THE

CRITICAL REVIEW;

OR,

ANNALS

OF

LITERATURE.

SERIES THE THIRD.

VOL. VIII.

PERMUTET DOMINOS, ET CEDAT IN ALTERA JURA.

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1806.

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but when he talks of 'kindling sensibilities,'—'heaving in the bosom's swelling snow,' we are really obliged to withhold the praise which we should otherwise have allowed him—namely, that of having written a book perfectly well calculated for the use of persons not yet arrived at years of discretion. Upon Mr. Rhodes's failure we borrow a thought from his own poetry.

'When lo! with all-extinguish'd ray
A little creeping thing!' P. 130.

But at page 191, we are happy to discover some animated lines. They are in an ode upon Lord Nelson's Victory and Death:

'Sad on the rocks of Trafalgar
See'st thou the red wave strew'd afar;
See'st thou again thy banners low;
Again, again thy warrior's bleed?' &c. &c.

When Mr. Rhodes empties his common-place book again, if he is more cautious in his selection, we hope to be able to welcome him with smiles.

ART. 19.—*Catch him who can! a Musical Farce in two Acts, performed with distinguished Success at the Theatre Royal, Haymarket; written by Theodore Edward Hook, Author of the Soldier's Return, Invisible Girl, &c. the Music by Mr. Hook, sen.* 8vo. 1s. 6d. Baldwin. 1806.

AS possessing the power of raising a momentary laugh, the present farce is superior to any of the author's former productions. Why he has given it the title of 'Catch him who can,' we are unable to conjecture. Puns, black cloaks, and billets-doux, with the usual accompaniment of Spanish intricacy, are the sole ingredients of this farce, which has been performed with the *distinguished success* of about a dozen nights.

ART. 20.—*The Invisible Girl, a Piece in one Act, as performed at the Theatre Royal, Drury Lane. Written by Theodore Edward Hook, Author of the Soldier's Return.* 8vo. 1s. 6d. Baldwin. 1806.

THIS production is of a singular and novel description; the characters introduced are eight in number, of whom only one opens his mouth through the whole piece. This loquacious hero is called All-Clack, and is represented by Bannister, to whose versatility of talent the author is principally indebted for his success. He shewed that he possessed a happy memory: had he paused a moment for the prompter, the piece had been lost. Mr. Hook took his idea of this piece from a French monologue, called 'Le Babillard,' but the substance is of English growth, and that none of the choicest.

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MEDICINE.

ART. 21.—*Remarks on the ineffective State of the Practice of Physic in Great Britain; with Proposals for its future Regulation and Improvement, and the Resolutions of the Members of the Benevolent Medical Society of Lincolnshire. By Edward Harrison, M.D. President of that Society, F.R. A.S. Ed.; of the Medical Society of London, &c.* 8vo. London. 1806.

IT appears from the resolutions and statements contained in the tract before us, that a society of medical persons has been recently constituted in Lincolnshire for the purpose of ascertaining the actual state of the practice of medicine in that county, by which the public may form some estimate of its general condition, and of the necessity of devising means for its improvement. The society has received the sanction of the members of the county, who are described as its trustees, and is honoured by the patronage of Sir Joseph Banks, a name eminently calculated to recommend its utility. The resolutions are accompanied by an address to the public, explaining the nature and views of the institution, with prefatory remarks, illustrative of the same topics, in which the writer expatiates on the total incompetence so frequent in all departments of the profession, and having pointed to its obvious causes, infers the expedience of certain restrictions suggested by the society, which might authorize a hope of their complete though gradual extinction.

It results from the statements here made, to which persons of the most limited observation will scarcely withhold their assent, that we are not less subject to credulity, nor less exposed to the delusions of imposture than our ancestors, whom it was thought requisite to protect by severe laws, designed to guard the limits of the medical art from all incroachment. We do not pretend to assert that the skill employed in framing these laws equalled the judgment of their design; some of them have become obsolete from the mere revolution of time and the change of manners, others perhaps from the negligence of those who should have enforced them. We perceive no reason why the itinerant quack, who, to provide a ready market for his drugs, exhibits his merry-andrew for the diversion of the multitude, should not *himself* be compelled, in conformity with ancient usage, to exhibit in his own person, the yet more ludicrous and infinitely more edifying spectacle, which is described in the passage from Stowe quoted in the present tract. In respect to a point of more importance, we are by no means disposed to recommend a revival of those laws which refer the sufficiency of the medical candidate to the judgment of his diocesan, nor do we think the episcopal authority would derive much weight or credit from the exercise of this function. The laws that still remain in force, which no one will deny to be useful as far as they extend, being local and partial, and in fact principally confined to the metropolis, it is reasonable to ask, why the kingdom in general should be destitute of similar protection?

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THE

UNIVERSAL MAGAZINE,

NEW SERIES.

CONTAINING

ORIGINAL COMMUNICATIONS

IN

HISTORY, PHILOSOPHY, THE BELLES LETTRES,
POLITICS, AMUSEMENTS,
&c. &c.

VOL. VI.

JULY *to* DECEMBER, INCLUSIVE.

1806.

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tired. It is to be observed, that, while they continue on the wheel, they cannot avoid giving the greater part of their weight towards producing the intended effect; as no person would long prefer supporting his weight by his arms rather than his legs; and that consequently an efficient union of their respective efforts is obtained. - The tread wheel on moving round necessarily turns round the barrel and winds up the rope, raising the weight attached to it. The clicks or pawls by falling into the steps of the tread wheel as it turns round, will prevent dangerous accidents from the weight overpowering the men. When weights are to be lowered, the tread wheel is to be disconnected from the barrel. The click and ratchet wheel will connect the lowering wheel to the barrel and the descending weight will necessarily carry round the wheel the the arms of which alternately striking on the surface of the water, or other liquid in the cestern and forcing their passage though it, will counteract the accelerating velocity natural to falling bodies, producing a gentle motion of the weight, free from all danger of precipitation, and subject at all times to be arrested with ease and certainty by the gripe wheel and break. The rope after being detached from the weight lowered, is brought up again by a sufficient counterpoise weight attached to the back rope which had been wound upon the barrel as the other rope descended. Thus the operation of lowering can be performed by only the attendance of one man to the crane; combining at once dispatch, a great saving of labour, and perfect security from all danger to men or goods.

Another mode of applying water, or other liquid, for the purpose of lowerweights, may be effected by putting the crank upon the axis instead of the spokes, and attaching to this crank a piston, which by the motion of the crank is moved up and down in a box or cylinder filled with water, or other liquid, both ends of the cylinder being covered, and the piston rod moving through a stuffing box in the upper cover. An apparatus, regulated by means of a cock, or otherwise, being made in the piston, the water, or other liquid, is obliged to pass through this aperture as the piston moves up and down, and the velocity with which the piston can move will be in proportion to the size of the aperture. The upper cover of the cylinder may be formed into a small reservoir round the stuffing box, to receive the small quantity of water, or other liquid, that may be forced up through it. This liquid may again be easily introduced into the cylinder, by means of a cock, through the bottom of the reservoir, which is the top of the cylinder; and this cock may also serve as an opening to introduce an instrument to regulate the cock in the piston when occasion requires, without being under the necessity of taking off the upper cover of the cylinder for that purpose. Accuracy to the fitting the piston to the inside of the cylinder is not necessary, as a small quantity of the liquid that passes by the side of the piston does not injure the effect of the apparatus; or water, or other liquid, may be applied to the like purpose of lowering weights by various other ways. When the lowering apparatus is used for the purpose of lowering goods or persons from a building in case of fire, it will be proper to attach two ropes or chains to the barrel, winding in contrary directions, in order that the descent of one weight by one rope may wind up the other, to be in readiness to continue the operation.

APOLLONIAN CRITIC.

"SEMPER FIDELIS."

"*The White Plume;*" *or Border Chieftains. A Musical Romantic Drama, as performed at the Theatre-Royal, Covent-Garden. Written by Mr. T. Dibdin; composed by Mr. Reeve.* 10*s.* 6*d.*

IF in our perambulations our attention should be arrested by the absurd exhibition of a ballad-singer in tatters, ornamented with a fine "*white plume*," we should be apt to exclaim, "poor miserable object, thy fine cap serves only to render the rest of thy appearance still more beggarly." So may we say of the piece now before us, "Poor wretched Opera, thy fine Title serves only to render the appearance of thy contents still more contemptible."

The music of this piece (like most of the music by the same composer) appears to be expressly written to please the gods in the galleries, and surely he is the most successful author we have, whose music is so *elevated*

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and *fascinating* for them; for it is impossible for Thomas and Sally above, to keep their feet from accompanying the melodious country dances, so much interspersed in this *Opera!!* as well as his other very gallery-pleasing productions. Handel used to say of the Italian overtures of the *minuets* of his time, that would contain thirty, forty, and even fifty bars, with hardly a single change of key, "Oh, Oh! now *D* is trumps." "Ah, Ah! now *A* is trumps;" and we may say the same of the overture to the "White Plume." "Oh, Oh! now *C* is trumps;" "Ah, ha! now *G* is trumps;" and the songs are much the same in point of change of modulation. The introduction to the subject of the overture, in the chorus of the peasantry and soldiers, is not a bad thought, and which, with the song with the harp, that follows, are the best things in this piece.

"The Invisible Girl," a Piece in one Act. Performed at the Theatre-Royal, Drury-Lane. Composed by Mr. Hook. 5s.

It is with the keenest regret that we observe the divine science of music, instead of improving, degenerating in all countries. A vitious style is spreading rapidly. Difficulty on difficulty is now the raging taste; and sweet melody, heavenly harmony, and pleasing modulation, are thrown entirely aside.

We have here, Opera 112, of Mr. Hook; a voluminous composer truly, but in his "Invisible Girl," novelty of melody, depth of harmony, and pleasing or fanciful modulation, are indeed *invisible*; and the highest praise we can bestow upon this piece, is, that his airs for Mrs. Bland are like some of the *pretty* ballads he has composed for her to sing at Vauxhall. In short, Mr. Hook's music, in general, most forcibly reminds us of Carmine, in one of Foot's farces, who was a most "*excellent painter*," for his pictures were "*all alike*." By this rule, Mr. Hook, is a "most excellent ballad writer," for his ballads are *charmingly all alike*.

"We Fly by Night, or Long Stories:" a Musical Farce. Performed at the Theatre-Royal, Covent-Garden.—Written by Arthur Griffinhoof, esq. Composed and selected by Mr. Kelly. 7s.

Alas! The spirits of our dear countrymen, Tallis, Eccles, Wilkes, Purcell, Dr. Arne, Dr. Boyce, Dr. Howard, and even Dr. Arnold, are *flown* from us, and the stage is now enveloped in the blackest shades of *Night*, except "Artaxerxes," "Love in a Village," "The Maid of the Mill," or some of the operas of that pleasing thief and compiler, Storace, are revived, then, indeed, *We Fly by Night* to regale our ears; being truly tired of the sing-song country-dance trash, now so much in vogue. Some of the pleasing airs of Braham excepted, we should wander in the *dark* to find a pleasing melody. Such a lamentable dearth is there of good music, that Mr. Kelly has thought proper to invade the sacred property of the church, and has introduced one of its most solemn airs, "*Adeste Fideles*," which is certainly as ill-placed here, as "*Molly put the Kettle on*," would be in Westminster Abbey.

Oh! when shall we have music produced at our theatres which will force us to exclaim, as Dr. Burney did, (hearing a delightful Andante of Haydn's, at Hanover Square,) "This is not *music only*, it is *revelation*." The compositions of Messrs. Kelly, Hook, Reeve and Co's. compel us, on the contrary, to say, "This is *not revelation*, nor is it even *music*.

Elegiac Stanzas, on the Death of the Right Hon. Charles James Fox. Written by Mr. E. Button. The Music by John Hector Townshend, esq. 2s.

The highest panegyric we can possibly bestow on these elegant stanzas, is to extract them.

Albion, still bleeding Albion, mourn—again
Thy sons must weep, again their hopes are slain:
One more great spirit from thy land has fled,
The matchless FOX is number'd with the dead.
Still are those lips which thunder'd, when they mov'd,
And mute that tongue which, when it argued—prov'd.
No more his voice the wond'ring senate hears,
No more his peerless mind the council cheers.

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THE MONTHLY MIRROR:

REFLECTING

MEN AND MANNERS.

WITH STRICTURES ON THEIR EPITOME,

The Stage.

------- Vaglia il buon voler, s'altro non lice,
E chi la leggerà viva felice.
La Secchia Rapita di Tassoni.



VOL. II.

NEW SERIES.

LONDON:
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cess; and we understand that he is about to submit his numerous productions to the public in a collected shape.

His matrimonial engagement has been more prosperous than any of his professional, for his wife is an excellent woman, as well as a good actress, and they have lived very happily together.—They have an amiable, beautiful, and accomplished daughter, who was married in 1805 to Mr. Robert Arkwright, second son of Richard Arkwright, Esq. of Willersley Castle, Derbyshire, and a son who has received a good education at Winchester, under the Rev. Charles Richards, who is now entered of Christ College, Oxford, and is intended for the bar.

We shall not enter into any invidious comparisons between the performance of *Falstaff*, by Mr. Stephen Kemble and other actors; but shall conclude with some lines which were written on the subject, and which contain a fair estimate of his general merit in the character.

On Stephen Kemble's Representation of Falstaff.

The public oft have Falstaff seen,
As coarse in utt'rance, manners, mien,
As if from earliest days he knew
No other than his ruffian crew.
But, with a shrewd reflecting mind,
And humour's native force combin'd,
Kemble, to Shakespeare's meaning right,
Exhibits a degen'rate knight,
Who seems to make no empty vaunt
That erst he jok'd with John of Gaunt,*
And well might Princely Hal entice,
By wit and mirth, with all his vice.

MEMOIR OF THEODORE EDWARD HOOK, ESQ.

(For the Engraving, see No. IX.)

In the biography of living characters, little more can be attempted than a simple detail of facts and dates, time alone giving the world an opportunity of judging the merits of men and their works.

* Second part of Henry IV. act 3, scene 2.

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Mr. Theodore Edward Hook, the subject of this memoir, is the son of Mr. Hook, the eminent composer, a gentleman not more celebrated for his musical talents than for his private worth.

We, of course, know but little of the different occurrences in Mr. Theodore Hook's life, till he was somewhat advanced, and it was at a school in Cambridgeshire, during the hours allotted for recreation, that he planned and wrote entirely his first piece, called "*The Soldier's Return*," which, after laying by for two years, was produced at Drury-Lane theatre, in the season of 1804-5. This piece has but little merit as a finished performance, but, as the first effort of a school-boy of thirteen, it gave a promise of future excellence.

In the interval between the writing and the performing this piece, he was placed at Harrow, where he remained till the death of his mother, a lady, whose talents and accomplishments were long known, and whose loss was deeply regretted by her friends. The winter following his piece, called the *Invisible Girl*, was performed with great success at Drury-Lane, and a musical farce shortly after appeared, with equal *eclat*, at the Haymarket, under the title of *Catch him who can*.

In November, 1806, he produced his *Tekeli*, and, in the dialogue, evinced great improvement in his mind and manner of writing; solidity took place of puns, and a run of fifty-two nights in the season, marked the approbation of the public.

The Fortress, which he produced at the Haymarket last summer, is not equal to *Tekeli;* but it is a very entertaining piece, and was received with unanimous applause.

His comic sketch of *Music Mad*, marks itself as the hasty production of a volatile imagination, and, what must effectually disarm the hand of criticism, is the fact, that it was actually *written* and *copied* in the course of one morning.

Thus this young gentleman, who has not yet reached his twentieth year, is the uniformly successful author of six dramatic pieces, and we have no doubt, if he chooses to continue writing, that many a laurel will yet be added to his wreath.

Mr. Hook has only one brother, the Rev. Dr. Hook, married to the second daughter of Sir Walter Farquahar, Bart. by whom he has two sons living.

Mr. Hook, senr. has *recently* married again.

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