

THE
PIGEON-PYE,
OR, A
KING'S Coronation,
PROPER MATERIALS
For forming an
ORATORIO, OPERA, OF PLAY,
According to the
MODERN TASTE:

TO
Be Represented in OPPOSITION to the
DRAGON of WANTLEY.

By an Admirer of BAD COMPOSITION,
AND
AUTHOR of ——— NOTHING.

Georgius alter abest, Georgius alter adest.

Every Body's Verse.

I Consul Sole console thy Soul.

CICERO's best Verse.

LONDON:
Printed for W. WEBB, near St Paul's. 1738.
[Price One Shilling.]

THE
BIG BONYE
OR A

KNIGHT'S CORONATION

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For forming an

ORATORIC OPERA, or PLAY,

According to the

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THE

PIGMY

OR

KING'S COLONISATION

PRO



forming an

ORATORIO, OPERA, OF PLAY, &c



T O T H E

Acute GENTLEMEN of the ancient
School of Criticism, vulgarly called,
The House of Correction; and
particularly to my worthy Friend
Sir J—A— not a Member of
that Honourable House; but a
Bart. of * *England and Wales*.

S I R,



CAN but heartily congratulate the Public, at the same time, as I condole and mourn with you, for your late great and insupportable Loss of one of *your Eyes*. It is for this Reason (the noble Pair being separated) that I address this

A 2

Epistle

* See the Inscription of a Dedication to a Loyal Sermon before the University of *Oxford*.

Epistle (* call it Dedication if you please) to you, hoping, now, that as you have but *one Eye* left, you will see but half as many Faults, as you could discern before, when you enjoyed the Light of both. It was then my particular Happiness, as being your Domestick, (not to mention the Advantage all your Tenants received) that you could see with both *your Eyes*, just as much, tho' not quite so † far as your *Steward* could with *half an Eye*. And now what great comfort is it to every one, that you are become a *Monocle*? And how much more to me, who submit the following Sheets to a single Peeper only?

I hope that the loss of an Eye does not affect you in the same manner, as it did *Polypheme* of old, making him more severe, *kicking* Sea and Land, and every thing, near him into a Sense of his Indignation. But if the Pain, that arises from the Loss of one *Confort-Eye*, affects the other to that prodigious degree—— I must comfort myself with this Reflection, that, although you rave at what I write, and condemn the *Pigeon-Pye* for having no meaning, I am sure every

* A modern Figure used in all polite Compositions, called Βλασφημία.

† Therefore he used all kinds of *Telescopes* for his Discovery of Things *abroad*, or at a Distance.

every one else will for that Reason approve of it, and find out more sense, than ever I intended.

The Story, upon which I ground my Subject for an *Oratorio*, &c. (that you may lay your Censure upon the same Foundation) is of a Gentleman of *Wadham* College, who, to show his Taste, equipt himself to set out for a King's Coronation; but having no Money was obliged to put off his Journey. However, to appear as if he had been present at that Solemnity, he *ticked* with the Cook for a *Pigeon-Pye*, and then confined himself privately in his chamber. About eight o'Clock that Night, being in the dark, he unfortunately kicked down a Chair. The Noise of this surprized the Gentleman that lived in the Chamber under him, and made him apprehend that Thieves were got into his Friend's Apartment. Soon he got to the Door, and finding it locked, supposed that either his Bed-maker had got in with a false Key, and was stealing the tattered Remains of his old Furniture; or else that my Hero was in *petto* in his Chamber, and that he designed to exhibit a sham Coronation. To prevent either of these Impositions, he immediately sent for the College-Smith, who put a strong padlock on the Door—

The beautiful Catastrophe of this Stratagem you will find somewhere in the Oratorio, &c.

My design in publishing this Story is just the same as your's, when you read it—— Nothing at all. And therefore, I hope, since others have frequently the same *good natured* Design in public Business, that they will excuse my publishing this Piece. If they will not pardon me—— May they all be led by one Eye (and that a bad one, seeing through Spectacles only) as you are. And I hope they will bear the Loss with Christian Patience, tho' they may not have the same Religion and Philosophy, you are so eminently distinguished for*:

I was lately informed, that you had some design, as well as glimmering hopes, of recovering the other Eye. I hope, that it will not be an Imposition on the Public; and that you will not make use of a false Eye. For such Ware is brittle, and may gall your Socket.—— But if you have the good fortune to recover the lost Eye, I heartily wish it may be in the same Manner, that Mr *Cowper* (the late Register of *Oxford*) recovered his; that is— by losing the other.

* Mr

* See the Dedication to the above-mentioned political Sermon.

* Mr *Cowper* was blind several Years of one Eye, but never overlooked a Farthing in his Demands, Fees, King's-Taxes, &c, due from the poor Members of the University, for Degrees, which they get nothing by — (the *Lambeth* Degrees being the only improveable ones.) But Mr *Cowper*, after he had used his Eye to the Stumps, very luckily, upon Trial of his blind Eye, made a Change, and by the Loss of the old Peeper, recovered the other Eye, which he used to the last Year of his Life, with uncommon Discernment.

May your Eyes have the same alternate Fate; may they peep out by Turns, as *Castor* and *Pollux* — May their Influence be the same upon Sea and Land; and may you never be blind, nor never be able to see a Fault; Then your Family will be kept in proper Awe, and you will behave with the Civility and Politeness of a Gentleman, that has been in Foreign Courts. All this will engage me to speak some things agreeable of you, in my History and Memoirs of your Life, which I design to publish soon after your Death, after the Taste of *Lucian* in his Dialogues.

I have

* The Gentleman told me this Story himself; and his Case was sent up to the Royal Society.

I have one Prescription to offer you, tho' it be as foreign from the *Pigeon-Pye*, or the Subject in hand, as any Play, or Sermon-Dedication extant is from the Character of the Patron.—This is my Request, that you be persuaded not to use your *only Eye* upon all minute Affairs in Microscopic Concerns. I know Mr *Scarlet*, the King's Optician, and Mr *Wright*, have furnished you with the best Mathematical Apparatus of any private Gentleman in *Europe*.—But these ought to be laid aside by a Gentleman in your Circumstances.—It is my Opinion; that you ought to send them to your Son (poor Gentleman in *Wales!*) who has nothing else to do, but to improve his *Sight*, now he is banish'd your Favour. He is in a fine Situation to make Observations, and may make himself as remarkable, as † one of his Family has done before in the *Royal Society*.—I am well satisfied he may use your Telescopes and Microscopes to advantage, for he has time enough to make noble Experiments. For Fifty Pound a Year, which you allow him, tho' Heir apparent to above Six Thousand a Year, will afford no Overplus to engage him in Pleasures that are disagreeable to you.—The Reason of this scanty Allowance, I cannot guess at. You have Fortune enough (as the Public assures me) for

† Dr *A*— of glorious Memory,

for your other Son and Daughters—one being already married to a *Tradesman*.

May Heaven protect you from so gross a Darkness, and such palpable Blindness, as to *disinherit* your Son.— I heartily wish the King and Parliament would take into Consideration the Mischiefs arising from every whimsical Father's having the Power of docking the Eldest Son from an *Hereditary Right*, without shewing Cause to them.

If your Son is guilty of the suspected Fact, you may bring him to Justice ; if not, I presume you ought to receive him into your Favour, and give him your Estate in *Wales*.

But it is not my Business to advise,—— but rather to make a part of the Dedication impertinent,—craving at the same time your Disapprobation of the *Pigeon-Pye*, which I am satisfied that a Gentleman of your high Gouft will not do, but rather blame the Author for being a bad Cook, and making it so unseason'd a Piece.

[10]

Approve, or disapprove, provided you do not † devour the Author——'tis at your Service, and the Author will always acknowledge himself.

Honour'd Sir,

Your most obedient

bumble Servant,

Christopher Columbario.

† I am justified in this Expression, because he does every thing in a *greedy* manner. And I suppose, if there should be a National Scarcity, that he would eat up his Tenants. *Vide* my Patron eating.—— *N. B.* He dines now but seldom in Public, but may be met with in a private Chop-house.

DIRECTIONS

FOR A

PREFACE.

I AM to show that a Preface, or an Apology, is necessary to most Books, because they are good for nothing; particularly to Plays, Oratorios, Operas, Tragi-Comedies, Comico-Tragedies, and all other Species of Stage-Poetry. Thence I am to apologize for my present Undertaking, and to shew that the *Pigeon-Pye* is indeed an irregular Scheme, according to the modern Draughts of Plays, but is an Exception only so far as other Plays are form'd upon wrong Plans, and sketch'd out by false Rules of the Drama.—A Reason for the Title. The Difference between *Pigeon-Pye* and *Rook-Pye* not easily discover'd.

cover'd. The most polite way of dressing *Pigeons* (amorous Birds even after Death) to encourage Love. A Receipt from the Cook at St *James's*—Thence a Transition to some Appendixes of *Pigeon-Pye*. The first demonstrates Physically what Liquor is most proper to be drank after it, and in what Quantities, as Port after Goose or Soufe-Meat; — *French-Claret* after Wild-Fowl; — Cyder after Beef; — Tea and Brandy after Toast and Butter; — Mild Ale, after Bread and Cheese and Oysters, &c.— An important *Quære*, Whether a Man can properly get drunk after eating *Pigeon-Pye*.

Thence a Transition upon a Transition. The Misfortune that *Windmill* lay under, being oblig'd to drink * Water, after his *Pigeon-Pye* — Water that had stood three Days in a Bottle — In a Bottle, that he had often used for a Socket for his Candle — *Water*, that had been filtred thro' several Bog-houses, Town-shores, &c.

The second Appendix is a Consideration drawn from the Nature and Definition of *Pigeons*, which must have for its formal Object

* Hence Mr *Windmill* commences ever after a *Water-Poet*. Vide *Horace*.

Nulla manere diu, nec vivere carmina possunt.

Quæ scribuntur aquæ potoribus. —

ject their *Summer's-Dung*. For the Specific and Individual Difference of all Creatures may be found out by a minute Inspection into their several Sorts of *Dung*. *Engliffh* and *French*, *Scotch* and *German*, &c. *Dung* is as essentially different as the several Soils of these Nations. For Men are easily distinguished by their familiar Smell, as by their Ridibility, Rationality, or Religion.—I must take particular Care, that this Digression upon *Dung* does not carry me too far from my Dissertation upon *Pigeons*. But I must observe that an *Olfaction of Ordure* is a more certain Way than *Inspection of Urine*, for Physicians to discover the several Symptoms of Distempers.—To return to the Use of *Pigeon-Dung*. Two long Periods concerning that excellent Sort made by *Pigeons* themselves, when alive †; and that secondary kind made by them, after they are dead; —The first Sort for Farmers;—The second for *Poets*, *Opera-Tackers*, and *Farce-Wrights*, &c. A Parenthesis of the *Dung* that is made of *Pigeon-Pye*. A Parenthesis (within (I say) a Parenthesis) of the *Dung* that *Windmill* made of his *Pigeons*. The Result of this was what he used to manure his Flower-Pots. All this Subject must be manag'd with Female-Decency; and with a nice Delicacy I must handle the Chamber-pot,

† See *Boerhaave*, and Treatises upon Husbandry.

pot, which *Windmill* kept for his Dung-Barrow and Water-Trough, for cultivating the Fragrancy of his Chimney-Flowers.— I must not mention the Report, by which 'tis said, it broke, to the Scandal of his Olfactory Nerves, and has made him ever since have a very *bad Nose*, which is the Characteristic of a *bad Poet*. But this will give me an Opportunity to make a Compliment in the Conclusion, when I say Mr *Windmill*, notwithstanding these Misfortunes in his Education, writes much better than could be expected from any one in his Situation; and his Situation is so remarkable for Writing, that all the Religious Writings in the World come from that Quarter, excepting what *he* himself has wrote.



 DIRECTIONS

FOR A

PROLOGUE;

By way of Argumentum.

The Poet must show that,

WINDMILL, of an ancient Family, was sent to *Oxford*, in full Age, out of a * *Compting-house*, after he was designed for every thing, but what Necessity forced him to at last, which is the first Thing *your good-for-nothings* ought to be put to—the Cloth. For there is a certain Provision according to the *Custom of the Land*, for Clergymen of no Merit, and *Clerico-Mercantils*. Hence it was, that he entred of the University, with a Design of studying Divinity. But he
soon

* Consult *Common Fams.*

soon changed his Resolution, finding the Study of the Civil Law was more a Sham than the former, and so commences *Civilian* in *Wadham* College. The Study of the Civil Law not being so Polite, or (which is the same) not altogether so remote from the Profession as Poetry is, he applied himself to converse and sleep with the Muses. This gave him an Opportunity of dreaming with them, but they were *Windmill-dreams*. Hence it was that he wrote so many excellent Pieces full of *Humour*, *his Whimsies*, *his Haut-Goust*, *his Chocolate-house*, with which he has already entertained the World; —his *Snuffers* and *Extinguishers*, proper to be used, when good Poets are flashing out their last Efforts, together with many other curious and uncommon Stage-Poems now in *MS*, to be published for the great Diversion of Mankind——* not till after the Author's decease.

But to qualify himself for his future great Advancements in Farces; &c. He acted one of the compleatest himself, the Subject of which is here represented.— Had he wrote this, as he had *acted* it before to the Life, it would be the most entertaining Piece, that ever appeared in
the

* *Ploravére suis non respondere favorem
Separatum meritis——*

the World, since the Days of *Eupolis*. Now since he declines to shew this Favour to the Public, and thinks himself an improper Subject for the Amusement of Mankind, we will do him Poetical Justice, and exhibit him and his *Pigeon-Pye*, with the Truth and Exactness required for an Act of P——t and a L——d C——.

N. B. This Prologue, when finish'd, is to be said or sung in *Anthematio*.



Dramatis Personæ.

DUNSTER,	A Tutor,
WINDMILL,	A Civilian.
GILES GUZZLEWIGHT,	A Commoner.
JO. TRAPES,	A Servitor.
ISAAC FIRESIDES,	The College- Cook.
TRIP,	A College Scout of ancient Family.
ABRAHAM VANDERWELT,	A Shoe-maker.
SAMPSON SMALLJOBS,	A Taylor,
SIMON IRONS,	College-smith,
DOROTHY DANDLETICK,	Bed-maker,
JENNY WHETTUM,	Laundress's Daughter.
MOLL GURDON.	An Alehouse- keeper at <i>Heddington.</i>

Mutæ Personæ.

Several Gownsmen, &c.

The SCENE, *Wadham College.*




THE
PIGEON-PYE.

ACT I. SCENE I.

A College-Kitchen, with one Fowl at the Fire, cold Shoulder of Mutton, and a smoking Pigeon-Pye.

FIRESIDES, WINDMILL, TRAPES.

HE Conversation of *Tom Firesides* and *Windmill* about the scanty Dinner, in the Absence of the Warden. A Character of the Warden and his Hospitality, drawn by the Cook, according to *Burnet's Method of drawing Characters*—This by
C 2 way

way of Epifode. The Beauty of the *Pigeon-Pye* describ'd in a Duett.—*Windmill* agrees with the Cook for the *Pye*, (in the Prefence of the Scholars) in order to fend it to *London*, to entertain some of his Friends, after the Coronation is over. He puts on a bold Refolution to be present himfelf at both Solemnities, at the King's Coronation, and at the eating of the *Pigeon-Pye*.—This in *Braggadocio*.—The Cook's fine Reflection on the Advantage of Kings and Pigeons, to the Public.—*Windmill* orders the Cook to fend the *Pye* into his Chamber to cool. The Cook difpatches *Trip*. A Song by *Trip* as he carries off the *Pigeon-Pye*. The Subject of the Song, any thing about Eating; fet to a Jovial old Tune.—The Cook difcants upon the Phyfical Ufe of Pigeons, as taught him by an eminent Student in Phyfick, of that College, who had learned moft of his Experience from the Cook's Lardery.—*Windmill* drops his Con verfation with *Firefides*, and quits the Kitchin, repeating fome Verfes out of the *King's Art of Cookery*.

SCENE

S C E N E II.

A Tutor's Chamber. Modern Histories upon the Table. A Bible neatly bound, gilt-back, not letter'd and claps'd, upon the Couch.—Shaftsbury's Characteristicks on his Reading-Desk——with half a Dozen Leaves of different Sermons, being Prefaces, in new vamping, from the Language of the aforesaid Author

DUNSTER, DANDLETICK, WINDMILL.

Dunster inquires of *Dorothy Dandletick* what is for Dinner. This to be repeated in the same strain, as the *Forte* in *Musick*.——*Dandletick's Answer*.——A Description of a cold Shoulder of Mutton, by a Bed-maker.——An Air by her for the Loss of the *Pigeon-Pye*.——The Tutor chooses a Leg of a Fowl. His Reasons for it taken from College-Custom——Education——and the Sense of the Cook—and Mankind.——Here *Windmill* enters—Asks leave of his Tutor (*Adagio*) to go out of College for an airing. *Dunster* luckily discovers his Design to be present
at

at the Coronation,—— harangues upon the Usefulness of an University——Education, —— the Shortness of the Time allow'd by Parents for their Childrens Residence there, —— and how ill-managed by the young Gentlemen themselves, when in College.—— This must be by way of *Canto*. The Bed-maker intercedes for leave.—— A jolly Song upon the Coronation, being an Ode, in imitation of the *Poet Laureat*. By Mother *Dandletick*.—— Her other Arguments for Leave. She prevails, upon condition *Windmill* returns in three Days.—— The Tutor withdraws to his Study to write a Letter to *Windmill's* Relations.—— The Bed-maker's and *Windmill's* Conversation, in the Interim, concerning his Method of going to Town. —— His Description of an *Oxford Hack*, in blank Heroics, patched up from the celebrated Descriptions of an Horse—— in *Job* —— *Virgil* (*Englisbed* by *Dryden*)—— and (for want of *Pope's Homer*)—— Sir *Richard Blackmore*. Her Charge to him to beware of the Women of the Town, lest he should at his return damage the Society and Servants. An Air (a Duett) being a Comparison between an *Oxford* Bed-maker and a Lady of the Town.—— *Dunster* returns, reads the Letter, describing the necessary Expences of an University Education, in *Hudibrasticks*—— and then wishes him a good Journey. A Chorus

Chorus of all three, Tutor, Pupil, and Bed-maker, at parting, to be set to Music by Mr *Handel*, before 'tis compos'd.

S C E N E III.

Windmill's Chamber. Old Hangings. A Bottle with a Bit of Candle in it, &c. Vide an Inventory of his Goods delivered to the Gentleman, that succeeded him, for the Thirds of the Thirds, of the Thirds of the Original Price.

TRIP, WINDMILL, SMALLJOBS, VANDERWELT, and Miss WHETTUM,

Trip having laid down the *Pigeon-Pye*, takes up a very small Poem on the Coronation, *English'd* by *Jo. Trapes*. (Vide *Oxford Verses*—*Mr Speakes* or *Mr Upton's*) and sings it to an old Ballad Tune—(God prosper long our noble King.) His Criticism on it, in *Recitativo*. (*Basso*)—A Transition to the Antiquity, Dexterity, and
Honesty,

Honesty of the *Trips*.— He is just going to take up the *Cruft* of the *Pye* to steal the middle *Pigeon*, when *Windmill* surprizes him in the *Fact*.—*Trip's* Submission, a pathetick Air—(as made for *Senesini's* Voice)—*Windmill* expostulates, in large bellowings, in the *Montagnanan* Strain. *Trip* allays his boisterous *Passion* in more dying *Notes* than before.—(Consult any *Prison* Scene in an *Opera*.) Thence an *Amæbean* between both, (after *Reconciliation*) the Subject, *Love* and *Pigeons*—*Trip* dispatch'd for his *Laundress*, *Taylor*, and *Shoe-maker*—to equip him for his *Journey*.—A *Soliloquy* by *Windmill*, containing his various *Schemes* of appearing, as if he had been a *Spectator* of the *Glorious Coronation*.—He resolves at last to confine himself with the *Pigeon-Pye* in his *Chamber*.—A *Song* upon the *Pleasures* of *Confinement*.—The *Thoughts* stolen from *Welcome, Welcome, Brother Debtor, &c.* The *Words* by *Angelo Cori*, set to *Music* by *Pescetti*.

Shoe-maker, Taylor, and Laundress's Daughter, enter with proper *Accoutrements* for his *Journey*.—His *à propos* *Conversation* with each. His *Affectation* of being acquainted with *Characters*, and appearing a *Man of Taste*.—A *Duett* between him and his young *Laundress*, upon clean *Linnen*. (Consult the *Reformers*

Reformers of *Strada's* Voice for Miss *Whet-
tum's* Part.) The Style, the Taylor makes
use of, ought to be *Fustian*; and the Lan-
guage of the Shoe-maker, fitted to the high
Cotburnus.—Particular Care to be taken,
that the following Episode (because not
not closely jointed with the rest) be inter-
woven with a Mixture of natural Wit and
Drollery. Some Logical Arguments offered
by the Shoe-maker and Taylor, to prove
the Excellency of their Trades, taken from
common Topicks—Nakedness describ'd by
the Taylor, in a Song—* *à la Boschi*. The
Cotthurnus and Grand Strut by the Shoe-
maker. A *Ditbyrambick*. The Music. Trum-
pets, Kettledrums, Hautboys, &c. The Use
of the Great-Coat, by the Former;—and
of Boots by the Latter.—Then a Song,
being a Contrast of Ideas, upon the Dif-
ference and Discipline of Drubbing and
Kicking—A Question which of them
ought to be established by A— of P—
as the most proper to shew Resentment, and
legal for Master to use for the Correction of
Dependant.—Hence a warm and loud
Dispute between them, upon the Politeness of
Kicking and Drubbing—They are going
D to

* The Reason of applying *Boschi's* Style to the Taylor,
is, because *Signior* was employed in a double Capacity, in
the Opera-House, both as Taylor and Singer. Hence we
may collect the Propriety of the Music, &c. throughout this
Performance.

to prove the Modern Use of each sort, when *Windmill* takes an Opportunity to kick the one and cane the other down Stairs, paying each in his own kind, not thinking to discharge them any other way. The Pronunciation of the latter Part of this Episode, must be the same as *Giga* in Music. *Windmill* returns from this heroic Action, repeating his own personal Merit in a Pindaric. Miss *Whettum*, in a Pannic, offers to go down Stairs, in a Hurry—because her Mamma had order'd her not to stay too long in Undergraduates Chambers—and not to be free but with the Senior Fellows.—*Windmill* makes Love to her—her Coyness—he assures her of his Affection. A short *Epopæia* by him, being a History of the *Oxford* Fortunes married to Gownsmen, and their present *happy* Situation, &c. This set to Music by *Valentini*. She presses tenderly to be gone, with a Promise of an Assignation another time:— He gives her an old Shirt, and dismisses her, after some familiar Salutes.—She is to be play'd down Stairs. A Concerto by the Professor of Music in *Oxford*.

S C E N E . I V .

*A Coffee-House, &c. as in the other Play-House, before it was damag'd by * Art and Nature.*

WINDMILL, GUZZLEWIGHT.

Windmill equipp'd for the Coronation.—
His Conversation there——See an Excellent Farce, lately damn'd, call'd the *Coffee-House*. This Difference is to be made between a *London* and an *Oxford* Coffee-House.—
In the former, there is a great deal of Talk in the most fluent manner, but little Sense trickling along with it's luculent Current.—
In the latter, little or no Talk, except what *Windmill* us'd in Impertinence ; —— but a great deal of silent Sense to be shown in the Countenance of every one.—*Guzzlewight*, with a Gill of Ale in his Hand, asks the Reason of *Windmill's* being equipp'd for a Journey.—Their Discourse upon the Coronation——(Characters of Kings may be interwoven with this Part, which may make
D 2 the

* Consult the History of the Damnation of this Play, Feb. 17. 1737.

the grandest Strut in the whole Oratorio. But special Care to be taken of *Guzzlewight's* Sentiments; for he and his Servitor *Trapes*, were the only Tories that have been *Wadhamites* for several Years last past.) The Grandeur of the Coronation, and the Pleasure of seeing the Procession in Sir *Richard Blackmore's* Stile of Prince *Arthur*.—The Beauty of bringing in this Episode here is visible to all Writers of Epic Poetry. (See the Method of modern Sermons, a kind of *Epopæia*.) No *Oxford* Jokes to be inserted in this solemn Scene, lest the Audience be scandaliz'd.—After the Elegant Description in *Blackmorian* Heroics, *Guzzlewight* and *Windmill* discourse of the Pleasure of a *London* Journey.—*Windmill's* Resolution of setting out for *Tetsworth* that Evening—His Description of a Night, with a Chambermaid on the Road.—A Chorus Song, applauding his *Taste*; concluding all with the antient *Mum*, just as *Windmill* quits the *Coffee-Room*.



A C T I.

SCENE I. *Windmill's Chamber.*

WINDMILL.

WINDMILL having slyly got into his Chamber, thro' the back Way into the College, hugs himself upon his Ingenuity, and makes an admirable Soliloquy in praise of his Dexterity in deceiving his Acquaintance and Fellow-Collegians. This ended, he puts every thing in its proper Place, to prevent his blundering in the Dark, and making a Noise.—His Action and Manner here of disposing of his Furniture, placing the *Pigeon-Pye* before him on the Table,—in a comical manner; the Music playing some Tunes, adjusting every Motion of *Windmill's*; — in the *Scotch Taste*. He sits down to sup upon the *Pye*—A short Dissertation upon *Taste, &c.* being

being the Reverse of Common-Sense, by a Noble Lord, *Feb.* 11. Then a Sonata.—He falls to——The Music to play here in such a manner, as to give the Audience an Appetite——(This Incident is for the Benefit of the Orange-wenches.) Having eaten heartily, he laments his Forgetfulness in providing Liquor,—blames the overseasoning of the *Pye*, in order to heighten his Distress. The Music plays a melancholy Ditty, and inspires a solemn Air of Sadness.—At length he bethinks him of his Water-Bottle——gets up and gropes for it at the Window.——He puts it to his Mouth to drink — A short bit of Candle stuck in it as a Candlestick, gives him a Qualm.—He sits down on the Window, and drinks——The Music playing in † Diuretic Strains.

† For the Composition of this Music, consult *Dr Young*.



SCENE II.

S C E N E II.

The Scene changes to Guzzlewight's Room. A Farthing Bread, a Farthing Cheese, and a Farthing Small-Beer, on a Side-Table. On a Table before them a Jeroboam and Nebat full of Coll.—Pipes and Tobacco, &c.

GUZZLEWIGHT, TRAPES, IRONS.

Guzzlewight and Jo. Trapes smoking and discoursing of their future Preferment.—Guzzlewight's Resolution, if his elder Brother should die, to appear for Member of Parliament, and to harangue in the House of Commons for the Good of his Country. A Scheme of useful Tory-Principles collected from the antient Maxims of England; as, Drinking no Wine, but Strong-Beer makes the Land rich,—eating no Ragoust, but Beef, Mutton, and Pudding makes the Tenant plump. — The Difference stated by Jo. Trapes between Whig and Tory. The former eats more than he drinks. The latter drinks

drinks more than he eats. This universally true. How one resembles a Beast, *Guzzlewight* proves out of *Sallust*. *Jo. Trapes* observes, that the Devil tempted with *eating* and not with *drinking*. A Corollary; demonstrating from the antient Mythology †, That the Gods and Goddeses of old were all Tories, from their Extrayagance in drinking. The Servitor's Show of *Greek* upon this Occasion. Upon this *Guzzlewight* remarks, that many modern Dames aspire to Divinity this way. *Trapes* distinguishes here, that one may drink much, and not be a Tory; but cannot be a Tory without much drinking.— Here *Trapes* is interrupted by a Fall of a Chair, in *Windmill's* Room, (over their Heads) which he unfortunately tilted down, as he was returning from the Window, and groping in the Dark, to replace himself near the Pye for another Course.—*Guzzlewight's* Concern, lest somebody should rob *Windmill's* Chamber in his Absence.— The Servitor's Observation upon the State of *Windmill's* Room — An Account of his Manuscripts, and *Opera Omnia*. — A Summize of *Guzzlewight's*, that either the Bed-maker is got into the Room with a false Key; — or that *Windmill* lies perdue, till the Coronation is over. — A Stratagem of

† Vide *Homer's Iliad*, *a*, the last Lines. “ *Dryden*, in his Translation, makes them all drunk.

of *Jo. Trapes* to put a strong Padlock on the Door, in order to catch the Thief; or mar *Windmill's* Plot.—Whilst *Trapes* runs for *Irons* the College-Smith, *Guzzlewight* sings a Catch or two upon an *Oxford* Scholar, taken out of *the Humours of Oxford*, to be set to Music by *J. Fred. Lampe*, who can make Nonsense have it's peculiar Charms.—*Trapes* re-enters with *Irons*, half-drunk. — *Guzzlewight* drinks to *Irons* in a Bumper, *Old England*. He pledges him, and sings a sweet Catch of Dr *Aldrich's* Composition, upon good Liquor and Hospitality, before this Generation was born. A fine Recitative by *Trapes*, concerning better Times than ever were heard of, or expected.—A Chorus of all Three upon the present Times, to be set to Music by Dr *Green* *. After this — † they go up Stairs, and secure *Windmill's* Room with a Padlock of the first Magnitude.

N. B. To entertain the Audience, during their Absence, a new Concerto to be composed

E pos'd

* This worthy Doctor exercises his Skill upon the Poet-Laureat's Odes.

† This low Incident of putting a Padlock upon the Door ought no more to be represented on the Stage, than Murder, &c. Collect this from *Horace's* Rules. If our Poets were debarr'd, by a severe Penalty, from bringing the low Circumstances of Under Acts upon the Stage: This would be found a more effectual Method, than Cat-calls or Caterwaulings, hissing, or rioting, &c. or even an *Act of Parliament* to prevent *Offensive* Plays from coming on the Stage.

pos'd by *Bononcini*, and play'd by the best Hands.— The Smith from within is to † *beat Time* to the Music with his Hammer, driving the Staples into *Windmill's* Door and Post, to receive the Padlock.

† I think I may be excus'd for introducing this Novelty in Music, because Music owes it's Rise to the Anvil and Hammer. *Pythagoras*.— A Proposal to be made from this Observation to Mr *Handel*, about reviving the antiquated Method of *keeping Time*, by placing Anvils and Hammers of different *Tones* before every one of his Audience at an Opera; as it will more harmoniously fill up the Time, which Mr *Handel* keeps to himself.— This Method to be recommended to the *Smiths*, as being more musical than the *Marrow-bones* and *Cleavers*, so much in Vogue among the *Butchers*.



SCENE III.

S C E N E III.

Windmill's Room.

WINDMILL.

The frightful Panic that *Windmill* is put into by the Noise without at his Door. This is to be represented only by his own Action, and by the Music conveying the very Ideas then in his Mind: In this Instance an Oratorio or an Opera exceeds all kinds of the Drama. Here Mr *Handel* must exert himself, and show how much greater the Pathos of Music is, than that of Eloquence. *Shuddering* Music proper here.——Then, all being hush, he breaks out into a Soliloquy——His Thoughts ebb and flow through most of the Passions.——First his

Fear of being discover'd——his sinking in-
to *Despair* of Success.——A great many
Breaks in his Speech——to be fill'd up by
the Music.——Again his Spirits rise.——
A fresh Flow of *Hopes* of getting out of
College unseen, and of accomplishing his
Design. ——All this is succeeded by a
violent Storm of *Anger*, swoln up with
sworn *Revenge* against the Person, who had
barricado'd his Door. Remember *Montag-
nana*.——Particular Notice to be taken
of the Symptoms of each Passion.——A fair
Opportunity here given (provided our Author
understands *Greek*) of working up the Pas-
sions out of *Aristotle*; for he has the most
excellent Receipts in his Poetics and Rhe-
toric, to bring these Distempers to a Cri-
sis.——All other Translators are but Quacks;
——and their Travesties from *Terence*, *Mo-
liere*, &c. are downright Murder. One
borrows from *Moliere*, who borrow'd from
Terence, who borrow'd from *Menander*,
who borrow'd from *Aristotle*, who bor-
row'd from *Homer*, who borrow'd from
Life.

After a proper Pause, (Music playing Sympathetics) *Windmill*, in a meditating Posture, recollects the Reason of this Disaster——Views the several Actions of his Life——Marks down his Management behind the Counter, (for which he was sent to *Oxford*) as the principal Cause to which this unhappy Turn of his Affairs is owing, and dreads lest it should be a Fund for more Evils in Life, and of his future *Damnation*.——He breaks off here in Sighs and throbbing Accents, whilst the Music plays something out of *Handel's Esther*, not improper for a Person going to *suffer*.——After this upstarts *Windmill*, with a new Design of getting down early next Morning by his Bed-cord through the Window.——The Shortness of the Rope, and the Danger of his suffering by it, hurries him into several other Schemes.——Sometimes he thinks of owning the Plot he had laid, and of laughing it away—His Honour and Credit ruin'd by such a Discovery;——and the Fear of his being his'd out of a good Character, dissuades him from this Attempt.——At last he
 resolves

resolves to unhinge the Door late next Evening, when the College was got out of the Gates a drinking. — His Joy upon this Discovery. A fine Air. — Send to Spain for the Favourite Music compos'd there for *Farinelli's* Voice.

N. B. *Farinelli's* Voice to be imitated but once, lest the Ladies should be so far influenc'd, by hearing him often tuned, as to send to Spain for a fresh CALAMITY to this Island.



ACT III.



A C T III.

HERE the Action is supposed to be suspended for some time, while *Windmill* and Mankind sleep; — and whilst he rises next Day with an eager Appetite to demolish the Residue of the *Pigeon-Pye*. — Tho' *Epic* Justice does require more close Connection of Time, yet the Truth of the Story — and common Custom — (Vide *The Fop's Fortune*, &c.) makes an Apology for this Redundance of Time. — Hence an Advantage may be taken to introduce *sine Dancing* — *Harlequinery* — and ridiculous *Machinery* — to employ the useless expensive Mutes of the House — as necessary Episodes to modern Plays.

SCENE

S C E N E I.

A Musical SCENE.

WINDMILL.

Windmill having unhing'd his Door, steals, privately the back Way, out of College towards *Heddington*.—— His Timorousness express'd by the Music.—— He passes and re-passes several times, over the Stage.—— Music playing all his *Paces*.—— To make this Scene entertaining, a fresh Hand must be sent for from *Italy*, to compose this Part.—— At *Windmill's* last Appearance in this Scene on the Stage, he is to daub over his Boots with Dirt—— and splash the Skirts of his Coat, with muddy Water, to appear as if he came off a great Journey. *Quære*, Whether it be not more proper for him to duck himself (suppose in a Horse-pond) that he might complain of his Horse throwing him, and running off to *Oxford*.

S C E N E

S C E N E II.

Moll Gurdon's, a little Tippling-house at Heddington.

N. B. For this Scene consult the Heddington Preachers who dine there.

WINDMILL, MOLL GURDON.

Windmill coming into *Moll's*, represents his Disaster.— A short Catch on a founder'd Horse—or a stumbling Nag. This must be just as the drawing himself makes one or the other Story probable.— *Moll Gurdon's* Lamentation for *Windmill's* Misfortune, (to one of *Handel's* Organ-Tunes.) — *Moll* comforts him with a Glas of Cherry-Bounce.— A Repast of cold *Pigeon-Pye*. An Ode by *Windmill* on a Surfeit.— The Music to give the Audience a sympathick Qualm.— They are to be restor'd again to their good Temper by the Con-
F
versation

versation between *Moll* and *Windmill*, in Songs after the Humour of the *Beggars Opera*.

S C E N E III.

Guzzlewight's Room.

TRAPES and GUZZLEWIGHT.

Trapes, being sent to see whether *Windmill's* Room was still secure, returns with a sad report, that it was broke open. Upon this *Guzzlewight* desires him to go to *Dunster*, and represent the Case, and their Proceedings in the Affair. *Guzzlewight* with a Pile of ministerial Papers before him, takes up one of the *Gazetteers* for his Diversion (no Matter which) and beginning, with a Sneer reads it in Mock-Recitativo. — The Music of the Periods tun'd to the Bagpipe.

Bagpipe.—*Trapes* returns with Orders to have the Door again Padlock'd on the other Side;—and to convene such of the Scouts as are most suspected before *Dunster*.—*Guzzlewight's* extempore Song (being the first and last) upon the freedom of a College-Scout, with Undergraduates.—Hammer and Staples keeping Time.

S C E N E IV.

A Musical Scene.

WINDMILL's Return.

The Music in this, and the first Scene of this Act, is to answer the Expectation the Audience might have from a new Opera. Though these two Musical Scenes be mute, yet I conceive that the Beauty of Mute Action, or Dumb Shew, such as is used in

the *English* Entertainments, might be made more exquisite, and better understood (if you will credit *Wollaston* upon the Significancy of Action) than all the *Italian* Flourishes of Voices and mere Words, in the *Hay-Market*.—*Windmill* is to pass over the Stage several times (Music playing, according to the several Incidents, which may be suppos'd to happen from *Heddington* to *Oxford*.) The last Appearance he makes in this Scene is with the Surprize of one, that finds his Door padlock'd on both sides.



SCENE

S C E N E V.

Dunster's Chamber.

DUNSTER, WINDMILL, GUZZLEWIGHT,
TRAPES, SCOUTS, &c.

Dunster having just finish'd the Examination of *Trip* and *Dandletick*. They all join in a Chorus upon the Integrity of the Retinue of *Alma Mater*. At the Conclusion, *Windmill* enters, to the Surprize of the whole Company. *Dunster*, after a short and pertinent Enquiry about *London* and the Coronation, declares the Reason of his convening the Scouts. *Windmill* suspects that *Guzzlewight* and *Jo. Trapes* had laid this Plot, to justify their robbing him of his Verses on the Coronation, which he had left behind him in a careless Manner. Mr *Dunster* sends for *Guzzlewight* and *Trapes*, to clear themselves.— In the mean time *Windmill's* complaint upon the Loss of the Honour he should receive upon having his
Name

Name and Merit known to the King, in Accents full of Indignation.—The Tutor inquires, whether he has any thing else to lose of so great Value.

Enter GUZZLEWIGHT and TRAPES.

Whilst *Dunster* examines *Trapes* upon the Circumstances of this Burglary, *Guzzlewight* enquires how all Friends fare in *London*; and how the *Pigeon-Pye* went down. *Windmill's* Description of eating the *Pye*, and of sitting up all Night, in order to set out early the next Morning.—*Trapes* proves to the Tutor the Impossibility of *Windmill's* being a Poet.—And desires that a search may be made in his Room for his other Compositions.—The Scouts join in a Petition, that they may all go and examine into *Windmill's* Losses, to vindicate their own Honour, and the Credit of the College. Full Music here.—

SCENE

S C E N E VI.

Windmill's Room.

Tutti.

Upon Examination, *Jo. Trapes* finds *Speake's* and *Upton's Verses English'd* by W— in the Ruins of the Chamber-Pot, in the Chimney.— Proves that this was his first Attempt in Poetry— When *Moll Gurdon* enters, and enquires for *Dunster*, to complain that his Pupil had stole away that Evening, and not paid his Expences there, for near a whole Day.— *Dunster* examines into the Probability of his being at *London* and *Heddington*, at the same time.— *Windmill* endeavours to prove the Truth of that Assertion in his own Case,—— and exhausts his Spirits very much, in an alternate Application to them both. When *Jo. Trapes*, upon a close Search of the Bed, for some of his Hypnotics, or Night Compositions, discovers

discovers between the Bed and Bed-Matt a Pill-Case, stuffed with the Dish and small Remains of the *Pigeon-Pye*. Upon this Discovery an horrible Stink. *Windmill* fainting away.

Tutti. A Chorus.

*Concluding with a Medley of Laughing,
Clapping, and Hissing.*



T H E

THE
EPILOGUE.

BEING AN

Epilogue *upon all* Epilogues ;
Or, a final Period to all STAGE-
PLAYS.

Spoken by Miss JENNY WHETTUM,

*Dress'd like one of the Muses, in a tatter'd
Garb, &c.*

Vide the Muses in Lord Cobham's Gardens.

SHE laments (in *Piano*) the Misfortune,
that all Stage-Compositions labour under,
now they are subject to the Sense of an
Act of Parliament——to the Sense of the
People in gross——Alas!——To repeal-
able sense.—Whilst she is recovering Breath
a soft Air (by *Festing*, accompanied with a
G *Violino*

Violino Primo) — Then she drops into a melancholy Exclamation (to the Sound of the Lute) how polite Sense will be abandon'd, lost, forgotten, if the Law should call over Poetry into such Words only, as are agreeable to Act of Parliament. She rues the Day, when Prologues shall be made like to Preambles — Plots like Quirks — Catastrophes like Issues — and Epilogues like final Determinations in the Law. Here *French Horns, German Flutes, Cremona Fiddles, English Kittle-Drums, Welsh Harps,* and all the pathetic Instruments of Music, are to play a grave Concerto — at the Conclusion of which, the Muse bids adieu to the *British Stage,* and sinks into the Arms of *Jo. Trapes* and *Windmill,* expiring with this *sacred Wish.*

*Let Pope ne'er write one Play,
Nor Miller more than two.*

4 AP 54

F I N I S.

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