

Appendix 1
Charles Dibdin 1745-1814
actor, composer, and writer,

From Oxford Dictionary of National Biography

Charles Dibdin (bap. 1745, d. 1814), by Thomas Phillips, 1799
Dibdin, Charles (bap. 1745, d. 1814), actor, composer, and writer, was baptized privately (possibly because he was sickly at birth) on 4 March 1745 at Southampton, and again publicly on 26 March at Holyrood Church, Southampton, where his father, Thomas Dibdin, was parish clerk; his mother's name has been given as Sarah, née Wesgarth.

Youth and early career

Charles was probably the twelfth of fourteen children, and his father was 'a silversmith, a man of considerable credit' (Professional Life, 1.15); nothing is known of his mother's family. His father died when he was young and the family moved to Winchester. When he was nine his fine voice won him a position as chorister at Winchester Cathedral under the organist, Peter Fussell. Dibdin's claim that he was educated at Winchester College is not supported by the school records, although he certainly received substantial schooling from some source in that town. James Kent composed anthems for him, and he and Fussell probably provided Dibdin's earliest musical training. At about the age of eleven he applied for the post of organist at Wathum, Hampshire, but was rejected on account of his youth and probably his lack of musical qualifications; however, anthem parts in his earliest notebook suggest that he had a substantial early grounding in music.

Dibdin next accepted an invitation from his elder brother Thomas (later the father of Thomas Frognall Dibdin) to move to London. There he quickly learned extempore playing at the organ, and he often played the congregation out at St Bride's, Fleet Street. He also entered into a working relationship (unlikely to have been as an apprentice) with the music and instrument seller John Johnson; later he claimed that all he did at Johnson's shop, the Harp and Crown in Cheapside, was to tune harpsichords. Thomas sailed with the Hope in 1757, during the Seven Years' War, and the ship was captured by the French. Charles Dibdin soon discerned a cooling of interest by his brother's friends, and one of them, Richard Berenger, an Irishman, advised him that this was because of his refusal to act as a 'fiddler and a buffoon' while in their company; Berenger advised him to consider the stage as a career. According to Dibdin, at that point he had never been to the theatre or opera:

I have no power of expression that can give the faintest idea of what I felt when I heard the first crash of an overture. What an immense distinction between this electrical power and the clerical strumming I had been accustomed to in the country! I was music mad; but what astonished me most was that, merely from hearing how the parts were combined and worked together in the band, I completely learnt the secret of composition. (Professional Life, 1.20)

It is probable that much more was learned from practical experience in the theatres. By December 1760 Dibdin was occasionally performing with the chorus at Covent Garden, and on 18 April 1761 he shared the benefit with other minor players.

John Rich, the licensee, believing that Dibdin would ultimately possess a deep bass voice like Richard Leveridge, encouraged him and made introductions. He gained added experience performing at the 'Histrionic Academy' at the theatre in Richmond in the summer of 1762. The next year he published a few songs and *A Collection of English Songs and Cantatas*. That summer he joined Younger's acting company at Birmingham, sang his own songs at Vauxhall, and acted in other towns. In 1764 his all-sung pastoral *The Shepherd's Artifice* was accepted by John Beard at Covent Garden for performance as the afterpiece at Dibdin's own benefit on 22 May; besides writing both the words and music, Dibdin sang the main role of Strephon. He returned to Birmingham that summer. Although he did not have the appearance necessary to be a leading man, his singing ability and his wide range of dialects ensured a great success in character roles.

Beard thrust Dibdin into the role of Ralph in Isaac Bickerstaff's *The Maid of the Mill* and his performance, beginning on 31 January 1765, was one of the great successes of the decade; every song was encored, and he even set a fashion for 'Ralph-handkerchiefs'. The opera ran for more than fifty performances. Having had his salary increased by 10s. on each of three successive Saturdays, Dibdin was soon offered a three-year set of articles at a salary of £3, £4, and £5 per week.

For the next two years Dibdin spent the summers at Thomas Lowe's new theatre at Richmond and the winter seasons acting at Covent Garden, all the while continuing to compose songs. His next major success came on 21 February 1767, when he created the role of Watty Cockney in Bickerstaff's *Love in the City*, for which he also composed a substantial portion of the score. On 16 May 1767 Dibdin became the first person to play the pianoforte in public in England, when he accompanied Miss Brickler in a

song from *Judith* (written by Bickerstaff and Thomas Arne). That summer, at Richmond, his *The Village Wedding* was produced on 18 July. In the 1767–8 season he composed two-thirds of the music for Bickerstaff's highly successful *Lionel and Clarissa*. At about this time he established a sexual relationship with the dancer and actress Harriet Pitt (1748?–1814) [see under Pitt, Ann]; they had two sons, Charles Isaac Mungo Dibdin (1768–1833) and Thomas John Dibdin (1771–1841), and a daughter, Harriet (b. 1770), who performed as a dancer under the name Harriet Pitt.

The Drury Lane years

When Dibdin was dismissed by the new patentee of Covent Garden, George Colman, at the end of the 1767 season, Bickerstaff came to his defence. David Garrick was able to achieve the double coup of hiring both Bickerstaff and Dibdin for his Drury Lane company, as much to deny their talents to his rivals as for his own use. Their opera *The Padlock* (originally intended for Samuel Foote's Little Theatre in the Haymarket) was a great success. Dibdin not only supplied all the music but, following John Moody's withdrawal, achieved another major success, in the part of the servant Mungo, the first blackface role in British theatre; 'Mungo here, Mungo dere, Mungo ev'ry where', from one of his songs, became a major catchphrase. Dibdin sold the copyright in his music to Bickerstaff, who in 1769 sued two music engravers, Henry Fought and Henry Roberts, for publishing it without his permission. Dibdin had no direct interest in the case, which did not come to court, but the ownership of his work was to become a major concern.

Dibdin's brother Thomas had been imprisoned for debts and, to assist him before he took up an appointment in India, Charles Dibdin had run up a substantial debt to Garrick which he could

not repay, and the relationship between the two deteriorated. As a result, Dibdin secured an agreement with Ranelagh Gardens to compose music for the next two summers at £100 per season; the Dibdin/Bickerstaff Ephesian Matron was first performed on 12 May 1769. Moreover, the Dibdin/Bickerstaff opera *The Captive* appeared on 21 June at the Haymarket, where Dibdin also sang ballads during the summer.

In the autumn the Stratford jubilee, honouring the 250th anniversary of the death of Shakespeare, used much music composed specially by Dibdin. Severe ructions with Garrick continued and were appeased only by Dibdin's song 'Let beauty with the sun arise', performed by the musicians beneath the window of Garrick's rooms at the inn at daybreak. Virtually none of the newspapers noticed Dibdin's contributions (or, for that matter, those by François-Hippolyte Barthélemon and Theodore Aylward), concentrating instead on the Ode composed by Arne.

During the 1769–70 season Dibdin continued to perform at Drury Lane. For Ranelagh he composed the music for Bickerstaff's *The Maid the Mistress* and *The Recruiting Sergeant*, as well as singing the tenor or falsetto roles. In summer 1770 he contributed songs at Sadler's Wells and Marylebone Gardens. The following season Dibdin's dramatic appearances at Drury Lane appear to have been limited to the chorus, although he did compose the music for Garrick's masque *The Institution of the Garter*. He also composed a number of glees and catches as entr'acte pieces, some of which he performed at his benefit on 1 May, for which his profit was £65 12s. Among his compositions in summer 1771 was music for *The Palace of Mirth* at Sadler's Wells, now managed by his friend Tom King.

In May 1772 potentially one of the greatest partnerships of eighteenth-century opera was broken up when an accusation of

sodomy forced Bickerstaff to decamp to France. Dibdin subsequently strove to dissociate himself from Bickerstaff, although even as late as the 1790s there were rumours that Bickerstaff wrote Dibdin's lyrics. Dibdin publicly came to Garrick's defence when William Kenrick published his infamous *Roscius's Lamentation for the Loss of his Nyky*; he may have feared the accusations against Bickerstaff would be extended to him and so sought to restore his relationship with Garrick. During the 1772–3 season Dibdin continued to take character roles, and he provided the music for James Messink's pantomime *Harlequin Foundling* (from 26 December). On 1 February his successful comic opera based on Goldoni, *The Wedding Ring*, was produced anonymously. The audience believed that the text was by Bickerstaff and a riot almost erupted, averted only by Dibdin's admission of authorship. Dibdin sang in several benefit performances and that spring and summer provided both text and music for a number of productions at Sadler's Wells, a relationship which continued the following year.

His reputation was not all positive, however:

DIBDIN, alas! we nearly had forgot,
Perhaps oblivion were the kindest lot;
How he composes, 'tis not fit, we say,
But grant kind stars that he may never play:
Nor, to enlarge our wish, may never sing;
MUNGO in this, in that, and ev'ry thing.
(Nipclose, 53)

In December 1773 he contributed the music to Garrick's extravaganza *A Christmas Tale*. Although he was earning £6 per week plus extras at Drury Lane, as well as additional moneys from publication of his music and commissions for the public gardens, he continued to borrow against wages. His opera *The Waterman* had been rejected by Garrick for the 1773–4 season;

Foote produced it to great success at the Haymarket in the summer, and Garrick immediately sent his brother George to charge Dibdin with disloyalty. Relations continued to deteriorate throughout the production of *The Cobbler*, and at the beginning of the 1774–5 season Dibdin was found to be in debt to the theatre for about £200. Despite his claims that he would have been affluent had proper payments for his music been made, he was forced to give up his salary—by then, of £7 per week—until the debt was paid. Dibdin sold his opera *The Quaker* for £10 to William Brereton for his benefit (the latter realized £36 15s. 6d. on the night). Brereton then sold the rights for £100 to Garrick, who suppressed the work; it was not produced until 1777, after Garrick had left Drury Lane.

Freelance years

Dibdin was discharged from Drury Lane at the end of the 1775 season. It is impossible to say whether the break with Garrick was due to Dibdin's treatment of his mistress Harriet Pitt (Garrick was godfather to their second son, Thomas), on account of Dibdin's having become undependable regarding rehearsals, or because of Garrick's jealousy. References to an earlier marriage have not been substantiated, and the relationship with Harriet Pitt was probably considered irregular, as she already had a child out of wedlock before she met Dibdin. At about this time Dibdin transferred his affection to Anne Maria Wylde (1757–1835), of Portsea, possibly a relative of the prompter James Wild, and quickly married her. They had at least one daughter, Anne (bap. 1776).

Dibdin composed a puppet play, *The Comic Mirror, or, The World as it Wags*, which included a satire on Garrick; it opened at the Grand Saloon at the Exeter Change on 24 June 1775 and ran for four months. In February 1776 it was revived at Marylebone

Gardens. However, with no steady employment and hounded by creditors, Dibdin extracted a promise from Samuel Arnold to oversee pieces he might send, and fled to France. Dibdin claimed that his first popular sea song, 'Blow High, Blow Low', was composed during the stormy thirteen-hour channel crossing; it was featured in his opera *The Seraglio*, produced at Covent Garden on 14 November 1776. He spent five months in Calais, avoiding the English locals, and then moved to Nancy, where he continued to learn French and to read—and translate and adapt—French dramas. While in France he sent pieces back to London, of which the most prophetic concerning his future productions was *Yo Yeah, or, The Friendly Tars* (Sadler's Wells, 18 August 1777). *Poor Vulcan*, much altered by Arne and Arnold, was a success at Covent Garden on 4 February 1778.

Forced to return to England in June 1778 by France's involvement in the American War of Independence, Dibdin agreed with the patentee-manager, Thomas Harris, to write three afterpieces for Covent Garden for the 1778–9 season. He also rapidly 'wrote' several plays based on French originals for production at the Haymarket. From 1778 until 1782 he was composer to the Covent Garden theatre at £10 per week, generally producing two pantomimes and a comic opera each year. Dibdin's attempts (1780–81) to publish his songs in monthly anthologies as *The Monthly Lyrist*, later *The Lyrist, or, Family Concert*, proved unsuccessful. Uneasy in his relations with Covent Garden, he began in 1780 to think about joining his elder brother, now a wealthy man, in India; this plan was scuppered when he learned Thomas had died at sea while returning to England. Dibdin returned to Covent Garden and produced three successes—*The Islanders*, the important pantomime *Harlequin Freemason* (29 December 1780), and the burletta *Jupiter and Alcmena* (based on John Dryden's *Amphitryon*, with music by Dibdin and William Shield). Although the last-mentioned was a dramatic success, it

was a financial failure, and Dibdin parted company with Covent Garden.

Philip Astley had already demonstrated the popularity of the equestrian theatre, and, in partnership with a Colonel West and some inexperienced amateurs, Dibdin built a theatre for £15,000 on the Surrey shore, outside the jurisdiction of the lord chamberlain. The Royal Circus and Philharmonic Academy opened in November 1782. It appeared to be successful, but Dibdin claimed he was undermined by Charles Hughes, who managed the equestrian business, and the elder Joseph Grimaldi, who oversaw the pantomimes; however, the collapse of the partnership may have been due as much to Dibdin's excessive ambitions. He provided at least twenty-eight works over the 1782–4 seasons and had hoped to develop the Royal Circus into a major theatre and school for young performers; possibly as many as fifty took up residence, but the theatre's finances could not support their board and lessons. When the Surrey magistrates closed the theatre in 1784, Hughes succeeded in obtaining a licence for himself; Dibdin was unsuccessful in going to law for his share of the moveables, but he continued to supply the Royal Circus with works for many years. Other than the success of Liberty Hall, for Drury Lane in the 1784–5 season, Dibdin's only other client at this period was Sadler's Wells.

Dibdin was approached by a Clerkenwell architect, Jacob Leroux, about building a theatre, the Helicon, near St Pancras; when the project was abandoned Dibdin had lost about £290. He was also bilked by the Dublin theatre manager Richard Daly, who purchased a number of musical works but paid only about a quarter of what had been agreed. Dibdin retired to the country in 1786, managed to sell a few works to the minor theatres, and published the hebdomadal work *The Devil*, which was discontinued after twenty-one numbers. He again decided to leave

England for India, and embarked on a fourteen-month tour of the provinces with a one-man show; the tour was documented in a series of letters which were published as *The musical tour of Mr. Dibdin*; in which ... previous to his embarkation for India ... he finished his career as a public character. Having sold most of his possessions, including songs such as 'Nothing but Grog', for very little money, Dibdin and his family set sail in the autumn of 1788 but only reached Dunkirk before heavy weather forced the ship back to Torbay. He quarrelled with the captain, and returned to London.

The solo performer years

Once again in danger of arrest by his creditors, Dibdin engaged Fischer's (some sources say Hutchin's) Auction Rooms, King Street, Covent Garden, and from 23 January 1789 staged *The Whim of the Moment*, or, *Nature in Little*, the first of his many 'table entertainments', for which he composed all the lyrics, music, and introductions, and, three times a week, performed as a solo singer to his own accompaniment. The first night's audience numbered only sixteen, but attendance soon increased. Dibdin moved to King and Chapman's Auction Room on 29 April, and the season was a relative success.

From the result of his farewell tour Dibdin had realized that his business was to make his audience laugh rather than to lecture them—and he decided that broad humour and anecdote between songs was the answer. This attitude laid the basis for fifteen years of success in his solo shows. Full entertainments included about thirty songs, or twenty if there was an afterpiece of about ten songs. Dibdin also established a shop for selling his own songs, thereby avoiding losing his copyrights and receiving full value from sales; his songs were extremely popular, and printed and manuscript copies appear in virtually every private English music

collection of the late eighteenth century. It was at this point in his career that many of his most popular songs were composed, notably 'Tom Bowling' (1789), 'Poor Jack' (1789), and 'Push the Grog About' (1789)—all sea songs of patriotic sentiment.

From the 1789–90 season onwards Dibdin was at the Lyceum Theatre, performing *The Oddities, or, Dame Nature in a Frolic* from 7 December 1789. He also supplied a number of farces for the Royal Circus and published *The Bystander, or, Universal Weekly Expositor* from 22 August 1789 to 6 February 1790. He was contacted by Harris concerning presenting his songs as *A Divertisement at Covent Garden* and agreed, since this established the precedent of requesting permission to use his songs; because he assisted the theatre with scoring and production he was also entitled to a considerable payment. Dibdin's 1790–91 season included another success, *The Wags, or, The Camp of Pleasure*, from 18 October 1790. The next year he moved to the Polygraphic Rooms, where he produced *Private Theatricals, or, Nature in nubibus* from 31 October 1791.

For the 1792–3 season Dibdin moved to 411 Strand, opposite Beaufort Buildings, calling the room where he presented his entertainments the Sans Souci Theatre; *The Quizes, or, A Trip to Elysium* was the first work produced there (from 13 October 1792). An account of a performance of this piece, made by John O'Keeffe in his *Recollections*, described how Dibdin 'ran on sprightly and with nearly a laughing face, like a friend who enters hastily to impart to you some good news' (O'Keeffe, 2.322), and indicates that Dibdin's customized keyboard (which, besides combining a piano with organ stops including a trumpet, also had a number of pedals for adding drums, cymbals, tambourine, and gong) was already in use by that date. Dibdin's mode of singing was probably in the earlier English ballad-opera tradition rather than the increasingly ornate Italian opera style of the 1790s. By

this time he was well established enough to refuse free passes for most reviewers and their friends. Dibdin continued to add new works, at the Sans Souci, circulating them in repertory, though he was also active in other areas, publishing the novel *The Younger Brother* at the beginning of January 1793. In May 1796 he published a further novel, *Hannah Hewit, or, The Female Crusoe; Tom, his late brother, was said to be the basis for Captain Higgins*.

Conditions at the Sans Souci Theatre deteriorated, and during summer 1796 Dibdin erected the 500 seat New Sans Souci Theatre in Leicester Place, Leicester Square, paying £6000 in ready money. The building, a large house with the theatre behind, used the side walls of the two adjoining properties, so that only front and back walls plus roof had to be added. *How Do You Do* (this 'daily paper' was the work of Francis Godolphin Waldron and Dibdin) states:

When the curtain draws up, the stage presents the interior of an elegant tent, with the front and back parts of it open, so that Mr. DIBDIN appears to stand within it, while the back view presents a perspective of a garden scene, enriched with a temple and a sheet of water. (*How Do You Do*, 7, 22 Oct 1796)

The General Election (from 8 October 1796) was the first entertainment in the theatre, and it was followed by more new short works, including *Datchet Mead, or, The Fairy Court* (from 20 May 1797), written to commemorate the marriage of Charlotte, princess royal. Publication of his five-volume *A Complete History of the English Stage* also began during the 1796–7 season.

At some point during the early 1790s Dibdin had begun to take his table entertainments to a selected area of the provinces during the summer months. The tours could both exploit and enhance the popularity of his songs during the French revolutionary wars,

when the public was more sensitive than ever to the sacrifices of the British sailor and soldier, and protective of the national customs Dibdin also celebrated in song. Not only did this provide extra income, but it also allowed him opportunities to compose songs for the next London season, as well as to indulge his hobby of oil painting. He carried on a large correspondence, observing the country, and these letters served as the basis for his two-volume *Observations of a tour through almost the whole of England, and a considerable part of Scotland*, in a series of letters, addressed to a large number of intelligent and respectable friends (published in parts from 5 November 1800 to 10 April 1802), with engravings from his paintings and drawings by his daughter Anne. He continued to present new entertainments at the New Sans Souci, among them in the 1802–03 season *Most Votes* (from 9 October), which was unsuccessful and was withdrawn before Christmas; however, Dibdin had the innovatory idea of publishing a book of the lyrics as well as the individual songs.

Dibdin was approaching his sixtieth year and, intending to retire, completed and published his four volumes of memoirs as *The Professional Life of Mr. Dibdin*. The title clearly states the intent of the work, and accusations of omitting personal details miss this point; however, the work is often inaccurate, biased, and opinionated. From 1789 onwards each chapter includes the lyrics of the songs from that year's entertainment.

Final years

As a renewal of war with Napoleonic France loomed in 1803, Addington's government finally recognized the value of Dibdin's songs and commissioned him to publish each month a patriotic song suitable for ships, camp, and home. Following the declaration of war against France in May 1803, Dibdin published monthly eight *British War Songs* (4 June 1803 to 4 January

1804), with accompaniments for piano, small military band, and two flutes or guitars. These songs then formed the backbone of *Britons Strike Home*, which opened on 17 September, adding greatly to patriotic fervour. As a result of his efforts, including abandoning his usual summer tour of the provinces, Dibdin was awarded a pension of £200 by the government.

Dibdin retired at the end of the 1804–05 season and sold the New Sans Souci Theatre and his music stock to Bland and Weller for £1800 and three years' annuities of £100 for any songs he should compose. Whereas for several years he had produced several new entertainments and dozens of new songs, in 1806 he produced only *The Passions*, in a *Series of Ten Songs* and the ballad opera *The Broken Gold*, and in 1807 only the novel *Henry Hooka*, before the new Grenville government revoked his pension. Financial pressure forced him to leave his country home at Cranford, Middlesex, and return to work. He published *The Musical Mentor*, or, *St Cecilia at School*, and on 1 March 1808, although his voice was well past its best, he returned to his entertainments with *Professional Volunteers* at the Lyceum. Using his experience as a singing teacher (among his pupils was Rosemund Mountain), he also published several more music pamphlets. He presented *Rent Day*, or, *The Yeoman's Friend*, from 17 September at the Sans Pareil Theatre (opposite the Adelphi in the Strand) and probably from November *The Melange* at the Assembly Rooms, Cateaton Street, but also at the Sans Pareil; from 16 January 1809 *Commodore Pennant*, a compilation similar to *The Melange*, ran at his Music Rooms, 125 Strand. Dibdin's voice had gone, his songs were not among his finest, and the public were no longer interested; bankruptcy followed.

On 12 April 1810 a public dinner with music raised £640, of which £80 was paid to Dibdin at once and the rest was invested in annuities. Almost certainly some of the money given to him went to pay for a new six-volume edition of his *Professional Life*, of which only the first and second volumes were published; the new volumes exist in manuscript, and are concerned largely with the loss of his pension. He wrote and composed twelve songs for Charles Dignum's entertainment *The Eccentric Travellers* and, in 1811, another twelve 'expressly and exclusively' for William Kitchner's *La Belle Assemblée* magazine. His final play, *The Round Robin*, was produced at the Haymarket on 21 June 1811 but failed after two performances; however, it included his last important sea song, 'A Lass that Loves a Sailor'.

Dibdin was paralysed by an unknown illness in 1813 and lingered at his home in Arlington Street, Camden Town, London, until 25 July 1814. He was survived by his wife and daughter, as well as by his sons from his relationship with Harriet Pitt. He was buried in St Martin's burial-ground, Camden Town, with a stanza of 'Tom Bowling' inscribed on his gravestone.

Assessment

Dibdin was undoubtedly unique in British entertainment in the eighteenth century and was arguably the first singer-songwriter, presenting entertainments consisting of songs without any connecting structures. Had it not been for these table entertainments, he would have been remembered only in theatre footnotes. Refusals to provide personal details for biographers can be ascribed to his reluctance to see someone else making money from his endeavours, especially since he could publish his own version of his life. A full list of plays he wrote and/or composed is impossible, and even Dibdin himself was uncertain of the exact number.

Dibdin quarrelled with almost every theatre owner and promoter and was gradually excluded from virtually all outlets for major dramatic works; his career through the 1780s was one of a continuous lowering of musical standards. He was one of the first English composers to attempt to receive an adequate—and copyrighted—return from his compositions, especially those works for the theatre, and he strongly campaigned against composers being merely salaried employees rather than being treated as part of the creative process. At the start of Dibdin's career, even a great composer such as Thomas Arne might receive only £50 for stage music. Arguments also arose over his understanding that song lyrics and poetry, sung and spoken English, were not the same thing, and that disregarding this greatly lowered the dramatic potential of theatre pieces. His own high concept of his abilities as a composer also led to arguments. That said, his early dramatic works show many highly progressive features, and he could have developed into one of the major English composers rather than the first important popular songwriter.

Dibdin's solo table entertainments proved the ideal means of combining all his many talents. His songs greatly expanded the scope of the earlier English ballad, and this—plus the serious, humorous, and dialect songs, introductions, and asides—laid the basis for much of what was to come later in music-halls and other forms of popular music. A substantial number of his songs are well written and composed, despite the rate at which they were produced. Much of their appeal lies in his statement that 'even in my comic songs, I have warmly inculcated morality; and, that I have brought prominently forward those men whose valour has insured, and will perpetuate the glory of their country' (*Professional Life*, 3.42) and in his ability to write simple but memorable melodies. Approximately 100 of his more than 900

songs were sea songs, including important works such as ‘Poor Jack’, ‘Tom Bowling’, ‘Push the Grog About’, ‘True Courage’ (1798), and ‘Every Inch a Sailor’ (1789). Many of his sea and army songs concentrate on positive aspects of service rather than the distressing conditions under which men actually served, and much of the popularity of his songs reflected his honest belief in the sailor’s and soldier’s value to their country. Other songs celebrate the countryside and its pursuits, as well as events and fashions of the day. These songs undoubtedly became an important part of the folk tradition, although they would not have been collected since the composer was known. They generally portray an idealized Britain, especially of the period between 1788 and 1806, and continued to be used two hundred years after Dibdin’s time by broadcasters, film-makers, and recording artists seeking to evoke his period. Manuscripts of his songs may be found at the British Library, the National Maritime Museum, Greenwich, and at the University of Leeds.

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Likenesses

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Appendix 2

Dibdin, Thomas John (1771–1841), playwright and actor

From Oxford Dictionary of National Biography

Thomas John Dibdin (1771–1841), by William Owen
Dibdin, Thomas John (1771–1841), playwright and actor, was born at 5 Peter Street (now Museum Street), Bloomsbury, London, on 21 March 1771, the second of the two illegitimate sons of Charles Dibdin (bap. 1745, d. 1814) and the actress and dancer Harriet Pitt (1748?–1814) [see under Pitt, Ann]. He was brother to Charles Isaac Mungo Dibdin (1768–1833) and the dancer Harriet Pitt (b. 1770), and half-brother to the musician George Cecil Pitt (bap. 1767, d. 1820).

Early life and the stage

As the godson of David Garrick, who befriended the family after Charles abandoned his responsibilities, the four-year-old Dibdin walked on as Cupid in Garrick's revival of his Shakespearian pageant *The Jubilee* (Drury Lane, 1775–6). Mrs Siddons, playing Venus, assisted in securing one of his wings. Dibdin's mother, as Mrs Davenett, resumed acting at Drury Lane in 1788 for two seasons (and afterwards transferred to Covent Garden) to finance his education at St Paul's Cathedral choir school under Robert Hudson, followed by a year-long interlude boarding at an unexact establishment in Half-Farthing Lane, Wandsworth, then a rigorous three-year classical training at Barnard's Castle, co. Durham. To keep her son off the stage, Harriet entrusted him at the age of fourteen to his well-to-do great-uncle Cecil Pitt, a retired Dalston upholsterer, who apprenticed him in business to William Rawlins.

Dibdin, however, shared his family's infatuation with the theatre, which stretched back to his maternal grandmother, the Covent Garden actress Ann Pitt (c.1720–1799). At school in co. Durham he had witnessed plays at a local inn, and in young adulthood he benefited from free access by family order to the three patent theatres in London. Through his friendship with John Palmer the Royalty (opened in 1787) became a regular escape hole. When Rawlins discovered and violently destroyed his apprentice's model theatre, Dibdin sought arbitration from John Wilkes, the city chamberlain. Rawlins was admonished and Dibdin agreed to eschew theatricals; but the lure of the stage was irresistible, and two months later he was almost discovered as unrecognized, he sat adjacent to his master in the Royalty's gallery.

A travelling actor

Determined to abandon his apprenticeship, in July 1789, armed with an introduction from Cockran Booth, the prompter at Covent Garden and part owner of the Margate theatre (where his half-brother Cecil was employed), Dibdin absconded by riverboat. The Margate company being full, he was found a niche in the Dover troupe, managed by Richland, playing at Eastbourne, where, in late summer, under the stage name of T. Merchant to avoid detection, he appeared as Captain Valentine in John O'Keeffe's farce *The Farmer* and sang 'Poor Jack', a well-known song of his father's. To supplement his income in this profit-sharing company, he painted scenery (including a smokily realistic armada for *The Critic*) and wrote the first of about 2000 songs. Three months afterwards he joined Mrs Baker's extensive Kent circuit at Deal, a salaried engagement which Dibdin reckoned as

'the next grade to a situation in a theatre royal, the grand aim of my ambition' (Reminiscences, 1.92). At Easter 1790 he transferred to Butler's company and visited Beverley and Harrogate, once performing alongside Mrs Jordan.

In 1791, at the jointly managed Liverpool and Manchester theatres, Dibdin achieved his goal of a theatre-royal appointment. With only hours' notice, he played Mungo—'that most favourite of all my father's favourite characters' (Reminiscences, 1.111)—in Isaac Bickerstaff's *The Padlock* when the Manchester theatre reopened after a fire. Over three years he established himself as a scene-painter and gained valuable experience in stage-management; he also performed a season at Chester. In summer 1792 he played as far north as Banff and Inverness. After his return to Manchester as 'prompter and fac-totum' (ibid., 1.165), his first play, the farce *Sunshine after Rain*, was staged (15 March 1793); it was published pseudonymously in 1795 as *The Mad Guardian* (with 'Fugitive Pieces' of prose and verse). At Manchester collegiate church, as Thomas Pitt, he married, on 23 May 1793, the actress Ann Hilliar (1774?–1828) (familiarily known as Nancy), whom he had met three years before at Beverley.

Following joint engagements at Rochdale and Huddersfield, Dibdin and his now pregnant wife journeyed in deep winter 1793–4 to south-west Wales, where, for Henry Masterman's lively company at Haverfordwest and Carmarthen, Dibdin wrote and performed a new song weekly. Early in 1794 their first child, Maria, was born; and *Comic Songs* (1794), probably Dibdin's first publication, appeared under his Merchant pseudonym. On reading in the newspaper of the staging of *Rival Loyalties*, his recently completed burletta, at Sadler's Wells in May 1794, Dibdin, aspiring to a metropolitan career as a playwright, hurriedly set off for London. Masterman generously kept open his

engagement, but Dibdin never returned. His affection for Carmarthen and Haverfordwest audiences, however, inspired the dedication of *St David's Day* (1800) 'to the memory of their liberality' (Reminiscences, 1.183).

The Dibdins were engaged at Sadler's Wells from 1794–5, Thomas to act and write burlettas at 5 guineas a week and Ann as a performer. Now safe in his increasing reputation, Dibdin dropped his disguise and for the first time assumed his father's surname, though against the latter's wishes. In 1796 the Dibdins accepted a good offer from Mrs Baker, giving each of them two clear benefits in each town, to return to the Kent circuit. But Dibdin continued to write occasionally for Sadler's Wells, including *The British Raft* (1797), which featured the hugely successful anti-French song 'The Snug Little Island' (bought by Longman for 15 guineas, three times what the theatre paid for the entire burletta). Dibdin's opportunity to break into legitimate theatre arrived in July 1798, when his farce *The Jew and the Doctor* gained such acclaim at Maidstone that it was purchased for performance at Covent Garden. From 19 October 1798 Dibdin appeared on Covent Garden's salary list at £5 weekly, and steadily moved away from acting to concentrate on authorship. (Ann joined on 18 September 1799, at £3, appearing as Aura in *The Farm House*.) In his first season, beginning with *The Mouth of the Nile* (acted twenty-seven times), in celebration of Nelson's naval victory, Dibdin made £466 6s., sufficient to increase his financial support to his mother and grandmother. At the same time his indentures were cancelled when Rawlins, in a spirit of reconciliation, accepted reduced compensation of 50 guineas.

London playwright

Dibdin's association with Covent Garden lasted eleven years. A special responsibility was the annual pantomime, regularly occupying six or eight months each year, produced in collaboration with Charles Farley. His outstanding success was *Harlequin and Mother Goose* (1806)—said to have grossed £3000 for Covent Garden in the first three weeks—which reorientated the genre by giving dominance to the clown, played, on Dibdin's personal recommendation, by Jo Grimaldi. In several areas Dibdin was a reliable Covent Garden writer; but there were as many pains as rewards to endure as house author, experiences which later emerged in *Harlequin Hoax*, or, *A Pantomime Proposed* (1814). In the aptly titled *Family Quarrels* (1802), Dibdin despaired of ever satisfying the vocal requirements of the squabbling principals, and during the performance local Jews' offence at the song 'I Courted Miss Levi' caused uproar over several nights. With *The Cabinet* (1802)—'a very productive stock opera' (*Reminiscences*, 1.309), though plagued, if less severely, by disputes of precedence among performers and staged in nineteen days from conception—Dibdin cleared £700. His most successful season, concluding at the Haymarket with the five-act comedy *Guilty or Not Guilty* (1804), one of several pieces written over the years for George Colman junior, produced a total income of £1515. At the commencement of the 1805–6 season Dibdin negotiated his first salary increase of a pound a week for Ann and himself.

In parallel with his writing and managing career, Dibdin in 1802 joined his brother Charles in acquiring for £1400 a quarter-share in Sadler's Wells, which by 1805 was making good returns. But theatrical speculation was always uncertain, and their involvement in the Dublin theatre about the same time lost the two brothers nearly £2000.

Attempts at management

On Thomas Harris's retirement in 1809, Dibdin left Covent Garden—Ann having departed a year earlier—and bought a cottage at Betchworth, in bosky Surrey, intending to write free from London's temptations. Though he kept the cottage until the 1820s, his notion of semi-retirement yielded in October 1810 to R. W. Elliston's seductive offer of £15 a week as author and manager at the Surrey, where he stayed for two seasons. In October 1812, after deliberating over the seeming drop in professional status, he went to Drury Lane as prompter at £520 per annum, for which he was to write a pantomime and one topical piece on any public or national event. This was not a happy time, since relations with the second proprietor Samuel Whitbread, whose authoritarian style Dibdin abhorred, were often frosty. After Whitbread's death in July 1815 Dibdin was re-engaged at Drury Lane, as joint acting manager with Alexander Rae, an unequal partnership in which Dibdin did most of the work. Although the new management subcommittee as individuals, including Lord Byron, were generally supportive, Dibdin alleged that 'collectively they did not treat me well' (*Reminiscences*, 2.57). His assumption in 1816 of the lease of the Surrey Theatre (then with no intention of managing it personally)—initially not resisted—caused his dismissal on grounds of conflict of interest, though Drury Lane continued his salary until the following October.

Dibdin's management of the Surrey began ambitiously but ended in financial ruin. By the opening night on 1 July, when his wife (resuming her theatrical career) spoke a comic address prefacing a programme comprising the melodrama *Housewarming* and a historical romance, *Chevy Chase*—both 'written on the spur of the moment' (*Reminiscences*, 2.132)—Dibdin had spent £4000 in six weeks on interior refurbishment. Although the productions

were highly regarded and Dibdin attracted, at various times, first-rate performers, receipts declined long before the first season was out. Serious competition came not just from Astley's but, unanticipated, from a new rival, the Coburg. Even with a solid repertory of 180 stock pieces and opportunities to change programmes nightly, in six years' management (ending prematurely on 19 March 1822) only two seasons were financially viable: 1817–18 and 1818–19, saved, respectively, by the burlesque *Don Giovanni* (performed over 100 nights and imitated many times in London and elsewhere) and *The Lily of St Leonard's*, or, *The Heart of Midlothian* (the first of many adaptations of Scott, the copyright of which, exceptionally as a minor theatre piece, realized 60 guineas). Dibdin's debts amounted to a catastrophic £18,000 and he was made bankrupt. His discharge took place on 21 May 1822.

Financial difficulties and declining status

At this juncture Dibdin accepted a three-year summer contract as stage-manager at Morris's Haymarket, at £200 with one benefit, while Ann superintended the women's wardrobe for 'a very trifling salary' (*Reminiscences*, 2.215). In October he became stage-manager of Drury Lane, again under Elliston, in whose employ as acting manager was the volatile James Winston. Dibdin clashed with both. Against Elliston, who sought ways to remove him, he resorted in February 1824 to a court order to enforce his contract. Even more unhappy was his experience at the Haymarket, where (in contrast to relations with its former proprietor, Colman) Dibdin complained bitterly of 'daily and nightly degradations' endured in Morris's service (*ibid.*, 2.294). Continuing financial difficulties forced him to borrow money from extortioners in the winter of 1823–4 and, after *Come if you can* (June 1824) failed, Morris refused him his salary. In July he was arrested for debt and languished until Michaelmas in the

king's bench prison. For payment on *The Laplanders*, written—bizarrely—at Morris's request for a piece for a herd of reindeer (which, in the event, died before the performance could take place), Dibdin was again forced into litigation (23 June 1826). Through debt he also lost his library. Such experiences confirmed him in the view that he had led 'a very chequered, and not a very fortunate life' (*ibid.*, 2.405).

Having secured the stage-managership of Sadler's Wells, beginning on 4 April 1825 at £400 per annum, Dibdin moved to the spaciousness of Myddelton Square in the nearby New Town and hoped to start afresh. His contract was renewed at intervals and he continued to write burlettas for Sadler's Wells until mid-1828, shortly before Ann Dibdin's premature death on 29 August. He married Catherine Court at St Pancras on 9 April 1829 and at the age of fifty-eight began a new family.

Overall, however, socially and professionally, the 1830s were even more uncomfortable than the 1820s. Encouraged by Bulwer-Lytton's copyright reform, Dibdin published, under royal patronage and wide theatrical subscription, a collection of 200 songs, the valedictory title of which—*Last Lays of the Last of the Three Dibdins* (1833)—reinforces the sense of his being at the end of a theatrical line. During the reform excitement his new satirical periodical—*Tom Dibdin's Penny Trumpet* (October–November 1832)—foundered after four numbers. While he wrote occasional minor theatre pieces—the last in 1837—his income was extremely small and monetary troubles multiplied. Increasingly desperate applications to the Literary Fund produced grants totalling £175 between 1824 and 1838. In 1834–5 he spent nearly a year, reportedly in a condition of near starvation, in Horsemonger Lane debtors' prison; and in 1838 he wrote despairingly to the fund's managers that 'the situation of my

Family and self becomes daily more critically painful' (12 November).

Ironically, Dibdin's last commission, under the patronage of Lord Minto (representing the Admiralty), was to edit the *Songs, Naval and National* of the Late Charles Dibdin (1841), the father who had neglected his hero-worshipping son all his life. While preparing the edition Dibdin received a small weekly stipend in acknowledgement of his financial plight. He died from asthma on 16 September 1841 at his home, 22 Trevor Square, Knightsbridge, and was buried on 21 September at St James's, Pentonville, near his mother and grandmother.

Assessment

Open, forthright, but companionable in nature, Dibdin cultivated a wide circle of friends, including George Colman junior, Charles Farley, Benjamin Thompson, Douglas Jerrold, Sam Russell, and Thomas Harris (almost a surrogate father). He was 'poet laureate' of the Covent Garden Beefsteak Club. However, most of his closest friends (and his brother) predeceased him and, in the last decade of his life, with the responsibilities of a young family, the shocking consequences of his indigence deprived him of much of his spirit.

Outside the drama, several early essays and tales of Dibdin's appeared in the *New Lady's Magazine*, the *Gentleman's and Lady's Pocket Magazine*, and *The Biographic*. He edited briefly the *Monthly Epitome* in 1798; and his *Metrical History*, an eccentric aide-mémoire for schoolchildren of historical events, appeared in 1813. As was the case with many of the period's playwrights, Dibdin's dramatic output was prodigious—about 250 pieces, excluding songs, prologues, and epilogues (which he had a reputation for turning out at the drop of a hat). He wrote at great

speed (though never, he claimed, on Sundays), capturing precisely audience tastes. A facility for word play and puns contributed to his substantial success as a pantomimist. His Scott adaptations—for which he established a vogue—were sometimes as spectacular as his pantomimes. About a quarter of his total output was published. Several plays, including popular stock pieces such as *The Birthday* (1799) and *Of Age Tomorrow* (1805), along with *Kenilworth* (1821), were still available in Dicks's series at the end of the century. For Whittingham and Arliss, he compiled *Dibdin's London Theatre* (26 vols., 1815–18), based on prompt books of the theatres royal with original cast lists derived from materials in John Kemble's library. But perhaps his best achievement is his autobiography (2 vols., 1827), a lively and informative theatrical narrative, which, because it ran none of the risks, was 'preferable to writing a play' (*Reminiscences*, 1.7).

Of the numerous children of Dibdin's first marriage, only two survived into adulthood: Thomas Robert Colman Dibdin (1810–1893), a Post Office clerk, who exhibited landscapes at the Royal Academy (1832–74), and Charles Alexander Dibdin (b. 1815). His second marriage produced three more children, the eldest of whom was barely eleven at his death, immediately before and after which the family was forced to seek renewed assistance from the Literary Fund.

John Russell Stephens

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John Russell Stephens, ‘Dibdin, Thomas John (1771–1841)’, *Oxford Dictionary of National Biography*, Oxford University Press, 2004; online edn, Jan 2013
[<http://www.oxforddnb.com/view/article/7589>, accessed 14 June 2016] Thomas John Dibdin (1771–1841):

Appendix 3

Dibdin, Thomas Frognall (1776–1847) bibliographer

From Oxford Dictionary of National Biography

Dibdin, Thomas Frognall (1776–1847), bibliographer, was born in Calcutta, India, and baptized there on 31 August 1776, the elder son of Thomas Dibdin (*c.*1731–1780), naval captain and later merchant venturer, and his second wife, Elizabeth Compton (*d. c.*1780). When he was about the age of four both his parents died: his father on his way to England and his mother soon afterwards at Middelburg in the Netherlands. Brought up by his maternal uncle, William Compton, Thomas completed his preparatory studies at Reading, Stockwell, and at a seminary between Isleworth and Brentford. Tutored by Christopher Marlowe, Thomas matriculated at St John's College, Oxford, as a commoner; he passed his examination in 1797, though he did not take his degree until March 1801. He took his degree of MA on 28 April 1825 and was awarded BD and DD degrees on 9 July 1825. As a student he published several anonymous essays in the *European Magazine* along with some juvenile poetry which appeared in 1797.

Upon graduation Dibdin chose the law as his profession. He initially studied under Basil Montagu of Lincoln's Inn and then settled in at Gray's Inn, and became a provincial counsel in Worcester. On 8 July 1797, at St George the Martyr, Camden, he married Sophia Humphreys (*d.* 1849), daughter of the late Francis Humphreys, curate of Hampstead, and his wife, Frances. The couple apparently met at Oxford, and had two sons (one died in early childhood and the other also predeceased Dibdin) and two daughters, one of whom married. While in Worcester he wrote

various pieces, including two tracts on legal subjects (*Blackstone's Rights of Persons and the Law of the Poor Rate*) and some tales (including *La Belle Marianne*, privately printed in 1824), as well as contributions to the short-lived weekly on the arts and antiquities, *The Quiz*. Following the advice of his old Reading schoolfriend Thomas Pruen, he abandoned his unsuccessful legal career for the church, and was ordained a deacon in December 1804 and priest shortly thereafter in early 1805 by Bishop North of Winchester.

Dibdin's career as a bibliographer blossomed in 1802 with *An Introduction to the Knowledge of Rare and Valuable Editions of the Greek and Latin Classics*, published in Gloucester, which was well received in contemporary journals and allegedly sold out in six weeks. Although W. A. Jackson considered it 'a paste-pot tabulated compilation from Edward Harwood's *Views*' (1790), this slim volume of sixty-three pages introduced Dibdin to George John, second Earl Spencer, the possessor of one of the most valuable private libraries in the country. One of the great book collectors, Lord Spencer of Althorp became his patron for life, appointed him at one time his librarian, and obtained church patronage for him. Although he was chief cataloguer of the Althorp library, Dibdin could not read the Greek in the books he described, according to H. R. Luard's harsh assessment. In any event, his catalogue entitled *Bibliotheca Spenceriana* (4 vols., 1814–15) is replete with errors, yet Seymour De Ricci commented that it was 'the handsomest and most elaborate

catalogue of a private library yet issued' (De Ricci, 75). Its principal value lay in Dibdin's careful establishment of the principle of first-hand examination of books, an important advance in the study of bibliography.

Dibdin's *Introduction to the ... Classics* was reprinted three times, in 1804, 1808, and 1827, each time being greatly enlarged and corrected. Ultimately it contains little of lasting value, but booksellers of his day frequently cited it. Perhaps his most famous book is *Bibliomania, or, Book-madness*, containing some account of the history, symptoms and cure of this fatal disease (1809); it included biographical sketches of the collectors of his day. It successfully caught the taste of the time among the aristocracy, and the second edition of 1811 had considerable influence in exciting interest in rare books and early editions, which peaked at the duke of Roxburghe sale of May and June 1812. This sale is notable for the fact that a 1471 edition of Giovanni Boccaccio's *Decameron*, printed by Christofer Valdarfer in Venice, sold for the then enormous sum of £2260, paid by the marquess of Blandford. To celebrate its sale Dibdin proposed that the leading bibliophiles dine at St Alban's tavern on 17 June. With Lord Spencer as president and Dibdin as vice-president, this meeting was the beginning of the Roxburghe Club. The club eventually grew to thirty-one members, each expected to produce a reprint of some rare volume of English literature. In certain circles the club became a joke, in part because of the worthless character of some of its early publications—of which it was said by Luard that 'when they were unique there was already one copy too many in existence' (DNB)—but in large measure because of Joseph Haslewood's posthumous satire entitled *Roxburghe Revels*, which appeared in 1837. None the less, Dibdin must be credited with being the originator of the English publishing society.

Dibdin was further encouraged in his fine printing and bibliographical efforts by the financial success of *Typographical Antiquities, or, The History of Printing in England, Scotland and Ireland* (1810), which was based upon Joseph Ames's original work of 1749 and William Herbert's extensive revisions of 1785. In 1818, accompanied by artist George Lewis, Dibdin spent nine months in France and Germany visiting various public and private libraries, and eventually published an amusing three-volume account of his travels, full of follies and errors, entitled *A Bibliographical, Antiquarian and Picturesque Tour* (1821). The volumes were published in the spring of that year at £9 9s.; the plates alone were supposed to have cost £5000 and became a sought-after collector's item. This work's inaccuracies upset the French, and when M. Théodore Licquet and Georges A. Crapelet translated the entirety into French in 1825, they added numerous footnotes attacking the original.

In all Dibdin wrote more than forty-six different works including sermons and lectures under at least four different pseudonyms, two of which were Cato Parvus and Mercurius Rusticus. In 1819 he proposed a *History of the University of Oxford* on subscription; fortunately it was never undertaken, because Dibdin's works had become noted for their substantive and typographic errors. By the 1820s he auctioned his drawings and took, as he said, 'a final leave of bibliography' to pursue his clerical career more seriously; however, he still published *The Library Companion* in 1824, which was described as 'a splendidly idiosyncratic, lucky dip of a book [which] abounds with errors, but is remarkably entertaining' (Dibdin: *Selections*, ed. Neuburg, 129). His modest preferments included the preachiership of Archbishop Tenison's chapel in Swallow Street, London, the evening lectureship of Brompton Chapel, preachershops at Quebec and Fitzroy chapels, the vicarage at

Exning near Newmarket in Suffolk (1823), the rectory of St Mary's, Bryanston Square, in Marylebone, Middlesex (1824), and from 1831 until his death a royal chaplaincy-in-ordinary. This last position apparently saved him from arrest for debt in 1836.

Later in life Dibdin contemplated a History of Dover and a Bibliographical Tour in Belgium, but although he did some work on them, these never appeared. His two-volume apologia, *Reminiscences of a Literary Life* (1836), focuses on his professional efforts, and barely mentions his children or his long marriage. The end of his life is well documented in numerous letters to Philip Bliss, registrar of Oxford, which contain a sad picture of continuing pecuniary difficulties, leading to poverty and illness. Dibdin suffered a debilitating stroke in late 1845, and he died on 18 November 1847 at 3 Park Road, Kensington, London. He was buried in Kensal Green cemetery. Although Lord Spencer had insured his life for £1000, there is some question as to whether Dibdin had in fact borrowed upon it, leaving his widow destitute. Sophia Dibdin died on 21 July 1849.

Despite an extravagant and inflated style, Dibdin popularized the word 'bibliomania', a term evocative of that era's antiquarian interests; his main contributions seem to have been his zealous enthusiasm in promoting book collecting generally among the aristocracy, as well as putting forth the principle of first-hand examination of books in the compilation of bibliographies.

John V. Richardson Jr.

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· Trinity Cam., letters to Dawson Turner · U. Edin. L., letters to David Laing

£1000—life insurance provided by Lord Spencer: Stoker, 'Thomas Frognall Dibdin'; O'Dwyer, Thomas Frognall Dibdin

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Likenesses

oils, c.1800, Royal College of Music, London · Freeman, engraving, 1811, repro. in T. F. Dibdin, *Bibliomania, or, Book madness: a bibliographical romance*, 2nd edn. (1811) · H. Meyer, stipple, pubd 1816 (after H. Edridge), BM, NPG · T. Hodgetts, mezzotint, pubd 1821 (after T. Phillips), BM, NPG · J. Posselwhite, stipple, pubd 1835 (after G. Richmond), BM; repro. in Dibdin, *Reminiscences* · S. T. Arnold, oils, Garr. Club · W. Behnes, chalk drawing, BM [see illus.] · T. Phillips, engraving, repro. in *Tour*, 2nd edn · D. Turner, etching (after F. Palgrave), BM, NPG · E. Turner, pencil drawing, V&A · oils, St John's College, Oxford

Wealth at death

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[<http://www.oxforddnb.com/view/article/7588>, accessed 29 Aug 2016] Thomas Frognall Dibdin (1776–1847):
doi:10.1093/ref:odnb/7588 [Previous version of this biography available here: January 2011] Back to top of biography

Appendix 4
Charles Isaac Mungo Dibdin
or Charles Pitt or Charles Dibdin the younger
27 October 1768 – 15 January 1833

From Oxford Dictionary of National Biography

Charles Isaac Mungo Dibdin (27 October 1768 – 15 January 1833), or Charles Pitt or Charles Dibdin the younger, as he was professionally known, was an English dramatist, composer, writer and theatre proprietor. He was perhaps best known for his proprietorship of the Sadler's Wells Theatre and for the pantomimes and satirical farces that he wrote, and which were staged at many theatres across London. He employed Joseph Grimaldi at Sadler's Wells where Grimaldi appeared in many of his most successful pantomimes. He was the son of Charles Dibdin, brother of Thomas John Dibdin and godson of David Garrick.

Contents

- 1 Biography
 - 1.1 Early life and career
 - 1.2 Peak years
 - 1.3 Later years
- 2 Notes and references
- 3 Sources

Early life and career

Born in Russell Court, Covent Garden, London, as the illegitimate son of composer Charles Dibdin and the actress Harriett Pitt, Dibdin was named after his father's friend and librettist Isaac Bickerstaffe and their character Mungo in an afterpiece entitled *The Padlock*. Dibdin made his theatrical debut

opposite his elder brother Thomas John Dibdin in his godfather David Garrick's [1] *The Jubilee* in 1775. Soon after this performance, his parents separated, and Dibdin changed his surname to his mother's maiden name, Pitt. [2] Dibdin's mother was initially against her son following a theatrical career and so arranged for him to start an apprenticeship for his uncle Cecil Pitt, a furniture-maker, who worked in central London. [3] Dibdin commenced his schooling in Hackney, then moved to County Durham where, at the age of nine, he enrolled at a boarding-school at Barnard Castle, remaining there until the age of 14, without a holiday. When he was 14, Dibdin returned to London and began an apprenticeship for a pawnbroker, which he continued for several years. Keen to realise a literary ambition, Dibdin published a collection of verse, *Poetical Attempts: by a Young Man* in 1792 [2] and along with his brother Thomas, wrote the Christmas pantomime *The Talisman; or, Harlequin Made Happy* in 1796. [4] In 1797, he recommenced his performing career at the Royalty Theatre in London in a one-man show called *Sans six sous* and became known professionally as Charles Dibdin the younger. [2] The same year, he married the actress Mary Bates at St George's, Hanover Square, London on 13 June; the couple had eleven children. Among them were Mary Anne (1799–1886), a harpist who became the second wife of the controversialist Lewis Hippolytus Joseph Tonna, and Robert William (1805–1887), a clergyman and father of Sir Lewis Tonna Dibdin. Soon after his marriage, Dibdin sold a pantomime, based on the novel *Don*

Quixote,[5] to Philip Astley who further contracted Dibdin for a three-year engagement as a writer at Astley's Amphitheatre.[2] Dibdin recalled the eccentric atmosphere at Astley's in his memoirs: "the Astleyian fancy was apt to be fascinated by such an Exhibition." [6] Astley was known for his strict, fearsome reputation and insisted on starving his actors until after their act, using food as a reward for good performances.[7][8] Astley ordered Dibdin to produce twelve burlettas, twelve pantomimes and twelve harlequinades a year.[5] In 1799, Dibdin was offered a contract by the Sadler's Wells manager Richard Hughes to write pantomimes and harlequinades for the following year's season,[9] including *Harlequin Benedick*; or, *The Ghost of Mother Shipton* and *The Great Devil*, both starring Joseph Grimaldi.[10]

Peak years

Dibdin and his wife conducted a tour with the Astley company, travelling to Dublin and Liverpool as well as performing in London. It was during this period that Dibdin became a fluent and prolific composer, writing many songs, prologues, epilogues, and one-act musical plays. In 1799, Dibdin left Astley and sought alternative employment following his wife's dismissal for sewing during rehearsals. That autumn, the Dibdins joined a touring equestrian company, managed by William Davis and toured to such cities as Liverpool, Bristol, and Manchester.[2]

The Sadler's Wells Theatre in 1809

In 1800, Dibdin took over as manager at Sadler's Wells Theatre in London with the pantomime ballet *Filial Love*, or the *Double Marriage* being one of the first pieces to be staged under his managership.[11] He hired a band of notable performers, including Edmund Kean and Joseph Grimaldi as well as many singers, tightrope-walkers, and pugilists. Throughout the seasons,

he introduced many of his self-composed works that met the varied public taste. These spectacles improved the fortunes of Sadler's Wells, and by 1802 he, his brother Thomas and a syndicate of wealthy businessmen, including the scene painter Robert Andrews and composer William Reeve, became shareholders in the theatre.[12] In 1803–4, Dibdin installed a large water tank and advertised the venue as an aquatic theatre that performed aqua dramas.[2][n 1]

On 15 October 1807, eighteen people were killed in a stampede to escape when a mistaken fire alarm was given at the theatre.

Although his proprietorship survived the disaster, the Napoleonic war had ruined public demand for Dibdin's type of entertainment, and his fortunes fell until, in 1819, he was declared bankrupt and was incarcerated in a debtors' prison. He was released two years later upon the sale of his shares in Sadler's Wells which bought him out of debt. He continued with his compositions, writing many songs and pantomimes for various London theatres and took up the role of stage director at the Royal Amphitheatre from 1822–23 and manager of the Surrey Theatre from 1825–26.[2]

Later years

Dibdin published a number of poems including *Young Arthur*, or, *The Child of Mystery: a Metrical Romance* in 1819. He completed *A History of the London Theatres* which was published in 1826 to much acclaim. His last theatrical composition was the farce, *Nothing Superfluous*, which was produced in Hull in 1829. The following year, he completed his memoirs, but they were not published until discovered in 1956.[2] He died in 1833 at the age of 63 and was buried at St James's Chapel, Pentonville.[14][15] In 2010 a musical artwork dedicated to Dibdin was installed during the park's refurbishment.[16] The author Andrew McConnell Stott noted "[Dibdin] was a cheerful,

tireless and frequently prosperous man with a love of patriotic ballads and convivial dinners." [17]

Notes and references

Notes

1.

1. To accommodate the installation of the tank, the stage floor was removed and the tank was placed on dwarf walls erected on the basement floor. The main tank measured ninety feet from the back of the stage to the front, twenty-four feet across and was built with channels either side so performers could float on and off during scenes. The tank was filled with water with a capacity of sixty-five thousand gallons. A second tank was installed to act as a waterfall which was placed at an angle in the flies. [13]

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Appendix 5
Aglio, Agostino 1777–1857,
painter and lithographer

Oxford Dictionary of National Biography

Aglio, Augustine Maria [*formerly* Agostino Maria] (1777–1857), painter and lithographer, was born on 15 December 1777 in Cremona, Italy, one of several children of Gaetano Aglio, a notary, and Marianna Mondini. He moved with his family in 1787 to Milan, where he was educated at the Collegio dei Barnabiti. Having been admitted to the Accademia di Brera in Milan, he was taught painting by Andrea Appiani and ornamental drawing and design by Giocondo Albertoli.

Aglio served as a volunteer in the Legione della Repubblica Cisalpina and fought in the battle of Faenza in 1797, then went to Rome for two years. There he entered the studio of the landscape painter Luigi Campovecchio. He was recommended by Canova to the architect William Wilkins, who in 1799 offered him employment as a draughtsman on his antiquarian expedition to Sicily, Greece, and Egypt. Aglio provided drawings for the aquatints to Wilkins's *The Antiquities of Magna Graecia* (1807). He returned to Rome in 1802. In 1803 Wilkins offered him the post of drawing-master at Caius College, Cambridge. Aglio accepted, but soon quarrelled with Wilkins, and went to London as a drawing-master. He married Laetitia Clarke, the daughter of a merchant, at St Anne's Church, Soho, on 16 March 1805.

In 1804 Aglio decorated the boxes in the King's Theatre, Haymarket, with Gaetano Marinari, and in 1808 he succeeded the latter there as a scene-painter. Other theatre commissions followed, notably from Drury Lane Theatre. In 1807 Aglio worked at Ackworth Park and painted frescoes at Woolley Hall in

Yorkshire (and probably at Bretton Hall nearby). He also painted frescoes for the duke of Bedford at Woburn, Bedfordshire (c.1808). This was followed in 1810 by a commission to paint the lakes of Killarney, which he also reproduced as a set of lithographs. Other interior decorations of Aglio's in London included the Pantheon in Oxford Street (1811), the ceiling and the apse of the Roman Catholic chapel, Moorfields (1819), the Roman Catholic chapel in Duncan Terrace, Islington (1837), the pavilion in the gardens of Buckingham Palace (1843–5), and the Olympic Theatre (1849). Among other works were frescoes in the old Manchester town hall (1831). From 1807 to 1846 Aglio exhibited mainly landscapes at the Royal Academy and biblical subjects at the Society of British Artists. He normally signed his work 'A. Aglio'.

In 1809 Aglio made his first lithographs. This new autographic process suited his rapid drawing style, and he produced work in this medium for the rest of his career. His subjects included landscapes, portraits of the famous, the coronation of Queen Victoria, miscellaneous reproductive prints after other artists' work, and a set of 100 plates entitled *Architectural Ornaments* (1820–21). These provided useful examples of advanced French neo-classical design for silversmiths and others.

Aglio used lithography to advertise himself and illustrate his own works. The frontispiece to his book *Sketches of the Decorations in Woolley Hall, Yorkshire* (1821) is a lithographed self-portrait in the form of an idealized neo-classical bust, and precedes

illustrations he made of his own frescoes.

The biggest print-making project Aglio undertook was *Antiquities of Mexico* (9 vols., 1830–48), which he illustrated with lithographs reproducing ancient Mexican hieroglyphics preserved in the royal libraries of Europe. Edward King, Viscount Kingsborough, had financed the project, but died bankrupt in 1837, plunging Aglio into financial difficulty as well. Unremitting work had always been Aglio's only solution, but in 1850 he suffered a stroke which partially paralysed him. Although he managed to complete some works, aided by his son, also Augustine Aglio, he was never to recover. He died in his son's house in Camberwell, London, surrounded by his family, on 30 January 1857, and was buried in Highgate cemetery. Examples of his prints and drawings are in the Print Rooms of the Victoria and Albert Museum and the British Museum.

Charles Newton

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Likenesses

etching, repro. in Sacchi, *Cenni sulla vita* · lithograph (after self-portrait by A. Aglio), repro. in A. Aglio, *To Godfrey Wentworth junr esqre this series of sketches of the interior and temporary decorations in Woolley Hall, Yorkshire* (1821)

Appendix 6 Genealogy

Genealogy Report for the Aglio Family with notes and relevant part of the Dibdin-Aglio Family Tree

Descendants of Gaetano ALGIO

Generation No. 1

1. GAETANO¹ ALGIO He married ANNA MARIA MONDONI. She was born Abt. 1754 in Or Marianna, and died 24 Feb 1827.

More About GAETANO ALGIO:
Occupation: Lawyer of Milan

Children of GAETANO ALGIO and ANNA MONDONI are:

2. i. AGOSTINO² AGLIO, b. 15 Dec 1777, Cremona; d. 30 Jan 1857, Newington London - buried Highgate Cem..
- ii. BOY AGLIO, b. Cremona; d. Bet. 1857 - 1958, Cremona Small Pox.
- iii. GIRL1 AGLIO, b. Cremona; d. Bet. 1857 - 1958, Cremona Small Pox.
- iv. GIRL2 AGLIO, b. Cremona; d. Bet. 1857 - 1958, Cremona Small Pox.

Generation No. 2

2. AGOSTINO² AGLIO (*GAETANO¹ ALGIO*) was born 15 Dec 1777 in Cremona, and died 30 Jan 1857 in Newington London - buried Highgate Cem St James 6 Feb 1857.. He married (1) JANE TOMLINSON in Mistress or lover. He married (2) LETITIA CLARKE 16 Mar 1808 in St Annes Soho, daughter of ROBERT CLARKE. She was born 15 Nov 1783 in Bapt 14 Dec 1783 St Benet Pau'ls Wharfe London,

and died Feb 1849.

Child of AGOSTINO AGLIO and JANE TOMLINSON is:

- i. PETER AUGUSTINE³ AGLIO, b. 11 Oct 1816, Baptised 28 Oct 1816 St Marylebone.

Children of AGOSTINO AGLIO and LETITIA CLARKE are:

- ii. EMMA WALSH³ AGLIO, b. 26 Oct 1812, Bapt 29 May 1814 St James Picadilly Godf. James Robert St John Walsh; m. FRANCIS AUGUSTINE WALSH, 28 Mar 1838, Manchester Parish Church. St Mary, St Denys and St George

More About FRANCIS AUGUSTINE WALSH:
Occupation: Secretary to Manchester Royal Infirmary

3. iii. AUGUSTINE LUDIVICO CAJETANUS AGLIO, b. 14 Oct 1816, Mon. 9 pm
Bapt 25 May 1821 and 16 Oct 1816 Hammersmith; d. 1885.
4. iv. MARY ELIZABETH AGLIO, b. 02 Jul 1818, Bapt St James 25 May 1821.
- v. JOHN WILLIAM EMILY (Emilius) AGLIO, b. Abt. 1820, Bapt Kens 5 July 1820 Wed.; d. Abt. 13 Oct 1922, Buried St Marylebone 13 Oct 1922.

Generation No. 3

3. AUGUSTINE LUDIVICO CAJETANUS³ AGLIO (*AGOSTINO*², *GAETANO*¹ *ALGIO*) was born 14 Oct 1816 in Mon. 9 pm Bapt 16 Oct 1816 RC Hammersmith and 25 May 1821, and died 1885. He married MARGARET ABSOLON 07 Feb 1846 in Parish Chapel St Pancras, daughter of JOHN ABSOLON and ELIZABETH. She was born 1813, and died 1906.

Children of AUGUSTINE AGLIO and MARGARET ABSOLON are:

- i. AUGUSTINE JOSEPH⁴ AGLIO, b. Mar 1847; d. Feb 1848. buried 5 Feb 1848
- ii. LETITIA MARGARET AGLIO, b. Sep 1848; baptized 8 Feb 1850 St Pancras m. FREDERICK PAPE, 28 May 1888, Epsom. Banns 6 13 20 May 1888 died 1938
Fred born 1845 Hamburgh died 1899
- iii. MARIAN AGLIO, b. 14 Jan 1851; baptized 29 Aug 1852 Old Church St Pancras ; d. 17 Aug 1928; m. WILLIAM JOSEPH DIBDIN, 05 Sep 1878, All Souls Hampstead; b. 09 Dec 1850, St Pancras, London, England.; d. 09 Jun 1925.
Marian marriage banns 11,18,25 Aug 1878 - St Pauls in St Pancras

More About WILLIAM JOSEPH DIBDIN:
Occupation: Engineer & Analytical Chemist for
London Council

iv. MYSIE ELIZABETH MARY AGLIO, b. 10 Nov 1852, Bapt 14 Oct 1853. All Saints Camden Town

4. MARY ELIZABETH³ AGLIO (*AGOSTINO*², *GAETANO*¹ *ALGIO*) was born 02 Jul 1818 in Bapt St James 25 May 1821. She married DR. GRAY. He was born in Of Melbourne.

Child of MARY AGLIO and DR. GRAY is:

- i. GEORGE⁴ GRAY, d. Died in Australia.

Records held by Manchester Archives and Local Studies

From Augustine Aglio, jun., of Town Hall,
Manchester.

ROYAL MANCHESTER INSTITUTION. General Records. CORRESPONDENCE. Letters Received About Exhibitions. Exhibition Correspondence. From Augustine Aglio, jun., of Town Hall, Manchester.

Date: 07 August 1832

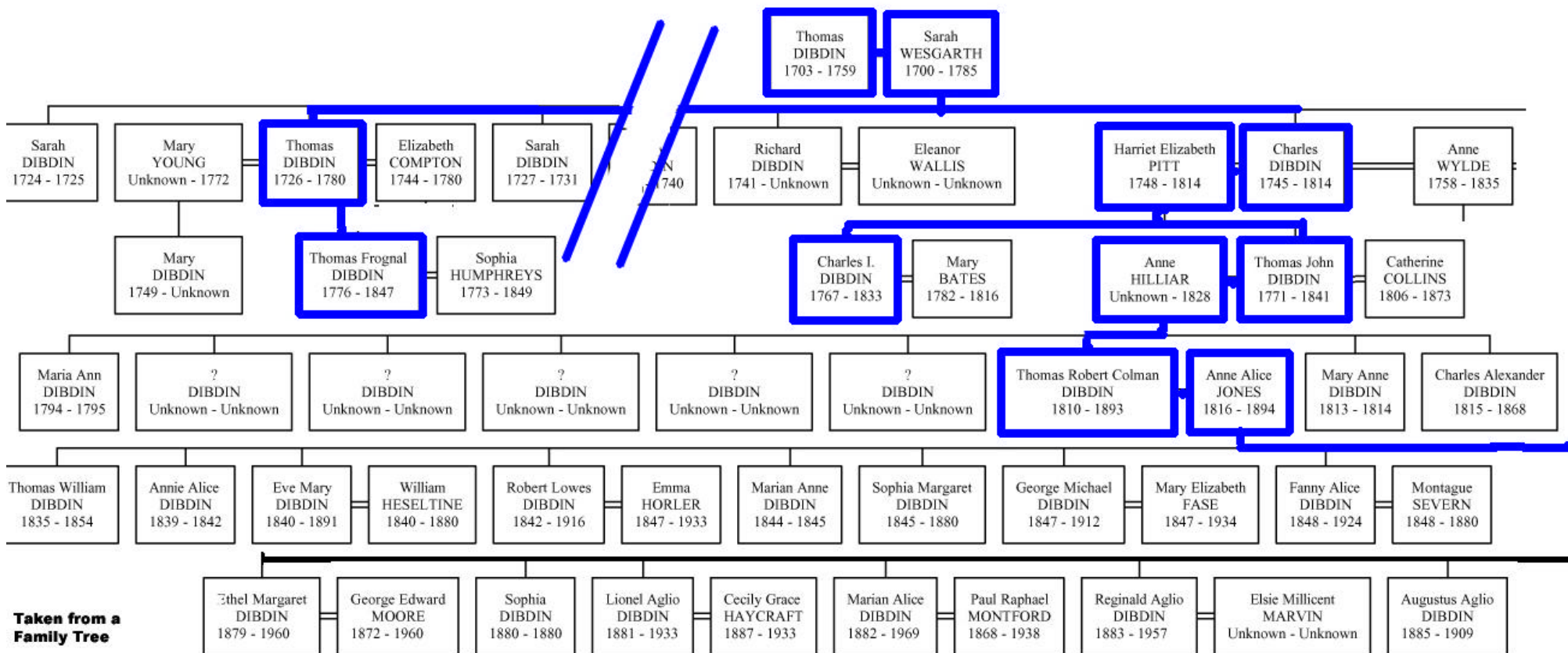
Reference: M6/1/53/172

Date: 08 August 1836

Reference: M6/1/56/285

The Dibdin side of the Dibdin Aglio Family Tree

A selection of the family relevant to this booklet.

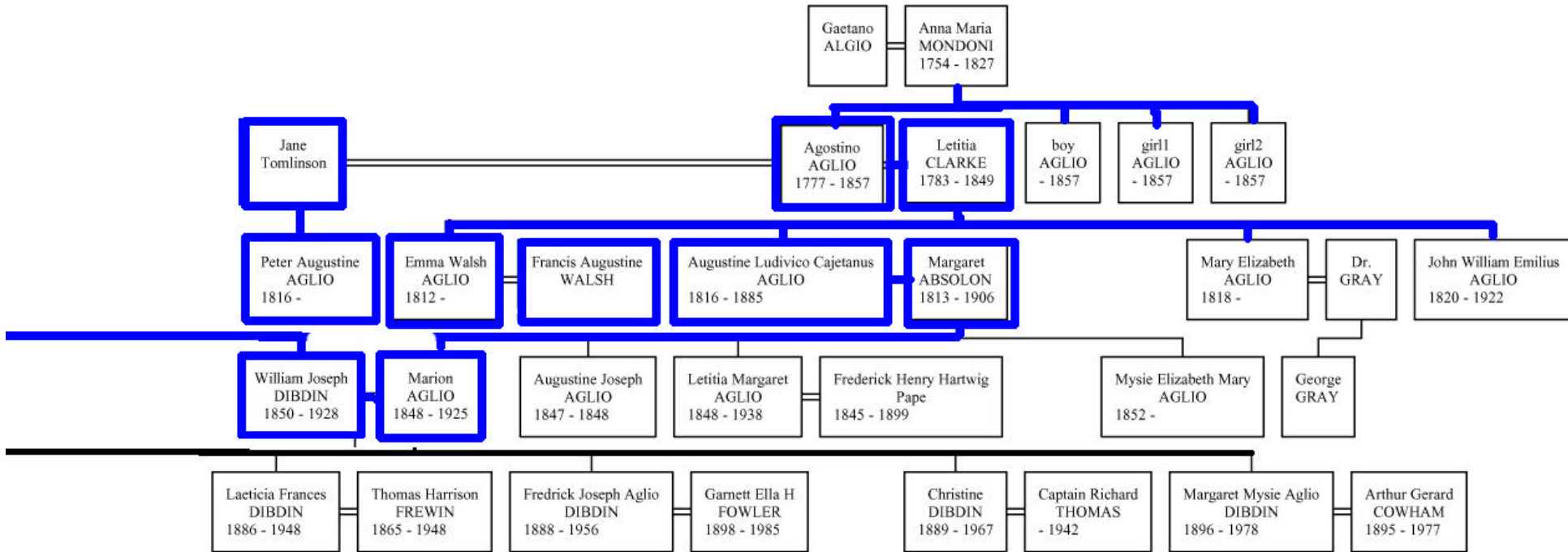


Taken from a Family Tree

**Compiled by L.G.Dibdin
Additions by S.W.J.Dibdin
and R. Guise**

The Aglio side of the Dibdin Aglio Family Tree

All known Aglios are shown
 The only descendants of Gaetano and Anna Maria are
 from William Joseph Dibdin and Marian Aglio



Appendix 7 Autobiography of Agostino Aglio

My Dear Son - Here I comply with your request of giving you a sketch of the principle events of my life, and in so far as I can remember will leave you this my memorandum -

In the month of December 1777 in the city of Cremona in Lombardy I was born the son of Gaetano Aglio and christened in the Baptistry of the Duomo or Cathedral, the Church of the City. I was the fourth child of my parents, but within a year and within a week my dear brother and two sisters were carried away by the Small Pox and I remained the only one child rather petted by my father from my infancy. I gave indications of my natural inclination to art if all I have been told of myself can be believed, but I well remember some very early points of those days, particularly my employing all my pens and ink to ornament the margins of every page in my school books, to say nothing of my copy books. My father having taken up his residence for some years in Milan, it was there that I was principally educated at the College of the Father of the Order of Barnabites

[www.catholic-church.org/barnabites/]

called Fr. Alexander, and I never forgot in my life afterwards those happy days, and the noted partiality of my preceptor and in particular the provincial superior, a celebrated preacher in those days the Father Quadrupany.

Study was to me a source of enjoyment, but the great instability of my mind was never or could never be conquered, and thus my Classic Learning without a purpose became a useless, and unprofitable acquisition. An unfortunate family pride made me

neglect and despise all sorts of business knowledge, which I always considered unfit and greatly derogative for a gentleman, and I am sorry now to confess that this fatal prejudice, nay, let me say error has rendered me in the after times the suffering victim of all designing men, and by the want of proper caution always lost the benefits of my labours, of my talents and of my industry. To mention what may be called principal instances in life, although I can hardly say that I do remember one it is what I been to do on my having been very kindly noticed in my infancy by the Emperor Joseph II of Germany to whom I was to be remembered in fitting time ??? his death not long after put a stop to all expectations. I do remember however when at the age of 12 the visit of the Emperor Leopold II who succeeded the throne being in Milan, granting me personally a stall in the Imperial College Ghislieri at the University of Pavia for the time I should be of age sufficient to be admitted. During this interval the studies of Drawing and Mathematics became my occupations, My entrance into the Academy of Brera was lead by the kind Professor Giocondo Albertolli, who first taught me to cut my crayon and directed my first in the leading rudiments of Ornamental drawing, in which he used to say that I devoured my lessons and Professor Polacchi in the elements of Architecture, as well as the Architect Piermarini repeated the same expressions in succession, nor was I less a favourite with Professor Rusca the Sculptor.

Note:

At that time it seems that Milan and much of Northern Italy was attached to Austria and under the control of the Holy Roman Emperor

The Brera Academy was started by Maria Theresa of Austria - Holy Roman Empress in 1776, Her son was Emperor Joseph II and his son was Emperor Leopold II.

http://en.wikipedia.org/wiki/Brera_Academy

http://en.wikipedia.org/wiki/Giuseppe_Piermarini

This passed away the interval time of waiting for my admission to the University and as the time arrived the invading armies of the Republican France descending into Italy put a stop to the University most of the students caught the delirium of the time and I amongst the rest enrolled as a volunteer in the Legion of the Cisalpina Republic and on the 21st February 1897, I was in my first battle crossing the Bridge of Faenza under the command of General Victor, as also at the following surrender of Ancona and at Tolentino when the peace with Pius VI was signed, finally stationed at Perugia where I was taken seriously ill and by the advice of the medical Doctor Savi with whom I was billeted and left in care by the Colonel, through my father in Milan I obtained my discharge by the Directory and on my recovery proceeded to Rome travelling through the picturesque mountains of the Apennines still thoughtless, inconsiderate, and changeable, yet thinking to be and artist.

Arrived at the Eternal City through the kindly care and advise of the late Cardinal Dugnani a Milanese Nobleman to whom I had been recommended by my father.

Cardinal Dugnani was a significant figure in church circles and became Arch bishop in a number of places in the Region.

I soon became acquainted with other artists and by way of

novelty to the amiable old painter Campovecchio a Mantuan and the best landscape painter in those days at Rome. By him I was initiated into landscape drawing and painting from nature, and my roaming disposition suited me much with my new acquisition. My anxiety to see foreign climates was soon to be indulged by the following favourable circumstances ??? I believe in 1799 that the architect Mr. Wilkins travelling principally in Greece and Magna Grecia visited Rome and wishing for a companion and assistant in his architectural researches applied to the Sculptor Canova to recommend him such a one with the following qualifications – A young Gentleman of some classical education, intelligent and a good architectural and landscape draftsman of agreeable conversation and respectable connections, good qualities, as to morality etc. Canova promised his enquiries but doubted success in all these required qualifications. It was at the evening conversation of that truly excellent woman and clever artist Madame Angelica Kauffman where Cardinal Dugnani and many other great characters in Science, Literature and the Arts always met and the complicated requisition of the English Architect was by Canova communicated when Madame Angelica addressing the Cardinal said does your eminence think possible to meet with such a youth. Yes was he answer and I will recommend him Wilkins saw the Cardinal and I travelled with him

I believe about 18 months and parted again in Rome.

In 1802 early in the spring and on my return from Egypt I received a letter from Cambridge with the offer of an engagement to come to England at a pension of £150 per annum. I and Wilkins had been so happy travelling together, that I could not but be rejoiced at the offer and the Cardinal approved my acceptance.

On the 13th December 1803 I landed in Gravesend and here I may say commenced my life. Italian, French and Latin were the only

languages I could converse in and I was left in a place where only where only English was spoken, it was just on the renewal of the war after the peace of Amiens and great severity was exercised on foreigners but Mr. Wilkins on the notice of my embarkation at Leghorn had procured the requisite papers from the Government which had been transmitted to the alien office at Gravesend and were there waiting for me when I made my appearance there following the mute signals of a custom house officer after some, to me, unintelligible questions a clerk entered the office addressing me in French informed me that at that moment the Principal being a Captain of a body of volunteer sharpshooter was out exercising his men but if I followed the person to whom he had just given some instructions he would lead me to a proper hotel and see that I was made comfortable, which was truly done, and every attention was shown to me. Soon after Captain Walsh came from the grounds and overwhelmed me with kindness and attention which soon changed in close friendship that lasted during his lifetime, and now continue in our children.

A person arrived from Cambridge to take charge and to conduct me to my destination and I believe it was St Thomas' day that I was installed in my chambers in the /to me/ most lugubrious of all Colleges in the Universe – Caius College .

Now Gonville & Caius College

I was kindly received by Mr. & Mrs. Wilkins and the whole of his numerous family but unacquainted with English manners and formality I thought my friend cold and his family reserved excepting Mrs Wilkins the mother in whom motherly kindness most prominently shined but could not understand me except through her son and daughters. So I continued to the end of the summer 1804 but found myself unhappy and alone and the worst of it was that I began to feel that I was under a sort of servitude and how that feeling came over me I must now tell.

I have said already the great attention I received from Captain Walsh, wishing to give him a mark of grateful feelings I had put

on my easel a small landscape intended for him; but as in the whole day I was engaged for him [Mr. Wilkins] it was at night that I worked at the landscape; but when completed I could not resist the impulse of showing my nightly labours to my friend which I did on the following morning on his calling at my apartment. It was well I did so for the servants of the college had {observed } my nightly vigil and as they could not converse with me, fearing for my health, they had spoken to Mr. Wilkins about it. He however had different feelings about it and wish to see the end so he was pleased when showing him the picture I explained for whom it was and what for but he also gave me to understand that he had a right to claim the picture, and that all my works even my studies and my sketch book were strictly his property. He was pleased with the picture and would not deprive me of the pleasure to send it to my friend, and most kindly took the trouble to see it properly packed up and directed to its destination where I was it afterwards, but the dire certainty of servitude was impressed in me and as I could not love a master I was alone and supremely unhappy and I felt myself too humiliated and truly a stranger. Unfortunately Mr. Wilkins left the College for a few weeks and my loneliness worked me up to a nervous fever and I felt as if turning mad.

My friend Captain Walsh when I left him for Cambridge taking me aside said mark me – I know my country and countrymen and of my duty of Inspector of Aliens through me much amongst foreigners of all nations I am well acquainted with their general feelings you now seem delighted to meet a friend and a fellow traveller with whom you have passed some happy days but he was then a stranger and from home. You may find him now another man the which I hope not but in any case should you find your situation unpleasant and uncomfortable spare me not, but write to me immediately.

In the state of mind I was in I did not hesitate to write and on the

third day he was by my side and took me away immediately and returning subsequently again to Cambridge arranged all difference with Mr Wilkins and I was made free and commenced my life anew in London; I did not break entirely with Mr Wilkins and as I started first as a drawing master, it was through his recommendation that my first pupils were the 3 ladies daughters of the late Earl afterwards Marquis Camden and through their commendation the Lady Sarah daughter of the late Earl Spencer and lately after the dowager Lady Littleton – mixing however into the world I soon made acquaintances and soon entered the painting room of the Kings Opera House, whose principal painter was Marinari, a Florentine, and artist of great practical knowledge but very deficient in true artistic education. Here however I begun my works in England and the internal decoration of this theatre was my first debut great have been the praises but I never was paid and the sum of £394.80 is still due to this day to me for balances of expenses for the work. A Mr. Taylor was the well known proprietor, and it was the season of the first appearance on the stage of the renowned singer Madame Catalani in England.

It was not long before Marinari's improvements were found to fall short of perfection, for in 1799 considerable alterations were made to the pit, and the boxes were embellished and given an inclination towards the stage. (ref. 196) In 1807–8 the auditorium was entirely redecorated, The Times for 4 January 1808 reporting that 'The general appearance is light and airy; but it has not the imposing grandeur which seems to become a building devoted to the heroic opera, the most pompous of all scenic exhibitions. The fronts of the boxes are painted in panels extending along four of them; the ground tier in imitation of marble, the second tier is a French grey, with a small medallion in the centre; the ground of the third tier is also in imitation of marble, but of a lighter cast and smaller vein than that of the ground tier; it has also groups of

figures extending the whole length of the compartments, and which being on a silver ground, are illuminated where ever the light of the chandeliers is reflected on them; the upper tiers are variegated, but have rather a naked appearance; the boxes are painted within sky blue, and the curtains are scarlet, and match the seats of the pit. The boxes belonging to the ROYAL FAMILY are all lined with scarlet drapery. The ceiling exhibits a beautiful mythological painting of Aurora in the centre, and full length figures are ranged around in illuminated compartments, which contribute to the elegant air of the whole Theatre.'

The auditorium was illuminated at this time by chandeliers suspended from brackets on the tier fronts, and the greasy smoke from many candles must have brought a quick deterioration of the new decorations, for in 1813 the theatre was described as 'this dirty and degraded temple of the Italian Muses'. (ref. 197) When the 1814 season closed, the long-needed redecoration was begun and the result was described in The Times of 16 January 1815. 'Last night this Theatre opened for the season. From the squalid and disarranged state in which it closed, great room as well as great necessity for improvement and cleaning were left to the new Manager [Waters], and certainly much less has been done to restore it to its rank among decent places of public resort. The fronts of the boxes have all been newly coloured. . . . The ceiling [sic] represents the Genius of Music, with Iris, and some nondescript figures encircling him. . . . The former ceiling [sic] was a striking and vigorous representation. The present must convey to a stranger the impression, either that the arts in England were at the lowest imaginable ebb, or that the arts had nothing to do with this Theatre. . . . The chandeliers are numerous and rich, and the effect as dazzling as anything to be found within the magic of chandeliers. . . . The adoption of glass bells or shades would be devoutly wished for. . . . Last night they poured down their wax on the beaux in the most unsparing profusion; and from their situation over the principal avenues of the Pit,

have means of annoyance clearly unrivalled by the noxie of any of the metropolitan theatres.'From: 'The Haymarket Opera House', Survey of London: volumes 29 and 30: St James Westminster, Part 1 (1960), pp. 223-250. URL: <http://www.british-history.ac.uk/report.aspx?compid=40570>
Date accessed: 30 June 2010.

After this work I was commissioned to decorate a small drawing room for a Captain Mortimer at his villa at Ackworth in Yorkshire and from there I was introduced as the drawing master to the family of Godfrey Wentworth, Wentworth Esq. of Woolley Park, a few miles distant I afterwards decorated their drawing room with great success and this family have always continued their kindness and patronage to me as you my dear son well know.

Having completed my work I returned to London and my next work of importance was a commission to paint 12 pictures of views on the lake of Killarney in Ireland from a French Gent a merchant Martinique at a price of fifty guineas each. Of course as {with} my first work I never had a thought or any written agreement, the commission was satisfactorily completed, I received about £180 . Ten pictures had been delivered and the balance remain due to this day the two remaining pictures are in the possession of the Marquis of Langdown. It was not many months after my return from Ireland that an opposition was created to the monopoly of the Italian Opera, at the King's Theatre, and a new Italian Opera was erected in the spacious building now called a Bazaar in the Pantheon Oxford St.

I had the misfortune to engage for the entire decoration of the interior for the sum of £1500 – the work was successfully completed and much praised , I received £450 in acceptancy, the whole of which had been dishonoured, and never received a shilling afterwards, suffering great troubles, and distress for the unpaid acceptancy which I had negotiated a fellow sufferer in the

above concern the upholsterer, feeling for my distress, with the good intention to procure me some relief Introduced me to a Mr George Gillow the elder brother of the well known firm in Oxford St. He showed me much sympathy and proposed me the decoration of the chapel which was intended to be erected by the Catholics in Moorfields and by way of employment in the interval he proposed that

I may paint some pictures and he would furnish me a convenient room for the purpose upon which pictures he would advance me the [majority] of the price / a low one / which I should fix and the work to be kept until a sufficient number be collected for an exhibition and sale, the produce of which after repayment of the advances and expenses I should receive..

I accepted the offer and no writing existed except a little book with the prescription of the pictures and their prices which was kept in the studio and the new chapel was built, in which I took much trouble and interest and particularly in the principal part or the sanctuary for which I gave the plan and all the directions to the annoyance of the architect, and with a verbal agreement for the painting of £3000. The work was painted in fresco and it was executed to general admiration although I confess that although in general effect it could not be but highly applauded still it was in the detail deficient and although good in composition still I will acknowledge very deficient in proper drawing; nor was that much my fault but the ruling priests of these days pressing the progress and here I shall leave the memory of it that the altar painting is on a surface of wall to the extent of 55 feet by 33 in height, and I was obliged to execute the same within the time of 100 days without a proper drawing or cartoon, the subject representing the crucifixion with about 200 figures, no artist cold, or would have dared such undertaking but I was obliged by the various combinations of circumstances to submit to the always occurring influence of those who have and usurped power and no

knowledge except their strong will. I must here mention the result of all this. Mr Gillow was a strong Catholic and a principal contributor to the building, I believe for £10,000.0.0 to which was to be added the painting, therefore no one had any obligation towards its payments, and my verbal agreement was with Mr Gillow alone.

Some disappointment or misfortune or loss in business happened before I commenced the altar picture. I remember well of a great confusion in the building, but I was the greater sufferer; I had no signature to a contract., therefore all other parties renounced any participation, and then the priests even disapproved the idea of any decoration, as they wanted the money then for other purposes – the pictures which I had finished in the studio were in number 75 of all sizes and subjects, principally landscape, to the amount at low process of about £800, of which I had received about £300; and on the work of the chapel for the £300 I had received the advances during progress to the amount of £1150 and for my want of business knowledge , and precaution I lost every shilling of the larger balance and all my pictures. This however was not the last, and I was not yet cured of my errors. It was in the year 1824 I had something to do for an exhibition of Mexican produce brought over by a Mr. Bullock of the Egyptian Hall Piccadilly, and on that occasion I was introduced to the late Lord Kingsborough wish a copy or facsimile of a Mexican Teroglitic drawings which was in the collection. I readily executed the order to his full satisfaction, and received another commission for all the Mexican Codeces preserved in the Bodilean Library at the University of Oxford; having completed that work, and settled my little account of a few pounds he proposed to me to go to Paris to copy some of the same kind in the Royal Library, and I accepted the offer being much interested in the novelty of the subject; and without any thought of agreement, or settlement for my labour, left my family in London trusting to the honour and

liberality of a Nobleman, and in June 1825 arrived at the place of my researches, with the money furnished me by my previous labours; His Lordship however greatly extended the work, and I continued to travel on the Continent to all the principal metropolis of Europe from the North to the South collecting every object though to appertain to the subject, and in April 1828 returned home prepared for the publication of a most curious work, the which took place in the year 11830, in seven large volumes, four being all plates and three letterpress which had been compiled by his Lordship. But ask me not what was the result of my great labours of seven years exclusive occupation ? Privation, poverty, misery, and distress on mind and body has been my remuneration – the most absurd calumny has been invented against m. His Lordship was not able to remunerate my great labours and had given me the whole of the work / which was my work / as it had not been paid, except a few hundred pounds in 4 years for travelling expenses and the expense of the paper for printing, which was the most considerable but he expected me to furnish him 100 copies coloured, of these he had as much I could give ready for delivery, but wanting a few thousand pounds, not less than five , for the expense of hand colouring. I considered more proper to render to his Lordship the whole work, and accept whatever remuneration he thought proper to give me, and at what date it may be convenient to his Lordship; My offer he thought honourable and he offered me £1500, in a bond and bearing interest at 5 per cent payable half yearly, and the principal payable in 4 years; thus I surrendered to him the whole work, and left London for some distraction, and seeking to return to my more proper profession. My small easel picture soon met with some encouragement, and I obtained a commission to decorate the great room of the Great Room of the Town Hall in Manchester, then building, and for the first time though not at my request I had a contract signed in form, being obliged to complete the work in two years, including the expenses of all the plastering

and ornamental stucco work for the sum of £4000

Here again my ignorance in business played against me, and the plastering took from my contract about £2000 ! Wanting money to carry on my work, I wanted to negotiate the bond, and his Lordship's attorney's thought more convenient for him to stop the supply, and put the bond in Chancery and this being pressed by some of my creditors, I was obliged to submit to a bankruptcy, and in this I must say I had an insight of real business and I make here a proper record. My real liability ??? amounted to the sum of between 8 or 900 £. And I surrendered in money £2500. My ??? assigne? Announced a dividend of 14/7, but no balance was ever paid to me, but I know of a creditor for £30 had made a claim admitted for £85, another for £18, had his claim admitted for £78 and above all a gardener, who had been in my service, and who had committed robbery in my garden, and burglary in my neighbours house and had been discharged forgiving him the crime, and had not seen him for about 20 years laid a claim, and was admitted for £20, however I shall say no more, all is past, and gone and I was obliged to sign formally a discharge from all claims on the accounts before I could receive the last instalment of the bond allowed to the bankruptcy on the amount of dividends, and this put an end to all my labours of seven years. His Lordship I must say had found out that all the insinuations against me were false and wished and declared he would make proper amends, but 3 months after our last interview returning to Ireland he was arrested, and being attacked by a fever while in confinement in three days he died ! Of his bond my assignees received £300 for the interest due. And having insured his life with my money they recovered £1000, of the £1500. But I had not a farthing more., nor did his Lordships heirs pay anything; the work of the town hall was completed, all claims were settled, the plasterers had the profit, and I made a beggar left that place with all appropriate blessings and with my family returned to London

in the year 1835. This last change had really an epoch in my life, I had to begin again, and I began to feel my age.

Nevertheless my spirits failed me not, but no works of importance appeared to come to me until I was called to Woolley Park by my old Patron's son the present Godfrey Wentworth Esq, and where I renewed my former work , and enlarged their extent; of my work at the pavilion it is well known that I have only to acknowledge the cand of the great artists employed for the ??? there who to desire my attendance and directory of their works, to which way added the to Pompeian Room, committed to me by the special command of their gracious Majesty, and The Prince Consort at the completion of which I was highly honoured by their joint approbation which was followed by the most distinguished favour of a coloured copy of the private publication of the work, of the Pavilion.

(Attendance at the pavilion 1845)

The Pompeian Room painted in encaustic commenced in 1844 After this work, I must say that nothing more worth notice has happened to me except my troubles and losses. In February 1849 I lost my dear and beloved wife, your mother, on the following October I contracted for the painting of the newly erected little theatre called the Olympic which was successfully completed and early in December it pleased God to visit me with an attack of Paralysis, by which I have lost the entire use and action of my right side; I have now suffered for 2 years and six months and I am waiting in hope of God's great mercy to relieve me by calling me to my eternal home. Amen !

It has been a general opinion that I have always had a great and very advantageous employment, and of course I have been condemned as a prodigal in my expenditure, but that never was the case, except, that being born and educated a Gentleman, I never could live like a labourer, nor inhabit a dunghill, but I have

never been extravagant, and never had it in my power to be such, as the detail of my principal works must prove, but I never was idle, and my works I have very frequently sacrificed for a few shillings to procure bread for my family, and for many, who now in my destitute state have forgotten me.

May God prosper and bless my children is the prayer of the afflicted

Augustine Aglio [nee Agostino Aglio]

Addition points made in a similar document probably written as a first draft or some time earlier and is easier to read.

Also son of Marianna Mondoni

Fathers Barnabites at St Alexander

From infancy shown inclination to science and arts but easily distracted and wanted change – much learning but no purpose.

While with the Sculptor Rusc he was capable with the mallet and chisel but got a splinter in his eye so dropped the tools and quitted the studio.

Cardinal Dugnani accepted the charge of Aglio from his father but could never manage his quicksilver nature. He often strove to encourage him to be more steady.

With Wilkins he toured Calabria and Sicily or more classically Magna Grecia

Collected at Gravesend by person sent by Mr Wilkin's father

First pupils were the 3 Ladies Prat the daughters of the Earl of Cambden and lady Sarah all on the recommendation of Mr Wilkins.

Then met Mr Spagnioletti the violinist and through him entered the Italian Opera House which he painted for £394.8.0 and never got paid.

Notes:

Agostino Aglio was committed to Kings Bench Prison 13 Jun 1811 (owing £104.0.0 to James Newman) discharged Prison 1812

Appendix 8

New information regarding the children of Agostino Aglio

Ancestry records show that Agostino and Letitia had a son John William Emily (Emilius) Aglio baptised at St Mary Abbots Church in Kensington on 5 July 1820. We have no date of birth but it may be assumed that he was born a few weeks before baptism. This is the first reference found to another son and sadly he died a couple of years later in 1922.

An archive note was found referring to Mary Elizabeth Aglio being baptised at St Mary Abbots on 5th July 1820 Wed. This date fits in better with John as Ancestry record shows that she was baptised on 25th May 1821 some three years after she was born. Strangely at the same time Augustine was baptised despite having been baptised on 16th Oct 1816 just to days after he was born.

Ancestry records show that in the same month that Augustine was born, Augustine (Agostino) Aglio and Jane Tomlinson, presumably Aglio's mistress, had a son Peter Augustine Aglio born on 11th Oct 1816 and baptised 28 Oct 1816 at St Marylebone, Westminster.

What a busy time he must have had! The ancestry record referring to this event was found in Aug.2016 and before this time there had never been any mention of a mistress or lover. The implications of child of marriage and a love child born in the same month are amazing.

The **King's Bench Prison** was a prison in Southwark, south London, England, from medieval times until it closed in 1880. It took its name from the King's Bench court of law in

which cases of defamation, bankruptcy and other misdemeanours were heard; as such, the prison was often used as a debtor's prison until the practice was abolished in the 1860s. In 1842, it was renamed the **Queen's Prison**, and later became the **Southwark Convict Prison**.

Thus, by the eighteenth century, the King's Bench Prison had long been one of London's largest prisons for debtors. It lay on the east side of Borough High Street in Southwark, and adjoined the Marshalsea Prison on the same site.



King's Bench Prison by [Augustus Pugin](#) and [Thomas Rowlandson](#) (1808–11).

Appendix 9

Artists and Others encountered by the Aglio-Dibdin Family

C.L.Eastlake

(17 November 1793 – 24 December 1865) was an English painter, gallery director, collector and writer of the early 19th century. In 1843 he became the National Gallery's first Keeper in 1843,

W.C.Ross

(3 June 1794 – 20 Jan 1860) was an English portrait and portrait miniature painter of Scottish descent; early in his career, he was known for historical paintings. He became a member of the Royal Academy in 1842.[1] The Westminster Hall competition of 1843 led him to turn his hand once more to historical composition.

Daniel Maclise

(25 January 1806 – 25 April 1870) was an Irish history, literary and portrait painter, and illustrator, who worked for most of his life in London, England. Maclise was commissioned in 1846 to paint murals in the House of Lords on such subjects as Justice and Chivalry.[

Soloman Alexander Hart 1806-1881

was a British painter and engraver. He was the first Jewish member of the Royal Academy in London and was probably the most important Jewish artist working in England in the 19th century. A member of the Camden Society

Charles R.Leslie – RA (19 October 1794 – 5 May 1859)

was an English genre painter. Painted “Amy Robsart” 1833-1836 - actress in the play (see envelope.) Amy Robsart was acted February 13, 1828, at the Odéon, under the management of M. Sauvage. Although it was agreed that Victor Hugo's name should

not be pronounced, some chance phrase or some indiscretion betrayed him, and the manager, overjoyed, lost no time in spreading the report that the drama was written by the author of Cromwell. Victor Hugo remonstrated in vain; the manager, seeing that the name was a drawing card, continued to cry it from the house-tops.

Leslie spent time in America, his parent birth place, but was in England to witness and paint Queen Victoria's coronation. Various small landscapes followed. After the death of his friend, the painter John Constable, Leslie collected materials and wrote the first biography on the painter, *Memoirs of the Life of John Constable* in 1843

Hogg - Unknown

Sir Thomas Lawrence PRA FRS (13 April 1769 – 7 January 1830)

was a leading English portrait painter and the fourth president of the Royal Academy.

Sydney Smirke (1798 – 8 December 1877)

was a British architect who was born in London, England, the younger brother of Sir Robert Smirke, also an architect. Their father, also Robert Smirke, had been a well-known 18th-century painter. He wrote to Godfrey Wentworth recommending Aglio

Harrison William Weir

(5 May 1824 – 3 January 1906), known as "The Father of the Cat Fancy", was an English gentleman and artist. He wrote to John Absolon

Prince Adolphus, Duke of Cambridge

The Prince Adolphus, 1st Duke of Cambridge KG GCB GCMG GCH PC (Adolphus Frederick; 24 February 1774 – 8 July 1850), was the 10th child and 7th son of George III and Queen Charlotte.

Earl of Shrewsbury - Alton Towers

John Talbot, 16th Earl of Shrewsbury, 16th Earl of Waterford (1791–1852) was a British peer and aristocrat. Sometimes known as "Good Earl John", he has been described as "the most prominent British Catholic of his day", although he was the last Earl of Shrewsbury to follow the Catholic faith. John was also Lord High Steward of Ireland, an office the Earls of Shrewsbury have held since 1446.

Eyre Crowe (1824–1910)

was an English painter, principally of historical art and genre scenes, but with an interest in social realism. He was born in London but grew up in France. He was the eldest son of the journalist Eyre Evans Crowe and brother of the journalist, diplomat and art historian Joseph Archer Crowe (whose son, also Eyre Crowe became an important diplomat)

H.W.Primose

was later a significant member of the Treasury

D.A.Aird

obviously worked in the Treasury

Lady Warwick The Stables St James Palace

Married to Greville 4th Earl of Warwick. He served as honorary colonel to the Warwickshire Yeomanry cavalry, and as A.D.C. to Queen Victoria.

Charles Samuel Keene (10 August 1823 – 4 January 1891)

was an English artist and illustrator, who worked in black and white. Worked for the Illustrated London News. – maybe did sketches for Aglio but unlikely to be this artist.

Lady Cottenham died 1866

was married to Earl of Cottenham, second son of William Pepys related to Sam Pepys

Sam Redgrave

Wrote The Dictionary of English Painters Artists 1st and 2nd Edition

George Raphael Ward

Artist and mezzotint print maker wrote to Aglio about being Chair of the Institute of Fine Arts

Edward King, Viscount Kingsborough (16 November 1795 – 27 February 1837)

was an Irish antiquarian who sought to prove that the indigenous peoples of the Americas were a Lost Tribe of Israel. His principal contribution was in making available facsimiles of ancient documents and some of the earliest explorers' reports on Pre-Columbian ruins and Maya civilisation.

Appendix 10
Time Lime 1697 – 1927

AA = Agostino Aglio

Date	Event	Family Events	
1697	Hogarth born – (died 1764)		
1727	George II became king - Hanoverian England		
1733	Pope - Essay on Man		
1745		Charles Dibdin born - died 1814	CD
1745	Jonathon Swift died		
1745	Bonnie Prince Charlie - the Stuart Uprising		
1746	Canaletto moved to London until 1755		
1747	Ben Johnson plans his dictionary		
1751	Elegy in a Graveyard - T Gray		
1752	Fanny Burney born – (died 1820)		
1755	Ben Johnson Dictionary published		
1757	William Blake born - died 1827		
1760	George III became king.		
1760	Start of Neo-classical period / overlaps Enlightenment and Romanticism		
1760		Charles Dibdin goes to London	CD
1761	"First" Canal -The Bridgewater - opened		
1762	George bought Buckingham House and enlarged it with help from Dr. Johnson, Robert Adams, J.Wedgewood		
1764	Mozart played in England for royalty at 8 years old		
1768		Charles Isaac Mungo Dibdin born	CMD
1770	Beethoven born		
1770	Cook found Australia and New Zealand		
1771		Thomas John Dibdin born	TJD
1775	J.M.W.Turner born - (died 1851)		
1775	Jane Austen born - (died 1817)		
1776	American Independence Declaration		
1776	John Constable born – (died 1837)		
1777		Agostino Aglio born in Cremona	AA

1778	1st Roman Catholic Relief Act others in 1791, 1793, 1829		
1780	Gordon Riots in London - anti-catholic		
1780		Emperor Joseph II of Germany noticed AA in infancy	AA
1781	Schiller Play – the Robbers (anti German aristocracy) influenced Beethoven		
1783	George (before being Regent), Prince of Wales took over Carlton House and commissioned - J.Constable, G.Stubbs, T.Lawrence, J.Reynolds, T.Gainsborough to work on the building and decoration.		
1787	George (Regent) started building Brighton Pavillion 1815 Nash started extension		
1787		AA in College in Milano	AA
1789		AA at the age of 12 met the Emperor Leopold II	AA
1789	Start of French Revolution		
1789	Blake published Songs of Innocence		
1790	Emperor Joseph II died		
1791	Faraday born – (died 1867)		
1792	Emperor Leopold II died		
1792	French revolution soldiers in Austria		
1792	The Pantheon caught fire. Turner painted the "Morning after the Fire"		
1793	Blake published Daughters of Albion		
1793		TJ Dibdin married Anne Hilliar	TJD
1794	Blake - Songs of Experience		
1796	Napoleon in Milan and N.Italy which was under Austria and Holy Roman Empire		
1796	Invention of Lithography in German		
1797		AA joined up with Napoleon and was in his first battle crossing the Bridge of Faenza under the command of General Victor and was at the surrender of Ancona and at Tolentino when the peace with Pius VI was signed	AA
1797		AA in Rome were he studied landscape painting under Campovecchio di Mantova.	AA

1798		The Jew and the Doctor play by T J Dibdin – Caused riots 1801	TJD
1799	Thomas Hood born 1764 died 1845)		
1799		A A met Madame Angelica Kauffman and Cardinal Dugnani and many other great characters in Science, Literature and the Arts.	AA
1799		AA Introduced to Mr William Wilkins (architect) by Canova the Sculptor, Angelica Kaufmann and Cardinal Dugnami. Travelled with Mr Wilkins through Sicily, Greece and Egypt making drawings of the principal antiquities there ,travelling principally in Greece and Magna Grecia visited Rome	AA
1800	Start of the Romantic Period - until 1850		
1800		Complete History of the English Stage - Charles Dibdin	CD
1802		AA invited to Cambridge to work for Wilkins	AA
1802		AA returned to Rome for Study at the Vatican and St. Peters	AA
1802		East End Riots relating to 2 of TJ Dibdin plays Family Quarrels and the Jew and the Doctor	TJD
1803		Agostino came to England - arrived Gravesend 13th Dec	AA
1803	Beethoven produced Eroica - 3rd Symphony originally celebrating Napoleon but changed it because Napoleon declared himself Emperor.		
1803	Belzoni can to England		
1803		Agostino Aglio by invitation of Mr Wilkins arrived at Gravesend on 13 th December. Went direct to Cambridge to meet Mr Wilkins, entered Caius College completed the work in aquatint of The Antiquities of Magna Grecia for Mr Wilkins, the work published by Longmans in 1807.	AA
1804	1 st steam engine		
1804		AA engaged in the painting room of the Majestic Theatre	AA
1804	Blake published Jerusalem		
1805		Agostino married Letitia Clarke	AA
1805	Battle of Trafalgar		
1806		A A in the painting room of Drury Lane Theatre and decorated the Majestic Theatre for Mr Taylor the proprietor	AA
1807	Beethoven wrote fifth Symphony		

1807		A.A painted Woolley Hall	AA
1807		AA Decorated the drawing room of Captain Mortimer Ackworth York and at Woolley Hall the Banqueting rooms for Godfrey Wentworth Esquire	AA
1809		A A visited Ireland, painted 12 pictures of Killarney 10 for the merchant at Martinique and 2 purchased by the Marquis of Lansdowne.	AA
1810		T.C.Dibdin born in Betchworth	TCD
1810	Elizabeth Gaskell born – (died 1865)		
1811	Start of Prince George Regency - end 1821 He appreciated Neo-Classical works		
1811	Marylebone Park became Regents Park Nash started to develop buildings from Regents Park, Portland Place down to Carlton House in Pall Mall 1813-1825 - Worked stopped in 1830		
1811		A A decorated the interior of the new theatre called the Pantheon in Oxford St.	AA
1811		A A Executed in ink 12drawings on stone, views of Killarney, the first lithographic drawing published in England. printed by the new presses employed by the admiralty office.	AA
1811		Agostino committed to Kings Bench Debtors Prison	AA
1812	Charles Dickens born		
1812		A.A. moved in at Edwards Square - Resident for 7 years Kensington painted cabinet pictures	AA
1812		Agostino had daughter Emma Walsh	AA
1812	Pugin born - died 1852		
1812		Thomas Frognall Dibdin born – he was a founder member of Roxburghe Club	TFD
1813	Belzoni married Sarah Bane - This date may not be correct. Belzoni reported that he married her soon after his arrival to England		
1814		Charles Dibdin died	CD
1814	Goya's painted 2nd and 3rd May 1808. Goya was pro the French Revolution but then distressed by what the French did to the Spanish people.		

1814		AA decorated drawing room at Woolley Hall Yorkshire.	AA
1815	Battle of Waterloo		
1815	Canova visited London		
1815	Nash started extension to Brighton Pavillion		
1815	The Belzonis go to Egypt.		
1816		Agostino's son, Augustine, born to his wife 16th Oct	AA2
1816		Peter Augustine Aglio born to Jane Tomlinson 11th Oct	AA
1816	First Bronte sister born - last sister died in 1855		
1816		Thomas John and Charles Mungo Dibdin took over the Surrey Theatre which had been the Royal Circus	TJD
1818		Agostino had daughter Mary Elizabeth	AA
1819	Ruskin born - (died 1900)		
1819		AA painted in fresco the ceiling and the whole of the arcade of the Roman Catholic Church at Moorfields representing the Assumption of the Virgin Mary and the altar picture 55ft x 630 ft. representing the Crucifixion.	AA
1820		St Mary's Moorfield opened	AA
1820	George Prince of Wales becomes King		
1820		AA -Lithographic Drawings, portraits Landscapes and more	AA
1820	Regents Canal Started		
1820		John William Emilius Aglio born - died in 1822	AA
1821		AA - School of Ornamental Design published (Neoclassical Aglio with Hullmandel)	AA
1821		AA produced many lithographic printed by Humandell published by Chater & others.	AA
1821		AA Painted new backdrop for the Haymarket Theatre	AA
1822		AA -6 views of Bolton Abbey Lithography by Aglio drawings by Cope.	AA
1822		AA painted doorway ???????? at Woburn Abbey for the Duke of Bedford	AA
1822		Thomas John Dibdin became bankrupt	TJD
1824	Start of Mexican Antiquities work		

		AA - Drawing of Mexican Antiquities at Egyptian Hall for Mr Bullock .Facsimili Copies of ??? Mrs S at ??????? for Lord Kingsborough - Commenced journey of discovery of ancient Mexica ???	AA
1824		Thomas John Dibdin in King's Bench Debtors Prison	TJD
1825		AA - Paris June till November then Dresden January Berlin till February, then Dresden till April, Vienna then in August to Italy, Cremona, when at Rome painted large picture of Christ entering Jerusalem.	AA
1826			
1827		Agostino's mother died in Italy	AA
1827		AA in May in Paris, Sept London, November Paris	AA
1827		TJ Dibdin wrote his reminiscences in 2 volumes	TJD
1828		AA London still enjoying much mezzotint work of Mexican Antiquities	AA
1829	The "Rocket" steam engine made		
1829	Millias born. – (died in 1896)		
1829		AA painted large picture representing Christ restoring sight to the blind in the possession of Lord Mountcashel - Exhibited in Royal Academy	AA
1829	Roman Catholic Emancipation		
1830		AA Finished the work of Mexican Antiquities called Mexican Antiquities by A. A. Aglio, published in seven volumes, three volumes of text were edited by Lord Kingsborough.	AA
1830	Liverpool Manchester Railway started.		
1831	George IV died - William IV king		
1831		AA Published of Studies of Trees in 1831 for the wife and daughters of Duke of Bedford	AA
1831	New London Bridge built		
1831		AA Painting in fresco the interior of Town Hall Manchester. Completed in 1834	AA
1831	Faraday worked on electromagnetic induction		
1832	Gustave Dore born –died 1883		
1833	First London Birmingham train		
1834		T.C.Dibdin married Ann Alice Jones	TCD
1834	Houses of Parliament fire		

1834		Thomas John Dibdin in Horsemonger's Debtors Prison	TJD
1835		Agostino Aglio was by now living at 2 Osnaburgh St - near Regents Park	AA
1835	First Manchester to Birmingham train		
1837	William IV died - Queen Victoria crowned - England held 30% of the Globe		
1837	Lord Kingsborough died in debtors jail		
1837	Constable died		
1837	Euston Station opened		
1837		AA - Altar picture at Moorfields Chapel repaired Ceiling in Fresco over Altar in Chapel Duncan Terrace Islington	AA
1837		AA painted portrait of Queen Victoria in State Robes engraved and published by Ag Engravers – painting bought by Lord Palmerston.	AA
1838		AA -Fresco for chapel in Reading – painted large picture of the Enthronization of Queen Victoria	AA
1839		AA Engraved in mezzotint ³ by A.Aglío painted portrait of the Queen in state robes. Engraved by Dawe. Painted an elaborate picture representing Pope Leo XII Benediction on Easter Monday at St John the Lateran at Rome.	AA
1840		AA Then painted elaborate picture for Mr Hughes at Halifax Yorkshire	AA
1840	Monet born. – (died in 1926)		
1840		Augustine's Vase project -	AA2
1840	onwards - Dickens published stories		
1841		Thomas John Dibdin died	TJD
1841		AA painted many pictures for gentlemen resident in Yorkshire, visiting Leeds, painted large picture representing Christ in the Garden for Mr Goodman and placed over the alter an the Parish Church at Leeds	AA
1842		AA painted half length picture representing Moses breaking the Tablets ?????? pictures for Mrs Burton.	AA
1843		AA exhibited Cartoon at Westminster Hall for a Fresco	AA
1843		AA -By command of Queen and Prince Consort painted ceiling of the pavilion in the gardens of Royal Buckingham Palace	AA

1844	Buckingham Palace work	AA -By command of the Queen and Prince Consort a room and ceiling called the Pompeian Room in the pavilion in encaustic ⁴ .	AA
1845		AA painted large picture for competition £1000 representing the Baptism of Christ.	AA
1845	Thomas Hood died		
1846		A.A. painted Woolley Hall	AA
1846		Augustine married Margaret Absolon	AA2
1846		Aglio painted in encaustic the drawing room, library and dining vestibule at Woolley Hall for Godfrey Wentworth Esquire	AA
1846	London and North Western Railway		
1846	about- Bronte's work published		
1847		AA Exhibited at Westminster Hall "Rebecca"	AA
1848	Pre-Raphaelites founded		
1848		Augustine had daughter - Letitia	AA2
1848		AA and Augustine Decorated the Ceiling of the new Olympic Theatre which opened 26 th December 1849	AA
1849		AA became paralysed - Stroke -The last work during his life with the exception of some water colour drawings executed with his left hand during the years 1852 to 1856	AA
1850		William Joseph Dibdin born	WJD
1851	Turner died		
1851		Augustine had daughter -Marian	AA2
1851	The Great Exhibition - Crystal Palace		
1852		Augustine sets up in photography	AA2
1852	Kings Cross built		
1853		Augustine had daughter -Mysie	AA2
1854	Crimea War till 1856 - Charge of the Light Brigade		
1854	Cholera Outbreak in London - realisation of the significance of clean water supply and the start of development of sewers		
1854	Royal Academy building started		
1856	National Portrait Gallery opened		
1857		Agostino died - 30th January he departed this life just in the 80th year of his life – he is buried in Highgate Cemetery.	AA
1857	V & A opened		

1857	Manchester Art Exhibition		
1859	Darwin published Origin of the Species		
1861	Garibaldi and others helped to creat a united Italy.		
1863	Metropolitan line started in London		
1865	Opening of sewer system in London		
1867	Midland Railway through Peak District - London to Manchester		
1867		William Joseph Dibdin goes to Australia	WJD
1867	Faraday died		
1868	St Pancras built		
1869	Suez Canal opened		
1870	Charles Dickens died		
1870	Beginning of the Impressionists working in France		
1871	Monet painted the Thames		
1872	"London" published with Drawings by Gustave Dore		
1874		W J Dibdin returned from Australia	WJD
1877	Publication of Street Life in London		
1878		W.J.Dibdin married Marian Aglio (both aged about 28)	WJD
1880		William Joseph Dibdin worked on the Embankment lighting and in Albert Hall	WJD
1885		Augustine Aglio died - 11th March	AA2
1889	Paris Exhibition		
1893		T.C.Dibdin died	TCD
1894	Tower Bridge completed		
1895	Roentgen discovered X rays		
1897		W J Dibdin leaves LCC at age of 47	WJD
1898	Marie Curie discovered Radium		
1903	Edward VII on throne		
1910	George V on throne		
1925		William Joseph Dibdin died	WJD

Appendix 12

Tom Bowling Music often used at the last night of the Proms

For Tom is gone aloft.

Here a sheer hulk lies poor Tom Bowling,
The darling of our crew;
No more he'll hear the tempest howling,
For death has broach'd him to:
His form was of the manliest beauty,
His heart was kind and soft.
Faithful, below, he did his duty,
And now he's gone aloft,
And now he's gone aloft.

Tom never from his word departed,
His virtues were so rare,
His friends were many, and true-hearted,
His Poll was kind and fair:
And then he'd sing so blithe and jolly -
Ah! many's the Time and oft -
But mirth is turn'd to melancholy,
For Tom is gone aloft,

Yet shall poor Tom find pleasant weather,
When He, who all commands,
Shall give, to call life's crew together,
The word to pipe all hands:
Thus death, who Kings and tars dispatches,
In vain Tom's life has doff'd,
For though his body's under hatches,
His soul has gone aloft,
His soul has gone aloft.

Appendix 13

The Lass That Loves A Sailor

1811

Dibdin's last important song

1.
The moon on the ocean was dimmed by a ripple
Affording a chequered delight;
The gay jolly tars passed a word for the tippie,
And the toast — for 'twas Saturday night:
Some sweetheart or wife he loved as his life
Each drank, and wished he could hail her:

*But the standing toast that pleased the most
Was "The wind that blows,
The Ship that goes,
And the lass that loves a sailor!"*

2.
Some drank "The Queen," and some her brave ships,
And some "The Constitution";
Some "May our foes, and all such rips,
Yield to English resolution!"
That fate might bless some Poll or Bess,
And that they soon might hail her:

*But the standing toast that pleased the most
Was "The wind that blows,
The Ship that goes,
And the lass that loves a sailor!"*

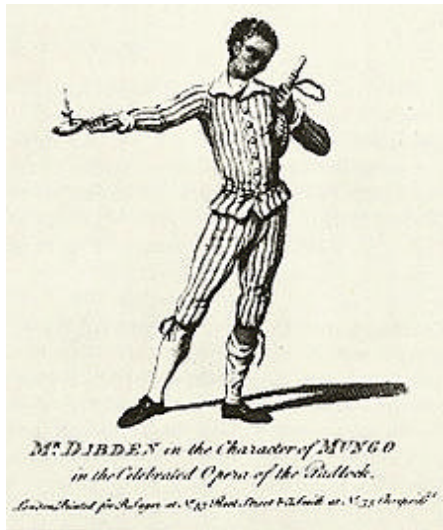
3.
Some drank "The Prince," and some "Our Land,"
This glorious land of freedom!
Some that our tars may never stand
For heroes brave to lead them!
That she who's in distress may find,
Such friends as ne'er will fail her.

*But the standing toast that pleased the most
Was "The wind that blows,
The Ship that goes,
And the lass that loves a sailor!"*

Appendix 14

Mungo's song from the Paddock

"Dear heart, what a terrible life I am led!
A dog has a better that's sheltered and fed.
Night and day 'tis the same;
My pain is deir game;
Me wish to de Lord me was dead!
Whate'er's to be done
Poor black must run.
Mungo here, Mungo dere,
Mungo everywhere;
Above and below,
Sirrah, come, sirrah, go;
Do so, and do so.
Oh! oh!
Me wish to de Lord me was dead!"



Written, acted and sung by Charles Dibdin

Negro Slave. A Pathetic Ballad

Ye children of Pleasure! come hither and see,
A sight that shall check your irreverent glee;
Ye children of Woe! hear a tale which awhile
A sense of your own various griefs shall beguile:
Thy tear, at the tale, divine Sympathy! shed;
Rejoice, sweet Compassion! at viewing this grave;
Here Wretchedness hides, unmolested, its head
For under this turf lies a poor Negro Slave!

Depriv'd of whatever endears us to life,
His country, his freedom, his children, and wife;
Grown mad with reflection, his spirit he freed
With pity, ye rigid, contemplate the deed!
His corpse, unregarded, disgrac'd the highway,
Till, blushing, Humanity's credit to save,
With tenderness Charity hasten'd to pay
Mortality's due to the poor Negro Slave!

Ye kind passers by, who this spot turn to view,
The tribute bequeath to his memory due
May Peace watch his pillow, whose breast can bestow
A generous tear o'er the annals of woe!
The sigh that you heave, and the tear that you shed,
Remembrance on Heaven's blest records shall 'grave;
But vengeance shall heavily fall on each head,
That spurn'd and oppress'd him, a poor Negro Slave!

Charles Mungo Dibdin(1796)

Appendix 15

Websites of interest and with more information

A history website www.guise.me.uk
with considerable detail of the Dibdin family and to the Aglio
Family

Other websites that offer details and biographies:-

Wikipedia

www.contemplator.com

www.britannica.com

www.nndb.com/people/598/000095313/

www.npg.org.uk

www.oxforddnb.com - The Oxford Dictionary of National
Biography is available on the internet via local libraries.

Other links of interest

www.arthurlloyd.co.uk gives details of Theatres in London