

*Selections from*  
**THE TATLER**  
*and*  
**THE SPECTATOR**  
*of Steele and Addison*

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**PENGUIN BOOKS**

and sing there. It consists entirely of avenues and covered walks where people stroll up and down, and green huts, in which one can get a glass of wine, snuff and other things, although everything is very dear and bad. Generally; vast crowds are to be seen here, especially females of doubtful morals, who are dressed as finely as ladies of quality, most of them having a gold watch hanging from their neck' (trans. and ed. W. H. Quarrell and M. Mare, *London in 1710*, 1934, p. 131).

3. *The Fifty new Churches*] The Act of 1711, promoted by the Tory-dominated Commons, was an asseveration of Church of England power. It placed a tax on coal entering the capital, the revenue to be employed 'for building fifty new churches in or near the cities of London and Westminster and their suburbs' and for certain other ecclesiastical building purposes. The growth of London had made the old churches inappropriately concentrated in the medieval city, and left large numbers of citizens without parochial or church provision. The money raised could never have financed the grandiose programme legislated for, if it were seriously intended. After twenty years of haggling, twelve splendid new churches had been built, including St Mary-le-Strand (designed by Gibbs), St George, Bloomsbury (Hawksmoor), and St John's, Smith Square (Archer). Several steeples were also added to existing churches. The tax was collected until the mid nineteenth century, paying for suburban churches, church repairs and other (unintended) purposes.

## S517

1. *The death of Sir Roger*] By killing off Sir Roger, Addison clearly signals an early end to the *Spectator* papers. Eustace ♂ Budgell, in his periodical *The Bee, or The Universal Weekly Pamphlet*, no. 1 (3 February 1733), relates that 'Mr. Addison was so fond of this character, that a little before he laid down the *Spectator* (foreseeing that some nimble Gentleman would catch up his Pen the Moment he quitted it) he said to an intimate Friend, with a certain *Warmth* in his Expression, which he was not often guilty of, By G-d, I'll KILL Sir Roger, that no Body else may MURDER him. Accordingly, the whole *Spectator*, No. 517 consists of nothing else but an Account of the *Old Knight's Death*, and some *moving circumstances* which attended it.' The clergyman's serious illness had been reported in *Spectator* 513, and Will Honeycomb's marriage is announced in *Spectator* 530. *Spectator* 541 is the 'Farewell Essay' of the Templar, who is said to have 'determined to lay aside his Poetical Studies, in order to a closer Pursuit of the Law'.

2. *motto*] Virgil, *Aeneid*, VI, 878: 'I mourn his goodness and his old-fashioned honour.'

## S57

1. *motto*] Juvenal, *Satires*, VI, 252-3: 'What sense of shame can you expect in a steel-helmeted woman, a renegade from her sex?'

2. *The Wife of Hector in Homer's Iliads*] *Iliad*, VI, 490-93.

3. *a Rural Andromache*] Cf. 'the Yorkshire Huntress', Mrs Alice Copswood, in T37.

4. *Camilla . . . Penthesilea*] Camilla, the maiden warrior in *Aeneid* XI; Penthesilea, Queen of the Amazons, slain by Achilles.

5. *when Dr. Titus Oates was in all his Glory*] Titus Oates (1649-1705), the chief instigator of the Popish Plot (1679-80), but also by implication Dr Henry Sacheverell (c. 1674-1744), high-church preacher; on 5 November 1709, in an inflammatory sermon preached in St Paul's before the Lord Mayor, on 'The Perils of False Brethren', Sacheverell attacked Lord Treasurer Godolphin and the Whigs as enemies to the church. The administration was stung into impeaching him, probably because a prosecution in the courts would certainly have failed by reason of the strong, popular Tory feeling. Lord Chancellor ♂ Cowper presided at his month-long trial before the House of Lords; on 23 March 1710, by a majority of seventeen he was found guilty, but punished only by a suspension from preaching for three years. This was a severe blow to the prestige and confidence of the government and hastened their slide from influence and power. The trial caused tremendous popular, party excitement in London. *Tatler* 142 mentions the partisanship of the Tory ladies for Sacheverell.

## S66

1. *motto*] Horace, III *Odes*, vi, 21-4: 'The maiden at an early age relishes learning Greek dancing, and even then is trained in wanton wiles, and passionately gives herself up to future lawless love-affairs.'

2. *The two following Letters*] By John ♂ Hughes.

3. *the Belle Sauvage mentioned in one of your Papers*] S28, p. 285.

## S189

1. *motto*] Virgil, *Aeneid*, X, 824: 'The picture of filial affection.'

2. *It was usual among some of the Greeks*] As Plutarch relates the Spartans treated the Helots ('Life of Lycurgus').

3. *Sir Sampson in Love for Love*] Sir Sampson Legend, father of Valentine and Ben in Congreve's popular comedy, first acted in 1695.

4. *the mother in Virgil*] *Eclogues*, VIII, 48-52: 'You are a cruel mother, but were you worse than the ruthless boy? The boy was heartless; you were a cruel mother.'

5. *the Greek Proverb*] 'Evil crow, evil egg.'
6. *as I have formerly observed*] S182, p. 263.
7. *It is Father le Conte . . . who tells us*] Louis le Conte, *Memories and Observations . . . made in a late Journey through the Empire of China* (first published in French, Paris, 1696, 1697, 1701; translated, 1697): Part II, letter i, to the Cardinal d'Estrée, p. 28.

## S261

1. *motto*] Menander, *Monostichoi*, 159 (Winterton, p. 505; see S203, n 4): 'Wedlock's an ill men eagerly embrace.'
2. *I have elsewhere observed*] *Spectators* 188, 255, 256, 257.

## S182

1. *motto*] Juvenal, *Satires*, VI, 182: 'There is more of aloes than honey in it.'
2. *Man of Mode*] Perhaps a glance at Etherege's comedy: see S65, p. 407.

## S266

1. *motto*] Terence, *The Eunuch*, 930-33: 'I look on this as my claim to fame that I have been able to show this young man how to detect the tricks of whores and by knowing these early detest them ever afterwards.'
2. *the Man of the Bumper knows me*] For the Bumper tavern, see S264, n 4, p. 564.
3. *the second Act of the Humorous Lieutenant*] John Fletcher's *The Humorous Lieutenant, or Generous Enemies: a Comedy*, II, iii, 15-26; the play was first acted in 1619 and first printed 1697, 'as it is now acted by his Majesties servants at the Theatre-Royal in Drury Lane'. It was acted there on 11 April 1709, and revived on 11 and 12 February 1712.
4. *a most beautiful Country-Girl, who had come up in the same Waggon with my Things*] Cf. William Hogarth's *Harlot's Progress* (1732), plate I.

## S276

1. *motto*] Horace, I *Satires*, iii, 42: 'I wish the virtuous man could give the man who makes a mistake some credit for meaning well.'
2. *a Paper which thou didst lately put forth*] *Spectator* 265.

## S203

1. *motto*] Ovid, *Metamorphoses*, II, 36-8: 'Illustrious parent! Since you don't despise,/The parent's name, some certain token give,/That I may Clymene's proud boast believe,/Nor longer under false reproaches grieve'

(Addison). His translations of two fables from *Metamorphoses* II and nine from III appeared in *Poetical Miscellanies*, ed. John Dryden and Nicholas Rowe, fifth part (1704).

2. *the Father of a Seventh Son*] A seventh son was popularly supposed to possess 'powers', especially in healing, and quacks so advertised themselves. In the Scottish Highlands, the seventh son of a seventh son has the 'second sight', the faculty of foreseeing death.

3. *nec longum tempus et ingens*] Virgil, *Georgics*, II, 80-82: 'And a short time [after the graft] a huge tree thrusts up to the sky with flourishing boughs and wonders at its strange foliage and fruits not its own.'

4. *a Fragment of Apollodorus*] The fragment and the information about Apollodorus comes from *Poetae Minores Graeci*, ed. Winterton (Cambridge, 1677), a book which Addison possessed and several times makes use of in producing *Spectator* papers.

5. *the phrase of Diogenes, } to Plant Men*] 'The phrase probably comes through Bayle [*Dictionary*], article Hipparchia, remark D. Bayle there cites it from Cardinal Du Perron and adds "No Antient that I know of, tells the Story . . ." (D. F. Bond).

## S119

1. *motto*] Virgil, *Eclogues*, I, 19-20: 'Fool that I was, Meliboeus; I used to think the city they call Rome was like our Mantua.'
2. *an Account of the several Modes and Fashions*] *Spectator* 129.

## S132

1. *motto*] Cicero, *De Oratore*, II, iv, 7 (adapted): 'He might indeed be called impertinent, who pays no attention to the demands of time, or hogs the conversation, or makes himself the topic of discourse.'

## S28

1. *Street signs*] The numbering of entries from streets was practically unknown in London at this time. Hatton's *New View of London* (1708) notes as remarkable that 'in Prescott Street, Goodman's Fields, instead of Signs, the Houses there are distinguished by Numbers, as the Stair Cases in the *Inns of Court* and *Chancery*'. Signs were used for every kind of building and oddities of signs and mis-match of signs and occupants was a frequent source of jokes (e.g. *Tatler* 18); see B. Lillywhite, *London Signs* (1972).

2. *motto*] Horace, II *Odes*, x, 19-20: 'Nor does Apollo always bend his bow.'