a stranger, a wife can be as good in bed as an illicit mistress. The speech to Buckingham: So much for Buckingham! Lady Easy finds her husband asleep with the maid and places her scarf on his head so that he will not catch cold, but will know that she has seen him. The easy-going Sir Charles Easy is chronically unfaithful to his wife, seducing both ladies of quality and his own female servants with insouciant charm. The turning point of the action, known as "the Steinkirk scene", comes when his wife finds him and a maidservant asleep together in a chair, "as close an approximation to actual adultery as could be presented on the 18th-century stage". Soliloquizing to herself about how sad it would be if he caught cold, she "takes a Steinkirk off her Neck, and lays it gently on his Head" V. A "steinkirk" was a loosely tied lace collar or scarf, named after the way the officers wore their cravats at the Battle of Steenkirk in . She steals away, Sir Charles wakes, notices the steinkirk on his head, marvels that his wife did not wake him and make a scene, and realises how wonderful she is. It was coldly received, and its main interest lies in the glimpse the prologue gives of angry reactions to *The Careless Husband*, of which we would otherwise have known nothing since all contemporary published reviews of *The Careless Husband* approve and endorse its message. Some, says Cibber sarcastically in the prologue, seem to think Lady Easy ought rather to have strangled her husband with her steinkirk: Ashley, Cibber took "what he could use from these old failures" to cook up "a palatable hash out of unpromising leftovers". Written just two years after the Jacobite rising of , it was an obvious propaganda piece directed against Roman Catholics. During the Jacobite Rising of , when the

nation was again in fear of a Popish pretender, it was finally acted, and this time accepted for patriotic reasons. After a few stormy years of power-struggle between the prudent Doggett and the extravagant Wilks, Doggett was replaced by the upcoming actor Barton Booth and Cibber became in practice sole manager of Drury Lane. His near-contemporary Garrick, as well as the 19th-century actor-managers Irving and Tree, would later structure their careers, writing, and manager identity around their own striking stage personalities. He was a clever, innovative, and unscrupulous businessman who retained all his life a love of appearing on the stage. His triumph was that he rose to a position where, in consequence of his sole power over production and casting at Drury Lane, London audiences had to put up with him as an actor. Plays he considered non-commercial were rejected or ruthlessly reworked. According to one story,[73] Cibber encouraged his son to lead the actors in a walkout and set up for themselves in the Haymarket, rendering worthless the commodity he had sold. The Drury Lane managers were defeated, and Theophilus regained control of the company on his own terms. The early attacks were mostly anonymous, but Daniel Defoe and Tom Brown are suggested as potential authors. During the staging of a different play, Cibber introduced jokes at the expense of *Three Hours After Marriage*, while Pope was in the audience. Cibber was selected for political reasons, as he was a supporter of the Whig government of Robert Walpole, while Pope was a Tory. The selection of Cibber for this honour was widely seen as especially cynical coming at a time when Pope, Gay, Thomson, Ambrose Philips, and Edward Young were all in their prime. As one epigram of the time put it: Pope, inquiring into the motives that might induce him in his *Satyrical Works*, to be so frequently fond of Mr. Cibber, from being merely one symptom of the artistic decay of Britain, he was transformed into the demigod of stupidity, the true son of the goddess Dulness. Apart from the personal quarrel, Pope had reasons of literary appropriateness for letting Cibber take the place of his first choice of King, Lewis Theobald. However, Cibber was an even better King in these respects, more high-profile both as a political opportunist and as the powerful manager of Drury Lane, and with the crowning circumstance that his political allegiances and theatrical successes had gained him the laureateship. To Pope this made him an epitome of all that was wrong with British letters. Pope explains in the "Hyper-critics of Ricardus Aristarchus" prefatory to the *Dunciad* that Cibber is the perfect hero for a mock-heroic parody, since his *Apology* exhibits every trait necessary for the inversion of an epic hero. An epic hero must have wisdom, courage, and chivalric love, says Pope, and the perfect hero for an anti-epic therefore should have vanity, impudence, and debauchery. As wisdom, courage, and love combine to create magnanimity in a hero, so vanity, impudence, and debauchery combine to make buffoonery for the satiric hero. His revisions, however, were considered too hasty by later critics who pointed out inconsistent passages that damaged his own poem for the sake of personal vindictiveness. I have no better Excuse for my Error than confessing it. I did it against my Conscience! Once Pope struck, Cibber became an easy target for other satirists. He was attacked as the epitome of morally and aesthetically bad writing, largely for the sins of his autobiography. In the *Apology*, Cibber speaks daringly in the first person and in his own praise. Although the major figures of the day were jealous of their fame, self-promotion of such an overt sort was shocking, and Cibber offended Christian humility as well as gentlemanly modesty. Additionally, Cibber consistently fails to see fault in his own character, praises his vices, and makes no apology for his misdeeds; so it was not merely the fact of the autobiography, but the manner of it that shocked contemporaries. His diffuse and chatty writing style, conventional in poetry and sometimes incoherent in prose, was bound to look even worse in contrast to stylists like Pope. The dates given are of first known performance.

Chapter 2 : Theophilus Cibber - Wikipedia

His autobiography, An Apology for the Life of Mr. Colley Cibber (), contains the best account of the theatre of his day and is an invaluable study of the art of acting as it was practiced by his contemporaries.

He was also known in Occitan as Oc e No, because of his reputation for terseness, by the age of 16, Richard had taken command of his own army, putting down rebellions in Poitou against his father. Richard spoke both French and Occitan and he was born in England, where he spent his childhood, before becoming king, however, he lived most of his adult life in the Duchy of Aquitaine, in the southwest of France. Following his accession, he spent very little time, perhaps as little as six months, most of his life as king was spent on Crusade, in captivity, or actively defending his lands in France. Rather than regarding his kingdom as a responsibility requiring his presence as ruler, nevertheless, he was seen as a pious hero by his subjects. As the third son of King Henry II, he was not expected to ascend the throne. Richard is often depicted as having been the son of his mother. His father was Angevin-Norman and great-grandson of William the Conqueror, contemporary historian Ralph of Diceto traced his familys lineage through Matilda of Scotland to the Anglo-Saxon kings of England and Alfred the Great, and from there linked them to Noah and Woden. According to Angevin legend, there was even infernal blood in the family, while his father visited his lands from Scotland to France, Richard probably spent his childhood in England. His first recorded visit to the European continent was in May and his wet nurse was Hodierna of St Albans, whom he gave a generous pension after he became king. Little is known about Richards education, during his captivity, English prejudice against foreigners was used in a calculated way by his brother John to help destroy the authority of Richards chancellor, William Longchamp, who was a Norman. One of the charges laid against Longchamp, by Johns supporter Hugh 2. Cardinal Guala declared the war against the barons to be a religious crusade and Henrys forces, led by William Marshal, defeated the rebels at the battles of Lincoln. Henry promised to abide by the Great Charter of , which limited royal power and his early rule was dominated first by Hubert de Burgh and then Peter des Roches, who re-established royal authority after the war. In the King attempted to reconquer the provinces of France that had belonged to his father. A revolt led by William Marshals son, Richard, broke out in , following the revolt, Henry ruled England personally, rather than governing through senior ministers. He travelled less than previous monarchs, investing heavily in a handful of his palaces and castles. He married Eleanor of Provence, with whom he had five children, in a fresh attempt to reclaim his familys lands in France, he invaded Poitou in , leading to the disastrous Battle of Taillebourg. Henry supported his brother Richard in his bid to become King of the Romans in and he planned to go on crusade to the Levant, but was prevented from doing so by rebellions in Gascony. The baronial regime collapsed but Henry was unable to reform a stable government, in one of the more radical barons, Simon de Montfort, seized power, resulting in the Second Barons War. Henry persuaded Louis to support his cause and mobilised an army, the Battle of Lewes occurred in , where Henry was defeated and taken prisoner. Henrys eldest son, Edward, escaped captivity to defeat de Montfort at the Battle of Evesham the following year. Henry initially enacted a harsh revenge on the rebels, but was persuaded by the Church to mollify his policies through the Dictum of Kenilworth. Reconstruction was slow and Henry had to acquiesce to various measures, including suppression of the Jews, to maintain baronial. Henry died in , leaving Edward as his successor and he was buried in Westminster Abbey, which he had rebuilt in the second half of his reign, and was moved to his current tomb in . Some miracles were declared after his death but he was not canonised, Henry was born in Winchester Castle on 1 October . However, he was forced to leave Cambridge in without a degree after coming into conflict with the authorities of the university and he was for some time articed to a solicitor in Lincolns Inn, but in he was called to the Bar, Inner Temple. After a slow start, Thurlow eventually established a legal practice. He was made a Kings Counsel in was elected a bencher of the Inner Temple in , Thurlow then turned to politics, and in he was elected Member of Parliament for Tamworth as a Tory. Two years later, as a recognition of his defence in the previous January of the expulsion of John Wilkes he was appointed Solicitor-General in the government of Lord North and he held this post until , when he was promoted to Attorney General. He was to

remain in office for six years, during which period he became known as an ardent opponent of the American colonists' strive for independence. In this post he notably opposed the economical and constitutional reforms proposed by Edmund Burke, the Tory administration of Lord North fell in March, after twelve years in office. The latter government fell in April, when a government under Charles James Fox. Thurlow was not invited to resume the role of Lord Chancellor and he went into opposition and contributed to the downfall of the coalition in December. He opposed a bill for the restoration to the heirs of estates forfeited in the Jacobite rising of 1746. Partly to please the king, he consistently and strongly supported Warren Hastings, in 1774, when he attacked Pitt's bill to establish a fund to redeem the national debt, he was finally dismissed. As a way of compensation, Thurlow was given a peerage as Baron Thurlow, of Thurlow in the County of Suffolk, with remainder to his younger brothers. He was never to hold office again and retired into private life, however, in 1782, he intrigued for the formation of a government from which Pitt and Fox should be excluded, and in which the Earl of Moira should be Prime Minister and himself Lord Chancellor.

4. Chancellor of the Exchequer

The office is a British Cabinet-level position. The chancellor is responsible for all economic and financial matters, equivalent to the role of Secretary of the Treasury or Minister of Finance in other nations. The earliest surviving records which are the results of the audit, date from 1130 under King Henry I. The Chancellor controlled monetary policy as well as fiscal policy until 1801, the Chancellor also has oversight of public spending across Government departments. The current Chancellor of the Exchequer is Philip Hammond and he is entrusted with a certain amount of misery which it is his duty to distribute as fairly as he can. The Chancellor has considerable control over other departments as it is the Treasury which sets Departmental Expenditure Limits, the amount of power this gives to an individual Chancellor depends on his personal forcefulness, his status within his party and his relationship with the Prime Minister. Gordon Brown, who became Chancellor when Labour came into Government in 2005, had a personal power base in the party. One part of the Chancellor's key roles involves the framing of the annual year budget, as of 2010, the first is the Autumn Budget, also known as Budget Day which forecasts government spending in the next financial year and also announces new financial measures. From 2010, the Budget was in spring, preceded by an annual autumn statement. The 1990s, 2000s, and Budgets were all delivered on a Wednesday, although the Bank of England is responsible for setting interest rates, the Chancellor also plays an important part in the monetary policy structure. He sets the target which the Bank must set interest rates to meet. Under the Bank of England Act the Chancellor has the power of appointment of four out of nine members of the Bank's Monetary Policy Committee – the so-called external members. The Act also provides that the Government has the power to give instructions to the Bank on interest rates for a period in extreme circumstances. This power has never officially been used. At HM Treasury the Chancellor is supported by a team of four junior ministers.

5. Exchequer of Pleas

The Exchequer of Pleas or Court of Exchequer was a court that dealt with matters of equity, a set of legal principles based on natural law and common law in England and Wales. Originally part of the curia regis, or King's Council, the Exchequer of Pleas split from the curia during the 12th century, to sit as an independent court, the Court of Chancery's reputation for tardiness and expense resulted in much of its business transferring to the Exchequer. As a result, the Exchequer lost its equity jurisdiction, with the Judicature Acts, the Exchequer was formally dissolved as a judicial body by an Order in Council of 16 December 1873. The Exchequer's jurisdiction, at times, was common law, equity. Cases were formally taken by the Chancellor of the Exchequer, but in practice were heard by the Barons of the Exchequer, judicial officials led by the Chief Baron. Other court officials included the King's Remembrancer, who appointed all officials and kept the Exchequer's records, and the sworn and side clerks. The first reliable records come from the time of Henry I, the curia regis followed the king as he travelled rather than sitting at any one fixed location, and was held in York, London and Northampton at various times. The word Exchequer derives from the chequered cloth laid on a table for the purposes of counting money, although the Exchequer of Pleas was the first common law court, it was also the last to separate from the curia regis. There are few known to date from before 1200, as bills were not dated before then. Until the 16th century, the Exchequer carried out its duties with little variation in its function or practice. A small court, the Exchequer handled around 100 cases a year, under the Tudors, however, the Exchequer's political, judicial and fiscal importance all increased. The appointment of the second and third Dukes of Norfolk as Lord High Treasurers from 1550 to 1552 led to a reduction in

the Exchequers power. When William Paulet was appointed Treasurer in the Exchequer again increased in power, absorbing the Court of Augmentations and Court of First Fruits, fanshawes administrative reforms were considered excellent, and his work continued to be used as the standard until the s. Exchequer business increased under James and Charles I, before the English Civil War disrupted the courts, as a result, the Exchequer increased in importance as a court, although it is not known whether its active transformation was a judicial or political decision. By the beginning of the 18th century, the equity jurisdiction of the Exchequer of Pleas was firmly cemented, as a result, each court cited the others cases as precedent, and drew closely together. In addition, 18th-century Acts of Parliament treated them in the same way, at the same time, the Treasury became more and more important, leading to a reduction in the inferior Exchequers influence. Despite these warning signs, the Exchequer continued to flourish, maintaining a large amount of business, the Court of Chancery, however, had long had an established method of appealing to the Lords, and later introduced an intermediary appellate court – the Court of Appeal in Chancery. The Exchequers fees were also higher than those of the Court of Chancery, as a result, the Administration of Justice Act formally dissolved the equitable jurisdiction of the court 6. He built Plympton House in c. 1620, commenced by his father but unfinished at the latters death in He held the seat until , when he became member for Dartmouth, Treby held a number of posts, including Secretary at War from to , and Master of the Household from to In about he completed building Plympton House, the new country residence commenced by his father. In he married Charity Hele at St. He inherited the estate of Plympton House, and in accordance with the terms of the bequest and he sold the estate of Wimpstone in Modbury, Devon, to Mr Pretty John, who built a new mansion house there. Pipe rolls – The Pipe rolls, sometimes called the Great rolls, or the Great Rolls of the Pipe, are a collection of financial records maintained by the English Exchequer, or Treasury, and its successors. The earliest date from the 12th century, and the series extends, mostly complete and they form the oldest continuous series of records concerning English governance kept by the English, British and United Kingdom governments, covering a span of about years. The early medieval ones are useful for historical study, as they are some of the earliest financial records available from the Middle Ages. A similar set of records was developed for Normandy, which was ruled by the English kings from to and they record not only payments made to the government, but debts owed to the crown and disbursements made by royal officials. Although they recorded much of the income, they did not record all types of income, nor did they record all expenditures. The Pipe Roll Society, formed in , has published the Pipe rolls up until , the Pipe rolls are named after the pipe shape formed by the rolled up parchments on which the records were originally written. They were occasionally referred to as the roll of the treasury, or the roll of accounts. The Pipe rolls are the records of the audits of the accounts, usually conducted at Michaelmas by the Exchequer. Until the chancery records began in the reign of King John of England and they are not a complete record of government and royal finances, however, as they do not record all sources of income, only the accounts of the sheriffs and a few other sources of income. Some of the payments that did not regularly fall under the Exchequer were occasionally recorded in a Pipe roll, neither do the Pipe rolls record all payments made by the exchequer. They were not created as a budget, nor were they strictly speaking records of receipts, in their early form, they record all debts owed to the Crown, whether from feudal dues or from other sources. Because many debts to the king were allowed to be paid off in installments, if a debt was not paid off completely in one year, the remainder of the amount owed was transferred to the next year. They did not record the amount of debts incurred in previous years, only what was paid that year. Besides the sheriffs, others who submitted accounts for the audit included some bailiffs of various honours, town officials, and the custodians of ecclesiastical and feudal estates. The earliest surviving Pipe roll, already in a form, dates from 1130, and the continuous series begins in 1155 The exact form of the records, kept in a roll instead of a book, was unique to England. It is believed that the Norman rolls were started about the time as the English 8. The Comptroller General had responsibility for authorising the issue of public monies from the Treasury to government departments, the post was created in the Act to Regulate the Office of the Receipt of his Majestys Exchequer of , coming into effect on 11 October that year. The position merged several offices of the Exchequer together, including that of Teller of the Receipt of the Exchequer. The Comptroller General was given custody of all the records of the

Exchequer of Receipt, including standard weights and measures and standard pieces of gold, silver, and copper. Its retention was criticised by Henry Liddell in a speech in the Commons in 1790, by the Earl of Montague differed from the government regarding the Exchequer control over the Treasury, and the abolition of the old exchequer was already determined upon when he died in early 1791. Three sons became Earls Waldegrave and all succeeding earls are descended from this marriage, Lady Charlotte Maria Waldegrave, married the 4th Duke of Grafton. She is an ancestress of Diana, Princess of Wales, Devonshire then continued as First Lord and Prime Minister for almost another two weeks and Newcastle returned a week later. Lord Waldegrave was awarded the Garter soon after and retired from public life upon the accession of George III in 1760 and he died of smallpox three years later and lacking male heirs, his titles passed to his younger brother, John.

Chapter 3 : Colley Cibber Cibber, Colley - Essay - www.nxgvision.com

Colley Cibber (/kɛˈlɪ ɛˈkɪbɪr/) was an English actor-manager, playwright and Poet Laureate. His colourful memoir Apology for the Life of Colley Cibber () describes his life in a personal, anecdotal and even rambling style.

Colley Cibber English playwright, poet, essayist, and autobiographer. A successful actor, playwright, and theater manager, Cibber was an important figure in the theatrical world of eighteenth-century London. His portrayals of overweening, overdressed fops delighted theatergoers, and his comedies perfectly captured the tone of the times, injecting a sentimental morality into farces sparkling with double entendres and romantic intrigue. Cibber is now known at least as much for his role in a sometimes brutal war of words with Alexander Pope as for his acknowledged abilities as a comic actor and playwright. Named Poet Laureate in 1733, he was ridiculed and satirized by Pope and others for his mediocre verse and his unfortunate attempts at tragedy. Cibber nonetheless excelled at satisfying the crowd both onstage and off. From his highly successful first play to his popular autobiography, Cibber fashioned himself as a spectacle some would love, some would hate, but none could ignore. His early years offered little hope that he would distinguish himself in letters or public service. In 1700 he went to the free school at Grantham, Lincolnshire, but he was unable to obtain admission to Winchester College, where his father had hoped he would study for a career in the church. In his *An Apology for the Life of Mr. Colley Cibber*, Cibber suggested that the failure was in part a relief, as he already had developed hopes of a career as an actor. Shortly thereafter, war broke out, as James II virtually abdicated the throne and William of Orange came to claim it in what became known as the Glorious Revolution of 1688-89. Cibber and his father fought under Devonshire for William, but Cibber again failed to advance himself when he was unable to receive a commission in the army. When the fighting ended Cibber served Devonshire for a few months in London, frequenting the theater and befriending the theatrical prompter John Downes. He joined the United Company at the Theatre Royal in Drury Lane in February 1696 with probationary status, meaning he was not paid for his labor. Playing a similar role as Lord Foppington in *The Relapse*, Cibber laid the groundwork for his reputation as a great comedian. At the same time, he was becoming increasingly influential behind the scenes. In 1697 he became an advisor to Christopher Rich in the management of the Drury Lane Theatre, and by the time his next great comedy, *The Careless Husband*, premiered in December 1698, he had signed a five-year contract for both acting and managing. In a new company formed from the union of the Drury Lane and Haymarket companies, with Cibber named as one of three managers of the Drury Lane Theatre. He premiered his next major play there in 1700; the controversial *The Non-Juror* capitalized on the passions aroused by the Jacobite uprising of supporters of James II and the Stuart line and won Cibber the support of the Hanoverian monarchy, which would name him Poet Laureate in 1733, despite his apparent inability to write poetry of even tolerable quality. It also earned him the enmity of prominent Tories, who began to disrupt performances of later plays. Perhaps the most prominent Tory he provoked, however, was the great poet and biting satirist Alexander Pope. Demonstrating his ability to laugh at himself, Cibber played the Cibber-caricature Plotwell in *Three Hours After Marriage*, a farce partially authored by Pope. Cibber was a success as a parody of himself, but the play was a failure, and Cibber later joked about it in ad-libbed lines during a performance of the often revived Restoration comedy *The Rehearsal*. Pope lampooned Cibber in poems and pamphlets without response; in the *Dunciad* he called Cibber a plagiarist and mocked both his plays and his son, Theophilus Cibber, and in his *Epistle to Dr. Arbuthnot* he accused Cibber of patronizing prostitutes. By that time Cibber had largely retired from the theater: Playing the lead in his own adaptations of *Richard III* and *King John*, Cibber was never able to convince the audience who loved him as a comic fool to accept him in a serious role, whether villain or hero. Three of his children—Elizabeth, Theophilus, and Charlotte—also attempted careers in the theater, and the latter two were similarly flamboyant figures of controversy. Despite his fame, however, when Cibber died in 1757, his passing went largely unnoticed, even though his plays continued to be staged for over fifty years beyond his death. Major Works Cibber was a prolific writer of plays, producing at least 26 original or adapted works during his career. Of these, only the comedies are considered truly major works. Published long after he had won acclaim as a playwright, the edition of *An Apology for the Life of Mr. Colley*

Cibber was immensely popular: The work remains of interest as both a primary resource for theater research and a milestone in the history of autobiography as a genre. In contrast to later autobiographies that reveal the private person beneath the public identity, the *Apology* focused on “indeed helped create” his public persona. Critical Reception As Helene Koon has noted in her biography of Cibber, the reputation of the popular comedian and influential theater manager seems quite at odds with the depiction of the bumbling author, mediocre poet, and shameless fame-chaser. Although the fop was generally a character of derision, as Lois Potter has noted, Cibber used the fop persona to enhance his popularity, conflating his successful stage portrayals with his offstage identity. Cibber has also been hailed as a major contributor to the development of sentimental comedy as a genre characteristic of the eighteenth century. In particular, critics including B.

Chapter 4 : Stiff Leadbetter - WikiVisually

*An Apology for the Life of Colley Cibber: With an Historical View of the Stage During His Own Time (Dover Books on Literature and Drama) [Colley Cibber, B. R. S. Fone] on www.nxgvision.com *FREE* shipping on qualifying offers. As an actor, manager, and playwright, Colley Cibber was among the most influential members of the London theater in the 18th.*

He began acting at an early age, and followed his father into theatrical management. On the stage, he was famous for playing Pistol in *Henry IV, Part 2* and some of the comic roles his father had played when younger, but unsympathetic critics accused him of overemphasis. He died in a shipwreck while bound for Ireland and a season in Dublin. Early life and career

Theophilus Cibber was born during the Great Storm of 1692 and began acting in the Drury Lane Theatre at the age of 16 in 1708. In 1710, he became manager of the summer season, and in 1711 became assistant manager during the regular season. He dropped out of the management and leased his share in the company to his son. Without consulting Theophilus, Colley Cibber sold them his share for 3,000 guineas, and they promptly gave Theophilus his notice. The Cibbers applied for a letters patent to perform at the Haymarket, but it was refused, and the Drury Lane managers attempted to shut down Cibber by conspiring in the arrest of his leading actor, John Harper, on a charge of vagrancy. The Drury Lane managers were defeated, and Theophilus regained control of the company on his own terms. Colley George in 1712, Catherine in 1713, Jane in 1714, and Elizabeth in 1715. Colley George and Catherine died in infancy, and their mother died at the age of 26 just after the birth of Elizabeth from puerperal fever. Theophilus had no access to the money, and the agreement stipulated that if she died without children, then the money was to be inherited by her parents rather than her husband. The prosecution produced witnesses, lodging house keepers Mr and Mrs Hayes, who admitted to spying on Sloper and Mrs Cibber through a wainscot partition, thus establishing adultery beyond doubt. Cibber lost his influence in the theatre and spent his remaining years switching from venue to venue, taking the occasional part. On the trip to Ireland, his ship, the *Dublin Trader* with about 60 passengers on board, foundered in a storm, and was wrecked on the Scottish coast. Theophilus claimed he returned the subscriptions and threatened the publishers with a lawsuit, but nothing came of his threats. Theophilus Cibber on the title page

An Apology for the Life of Mr. Koon, Helene Colley Cibber: A Biography, Lexington, Kentucky:

Chapter 5 : Colley Cibber | Revolv

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Have a care what you call me. But what said the Fortune-Teller in Ben. In those the Good Part of a Fortune is told. How dare you name Ben. Johnson in these times? When we have such a crowd of Poets of a quite different Genius; the least of which thinks himself as well able to correct Ben. Johnson, as he could a Country School Mistress that taught to Spell. We have indeed, Poets of a different Genius; so are the Plays: I can; and dare assure you, if my Fancy and Memory are not partial for Men of my Age are apt to be over indulgent to the Thoughts of their youthful Days I say the Actors that I have seen before the Wars, Lowin, Tayler, Pollard, and some others, were almost as far beyond Hart and his Company, as those were beyond these now in being. He acted the Dutchess in the Tragedy of the Cardinal, which was the first Part that gave him Reputation. That I have seen, and can well remember. I wish they had Printed in the last Age so I call the times before the Rebellion the Actors Names over against the Parts they Acted, as they have done since the Restauration. It was not the Custome and Usage of those Days, as it hath been since. These are but few indeed: These were of the Black-friers. Of the other Companies I took little notice. Were there so many Companies? Before the Wars, there were in being all these Play-houses at the same time. Which I admire at; That the Town much less than at present, could then maintain Five Companies, and yet now Two can hardly subsist. Whereas of late, the Play-houses are so extreamly pestered with Vizard-masks and their Trade, occasioning continual Quarrels and Abuses that many of the more Civilized Part of the Town are uneasy in the Company, and shun the Theater as they would a House of Scandal. Was he one of the Black-friers? Never, as I have heard; for he was Dead before my time. What kind of Playhouses had they before the Wars? The Black-friers, Cockpit, and Salisbury-court, were called Private Houses, and were very small to what we see now. I have seen that. Then you have seen the other two, in effect; for they were all three Built almost exactly alike, for Form and Bigness. Here they had Pits for the Gentry, and Acted by Candle-light. Some pickt up a little Money by publishing the Copies of Plays never before Printed, but kept up in Manuscript. Wherein they modestly intimate their Wants. And that with sufficient Cause; for whatever they were before the Wars, they were, after, reduced to a necessitous Condition. James the first and his Poverty was as great as his Age. Tayler Dyed at Richmond and was there Buried. These all Dyed some Years before the Restauration. You can easily Remember. There they continued for a Year or two, and then removed to the Theater Royal in Drury-lane, where they first made use of Scenes, which had been a little before introduced upon the publick Stage by Sir William Davenant at the Dukes Old Theater in Lincolns-Inn-fields, but afterwards very much improved, with the Addition of curious Machines, by Mr. Thus it continued for about 20 Years, when Mr. All this while the Play-house Musick improved Yearly, and is now arrived to greater Perfection than ever I knew it. Some were lately severe against it, and would hardly allow Stage-Plays fit to be longer permitted. Have you seen Mr. And what think you? In my mind Mr. But he has over-shot himself in some Places; and his Respondents, perhaps, in more. My Affection inclines me not to Engage on either side, but rather Mediate. I shall not run through Mr. What he urges out of the Primitive Councils, and Fathers of the Church, seems to me to be directed against the Heathen Plays, which were a sort of Religious Worship with them, to the Honour of Ceres, Flora, or some of their false Deities; they had always a little Altar on their Stages, as appears plain enough from some places in Plautus. No wonder xxxiv then, they forbid Christians to be present at them, for it was almost the same as to be present at their Sacrifices. I say, I cannot think the Canons and Censures of the Fathers can be applied to all Players, quatenus Players; for if so how could Plays be continued among the Chris xxxv tians, as they were, of Divine Subjects, and Scriptural Stories? Denis, on condition that they should represent here Interludes of Devotion: And adds that there have been public Shews in this Place Years ago. The Spanish and Portuguize continue still to have, for the most part, such Ecclesiastical Stories, for the Subject of their Plays: The same has been done here in England; for otherwise how comes it to be prohibited in the 88th Canon, among those past in Convocation, Certain it is that our ancient Plays were of Religious Subjects, and had for their Actors,

if not Priests yet Men relating to the Church. How does that appear? Sir William Dugdale, in his Antiquities of Warwickshire, p. Now I can hardly imagine that such Plays and Players as these, are included in the severe Censure of the Councils and Fathers; but such only who are truly within the Character given by Didacus de Tapia, cited by Mr. The Infamous Playhouse; a place of contradiction to the strictness and sobriety of Religion; a place hated by God, and haunted by the Devil. And for such I have as great an abhorrence as any man. Can you guess of what Antiquity the representing of Religious Matters, on the Stage, hath been in England? How long before the Conquest I know not, but that it was used in London not long after, appears by Fitz-Stevens, an Author who wrote in the reign of King Henry the Second. Testamenti, introductis quasi in Scenam personis illic memoratis, quas secum invicem colloquentes pro ingenio fingit Poeta. The Book seems by the Character and Language to be at least Years old. It begins with a general Prologue, giving the arguments of 40 Pageants or Gesticulations which were as so many several Acts or Scenes representing all the Histories of both Testaments, from the Creation, to the choosing of St. Mathias to be an Apostle. The Stories of the New Testament are more largely exprest, viz. The Annunciation, Nativity, Visitation; but more especially all Matters relating to the Passion very particularly, the Resur xxxix rection, Ascension, the choice of St. After which is also represented the Assumption, and last Judgment. All these things were treated of in a very homely style, as we now think infinitely below the Dignity of the Subject: But it seems the Gust of that Age was not so nice and delicate in these Matters; the plain and incurious Judgment of our Ancestors, being prepared with favour, and taking every thing by the right and easiest Handle: For example, in the Scene relating to the Visitation: But husband of oo thyng pray you most mekely, I haue knowing that our Cosyn Elizabeth with childe is, That it please yow to go to her hastyly, If ought we myth comfort her it wer to me blys. A Gods sake, is she with child, sche? Than will her husband Zachary be mery. In Montana they dwelle, fer hence, so moty the, In the city of Juda, I know it verily; It is hence I trowe myles two a fifty, We ar like to be wery or we come at the same. A little before the Resurrection: Come forth Adam, and Eve with the, And all my fryndes that herein be, In Paradys come forth with me In blysse for to dwelle. The fende of hell that is yowr foo He shall be wrappyd and woundyn in woo: Fro wo to welth now shall ye go, With myrth euer mor to melle. The last Scene or Pageant, which represents the Day of Judgment, begins thus: These and such like, were the Plays which in former Ages were presented publickly: Whether they had any settled and constant Houses for that purpose, does not appear; I suppose not. But it is notorious that in former times there was hardly ever any Solemn Reception of Princes, or Noble Persons, but Pageants that is Stages Erected in the open Street were part of the Entertainment. On which there were Speeches by one or more Persons, in the nature of Scenes; and be sure one of the Speakers must be some Saint of the same Name with the Party to whom the Honour is intended. Many Pageants and Speeches were made for her Welcome; out of all which, I shall observe but two or three, in the Old English, as it is Recorded. Moder of mekenes, Dame Margarete, princes most excellent, I King Edward wellcome you with affection cordial, Certefying to your highnes mekely myn entent, For the wele of the King and you hertily pray I shall, And for prince Edward my gostly chylde, who I love principal. Praying the, John Evangelist, my help therein to be, On that condition right humbly I giue this Ring to the. Most excellent princes of wymen mortal, your Bedeman will I be. I know your Life so vertuous that God is pleased thereby. The birth of you unto this Reme shall cause great Melody: The vertuous voice of Prince Edward shall dayly well encrease, St. Edward his Godfader and I shall pray therefore doubtlese. Most notabul princes of wymen earthle, Dame Margarete, the chefe myrth of this Empyre, Ye be hertely welcome to this Cyte. To the plesure of your highnesse I wyll set my desyre; Both nature and gentlenesse doth me require, Seth we be both of one name, to shew you kindnesse; Wherefore by my power ye shall have no distresse. I shall pray to the Prince that is endlese To socour you with solas of his high grace; He will here my petition this is doubtlesse, For I wrought all my life that his will wace. Therefore, Lady, when you be in any dredfull case, Call on me boldly, thereof I pray you, And trust in me feythfully, I will do that may pay you. In the next Reign as appears in the same Book, xlii fo. Edward again, who was then made to speak thus, Noble Prince Edward, my Cousin and my Knight, And very Prince of our Line com yn dissent, I Saint Edward have pursued for your faders imperial Right, Whereof he was excluded by full furious intent. Unto this your Chamber as prince full excellent Ye be right welcome. Thanked be Crist of his sonde, For that

that was ours is now in your faders honde. The other Speech was from St.

Chapter 6 : Colley Cibber - Wikipedia

An Apology for the life of Mr. T. C., comedian.: Being a proper sequel to the Apology for the life of Mr. Colley Cibber, comedian. With an historical view of the stage to the present year.

Eton is one of the seven public schools as defined by the Public Schools Act Eton has educated 19 British prime ministers and generations of the aristocracy and has referred to as the chief nurse of Englands statesmen. The school is headed by a Provost and Fellows, who appoint the Head Master and it contains 25 boys houses, each headed by a housemaster, selected from the more senior members of the teaching staff, which numbers some Almost all of the pupils go on to universities, about a third of them to Oxford or Cambridge. The Head Master is a member of the Headmasters and Headmistresses Conference, Eton has a long list of distinguished former pupils. The Good Schools Guide called the school the number one public school, adding that The teaching. The school is a member of the G20 Schools Group, Eton today is a larger school than it has been for much of its history. In , there were boys, in the late 18th century, there were about , while today, the total has risen to over 1, Henry took Winchester College as his model, visiting on many occasions, borrowing its Statutes and removing its Headmaster, when Henry VI founded the school, he granted it a large number of endowments, including much valuable land. He persuaded the then Pope, Eugene IV, to grant him a privilege unparalleled anywhere in England, the school also came into possession of one of Englands Apocalypse manuscripts. Legend has it that Edwards mistress, Jane Shore, intervened on the schools behalf and she was able to save a good part of the school, although the royal bequest and the number of staff were much reduced. Construction of the chapel, originally intended to be slightly over twice as long, only the Quire of the intended building was completed. Etons first Headmaster, William Waynflete, founder of Magdalen College, Oxford and previously Head Master of Winchester College, as the school suffered reduced income while still under construction, the completion and further development of the school has since depended to some extent on wealthy benefactors 2. English country house “ An English country house is a large house or mansion in the English countryside. Such houses were owned by individuals who also owned a town house. This allowed them to time in the country and in the city” hence, for these people. However, the term also encompasses houses that were, and often still are, frequently, the formal business of the counties was transacted in these country houses. With large numbers of indoor and outdoor staff, country houses were important as places of employment for rural communities. In turn, until the agricultural depressions of the s, the estates, of country houses were the hub. However, the late 19th and early 20th centuries were the swansong of the traditional English country house lifestyle, increased taxation and the effects of World War I led to the demolition of hundreds of houses, those that remained had to adapt to survive. The term stately home is subject to debate, and avoided by historians, as a description of a country house, the term was first used in a poem by Felicia Hemans, The Homes of England, originally published in Blackwoods Magazine in The books collection of homes also includes George IVs Brighton town palace. The country houses of England have evolved over the last five hundred years, before this time, larger houses were usually fortified, reflecting the position of their owners as feudal lords, de facto overlords of their manors. The Tudor period of stability in the saw the building of the first of the unfortified great houses. Henry VIIIs Dissolution of the Monasteries saw many former ecclesiastical properties granted to the Kings favourites, woburn Abbey, Forde Abbey and many other mansions with abbey or priory in their name became private houses during this period. Other terms used in the names of houses to describe their origin or importance include palace, castle, court, hall, mansion, park, house, manor, and place. Burghley House, Longleat House, and Hatfield House are among the best known examples of the prodigy house. Some of the best known of Englands country houses were built by one architect at one time, Montacute House, Chatsworth House. They finally ran out of funds in the early 20th century, an example of this is Brympton dEvercy in Somerset, a house of many periods that is unified architecturally by the continuing use of the same mellow, local Ham Hill stone 3. He was the son of William Adam, Scotlands foremost architect of the time, with his older brother John, Robert took on the family business, which included lucrative work for the Board of Ordnance, after Williams death. On his return

to Britain he established a practice in London, here he developed the Adam Style, and his theory of movement in architecture, based on his studies of antiquity and became one of the most successful and fashionable architects in the country. Adam held the post of Architect of the Kings Works from to , Robert Adam was a leader of the first phase of the classical revival in England and Scotland from around until his death. He influenced the development of Western architecture, both in Europe and in North America, Adam designed interiors and fittings as well as houses. He served as the member of Parliament for Kinross-shire from to , Adam was born on 3 July at Gladney House in Kirkcaldy, Fife, although the family moved to Edinburgh later that same year. As a child he was noted as having a feeble constitution, in autumn he matriculated at Edinburgh University, and compulsory classes for all students were, the Greek language, logic, metaphysics and Natural philosophy. Students could choose three subjects, Adam attended classes in mathematics, taught by Colin Maclaurin, and anatomy. His studies were interrupted by the arrival of Bonnie Prince Charlie and his Highlanders, at the end of the year, Robert fell seriously ill for some months, and it seems unlikely that he returned to university, having completed only two years of study. On his recovery from illness in , he joined his elder brother John as apprentice to his father and he assisted William Adam on projects such as the building of Inveraray Castle and the continuing extensions of Hopetoun House. Williams position as Master Mason to the Board of Ordnance also began to generate much work, William Adam died in June , and left Dowhill, a part of the Blair Adam estate which included a tower house, to Robert. He immediately took Robert into partnership, later to be joined by James Adam, the Adam Brothers first major commission was the decoration of the grand state apartments on the first floor at Hopetoun House, followed by their first new build at Dumfries House. For the Board of Ordnance, the brothers were the contractor at Fort George. In the winter of 1746, Adam travelled to London with his friend and he took the opportunity for architectural study, visiting Wilton, designed by Inigo Jones, and the Queens Hermitage in Richmond by Roger Morris. His sketchbook of the trip shows an continuing interest in gothic architecture. He is known principally for his various naval commands during the 18th century and he is also remembered as the officer who signed the warrant authorising the execution of Admiral John Byng in 1757, for failing to engage the enemy at the Battle of Minorca. In his political role, he served as a Member of Parliament for Truro from until his death due to almost constant naval employment he seems not to have been particularly active. He also served as one of the Lords Commissioners of the Admiralty on the Board of Admiralty from 1757, the young Edward joined the navy at the age of 12 aboard the HMS Superb of guns. On 25 May Boscawen was promoted lieutenant and in the August of the same year rejoined his old ship the gun fourth rate Hector in the Mediterranean and he remained with her until 16 October when he was promoted to the gun HMS Grafton. Streets were named after Porto Bello throughout Britain and its colonies, when the fleet returned to Port Royal, Jamaica the Shoreham had been refitted and Boscawen resumed command of her. The Spanish had roughly 6, troops made up of soldiers, sailors. The siege lasted for two months during which period the British troops suffered over 18, casualties, the vast majority from disease. Boscawen had however distinguished himself once more, the land forces that he commanded had been instrumental in capturing Fort San Luis and Boca Chica Castle, and together with Knowles he destroyed the captured forts when the siege was abandoned. In the same year he was returned as a Member of Parliament for Truro, at the general election he was also returned for Saltash, but chose to continue to sit for Truro. In the French attempted an invasion of England and Boscawen was with the fleet under Admiral Norris when the French fleet were sighted, the French under Admiral Rocquefeuil retreated and the British attempts to engage were confounded by a violent storm that swept the English Channel. Also the seat of the provinces Colonial government, it was seized by troops in 1781. Shortly after the capital was relocated to Raleigh in the original building burned to the ground. A modern recreation faithful to the architects plans and some period appropriate support structures were erected on the site in the 1930s. Today it is a State Historic Site, the Palace gardens were also recreated, with 16 acres of plantings representing three centuries of landscape and gardening heritage. William Tryon was a British soldier and colonial administrator who served as governor of the Province of North Carolina from 1770 to 1779, Tryon had seen the need for a centrally-located Government House while lieutenant governor. Tryon was able to convince the legislature to increase taxes for the house, in 1772, Tryon moved into the Palace, at the time, palace was a standard word for any public building of

this type. The house was a monument of opulence and elegance extraordinary in the American colonies, the construction of the house exacted great controversy in the North Carolina backcountry where most viewed it as an unnecessary, extravagant display of England. Extra taxation to fund the project had been levied by the governor on the citizens of the province, the unpopular Tryon left North Carolina on June 30, to become governor of the Province of New York on July 8th of that year. He had only lived in the house a more than a year. In May, when the American Revolutionary War began, Governor Josiah Martin fled the mansion, rebels seized the Palace and retained it as their seat of government. The new states first general assemblies were held there and many of the furnishings were auctioned off to fund its administration, North Carolina was admitted to the newly formed United States in 1776. The Palace was subsequently used for different purposes, including a school, a boarding house. A cellar fire started in 1781, consuming the Palace proper, only the Kitchen and Stable Offices were saved. However, the Kitchen Office was razed at the beginning of the 19th century, of the original buildings, only the Stable Office still stands. In the 1830s, a movement began to preserve Colonial New Bern, the movement was bolstered by the discovery of the original Palace plans in 1836. The state borders South Carolina and Georgia to the south, Tennessee to the west, Virginia to the north, North Carolina is the 28th most extensive and the 9th most populous of the U.S. The state is divided into counties, the most populous municipality is Charlotte, which is the second largest banking center in the United States after New York City. The state has a range of elevations, from sea level on the coast to 6,625 feet at Mount Mitchell. The climate of the plains is strongly influenced by the Atlantic Ocean. Most of the falls in the humid subtropical climate zone. More than 100 miles from the coast, the western, mountainous part of the state has a highland climate. So many ships have been lost off Cape Hatteras that the area is known as the Graveyard of the Atlantic, the most famous of these is the Queen Annes Revenge, which went aground in Beaufort Inlet in 1775. The coastal plain transitions to the Piedmont region along the Atlantic Seaboard fall line, the Piedmont region of central North Carolina is the states most populous region, containing the six largest cities in the state by population. It consists of rolling countryside frequently broken by hills or low mountain ridges. The Piedmont ranges from about 100 feet in elevation in the east to about 1,000 feet in the west, the western section of the state is part of the Appalachian Mountain range. Among the subranges of the Appalachians located in the state are the Great Smoky Mountains, Blue Ridge Mountains, the Black Mountains are the highest in the eastern United States, and culminate in Mount Mitchell at 6,625 feet, the highest point east of the Mississippi River. North Carolina has 17 major river basins, the five basins west of the Blue Ridge Mountains flow to the Gulf of Mexico, while the remainder flow to the Atlantic Ocean. Of the 17 basins, 11 originate within the state of North Carolina, but only four are contained entirely within the states border – the Cape Fear, the Neuse, the White Oak, and the Tar-Pamlico basin. Elevation above sea level is most responsible for temperature change across the state, the climate is also influenced by the Atlantic Ocean and the Gulf Stream, especially in the coastal plain. These influences tend to cause warmer winter temperatures along the coast, the coastal plain averages around 1 inch of snow or ice annually, and in many years, there may be no snow or ice at all. North Carolina experiences severe weather in summer and winter, with summer bringing threat of hurricanes, tropical storms, heavy rain

7. Palladian architecture – Palladian architecture is a European style of architecture derived from and inspired by the designs of the Venetian architect Andrea Palladio. That which is recognised as Palladian architecture today is an evolution of Palladios original concepts, Palladios work was strongly based on the symmetry, perspective and values of the formal classical temple architecture of the Ancient Greeks and Romans. From the 17th century Palladios interpretation of classical architecture was adapted as the style known as Palladianism. It continued to develop until the end of the 18th century, Palladianism became popular briefly in Britain during the mid 18th century, but its flowering was cut short by the onset of the Civil War and the imposition of austerity which followed. In the early 18th century it returned to fashion, not only in England but also, the style continued to be popular in Europe throughout the 19th and early 20th centuries, where it was frequently employed in the design of public and municipal buildings. However, as a style it has continued to be popular and to evolve, its pediments, symmetry. Buildings entirely designed by Palladio are all in Venice and the Veneto, with an especially rich grouping of palazzi in Vicenza and they include villas, and churches such as Redentore in Venice. Palladio always designed his villas with reference to their setting, if on a hill,

such as Villa Capra, facades were frequently designed to be of equal value so that occupants could have fine views in all directions. Also, in cases, porticos were built on all sides so that occupants could fully appreciate the countryside while being protected from the sun. Palladio sometimes used a loggia as an alternative to the portico and this can most simply be described as a recessed portico, or an internal single storey room, with pierced walls that are open to the elements. Occasionally a loggia would be placed at floor level over the top of a loggia below. Loggias were sometimes given significance in a facade by being surmounted by a pediment, Villa Godi has as its focal point a loggia rather than a portico, plus loggias terminating each end of the main building. Palladio would often model his villa elevations on Roman temple facades, the temple influence, often in a cruciform design, later became a trademark of his work. Palladian villas are built with three floors, a rusticated basement or ground floor, containing the service and minor rooms. The proportions of each room within the villa were calculated on simple mathematical ratios like 3,4 and 4,5, earlier architects had used these formulas for balancing a single symmetrical facade, however, Palladios designs related to the whole, usually square, villa.

Chapter 7 : Teller of the Receipt of the Exchequer - WikiVisually

An Apology For The Life of Mr. Colley Cibber Published in London in , second edition also published in London in "In merry old England it once was a rule.

She masquerades as a prostitute and seduces Loveless without being recognised, and then confronts him with logical argument. Since he enjoyed the night with her while taking her for a stranger, a wife can be as good in bed as an illicit mistress. The speech to Buckingham: So much for Buckingham! Lady Easy finds her husband asleep with the maid and places her scarf on his head so that he will not catch cold, but will know that she has seen him. The easy-going Sir Charles Easy is chronically unfaithful to his wife, seducing both ladies of quality and his own female servants with insouciant charm. The turning point of the action, known as "the Steinkirk scene", comes when his wife finds him and a maidservant asleep together in a chair, "as close an approximation to actual adultery as could be presented on the 18th-century stage". Soliloquizing to herself about how sad it would be if he caught cold, she "takes a Steinkirk off her Neck, and lays it gently on his Head" V. A "steinkirk" was a loosely tied lace collar or scarf, named after the way the officers wore their cravats at the Battle of Steenkirk in 1703. She steals away, Sir Charles wakes, notices the steinkirk on his head, marvels that his wife did not wake him and make a scene, and realises how wonderful she is. It was coldly received, and its main interest lies in the glimpse the prologue gives of angry reactions to *The Careless Husband*, of which we would otherwise have known nothing since all contemporary published reviews of *The Careless Husband* approve and endorse its message. Some, says Cibber sarcastically in the prologue, seem to think Lady Easy ought rather to have strangled her husband with her steinkirk: Ashley, Cibber took "what he could use from these old failures" to cook up "a palatable hash out of unpromising leftovers". Written just two years after the Jacobite rising of 1708, it was an obvious propaganda piece directed against Roman Catholics. During the Jacobite Rising of 1708, when the nation was again in fear of a Popish pretender, it was finally acted, and this time accepted for patriotic reasons. After a few stormy years of power-struggle between the prudent Doggett and the extravagant Wilks, Doggett was replaced by the upcoming actor Barton Booth and Cibber became in practice sole manager of Drury Lane. His near-contemporary Garrick, as well as the 19th-century actor-managers Irving and Tree, would later structure their careers, writing, and manager identity around their own striking stage personalities. He was a clever, innovative, and unscrupulous businessman who retained all his life a love of appearing on the stage. His triumph was that he rose to a position where, in consequence of his sole power over production and casting at Drury Lane, London audiences had to put up with him as an actor. Plays he considered non-commercial were rejected or ruthlessly reworked. According to one story, [73] Cibber encouraged his son to lead the actors in a walkout and set up for themselves in the Haymarket, rendering worthless the commodity he had sold. The Drury Lane managers were defeated, and Theophilus regained control of the company on his own terms. The early attacks were mostly anonymous, but Daniel Defoe and Tom Brown are suggested as potential authors. During the staging of a different play, Cibber introduced jokes at the expense of *Three Hours After Marriage*, while Pope was in the audience. Cibber was selected for political reasons, as he was a supporter of the Whig government of Robert Walpole, while Pope was a Tory. The selection of Cibber for this honour was widely seen as especially cynical coming at a time when Pope, Gay, Thomson, Ambrose Philips, and Edward Young were all in their prime. As one epigram of the time put it: Pope, inquiring into the motives that might induce him in his *Satyrical Works*, to be so frequently fond of Mr. Cibber. From being merely one symptom of the artistic decay of Britain, he was transformed into the demigod of stupidity, the true son of the goddess Dulness. Apart from the personal quarrel, Pope had reasons of literary appropriateness for letting Cibber take the place of his first choice of King, Lewis Theobald. However, Cibber was an even better King in these respects, more high-profile both as a political opportunist and as the powerful manager of Drury Lane, and with the crowning circumstance that his political allegiances and theatrical successes had gained him the laureateship. To Pope this made him an epitome of all that was wrong with British letters. Pope explains in the "Hyper-critics of Ricardus Aristarchus" prefatory to the *Dunciad* that Cibber is the perfect hero for a mock-heroic parody, since his *Apology* exhibits every trait

necessary for the inversion of an epic hero. An epic hero must have wisdom, courage, and chivalric love, says Pope, and the perfect hero for an anti-epic therefore should have vanity, impudence, and debauchery. As wisdom, courage, and love combine to create magnanimity in a hero, so vanity, impudence, and debauchery combine to make buffoonery for the satiric hero. His revisions, however, were considered too hasty by later critics who pointed out inconsistent passages that damaged his own poem for the sake of personal vindictiveness. I have no better Excuse for my Error than confessing it. I did it against my Conscience! Once Pope struck, Cibber became an easy target for other satirists. He was attacked as the epitome of morally and aesthetically bad writing, largely for the sins of his autobiography. In the Apology, Cibber speaks daringly in the first person and in his own praise. Although the major figures of the day were jealous of their fame, self-promotion of such an overt sort was shocking, and Cibber offended Christian humility as well as gentlemanly modesty. Additionally, Cibber consistently fails to see fault in his own character, praises his vices, and makes no apology for his misdeeds; so it was not merely the fact of the autobiography, but the manner of it that shocked contemporaries. His diffuse and chatty writing style, conventional in poetry and sometimes incoherent in prose, was bound to look even worse in contrast to stylists like Pope. The dates given are of first known performance.

Chapter 8 : An Apology For The Life Of Mr. Colley Cibber, Written By Him by Clare Tamburelli on Prezi

Cibber's editor B. R. S. Fone is typical in his tripartite division of the book's aims: "Cibber offers mainly three things in the Apology: an autobiographical account of his life, a history of the theater as he saw it from to , and a collection of portraits, anecdotes, and observations about actors and acting."

Chapter 9 : An Apology for the Life of Mr. Colley Cibber | work by Cibber | www.nxgvision.com

Among the books of interest sold at auction by Bangs Co. yesterday were the following: "Book Prices Current, a Record of the Prices at Which Books Have Been Sold at Auction," (five vols.) London.