

X

Richard Dawes (1708-1766), Classical Scholar and Tynesider, Part One

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"Did they never hear of a book entitled *Miscellanea Critica* and published in 1745?" So in 1928 wrote A.E. Housman of two other classical scholars, detected by him as ignorant of matters to do with metre (Housman 1972, 1139). The writer of the book was Richard Dawes, Master of the Grammar School in Newcastle upon Tyne (now the Royal Grammar School), and buried at Heworth, beside the same river. I offer what follows as a tribute to his memory, a diagnosis of his troubles, and a contribution to what is known of Tyneside in the eighteenth century.

I

Richard Dawes, the son of a maltster, was born at Market Bosworth in Leicestershire, 1708-9, Old Style. He was educated at the town's grammar school and proceeded in 1726 to Emmanuel College Cambridge as a "sizar" (a student granted financial help by the college). A fellowship had been endowed by a member of the Dixie family, and in 1731 Dawes was nominated to it by Sir Wolston Dixie, the patron of Market Bosworth Grammar School (who, next year, was to make unhappy the brief stay of Samuel Johnson as a master there). Meanwhile, Dawes had graduated as 12th Wrangler in 1729 and had published a Greek ode in 1727, in which shepherds lament the death of George I and rejoice in the accession of George II (this, with his other classical writings, is printed in Kidd's edition of the *Miscellanea Critica*). It would be hard to imagine a less promising theme for the muse, and the content of the ode is as execrable as we might expect; but the composition is a remarkable piece of work for a boy of his age.

In 1731 Dawes proceeded to the degree of

Master of Arts, and made an unsuccessful attempt to secure the University Office of Esquire Bedell. In 1734, George II's son ("poor Fred") was married to a Princess from Germany, and Dawes produced another Greek ode – something more precious than the Golden Fleece is being brought to Britain, etc., etc. He also published, in 1736, a proposal for printing by subscription a Greek version of Book I of *Paradise Lost*, with a sample of his translation and notes. But, although well regarded by his college – he had been Whichcote scholar and had been awarded the Sudbury Plate – Dawes already shewed characteristics that were to impede his advancement. He chose "companions unsuited to a gownsman" (Hodgson 1832, 142), and in his conversation "took such liberties on certain topics as gave great offence to those around him" (Kippis 1793, 19). Feeling the need for exercise, he took up bell-ringing, and became the leader of those who practised it at St. Mary's. But his days at Cambridge drew to an end. To retain his fellowship he would have to take holy orders and this he was unwilling to do. And so it was that in 1738 he was appointed by the Corporation of Newcastle upon Tyne to the mastership of the Grammar School in that city.

The school, founded by Thomas Horsley in the sixteenth century and given a charter by Queen Elizabeth I in 1600, occupied in Dawes's day the buildings of the Hospital of St. Mary the Virgin in the Westgate, and the Master of the school cumulated with his office the mastership of the hospital. When Dawes arrived, the school had fallen on evil times. There had been from 1700 to 1715 a Master of conspicuous ability. This was James Jurin (1684-1750) who eventually proceeded to the Degree of Doctor of Medicine at Cambridge

(he had been favoured by Bentley); was elected to the Royal Society in 1717; and, as "Philalethes Cantabrigiensis", defended what we call the differential calculus against Berkeley's objections to it. But under Jurin's successor, Edmund Lodge, numbers fell and in the 1730s only five pupils had proceeded to Oxford or Cambridge. The Corporation must have felt that a scholar of Dawes's eminence would put new life into the place. And in July 1738 he was appointed to the school, the mastership of the hospital being added in the October of the same year.

Dawes published the *Miscellanea Critica* during his tenure of office, in 1745; but as a schoolmaster he was not a success. Even by the standards of his age, he was a great user of the birch, but his practice was more picturesque than effective. One of his pupils (Anthony Askew, we shall meet him again) gave a description later of

"the astonishment and terror, which he felt upon his first interview with his schoolmaster, whose name was a *mormolukeion* (bogey-man) in the North of England" (Parr 1828, 593).

The pupil's terror may have been increased by the fact that

"his father, on presenting him to Dawes, marked those parts of his back which Dawes, who was celebrated for his unsparing use of the birch, might scourge at his pleasure excepting only his head ..." (Welford 1895, 116).

What makes this all the more absurd is that Dawes himself, in the Greek ode on the death of George I, had offended against the laws of metre by making the first syllable of the word "lupes" in line 32 be short rather than long. I translate what an editor of the *Miscellanea Critica* put in his preface:

"If, in later years, any of his pupils had so used the word, he would certainly have trembled under the rod of his birch-loving master. When you read a text to him, and uttered a single false quantity, your hide would be as stained as a nurse's apron" (Kidd 1827, 1*).

And he goes on to say that the classical scholar Toup would have given much to see Dawes informed of this blunder.²

Another awkward characteristic of Dawes was his manner of speech. Just as this had already lost him friends and position at Cambridge, so it also impressed itself upon the Newcastle poet Mark Akenside (1721-1770), formerly a pupil at the Grammar School under Dawes; his poem *The Pleasures of Imagination* appeared in 1744. Book II of the poem deals with "pleasures in observing the tempers and manners of men, even when absurd", and (after dealing with those who seek glory, those who collect trivialities) goes on:

Thee too, facetious Momion, wand'ring here,
Thee, dreaded censor, oft have I beheld
Bewildered unawares: alas! too long
Flushed with thy comic triumphs and the spoils
Of sly derision! till on every side
Hurling thy random bolts, offended truth
Assigned thee here thy station with the slaves
Of folly. Thy once formidable name
Shall grace her humble records, and be heard
In scoffs of mock'ry, bandied from the lips
Of all the vengeful brotherhood around
So oft the patient victims of thy scorn.

(lines 179f)

Notice that Akenside later produced a revised version of the poem, calling it (confusingly) *The Pleasures of the Imagination*. His reference to Dawes is in the earlier version only.

But Dawes's flogging and sarcasms might have been let pass, had there not been something more.

II

In ways whose origin is now impossible to trace, Dawes quarrelled with persons of mark in Newcastle, and with the Mayor and Corporation (who were, of course, his employers). With the latter, he adopted the pleasing tactic of insisting that his pupils translate the Greek word "*onos*", not by "ass", but by "alderman" (Hodgson 1832, 152). So great was his insistence on this that the boys would come out with it even on

public occasions – including, for one source, “Orations”; that is, the school’s Speech Day; at which, of course, alderman would have been present (Surtees 1820, 84).³ The first causes of the feud are, as I said, lost; they were already untraceable when Hodgson wrote his life of Dawes (Hodgson 1832, 157). But Dawes himself has left us something in which one can see how the quarrel might have grown.

In its number “April 5-12” for 1746, the *Newcastle Courant* advertised the forthcoming appearance of a publication entitled *Extracts from a MS Pamphlet entitled The Tittle-Tattle-Mongers, Part I*. The publication itself appeared anonymously in 1747. Before describing it, I point out that very few copies exist; it seems to have been brought up and destroyed by those at whom it was aimed. There is no copy in the British Library; Emmanuel College has one (Brink 1985, 210, note 20), and presumably this is the copy that Kidd was lent by the Master, Dr. Farmer (Kidd 1827, 638). Newcastle upon Tyne Public Library has the copy which once belonged to John Bell, antiquary of that town. Bell, we read in his MS annotation to the pamphlet, had lent it to Hodgson, who had sought it in vain. I think that Bell is the reader who has in two places “corrected” Dawes’s Greek.

The various parts of the pamphlet are described as “Extracts” and the characters appear under pseudonyms. Dawes himself is “Philhomerus” or “Philarchaeus”. One of the mottoes of the work is a slightly adapted quotation from Ovid (*Amores* III, xi, 1), “For long I have borne much; my patience is at last overcome.” In the pamphlet, Dawes proceeds to his vengeance. The “First Extract” begins with the claim that Homer visited our part of the world, calling our island “Nesowanassa” (Queen of the Islands) and the town (that is, Newcastle) “Logopoiion”. This second word he derives from the Greek “logopoiountes”, which he renders as “tittle-tattle-mongers”. But, he adds, “logopoiion can also be taken as “log o’ wood”, since “log” is the English “log”, “o’” the English “o’” while “poi” passes to “boi”, thence to “bois”, and we have the French word for “wood”. Just so, an alterna-

tive sense for “Nesowanassa” is found when we notice in it the words “sow” and “ass” (15). Both names, that is, connote contempt for the inhabitants. From these generalities, Dawes passes to his opponents. Once is “Polypragmon” (Busybody) or “Fungus” (Fool) – and a footnote inform us that he is “a B—r in p—c [presumably Bachelor in Physic], the Hero of the Farce” (15). This is Dr. Adam Askew, whose son Anthony, we saw, had been taught by Dawes; and with him there goes “Fatuus”, described in the same footnote as “a C—m H—se Of—r” [Custom House Officer]. (Hodgson’s letter to Bell, which is bound into Newcastle Library’s copy, identifies this object of Dawes’s anger as a Mr. Isaacson, and, of course, “Polypragmon” as Dr. Askew).

Polypragmon, the pamphlet claims, has no pretensions to scientific or literary skill; he would rather recite to you unseemly medical gossip. Logopoiians are liberal in bestowing dirt and “of much the same value, their advice”. And Dawes remarks that, if you decline the advice,

“you are sure to become an object of their common hatred; to be loudly charged by both with imprudence, pride, and ingratitude, and to have all this mischief done you that shall be in their Power”.

Fungus, Dawes continues, would do well to confine himself to his own profession. His depreciation of learned men goes with an ignorance of what they are engaged in. Thus, in the Preface of the *Miscellanea Critica*, Dawes had dismissed the *festiva capita* (“pleasant fellows”) who consider classical scholarship useless (vi); Fungus, who is in fact one of those so dismissed, took ‘festiva capita’ to mean

“Magistrates in their Holy-day Gowns ...” from whence he proceeds to infer that the description given was intended for the Magistrates of a certain place, from whom the author had met with disingenuous treatment”.

The “certain place” is, of course, Newcastle, and Dawes’s quarrel with the corporation is brought to notice as he rebukes Fungus for his

ignorance. Dawes goes on to cite a letter of his own (presumably to Fungus) in which he denies the charge that an allusion he made, touching the unseemly medical details, was to a lady called Dorinda. But the denial takes a form which suggests that Dawes may well have intended to make a hit at her:

"I scorn to reflect on any of the Fair Sex that is not egregiously rude and immodest; and this Lady I have always considered in a very different Light".

Moreover, when blaming the Logopoiians for thinking it witty to notice in anyone "Blemishes in Person, Fortune and Family", Dawes cites a passage from Swift in which such conduct is especially reprobated in women (the passage comes from near the end of *A Letter to a very young Lady on her Marriage*).

Who Dorinda was remains, like so many allusions in the pamphlet, beyond elucidation. But we may be on firmer ground when Dawes claims of Dr. Askew ("our sagacious Anatomist") that

"tis much if he does not soon appear in the character of *Whistler* together with his musical Son in that of a Trumpeter. The ingenious *Mr. Hogarth's* Assistance will perhaps be called on to complete the Representation of the two Artists".

"Whistler" could at that time still mean a performer on a pipe or flute, and the *Newcastle Courant* then regularly advertised musical concerts. Would social *convenances* have allowed the doctor and his son to participate in them as performers? Or did they simply "bring their music" to evening parties?

Askew must have spoken unfavourably of Dawes's professional competence, for the same letter rebukes him ("our illiterate logical Aesculapian") for finding fault with the dispensing of grammar

"by a certain person, who has had scholars under his care, that know fifty times as much of the learned Languages as our Quack in Literature ever did." (14-15)

It is worth noticing that the same letter ends with a reference to "the low craft of Sylvanus Urban". This is, of course, the Editor of the *Gentleman's Magazine*, and I suspect that Dawes's grudge against him may have been due to the fact that his *Titlle-Tattle-Mongers* was never mentioned by that periodical as a forthcoming publication. At all events, the index of books received by or reviewed in the magazine does not record it.

Dawes offers other complaints against the conduct of his fellow-townsmen. They seem to have twitted him about his humble origins (recall that he was a "sizar" at Emmanuel), for he writes that they

"seldom extend their View beyond a Person's Father. Is *Eugenes* descended from a very ancient long-flourishing Family? If his Father happened to be reduced to very moderate Circumstances ... he will often, without the least Provocation, be reminded of his Father's House." (19)

Another topic was his personal appearance. Dawes has, he admits, a snub nose – as he puts it, "the Socratic *simotes* mentioned by Xenophon and Plato". Fungus has often exercised his wit on this, but now sees less of Philarchaeus [that is, Dawes] than he once did. Threatened with the composition by Philarchaeus of a pen-portrait of him, he sends him a caricature with a line from Martial (it is from Book I, Epigram 42), "*Non cuiquam datum est habere nasum*" (taken to be "it is not given to everyone to have a nose"). Dawes hastens to point out that the phrase does not refer to the nose, but means rather "it is not given to everyone to be a man of sense" – the ignorance of Fungus is thus nicely described by the true meaning of the Latin he quoted (17-19). This part of the pamphlet ends with a citation from Aristophanes (*Acharnians* 517f.), where the poet says that he is not aiming at all the city. Just so, not all Logopoiians are here aimed at; nobody in fact

"by whom I have not been industriously, and without provocation, either injured, insulted, molested or depreciated" (20).

The pattern of the quarrel should now, I think, be clearer. Adam Askew was a wealthy and powerful man – “The Radcliffe of his day” (Hodgson 1832, 155). His town-house was in Westgate Street, near the school (Welford 1895, 115). It would have been natural for Dawes and him to meet in what society Newcastle then had – with the qualification that the school-master would have been judged decidedly the social inferior of the wealthy physician in any such company. Askew’s dismissal of the refinements of classical scholarship would have infuriated Dawes, and the doctor must have at least looked at the preface to the *Miscellanea Critica*, because, as we saw, he mistook the meaning there of *festiva capita*, taking Dawes to be making an unfavourable reference to the Newcastle magistrates. This may well have led to his giving the “advice” we saw Dawes describe: an accusation of “imprudence, pride, and ingratitude” – and all these towards the corporation by whom he was employed.

The quarrel, as it developed, was fomented by circulated letters. We have already met Askew’s accusation that Dawes had “Dorinda” in mind; Dawes’s threat to compose a pen-portrait of him; and Askew’s caricature of Dawes’s nose: the *Tittle-Tattle-Mongers* must have been only the last in a series of exchanged insults. Indeed, the pamphlet mentions yet other earlier exchanges (37–39) – I do not give details because I cannot decipher the allusions in them. But I can notice here a second number of the *Tittle-Tattle-Mongers* is promised ([3]), which will contain “Professor Fungus’ lecture on PRUDENCE alias SCOUNDRELISM”, while a third will contain the characters of “some of the *Gentlemen of the Corporation of Logopoeion, alias the Vengeful Brotherhood, or Fungus’s clan*”. I have found no indication that these numbers ever appeared, but the drift of them is clear enough. “Vengeful Brotherhood” echoes a phrase in Akenside’s poem (see the extract above at p. 146). “PRUDENCE alias SCOUNDRELISM” is interesting – had Dawes been complaining at some municipal corruption, and been reprimanded for “Imprudence” by Dr. Askew? Of interest also is that

Fungus is described as “a certain busy Foreigner” (13). This can hardly have been used just because Askew was not a Newcastle man (he was born in Kendal; Welford 1895, s.v. “Askew”); neither was Dawes himself. I offer the suggestion that the phrase refers to his having taken a degree at Leyden – just as one was taken by his son Anthony, and by the poet Mark Akenside, all three of whom are attacked in Dawes’s pamphlet. And I hazard the guess that Dr. Askew’s dismissal of classical scholarship may well have gone with preferences he acquired in his studies abroad, and have been voiced to Dawes as an example of the complaints then to be heard in England against the overwhelmingly classical syllabus of studies in our universities.

But Dawes aimed at Askew’s son Anthony as well. His pamphlet starts with an announcement in Latin of “future publications”. One is “Letter of Philonous [i.e. mind-lover, Dawes himself] to the youth Quack-Frivol-Nonsense [Dawes uses the Greek word *alazonochaunophluaros*, which was used by a comic poet and is preserved in Athenaeus 29c], Bachelor of Medicine of Emmanuel College Cambridge, sometime Quack-Fellow-Commoner there, and the promiser of an edition of *Aeschylus*. In which letter a certain individual, a *festivum caput*, is adorned from his own excellencies”. The point of all this can be explained easily enough (Welford 1895, s.v. “Askew” gives the background to what follows). Anthony Askew had proceeded from the Grammar School at Newcastle to Emmanuel College Cambridge. After graduating in 1745 as Bachelor of Medicine, he went on to Leyden, and continued there his medical studies. He also pursued his classical interests and set about collating MSS of Aeschylus. In 1746 he produced – as we shall see in due course – a short work in which twenty-odd lines of the *Eumenides* were printed, with variant readings. Concerning Askew at Leyden, we have a fellow-student’s testimony that he had money; wanted more; and possessed “some drollery but neither much sense nor useful learning” (Welford 1895, 117). Dawes would have known his former pupil’s abilities,

and rightly judged them inadequate for the task that Askew had set himself. In a note to his edition of the *Miscellanea Critica*, Kidd says that Dawes had published letters in "certain Nos. of a provincial newspaper" commenting adversely on Askew's project; and that Brand (the historian of Newcastle) had promised them to Kidd but had died before he could keep the promise (Kidd 1827, 640). Hodgson says that he has searched without success the files of the *Newcastle Courant* for these letters, from 1740 to 1753; but that he could not obtain copies for the years 1744 to 1745. I have now searched those two years myself, also without success; and am inclined to think that what Brand saw was this page of "Future Publications", which was also printed, in the original Latin, in the *Newcastle Courant* for 1747 (October 31-November 7; November 7-14). By that time, Dawes must have seen Askew's "specimen" of Aeschylus, because the phrasing of what he writes resembles so closely Askew's own title. This announces the edition as "ab Antonio Askew, M.B. Coll. Emman. apud Cantabrigienses haut ita pridem socio commensali". Dawes has "ab Antonio Askew M.B. Coll. Emman. apud Cantabrigienses non ita pridem Pseudo-Socio Commensali". A footnote translates the last phrase as "Quack-Fellow-Commoner"; various classical tags are added, to drive home the point – one is from the opening page of Cicero's Second Philippic, "Anthony, I marvel at you"; and another "forthcoming publication" is supposed to be an edition of (the notoriously obscure) Lycophron to be made by an eleven-year-old boy, "Dare-All-Braggart" (*a Pantolmo Thrasonida*).

The second part or "Extract" in the pamphlet touches a character we have met already – the Newcastle poet Mark Akenside, whose attack upon Dawes as "facetious Momion" I cited at p. 146 (see Welford 1895, 26f.). It has been pointed out that, since Dawes took up the mastership of the school in 1738, and Akenside left Newcastle for Edinburgh University in 1739, they can have been together for a year at most – for less, in fact, since Akenside completed his schooling at a Dis-

senting Academy in Newcastle. This fact confirms me in my belief that what Akenside wrote was inspired by Dawes's general reputation at Newcastle rather than by his own unhappy memories of the Grammar School. Akenside, already known for poetry contributed to the *Gentleman's Magazine*, was sent by his fellow-Presbyterians to read Divinity at Edinburgh. He moved over there to Medicine and returned to Newcastle in 1741, staying there until, in 1743, he left for London with the completed MS of *The Pleasures of Imagination*. In the two years he would have had ample opportunity to sample the animosities to be found in Newcastle. His poem appeared in 1744, and was instantly popular (at least three editions appeared that year) – the lines about "facetious Momion" would have been read by many. Dawes himself seems to have interpreted them as a stroke at himself. He notes in his pamphlet that some "Genii" have taken "Momion" to mean "Philhomerus" (that is Dawes), and themselves as the victims of his scorn (29-30). Akenside has denied any personal allusion, but Dawes does not believe him (30). If they have been the patient victims of his scorn, their patience is due to "their consciousness of having acted the part of disingenuous wretches towards him" (34). The claim that he is flushed with his comic triumphs (see the passage cited from the poem) is false: "he may have chastised their stupid insolence; but he no more triumphed over this, than upon having corrected an impudent boy" (39). He refers to a rebuke Akenside has received, concerning ridicule in argument, from "a very learned and ingenious writer" (this is the egregious Bishop Warburton, and the reference is to the post-script to the preface of his *Divine Legation*). In the opinion of Dawes, the language of the poem is no more than "a cobweb"; and he goes on to ask why Akenside has so sedulously suppressed the Leyden edition of his medical thesis. (Perhaps he was wise to do so – I have seen the thesis in the British Library, and notice that Akenside, after one year at Leyden, dismisses some objections made by Leeuwenhoek as "scarcely worth criticism".)

III

Given all that, it is not surprising that, within two years of the publication of the *Tittle-Tattle-Mongers*, Dawes had resigned his position as master of the School. He had suggested resignation as early as September 1746, the year before the pamphlet appeared (Hodgson 1832, 159). The delay between the first advertisement for the pamphlet (April 1746) and its appearance in 1747 may have been due to a wish to put off publication while negotiations with the corporation were in progress. At all events, Dawes must have changed his mind in the interval, because some things in the advertisement do not appear in the pamphlet itself – such as “the characters of ‘Porcus’ and ‘Strep-sodicus’” (“Glutton” and “Twist-the Law”?); see the advertisements in the *Newcastle Courant* for April and May 1746, for variations). Letters from Dawes to Jurin concerning his pension were edited in 1918 by J.C. Hodgson, and details of the final agreement are in the *Newcastle Common Council Book* for 26 June 1749. Dawes himself wrote of this “I think myself upon the whole, much obliged to the Magistrates of Newcastle” (J.C. Hodgson 1918, 95). According to the Newcastle historian Brand, the school was by then almost empty; and what he writes of Hugh Moises, the successor of Dawes, gives an idea how things had fared:

“By great learning and abilities, the sweetest manners and the most uniform conduct, he restored the school, which he found almost deserted of scholars, to a flourishing condition” (Brand 1789, 98).

And similar praise is to be found on the fine monument erected to Moises in St. Nicholas’ Church (now the Cathedral).

So Dawes left the school: and he chose for his place of retirement Heworth Shore, on the South Bank of the Tyne, down river from Newcastle. Those familiar with Tyneside will know Heworth as a busy station on the Metro. For all that, the part near where Dawes lived lies tucked away by the river, and, despite a

factory, is surprisingly rural and pleasantly unprettified. Paradoxically, Heworth Shore is now nearer to what Dawes would have known in the 1750s than to what it became in the nineteenth century with its industrial expansion in the area. Hodgson’s memoir of Dawes gives a drawing of the house, recalls that the banks of the Tyne had then many oak trees, and describes the place as “retired and sweet” (Hodgson 1832, 137).⁴ Here – with a break of one year, in which he moved to Monkton in Jarrow down the river – Dawes spent the last seventeen years of his life. Thirty-two years after his death, when John Hodgson became Vicar of Heworth and Jarrow, he made enquires about him among his parishioners. Dawes must have left a vivid impression of his habits and character, and what Hodgson writes is worth setting down.

When Dawes was well, he would walk much in the lanes near his house, and his chief amusement was rowing a boat on the Tyne. He brewed good ale and an eccentric blacksmith from Bill Quay (just down the river) frequently partook of it. Hodgson met the daughter of a weaver, a Mr. Bowes. She said that her father would shave Dawes thrice weekly. There were times, as earlier, “when . . . mercy and pity were the only beings that could be gratified by visiting him” (Hodgson 1832, 159), and the weaver would know such moods of Dawes from the silence when he entered his house to shave him. And, Hodgson’s informant continued, on some such occasions

“he would take the razor very gently out of Mr. Bowes’ hand and draw it gently across his sleeve, without doing him any harm; while he was doing so, a cold fear used to come over my father, least when [Dawes] was in that state of mind, he might not always be safe with a razor in his hand”.

On the other hand, when Dawes was well he was excellent company, and the weaver would then “not uncommonly stay a whole day with him”. The children of the area amused themselves at his expense by shouting “white head” at him (he was a tall, corpulent man with thick

white hair), and – shades of Dr. Askew! – would cross their fingers over their noses at him, in allusion to his snubness. Dawes would threaten them with his stick – but would then throw coppers for them to scramble for (Hodgson 1832, 161).

The letters of Dawes that were edited in 1918 by J.C. Hodgson were accompanied by a copy of his will. For the moment we need notice only that his testamentary dispositions made no mention of providing a tombstone: what was put over his grave was a gift. The Newcastle historian Brand describes it as “an uncouth and shapeless sculpture”, but just why the stone (which stands to north of the church) should be so described I cannot imagine. The upper part of it depicts in *basso rilievo* an angel with a trumpet, a sword, a scythe and what looks to me like a sheaf of wheat – they are crude, but no more absurd than what is found on other country tombstones in the eighteenth century. The inscription itself is a respectable piece of work, in the mixture of Roman and Italic that was fashionable at the time. It reads “In Memory of RICHD DAWES, late Head Master of ye Grammer [*sic*] School at New-Castle who died ye 21st March 1766, Aged 57 years”. But Brand also states there that the stone was “a voluntary tribute from a mason at Heworth Shore to the memory of the distinguished scholar and critic” (Brand 1789, 96-99). That such an offering was made by a local man (aided by the blacksmith and/or the weaver?) deserves record in any judgement we pass on Dawes.

Judgements passed upon him in the eighteenth century were unfavourable. Dr. Randal, Head Master of Durham School, left MS volumes which are in the library of the Dean and Chapter there. He had known Dawes personally, and writes mildly enough that “he was thought to be a little unsettled in his head” (vol. XI, p.52 verso). Brand and Kippis, who did not know him, go further. For Brand, he was “so wild and irregular as to be thought, generally, a little insane” (Brand 1789, 96). For Kippis, “some peculiarities of conduct ... probably arose from a dash of insanity in his constitution”, and at Heworth he passed his time “row-

ing and abusing every thing and every person that he had formerly regarded” (Kippis 1793, 19, 21). The still later *Biographie Universelle* (1834 edition) sums it all up briskly with “il mourut du spleen”. Some even alleged that Dawes had committed suicide; but Hodgson spoke to the woman who had been present when his body was being prepared for burial, and she denied that (Hodgson 1832, 163). Hodgson, we know, had not been able to obtain at first a copy of the *Tittle-Tattle-Mongers*, but eventually did so (see above, p. 147). While admitting its “uncourtly nature” he makes the remark;

“I have no eyes or judgement to find any symptoms of its being the produce of a disordered intellect”. (Hodgson 1828, 151).

He adds the surely reasonable point that those attacked in the *Tittle-Tattle-Mongers* were frightened enough by it to destroy all the copies they could. I recall my earlier remark that the *Gentleman's Magazine* did not notice it; and I add that the *Newcastle Courant*, while printing the advertisement for the pamphlet in 1746, preserved in 1747 a profound silence both about its content and about the quarrels that had led to its publication. In the next and concluding part, I am going to suggest that a fairer estimate of Dawes's state of mind may be made if we look briefly at the *Miscellanea Critica*, the work by which he is known in the history of classical scholarship, and set it beside what we have already seen of the *Tittle-Tattle-Mongers*.

Editor's note: Part Two of this article will be published in a future volume of Archaeologia Aeliana.

NOTES

¹ The standard memoir of Dawes is still what Hodgson wrote in 1828. Giles's article of 1894 is informative. For a balanced judgement on his achievements as a classical scholar, the fifth chapter of Brink 1985 should be consulted. I have had to go to a variety of sources, which I cite by author's name. I have also incurred debts, which I gladly acknowledge, to a variety of people and institutions: the

archivists of Emmanuel College Cambridge and of University College Oxford; the congregation of Heworth; the British Library; the public libraries and archives of Newcastle upon Tyne and of Gateshead; the Headmaster and the librarian of the Royal Grammar School, Newcastle; and – as on other occasions – the librarians at Palace Green, Durham, and at the library of the Dean and Chapter there. To Mrs. C.M.L. Smith I am indebted for the typing of collateral work; and to Ms. J. Pallister for the final word processing of this article. Readers will notice that the list of authors contains a J.C. Hodgson as well as J. Hodgson, and that the former supplements in places the account by the latter. The two men are unrelated. Hodgson had a grandson, J.G. Hodgson, who gave his grandfather's books and papers to Newcastle's Society of Antiquaries (see Oxberry's obituary of him in 1927). J.C. Hodgson would have been able to use them in 1918, when he edited some letters of Dawes recently acquired by Welford.

² Jonathan Toup (1713–1785) edited and commented on Hesychius and "Suidas", two lexica from ancient times, and duly notes the quantity of the first syllable in "lupe" (I, 173). But there is no remark about Dawes there, and Kidd must have derived the story from oral tradition. The statement about the "stained hide" is printed by him in italics. He may be quoting a reminiscence of Dawes by William Paley (†1799; the father of "Evidences" Paley), to whom he acknowledges his indebtedness for information (viii*).

³ But the translation served one pupil well. He applied for admission, I think to a college at Oxford, and was set a piece of Greek to translate. Out came "alderman" and he trembled for his chances. But the tutor was delighted. "Is my old friend Dawes still at Newcastle? Come let us see what rooms you will have". The story is in print, but I have so far failed to recover the reference. I am most obliged to the Archivist of University College for the help he has generously given in the matter.

⁴ The house, Hodgson states, stood just to the East of the stream that divides Heworth from the Felling, the next district up river (Hodgson 1832, 160). Here I gratefully acknowledge the help given me by Mrs. Joan Hewitt, of Heworth Parish, who kindly provided me with a copy of a plan from 1758, preserved in the Archives of the Dean and Chapter in Durham. The dividing stream was not the Heworth Burn (which can still be seen for part of its course towards the Tyne), but the Blackburn or Felling Burn. It lay to the west of Grindstone Way (more or less, the present Stonegate Lane). In the nineteenth century it was culverted, and the area round Dawes's cottage was covered by a factory.

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