

**MEMOIRS OF SAMUEL FOOTE, ESQ.,  
WITH A COLLECTION OF HIS GENUINE  
BON-MOTS, ANECDOTES,  
OPINIONS, &C. MOSTLY ORIGINAL, AND  
THREE OF HIS DRAMATIC PIECES NOT  
PUBLISHED IN HIS WORKS, VOL. III**

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Memoirs of Samuel Foote, Esq., with a collection of his genuine bon-mots, anecdotes, opinions, &c. mostly original, and three of his dramatic pieces not published in his works, Vol. III by William Cook

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**WILLIAM COOK**

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1683  
~~1683~~

MEMOIRS

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OF

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SAMUEL FOOTE, Esq.

NO TRIM

WITH

A COLLECTION

OF HIS GENUINE

BON-MOTS, ANECDOTES, OPINIONS, &c.

MOSTLY ORIGINAL.

AND

THREE OF HIS DRAMATIC PIECES,

Not published in his Works.

IN THREE VOLUMES.

VOL. III.

BY WILLIAM COOKE, Esq.

————— "A merrier man  
I never spent an hour's talk withal,  
His eye begat occasion for his wit;  
For every object that the one did catch,  
The other turn'd to a mirth-moving jest."

SHAKESPEARE.

LONDON:

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NO. 6, BRIDGE-STREET, BLACKFRIARS.

1805.

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17.5.95

MEMOIRS  
OF  
SAMUEL FOOTE.

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BON-MOTS, CHARACTERS, OPINIONS, &c.

[*EXCIT* continued.]

*Otway's Orphan.*

THE plot of this celebrated tragedy, though generally supposed to be invented by the author, is taken from a fact related in a very scarce pamphlet (of which, I believe, only two copies are now to be found) entitled *English Adventures*, published in 1667. The following are the particulars:—

The father of *Charles Brandon*, afterwards Duke of Suffolk, retired, on the death of his lady, to the borders of Hampshire. His family consisted of two sons; and a

young lady, the daughter of a friend lately deceased, whom he adopted as his own child.

This lady, being singularly beautiful, as well as amiable in her manners, attracted the affections of both the brothers. The elder, however, was the favourite, and he privately married her; which the younger not knowing, and overhearing an appointment of the lovers to meet the next night in her bed-chamber, he contrived to get his brother otherwise employed, and made the signal of admission himself (thinking it a mere intrigue). Unfortunately, he succeeded.

On a discovery, the lady lost her reason, and soon after died. The two brothers fought, and the elder fell. The father broke his heart in a few months afterwards. The younger brother, Charles Brandon, the unintentional author of all this family misery, quitted England in despair, with a fixed determination of never returning.

Being abroad for several years, his nearest relations supposed him dead, and began to take the necessary steps for obtaining his

estates ; when, roused by this intelligence, he returned privately to England, and for a time took obscure lodgings in the vicinity of his family mansion.

While he was in this retreat, the young king (Henry VIII), who had just buried his father, was one day hunting on the borders of Hampshire, when he heard the cries of a female in distress in an adjoining wood. His gallantry immediately summoned him to the place, though he then happened to be detached from all his courtiers ; where he saw two ruffians attempting to violate the honour of a young lady. The king instantly drew on them ; and a scuffle ensued, which roused the *reverie* of Charles Brandon, who was taking his morning's walk in an adjoining thicket : he immediately ranged himself on the side of the king, whom he then did not know ; and by his dexterity soon disarmed one of the ruffians, while the other fled.

The king, charmed with this act of gallantry so congenial to his own mind, inquired the name and family of the stranger ;



and not only repossessed him of his patrimonial estates, but took him under his immediate protection.

It was this same Charles Brandon who afterwards privately married Henry's sister, Margaret, Queen-dowager of France; which marriage the king not only forgave, but created him Duke of Suffolk, and continued his favour towards him to the last hour of the Duke's life.

He died before Henry; and the latter showed in his attachment to this nobleman, that notwithstanding his fits of capriciousness and cruelty, he was capable of a cordial and steady friendship. He was sitting in council when the news of Suffolk's death reached him; and he publicly took that occasion both to express his own sorrow, and to celebrate the merits of the deceased. He declared, that during the whole course of their acquaintance his brother-in-law had not made a single attempt to injure an adversary, and had never whispered a word to the disadvantage of any one; "and are there *any of you*, my Lords, who can say as

much?" When the King subjoined these words, (says the historian,) he looked round in all their faces, and saw that confusion which the consciousness of secret guilt naturally threw upon them.

Otway took his plot from the *fact* related in this pamphlet; but to avoid perhaps interfering in a circumstance which might affect many noble families at that time living, he laid the scene of his tragedy in Bohemia.

There is a large painting of the above incident now at Woburn, the seat of his Grace the Duke of Bedford; and the old Duchess-dowager, in showing this picture a few years before her death to a nobleman, related all the particulars of the story.

*The same.*

The character of *Antonio* in the above play (an old debauched senator, raving about *plots* and political intrigues) is supposed to have been intended for that celebrated but turbulent character, *Anthony* the first Earl of Shaftesbury.

*The Jealous Wife.*

When the elder Colman had nearly finished this comedy, he laid it before Garrick, as a friend, for inspection. The latter was much pleased with it in general: yet saw, from his intimate knowledge of stage effect, that there wanted a second character in the piece, to support the firmness of the husband; who, though drawn as a sensible man of the world, is evidently in the trammels of his wife.

Colman instantly agreed in the justness of the remark, took back the play, and added the part of *Major Oakly*, which now makes so conspicuous a figure in it.

The hint of this character he took from the portrait of Tom Meggot, in No. 212 and 216 of the Spectator, both papers written by Sir Richard Steele. To these Colman stands likewise much indebted for the conduct of the two brothers; particularly for the quarrel in the last act, which is principally taken from No. 216.

These little circumstances, however, must