

### Hill, *The Actor: A Treatise on the Art of Playing*

- p. 83, l. 17–p. 84, l. 9: *I scorn it more ... I owe thee nothing*: *Venice Preserved*, IV.ii. Pierre to Jaffeir.
- p. 84, l. 17: Fondlewife: see above, note to p. 8, ll. 38–41.
- p. 84, ll. 20–8: *Blasts upon thee ... thrown off for ever*: *King Lear* in Nahum Tate's version (1681), I.ii. In substance, Garrick retains Tate's lines in his own alteration of 1756.
- p. 85, l. 5: *tea-kettle*: This alludes to Quin's quip about Garrick as Othello, that in fanciful costume and black make-up he looked like Pompey, the black serving boy in *A Harlot's Progress* by Hogarth.
- p. 85, l. 20–p. 86, l. 3: *Ha! false to me! ... gone*: *Othello*, III.iii.

### Churchill, *The Rosciad*

- p. 88, l. 13: *CLIVE*: Robert Clive (1725–74), also known as 'Clive of India', who had returned from a second highly successful and remunerative stint in India in 1760.
- p. 88, l. 15: *S—R*: Edward Shuter (1728–76), the expert comic actor.
- p. 88, l. 17: *Y—S*: Richard Yates (1706?–96).
- p. 88, l. 19: *F—TE*: Samuel Foote (1721–77), actor, playwright and theatre manager. He had first brought out *Tea* as *The Diversions of the Morning; or, A Dish of Chocolate* in April 1747.
- p. 88, l. 21: *W—K—S—N*: Tate Wilkinson (1739–1803), at this stage an actor still in Foote's shadow, going with him to Ireland in 1757.
- p. 88, 32: *PALMER*: 'Gentleman' John Palmer (1728–68), a steady member of the company at Drury Lane, who was first employed there in 1748.
- p. 88, l. 36: *GARRICK ... COAN*: The comparison is with John Coan (1727–64), a midget and side-show performer.
- p. 89, l. 3: *A—M—N*: Ellis Ackman (d. 1774), a minor member of the Drury Lane company.
- p. 90, ll. 37–8: *LET Wits, like Spiders ... the critic-web*: A nod towards Jonathan Swift's *Battle of the Books* (1704), with its allegorical confrontation between the spidery modern critic, building a web out of others' materials, and the traditional author, buzzing bee-like where he pleases.

### Hill, *The Actor: A Treatise on the Art of Playing*

- p. 97, l. 20: *Draw, archers, draw your arrows to the head*: *Richard III*, in Cibber's version, V.vii.
- p. 98, ll. 1–2: *the Black Prince ... Battle of Poitiers*: The play, by William Shirley (1739–80), is actually called *Edward the Black Prince*. It ran for nine nights at Drury Lane in 1750.
- p. 98, ll. 8–21: *We'll face these numbers ... to arms*: *Edward the Black Prince*, III.ii.

### Hill, *To David Garrick, Esq.: The Petition of I*

- p. 100, ll. 1–2: *STAGYRITE*: Aristotle, who was born in the city of Stageira.
- p. 101, l. 10: *BOOTH and BETTERTON*: Barton Booth (1681–1733), leading actor at Drury Lane in the early years of the eighteenth century, and Thomas Betterton (1635–1710), whose celebrated acting career spanned half a decade.