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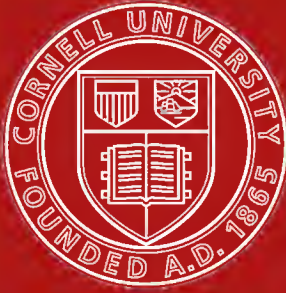
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HISTORY

OF THE

AMERICAN THEATRE:

BEFORE THE REVOLUTION.

BY

GEORGE O. SÉILHAMER.

PHILADELPHIA :
GLOBE PRINTING HOUSE.
1888.

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A. 38567

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PRESS OF GLOBE PRINTING HOUSE, PHILADELPHIA.

TO

AUGUSTIN DALY,

THIS WORK IS INSCRIBED BY

THE AUTHOR,

IN RECOGNITION OF

HIS RARE EARNESTNESS AS A STUDENT OF DRAMATIC LITERATURE,
EVINCED BY REVIVALS OF THE WORKS OF THE MASTERS;

HIS FAITHFUL ADHERENCE THROUGHOUT HIS CAREER AS A MANAGER AND
DRAMATIST TO THE METHODS WHICH MAKE THE DRAMA
AN ART AS WELL AS A BUSINESS;

AND

HIS ENTHUSIASM IN GATHERING THE SCATTERED RECORDS OF THE
STAGE, SO THAT THE ACHIEVEMENTS OF THE PAST MAY
DO HONOR TO THE PRESENT, AND DELIGHT
AND INSTRUCT POSTERITY.

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A History of the American Theatre:

BEFORE THE REVOLUTION.

CHAPTER I.

THOMAS KEAN.

DAWN OF THE AMERICAN DRAMA—THE FIRST ACTOR WHO PLAYED RICHARD III, AND CAPTAIN MACHEATH, IN AMERICA—WERE HE AND HIS ASSOCIATES AMATEURS OR PROFESSIONAL PLAYERS?

THE dawn of the drama in America is unfortunately without a historian. This is the less to be regretted, however, because it was a dawn that emitted only a feeble light. It is known, for instance, that a regularly organized theatrical company played in New York as early as 1732. Whether the company was made up wholly of amateurs or whether it numbered among its members professional players from England makes little difference, because, as an attempt to transplant the drama to the Colonies, it had no effect upon the development of the American stage. Neither is it necessary to investigate the

reputed theatrical visit of John Moody, afterwards a celebrated London comedian, to Jamaica, in 1745, as it in no way contributed to the introduction of the drama to this continent. Nor is the performance of Otway's "Orphan" at a coffee-house in King Street, in Boston, in 1750, by two young Englishmen, assisted by some young men of the town, to be looked upon as in itself a part of American dramatic history. The performance with which that history may be said to begin, was the production of Addison's "Cato" in Philadelphia, in August, 1749. The only direct information on this point is derived from a MS. journal left by John Smith, Esq.,¹ who was a son-in-law of James Logan. His testimony is important, because, brief as it is, his entry treats the theatre, as it then existed, from the standpoint of its possible development as a permanent force in society. That the Philadelphia season began with "Cato" is probable, but it is likely that other pieces were presented, and that a regular series of theatrical entertainments followed, since early in 1750 the Recorder, William Allen, afterwards Chief Justice of the Province, reported to the Common Council that certain persons had lately taken upon them to act plays in the city, and, as he was informed, they intended to make frequent practice thereof, he expressed the fear that their performances would be attended with mischievous effects. Among these evils he named the encouragement of idleness and the possibility of the performers "drawing great sums of money from weak and inconsiderate persons who are apt to be fond of such entertainment, though the performance

¹ ENTRY IN JOHN SMITH'S MS. JOURNAL.—Sixth Month (August) 22d, 1749.—Joseph Morris and I happened in at Peacock Bigger's, and drank tea there, and his daughter, being one of the company who

were going to hear the tragedy of "Cato" acted, it occasioned some conversation, in which I expressed my sorrow that anything of the kind was encouraged.

be ever so mean and contemptible." In consequence of this presentment, the board unanimously requested the Magistrates to take the most effectual measures for suppressing the "disorder," by sending for the actors and binding them to their good behavior.

Were these players professional actors or only amateurs?

In Watson's "Annals of Philadelphia" it is assumed that they "were Thespians of home-made production, of such untutored genius as had never trod the stage," while Dunlap in his "History of the American Theatre" declares that "as early as 1749 it is on record that the Magistracy of the city had been disturbed by some idle young men perpetrating the murder of sundry plays in the skirts of the town, but the culprits had been arrested and bound over to their good behavior after confessing their crime and promising to spare the poor poets for the future."

Neither the implied condemnation of the Recorder nor Dunlap's snap judgment is to be taken as conclusive either that the performances were "mean and contemptible," or that the actors were "idle young men perpetrating the murder of sundry plays." A Recorder, who had probably never seen a play in his life, was not a competent critic, and Dunlap was only asserting what he knew nothing about. The historian of the American theatre had made up his mind that the drama in America should begin with the Hallam company, and so he contemptuously ignored all previous theatrical efforts.

The probabilities in the case of the Philadelphia performers of 1749 are that the company was made up in part of actors who had had some experience in England, and in part of amateurs who were desirous of adopting the stage as a profession. An aged colored man, Robert Venable, who was born in Philadelphia in 1736 and died in

1844, told John F. Watson that he "went to the first play at Plumstead's store;" that "the company there was genteel," and that many persons "fell out with Nancy Gouge because she went there to play." Mr. Watson throws doubt on Venable's statement in regard to seeing the first play at Plumstead's, but if Nancy Gouge, or George, played there at all, it was with Murray and Kean's Company, and not with Hallam's. That this company was to all intents a professional one is apparent from the fact that Nancy, although she may have been an amateur, went with it to New York, where she had a regular benefit in the spring of 1751 as a member of the same company that had previously played in Philadelphia.

It is worthy of remark that at the time the theatre was so earnestly opposed because of its evil influences, crime was common in Philadelphia. Highway robberies were of frequent occurrence, though the penalty was death, and by an odd coincidence, while Kean is supposed to have been playing in Plumstead's store, in September, 1749, a Mr. Garrick was stopped by a highwayman in Walnut Street, but gave the fellow a blow with his stick and managed to get away without being robbed.

There is no reason to doubt that "the company of comedians" from Philadelphia which appeared in New York for the first time on the 5th of March, in 1750, was substantially the same that Dunlap described as "some idle young men perpetrating the murder of sundry plays in the skirts of the town." The managers were the same, Messrs. Murray and Kean, and in both cities Thomas Kean played the leading roles, both in tragedy and comedy. Subsequently Mr. Kean described himself as a writer by profession, and John Tremain, another member of the company, was by trade a cabinet-maker. That Tremain, as an

actor, was next in importance to Kean is apparent from the fact that his benefit in New York followed immediately after those of Murray and Kean. To assume that Tremain was no actor because he was a cabinet-maker, would be as unfair as to deny to John McCullough his character as a tragedian because he was a chairmaker, and because Thomas Kean spoke of resuming his employment of writing, no more proves that he had not learned the business of acting than the fact that William E. Burton edited the *Gentleman's Magazine* proves that he was not a comedian of distinguished merit. Indeed, it must be conceded that Robert Venable would not have been likely to remember the Philadelphia company of 1749 as a "genteel" one if it had been composed of amateurs, and it is not likely that a mere collection of barn-stormers, without any knowledge of stage business, would have been able to gather "a very numerous audience" in New York a year later to witness such a play as "Cato," in whose opinion, according to the *Weekly Postboy*, "it was pretty well performed." It seldom happens that a company of professionals in these later years is able to extort any higher praise from the press.

It is scarcely surprising that we should know little of the merits of Thomas Kean as an actor, in 1749-51, when the primitive state of the journalism of that epoch is considered. But that Kean was the first actor to attempt *Richard III* on the American stage is certain, and it is equally certain that he was the original *Captain Macheath* in the "Beggars' Opera" in America. On the 26th of February, 1750, the *New York Gazette*, revived in the *Weekly Postboy*, announced that a company of comedians had arrived the previous week from Philadelphia, and taken a room in Nassau Street, that formerly belonged to Rip Van Dam, as a playhouse. This announcement was afterwards

copied by the *Pennsylvania Gazette*,¹ which is in itself a proof of the claim to regularity of the company. Had the performers been only some idle young men and women perpetrating the murder of sundry plays, it is not likely that their appearance in New York would have been regarded as legitimate news in Philadelphia, where they were well known.

The opening play was "King Richard III," with Kean as the crook-backed tyrant. Because the play was actually produced in that

ADVERTISEMENT FOR MARCH 5, 1750.

By his EXCELLENCY'S Permission.
At the Theatre in Nassau Street,
This Evening will be presented

The Historical Tragedy of King Richard III.

Wrote originally by Shakespeare and altered
by Colley Cibber, Esq.

Tickets to be had of the Printer hereof.
Pitt, 5s. Gallery, 3s.

To begin precisely at Half an Hour after
6 o'clock, and no person to be admitted be-
hind the scenes.

city March 5th, 1750, New York

claims the honor of the first
Shakspearean production in this

country, but it is by no means

certain that "Richard III" was
not among the plays that caused

the actors belonging to this com-
pany to be bound over to their

good behavior in Philadelphia two

months before. Whatever the fact in regard to the pieces that so scandalized the Philadelphians in 1749-50, "King Richard III" was the only one of Shakspeare's plays given by Murray and Kean's company in New York during their first season in 1750. It was repeated on the 12th of March, together with the farce of "Beau in the Suds," and was followed by the "Spanish Fryar," Otway's "Orphan," and the "Beaux' Stratagem." "Richard III" was repeated on the 30th of

¹PENNSYLVANIA GAZETTE, MARCH 6TH, 1750.—New York, February 26th.—Last week arrived here a company of comedians from Philadelphia, who, we hear, have taken a convenient room for their purpose in one of

the buildings lately belonging to the Hon. Rip Van Dam, deceased, in Nassau Street, where they intend to perform as long the season lasts, provided they meet with suitable encouragement.

April, with the "Mock Doctor," and the season closed July 23d with "Love for Love" and the "Stage Coach." The second season opened September 13th, 1750, with the "Recruiting Officer," and "Cato" was first produced a week later. According to the *Postboy* of September 24th, "Cato" attracted the largest houses ever seen in New York, whereupon that journal rejoiced that this fact showed that "the taste of the place was not so much vitiated or lost to a sense of liberty as not to prefer a representation of virtue to one of a loose character." But when "Cato" was repeated, a pantomime was added. During October, November and December, 1750, the plays that were new to New York were "Amphitryon," "George Barnwell," "A Bold Stroke for a Wife," the "Beggars' Opera" and the "Fair Penitent," with the farce of the "Lying Valet." Additional pieces were offered at the benefits, which began January 7th, 1751, although it is probable that most, if not all, of these had been previously presented during the regular season. Our knowledge of the work actually performed is necessarily incomplete, because the sources of information are confined to the few advertisements that have been preserved in the newspapers of the time. In Philadelphia Murray and

MURRAY AND KEAN'S REPERTOIRE.

Plays.

A Bold Stroke for a Wife, . . .	Centlivre
Amphitryon,	Dryden
Beaux' Stratagem,	Farquhar
Beggars' Opera,	Gay
Busybody,	Centlivre
Cato,	Addison
Distressed Mother,	Philips
Fair Penitent,	Rowe
George Barnwell,	Lillo
Love for Love,	Congreve
Orphan,	Otway
Recruiting Officer,	Farquhar
Richard III,	Shakspere
Sir Harry Wildair,	Farquhar
Spanish Fryar,	Dryden

Farces.

Beau in the Suds,	Anonymous
Damon and Phillida,	Cibber
Devil in the Wine-Cellar,	Coffey
Devil to Pay,	Hill
Hob in the Well,	Cibber
Miss in her Teens,	Garrick
Mock Doctor,	Fielding
Stage Coach,	Farquhar
Virgin Unmasked,	Fielding

Kean did not advertise at all, and in New York but seldom. A fair specimen of their announcements, when any were made, was the advertisement of Otway's "Orphan" in the *Weekly Postboy* of

By his Excellency's Permission :
At the Theatre in *Nassau-street*, This evening
will be presented

A TRAGEDY called
The ORPHAN, or the Unhappy Marriage.
To which will be added
A FARCE called, The
BEAU in the SUDS

Tickets to be had at the Theatre in Nassau-
street and of the Printer hereof :

PITT, 5s. GALLERY, 3s.

To begin precisely at half an Hour after
6 o'clock.

the 2d of April, 1750. As the list stands, however, it must be looked upon as a formidable undertaking for mere amateurs, without professional training, or a knowledge of stage business, pretending to be a company of comedians from Philadelphia.

The benefits taken by the performers who seem to have held the highest rank in the company were those of Mr. Kean, Mr. Murray, Mr. Tremain, Mr. Scott, Mr. Woodham, Mrs. Taylor, Miss Osborne and Miss Nancy George. Mrs. Taylor, who evidently was

MRS. TAYLOR'S FIRST BENEFIT.

By his Excellency's Permission,
At the Theatre in *Nassau-street*
(For the Benefit of MRS. TAYLOR,)

ON Monday Evening next, will be presented
A Comedy called *LOVE for LOVE*, with entertainments of Singing and Dancing between the Acts. To which will be added an Opera, called, *The Devil to Pay*; or, the Wives metamorphosed; Those Gentlemen and Ladies who please to favor this Benefit are desired to send for Tickets either to the Theatre, or to the Printer's hereof.

Box, 5s. Pitt, 4s. Gallery, 2s.

the leading lady, first announced her benefit in the *Weekly Postboy* of the 28th of January, 1750-51, but on the 18th of February she printed another announcement that is a model of theatrical frankness and simplicity. Among the pieces played at the benefits were the "Recruiting Officer" and "Miss in Her Teens" for Tremain's, and "Cato" and the "Devil to Pay" for Scott's. Murray's bill comprised "A Bold Stroke for a Wife," the "Devil to Pay" and

The benefits taken by the performers who seem to have held

the highest rank in the company were those of Mr. Kean, Mr. Murray, Mr. Tremain, Mr. Scott, Mr. Woodham, Mrs. Taylor, Miss Osborne and Miss Nancy George. Mrs. Taylor, who evidently was the leading lady, first announced her benefit in the *Weekly Postboy* of the 28th of January, 1750-51, but on the 18th of February she printed another announcement that is a model of theatrical frankness and simplicity. Among the pieces played at the benefits were the "Recruiting Officer" and "Miss in Her Teens" for Tremain's, and "Cato" and the "Devil to Pay" for Scott's. Murray's bill comprised "A Bold Stroke for a Wife," the "Devil to Pay" and

“Colin and Phœbe,” the sketch being “sung by Mr. Woodham and Mrs. Taylor in pastoral dresses.” The pieces for Kean’s benefit were the “Beggars’ Opera,” “Miss in Her Teens,” and “an Oratorio to be sung by Mr. Kean.” As an additional attraction “a Harlequin Dance, a Pierot Dance and the Drunken Peasant, all by a gentleman recently from London,” were done between the acts. Whether it was that Kean was a very great favorite, or that the taste of New York had become so vitiated in a few months as to prefer a play of loose character to one of virtue, the pernicious “Beggars’ Opera” drew a larger house than that which had assembled to witness Addison’s dull but virtuous “Cato.” Kean had a bumper, but unfortunately not all to whom tickets had been sold were able to gain admittance. This occasioned great dissatisfaction, and to allay the storm Kean induced James Parker, the publisher of the *Postboy*, by whom the tickets were printed, to certify that, in all, the tickets printed were as follows:

161 Pit tickets,
 10 Boxes,
 121 Gallery.

Mr. Kean evidently was as keen as Mr. Boucicault in using the press to hoodwink the public; but as money was taken at the door, it is not difficult to understand how some of the ticket-holders

MRS. TAYLOR’S SECOND BENEFIT.

By his Excellency’s Permission,
 At the Theatre in Nassau-street,
 (For the Benefit of Mrs. Taylor;)

On Monday the 25th Instant will be presented the tragical history of King Richard III. To which will be added a Ballad Opera called Dæmon and Philida and a favourite Dialogue called Jockey and Jenny to be sung by Mr. Woodham and Mrs. Taylor. As there wasn’t much company at Love for Love, the Managers took the Profit arising by that Night to themselves and gave Mrs. Taylor another Benefit; who hopes that the Ladies and Gentlemen that favour’d the other Benefit will be so kind as to favour hers with their Company.

came to be excluded. The principles taught on the stage that night seem to have been practiced in the front of the house for the benefit of the *Macheath* of the evening. But Kean's troubles did not stop with the dissatisfaction of the outsiders; the insiders also had a grievance. It was asserted that Mrs. Taylor "endeavored to perform her part in a worse manner than she was capable" in consequence of a falling out with Kean, whereupon he was again compelled to resort to the friendly columns of the *Postboy*, by means of a card in which he said: "There was no falling out between her and me, and I believe her being out so much in her part was owing to her not getting the part in time."

In those early days of the drama in America the theatrical business could not have been a very profitable one at best. Taking Mr. Parker's figures as the capacity of the New York Theatre in 1751, and the shillings in the scale of prices as New York shillings, the following would have been the result of Mr. Kean's benefit had no money been taken at the door:

Boxes—10 at 5 shillings—50	. . . . .	\$6 25
Pit—161 at 4 shillings—644,	. . . . .	90 50
Gallery—121 at 2 shillings—242,	. . . . .	30 00
Total, . . . . .	. . . . .	<u>\$126 75</u>

Even in shillings sterling a clear benefit would have amounted to only \$253.50. It is not surprising, therefore, that before the close of the season Mr. Kean should announce that "by the advice of several gentlemen in town who are his friends" he had "resolved to quit the stage and follow his employment of writing, wherein he hopes for encouragement." Of course he took another benefit, and his announcement, taken in connection with the foregoing figures, will

give an idea of the value of the theatrical properties of the New York Theatre at that time. The benefit was announced for April 29th, "Mr. Murray having agreed to give him a clear night of all his expenses for his half of the cloaths, scenes, etc.," of the playhouse. Kean announced "Richard III" for this occasion, "the part of *Richard* to be performed by Mr. Kean, being the last time of his appearing on the stage." Instead, however, he gave the "Busybody" and "Virgin Unmasked," and Mr. Woodham sang "Briton's Charter."

After Kean's retirement a number of benefit performances took place, including one for Master Dickey Murray; one for Mr. Moore and Mr. Marks, when "a comedy called 'Sir Harry Wildair,' being the sequel to 'The Trip to the Jubilee,' with a farce called 'Hob in the Well, or the Country Wake,'" was given; one for Mr. Jago, "as he has never had a benefit before and is just out of prison," and one for Mrs. Davis, "granted to enable her to buy off her time." The "Distressed Mother" was played for Mr. Jago's benefit, and Mrs. Davis' bill comprised "George Barnwell" and the "Devil in the Wine Cellar." Besides the Widow Osborne, whose advertisement was a curiosity in its way, Mrs. Leigh and Mr. Smith were each accorded a benefit. Smith's was the last on the list. It took place July 8th, 1751, and then the house closed, and the company, of which Thomas Kean had been the bright and particular star, disbanded.

WIDOW OSBORNE'S ADVERTISEMENT.

On Monday next will be presented for the Benefit of the Widow *Osborne*, the *Distrest Mother* with several Entertainments to which will be added the *Beau in the Suds*. As 'tis the first Time this poor Widow has had a benefit, and having met with divers late Hardships and Misfortunes, 'tis hoped all Charitable Benevolent Ladies and others will favour her with their Company.

CHAPTER II.

ROBERT UPTON.

THE FIRST ADVANCE AGENT AND BUSINESS MANAGER IN AMERICA—
INITIAL PERFORMANCE OF "OTHELLO" IN THE AMERICAN COLONIES—ARRAIGNMENT OF UPTON BY HALLAM.

THE first man in advance of a theatrical company in America was Robert Upton. Upton's merits as an actor are not celebrated in the picturesque chapters of Doran's "Annals of the Stage," nor is his skill as a manager on record in the known pages of English dramatic history. Such fame as is his—and it must be confessed it is not creditable either to his integrity or his histrionic abilities—is entirely confined to America. That he was an Englishman is to be assumed, for he was sent from London to New York in 1751 to prepare the way for the Hallam company, which followed the next year. In those days the most influential class in the community, especially in Philadelphia, New York and Boston, was opposed to the theatre. Puritan and Quaker and worthy Dutch burgher alike looked upon the stage as the devil's workshop. In Philadelphia the first attempt to give theatrical representations had been summarily crushed. Even in New York there had been pronounced opposition to Murray and Kean's company in 1750-51, and besides, it was necessary to obtain the permission of the Governor of the Province in which it was intended to perform. To obtain such permission for his principals was Mr. Upton's first duty after his arrival in America. To build a

theatre, at least in New York, was also a part of the duty with which this advance agent was charged, as it was a fact well known in England that in America there were no buildings suited to the production of plays. The Philadelphia company in 1749 had performed in Plumstead's store. The same company, when it went to New York in 1750, was content with a room in Nassau Street. It is probable that only a temporary structure was intended by the projectors of the enterprise in behalf of which Upton was sent out from England, and it is on record that he was supplied with the funds necessary for the purpose. From all this it is plain that Robert Upton, the first advance agent and business manager in America, was charged with duties not less arduous than those that have devolved upon his successors.

There was no announcement of Robert Upton's arrival in New York in the newspapers of the time, which is a proof that the business manager of the period had not yet acquired all the arts of a press agent. Either the man in advance was more modest than he is now or the newspapers were not so obliging. Whatever the time of Upton's departure from England or the indifference of the press to his arrival in America, it is known that he was in New York in December, 1751, where he made the acquaintance of John Tremain, actor and cabinet-maker. Mr. Upton, according to a card published by Lewis Hallam, in 1753, upon his arrival in New York "quite neglected the business he was sent about from England," but instead he joined his fortunes with "that sett of pretenders," the "company of comedians from Philadelphia," which had afforded the Knickerbockers "a taste of their quality" at intervals between March 5th, 1750, and July 8th, 1751. Upton's conduct after his arrival in America does not show him to have been a man of the strictest integrity, especially if, as was charged,

William Hallam¹ had supplied him with a sum of money with which to erect a theatre in New York. But the Hallam fling at the "sett of

¹ The Case of the *London* Company of COMEDIANS, lately arrived from *Virginia*:

As our Expedition to *New York* seems likely to be attended with a very fatal Consequence, and our selves haply censur'd for undertaking it, without Assurance of Success; we beg leave, humbly to lay a true State of our Case before the worthy Inhabitants of this City; if possible, endeavour to remove those great Obstacles which at present lie before us, and give very sufficient Reasons for our Appearance in this part of the World, where we all had the most sanguine Hopes of meeting a very different Reception; little imagining, that in a City, to all Appearance so polite as this, the Muses would be banished, the Works of the immortal *Shakespear*, and others the greatest Geniuses *England* ever produc'd, deny'd Admittance among them, and the instructive and elegant Entertainment of the Stage utterly protested against: When, without Boasting, we may venture to affirm, That we are capable of supporting its Dignity with proper Decorum and Regularity.

In the Infancy of this Scheme, it was proposed to Mr. *William Hallam*, now of *London*, to collect a Company of Comedians, and send them to *New York*, and the other Colonies in America. Accordingly he assented, and was at a vast expense to procure Scenes, Cloathes, People, &c. &c. And in *October* 1750, sent over to this Place, Mr. *Robert Upton*, in order to obtain Permission to perform, erect a Building, and settle every Thing against our Arrival; for which Service, Mr. *Hallam* advanc'd no inconsiderable Sum. But Mr. *Upton* on his Arrival found here that Sett of Pretenders, with whom he joined, and unhappily for us, quite neglected the Business he was sent about from *England*; for we never heard from him after.

Being thus deceived by him the Company was at a Stand, 'till *April* 1752, when by the

Persuasion of several gentlemen in *London*, and *Virginia* Captains, we set sail on Board of Mr. *William Lee*, and arrived after a very expensive and tiresome Voyage, at *York* River, on the 28th of *June* following: Where we obtained Leave of his Excellency the Governor, and performed with universal Applause, and met with the greatest Encouragement; for which we are bound by the strongest Obligations, to acknowledge the many and repeated Instances of their Spirit and Generosity. We were there eleven Months before we thought of removing; and then asking Advice, we were again persuaded to come to *New York*, by several Gentlemen, &c. whose Names we can mention, but do not think proper to publish: They told us, that we should not fail of a genteel and favourable Reception; that the Inhabitants were generous and polite, naturally fond of Diversions rational, particularly those of the Theatre: Nay, they even told us, there was a very fine Play-house Building, and that we were really expected. This was Encouragement sufficient for us, as we thought, and we came firmly assured of Success; but how far our Expectations are answered, we shall leave to the Candid to determine, and only beg leave to add, That as we are People of no Estates, it cannot be supposed that we have a Fund sufficient to bear up against such unexpected Repulses. A Journey by Sea and Land Five Hundred Miles, is not undertaken without Money. Therefore, if the worthy Magistrates would consider this in our Favour, that it must rather turn out a publick Advantage and Pleasure, than a private Injury, They would, we make no Doubt, grant Permission, and give an Opportunity to convince them we were not cast in the same Mould with our Theatrical Predecessors; or that in private Life or publick Occupation, we have the Affinity to them,

pretenders" Upton found there, and with whom he joined, proves nothing. There never yet was a theatrical manager who did not look with disdain upon the pretensions of a rival company, but in every age the public has found that their depreciation of each other was nothing more than the pot calling the kettle black.

Mr. Hallam's manifesto shows the perfidy of Upton beyond all question, but it shows also that his defection was known in London before the Hallam company left England. Its importance, however, as a historical document is in the light it sheds upon the difficulties that beset the drama in its early days in America. There seems to be no doubt, from the tone of Hallam's card, that Upton's conduct had tended to bring the stage into disrepute in New York. It is not likely that this disfavor was purely professional. A want of integrity in Upton does not excuse Hallam's bitterness toward his predecessors, although his claims to superiority for his own company were probably effective in removing the prejudices that Upton had excited against all play-actors. But apart from these considerations, this card is interesting in being the first contribution toward the voluminous literature for and against the theatre that was written during the infancy of the American drama.

The outcome of Upton's desertion of the cause of his principals, in whose behalf he had been sent to pave the way in America, was a dramatic season in New York in the winter of 1751-52, with Upton himself as the star. These representations began December 26th, 1751, in the same room that had been occupied by Murray and Kean's company. The opening piece was "Othello," with Upton as the Moor. This was the second of Shakspeare's plays produced on the American stage, and thus Robert Upton achieved the distinction

of being the original *Othello* in America. It is probable that Tremain played *Iago* and that Mrs. Upton was the *Desdemona*. "Othello" was repeated on the 30th of December, and on the 6th of January, 1752, the "Provoked Husband" was produced, together with the farce of "Lethe." A week later there was another performance, the bill comprising the "Fair Penitent" and the "Miller of Mansfield." On the 23d of January Tremain had a benefit, when "Richard III" was given, with Upton as *Richard*. This play was repeated on the 17th of February for the benefit of Widow Osborne. Thus it will be seen that Upton was not only the first *Othello*, but the second *Richard* to tread the American

UPTON'S REPERTOIRE.

<i>Plays.</i>	
Fair Penitent	Rowe
Othello	Shakspeare
Provoked Husband	Vanbrugh
Richard III	Shakspeare
Venice Preserved	Otway
<i>Farces.</i>	
Lethe	Garrick
Miller of Mansfield	Dodsley

boards. Such a repertoire demands better material than was likely to be at Upton's command, and so, unworthy as the manager's *Othello* and *Richard* must have been, it is not unlikely the other parts were even less acceptable.

Upton did not meet with much encouragement in New York. His want of success, and not improbably a fear that Lewis Hallam would arrive and compel him to give an account of his stewardship, led him to determine upon a return to England early in 1752. Previous to his departure, on the 20th of February, Mrs. Upton took a benefit, "Venice Preserved" being the play. This performance was intended as the last night of the season, and was so announced, but as the vessel in which Mr. and Mrs. Upton were to make their return voyage was delayed, the "Fair Penitent" was repeated, with Mrs. Tremain in the part of *Lavinia*. It is to be assumed that this lady was the wife of John Tremain, and this was apparently her *debut*, as it was announced

that she would "attempt" the part. At this performance "a farewell epilogue adapted to the occasion by Mr. Upton" was recited. From this it appears that Upton was not only the first business manager and the first *Othello* in America, but also the first "adapter" who had the courage to spoil the work of another for the American public.

It is a noteworthy fact that of the twenty plays and their attendant farces which comprised the repertoire of the Hallam company that was forming in England, while Murray and Kean's and Upton's companies were playing in New York, not fewer than five—"Richard III," "Beaux' Stratagem," the "Recruiting Officer," "George Barnwell" and the "Fair Penitent"—among the plays, and three—"Mock Doctor," "Lying Valet" and "Miss in her Teens"—among the farces, had been performed by Murray and Kean's company, while of the Hallam repertoire Upton added to the plays and farces produced before the arrival of the Hallams, "Othello," "Provoked Husband" and "Lethe." Besides, Murray and Kean had presented Otway's "Orphan," the "Spanish Fryar," "Love for Love," "Cato," "Amphitryon," "A Bold Stroke for a Wife" and the "Beggars' Opera," and the farces of "Beau in the Suds" and "Stage Coach," and Upton "Venice Preserved," and the farce, "Miller of Mansfield," which were not included in the Hallam repertoire. There is something exceedingly suggestive in this anticipation of seven out of twenty plays and four out of eight farces provided by the Hallams for their American campaign. Even when the Hallam company went outside of its original repertoire it was apt to find that it had been anticipated. Considering how determined Lewis Hallam was to ignore "that sett of pretenders" that had preceded him, it must have annoyed him to hear complaints about the production of "old pieces," or to receive

requests for "something new," while the leading actors of his company no doubt had the mortification of being compared with their predecessors, whom they affected to despise.

Altogether fourteen plays and eight farces are known to have been produced in New York before the arrival of the Hallams, in 1752. Most of them were played more than once, and contemporary criticism shows that they were acceptably played. All this was done between the 5th of March, 1750, and the 4th of March, 1752—exactly two years. That mere amateurs should have accomplished so much in a city containing only seven thousand inhabitants, that they should have been "able to keep the house open" month after month, is contrary to all theatrical experience. Audiences in those days were at least as critical as they are now, as Mrs. Taylor discovered when she was believed to have played "her part in a worse manner than she was capable." Besides, the plays selected by Murray and Kean, and afterwards by Upton, were beyond the reach of mere amateurs. It is thus seen that argument as well as history is in favor of the professional claims of these early players.

It is to be regretted that so little is known in regard to these early actors. It is barely possible that Thomas was a brother or other relative of Aaron, the reputed father of Edmund Kean. It would be interesting to know something of the fortune that befell Robert Upton after his return to England. But the newspapers of those days were not much given to personal and especially theatrical journalism, and we may never hope to know even whether Mrs. Tremain's first night was her last.

CHAPTER III.

WILLIAM HALLAM.

THE FIRST "BACKER" WHO SENT A COMPANY ON THE ROAD IN AMERICA—WHO WERE THE HALLAMS?—HOW THE COMPANY WAS ORGANIZED, AND ITS REPERTOIRE.

THE first "backer" of an American theatrical enterprise, to use a modern phrase, was William Hallam. Dunlap calls this man "the father of the American stage," a title that he does not deserve. He was at most only a projector who sent a company of poor players to the New World to retrieve his own fortunes at home. It is an old story, believed to be true because it has been often repeated, that when Giffard retired from the management of the theatre in Goodman's Fields, where Garrick made his *debut* in 1741, William Hallam succeeded him. There does not seem to be any foundation for the story. After Giffard's retirement, in 1742, the Goodman's Fields Theatre was closed, and there is no record in Genest's remarkably full history of the London stage of Hallam's management between that time and 1750, when Dunlap says he failed and was compelled to relinquish the undertaking. It is not unlikely, however, that Mr. Hallam was in some sense the manager of another theatre in Goodman's Fields, described as "at the Wells in Lemon Street." Giffard's was in Ayliffe Street. Adam Hallam, the father of William and Lewis Hallam, had a benefit at the Wells Theatre, in March, 1746. Subsequently this Lemon Street Theatre was "altered in a more theatrical

manner, is made warm, and front boxes made at the upper end of the pit." Previously it had been used for rope dancing and performances of a low grade, but a Mrs. Hallam played there in legitimate roles in the autumn and winter of 1746, appearing on the 29th of October as *Lady Percy* in "Henry IV," on the 6th of November as *Angelica* in "Love for Love," and on the 22d of December as *Lady Outside* in "Woman's a Riddle." Genest notes that at this time there were three Hallams engaged at the theatre in Goodman's Fields, which was not the Goodman's Fields' Theatre—Hallam, Sr., L. Hallam and G. Hallam. There is no mention of W. Hallam, but he may

WILLIAM HALLAM'S BENEFIT.

1756.—William Hallam had a benefit at Sadler's Wells, Islington, on account, he said, of being turned out of his house, G. F. Wells.

have been the manager then, as he certainly was ten years later, as appears from a scrap record of the old Sadler's Wells Theatre, now in possession of Charles N. Mann, of Philadelphia. This is all the more probable since on the 5th of September, 1751, exactly one year before the first appearance of the Hallam company in America, at Williamsburg, Va., Mrs. Hallam had a benefit at the Lemon Street house, appearing as *Desdemona*, while Lewis Hallam played *Roderigo*. This is clearly the Lewis Hallam who was soon to sail for America, and the *Desdemona*, it may be assumed with safety, was his wife. It may also be assumed that the Mrs. Hallam who played *Lady Percy*, *Angelica* and *Lady Outside* at the Wells, in 1746, was the Mrs. Hallam who was the *Desdemona* there in 1751.

Little is known of William Hallam's personal history beyond the fact that he was a Whitechapel victualer, who was gazetted a bankrupt in 1745, but the accounts of him printed in Brown's "History of the American Stage" and "Dunlap's History of the American

Theatre" are amusing, if not instructive. In the former it is said that he "was an actor of great reputation at Goodman's Fields' Theatre, England," and then it is gravely asserted that "he was manager, but not actor." There is evidence that he played *Mother Coupler* in "Marina," a play taken from Shakspeare's "Pericles," at Covent Garden for three nights, in 1738, and the *Poet* in the puppet-show called "The Pleasures of the Town," in Fielding's "Author's Farce," when it was acted at the Haymarket, in 1729, but beyond this there is no reason to suppose that William Hallam ever was an actor. If he was it is strange that nobody except Colonel Brown knows anything of his great reputation. That he was the successor of "the great Garrick" in any sense is simply preposterous. The last clause, "he was manager, but not actor," probably refers to his relations to the American Company, but of that his brother, Lewis Hallam, was manager, while he was only the backer. Dunlap is equally absurd. On winding up the business of the Goodman's Fields' Theatre, that acute historian says, "Hallam's debt proved five thousand pounds, a trifling sum as the amount of loss in such a complicated and hazardous speculation." If money had been worth only as much as now, instead of twice as much, \$25,000 was rather large for a "trifling sum." Dunlap adds that "the accounts and conduct of Mr. Hallam were so fair and satisfactory to his creditors that they presented him with the wardrobe and other theatrical property of the establishment, thus discharging him from debt and leaving him in possession of a capital to commence business anew." These large-hearted creditors no doubt knew the exact value of the wardrobe and other theatrical properties of an old barn of a theatre at the Wells in Lemon Street, on the outskirts of London.

The Hallams, William and Lewis, were brothers of Admiral Hallam, of whom the cyclopædias do not condescend to give any account, and another brother, George Hallam, was the actor mentioned by Genest. There was still another Hallam on the English stage, Thomas, who was killed by accident by the celebrated Charles Macklin, in the green-room at Drury Lane Theatre. Thomas Hallam and Macklin were friends. They were together at the Haymarket, in 1734, where Hallam played *Dr. Wrench* and Macklin *Squire Badger* in "Don Quixote in England," and together they went to Drury Lane. There, on the 10th of May, 1735, they played the two servants in a farce called "Trick for Trick." The farce was acted but once, in consequence of the fatal quarrel between Macklin and Hallam about a wig that Macklin had worn the night before in "Love Makes a Man." In his excitement Macklin ran a stick into Hallam's eye, as the result of which Hallam died the next day. Macklin was tried at the Old Bailey and convicted of manslaughter. His punishment was not severe, however, for in 1741, the year of Garrick's *debut*, he established his fame by playing *Shylock* for the first time as a serious part. It is generally assumed that Thomas was an uncle of William and Lewis Hallam, but Mrs. Mattocks, who was a daughter of Lewis Hallam, is quoted as saying that he was a relation, but she did not know in what degree. Dunlap, with the capacity for blundering for which he was remarkable, says this Hallam was a brother of Lewis and William.

According to Dunlap, Lewis Hallam was a member of his brother William's company at Goodman's Fields, and "sustained the first line of low comedian," while his wife, who was related to Mr. Rich, the manager of Covent, played the first line of tragedy and comedy. "To have been the first low comedian and the first tragic

and comic actress in a company which had to strive against Covent Garden and vie with Drury Lane, having Garrick for its leader," says that marvelous chronicler, "gives us reason to believe that Mr. and Mrs. Hallam were far above mediocrity in their profession, and tradition fully supports the belief." If the Hallams had been in Ayliffe Street, Goodman's Fields, instead of at the Wells in Lemon Street, it would have been up-hill work to strive against Covent Garden and vie with Drury Lane having Garrick for its leader, but in an old barn that had been "altered in a more theatrical manner," there could be no chance either to strive or to vie.

There is nothing in the annals of the English stage to indicate that either Lewis Hallam or his wife ever played at Covent Garden. It was his mother-in-law, Mrs. Anne Hallam, who was a relation of Rich, and his father, Adam Hallam, who was with his wife in Rich's company. This Mrs. Hallam was a large, unwieldy person, utterly unsuited to comedy parts or light tragedy roles long before the second Mrs. Hallam appeared at the Wells in Lemon Street, Goodman's Fields. Before she became Mrs. Hallam she was Mrs. Berriman, and before she became Mrs. Berriman she was known on the stage, both in London and the Provinces, as Mrs. Parker. Davies says that as Mrs. Parker she distinguished herself in the Norwich Theatre before she joined Rich in London, and she was with Rich as early as 1723 when he was still at the Theatre in Lincoln's Inn Fields. Even at this early period—thirty years before the appearance of the Hallams in New York and Philadelphia—she was an actress of mature powers, commanding the best of everything. When Rich went to Covent Garden she went with him, appearing as *Mrs. Marwood* in the "Way of the World" on his opening night, December

he said; "Mrs. Hallam's stays in which she played *Monimia* last night." In "Hamlet" Mrs. Hallam was the *Queen Mother* of Ryan, as Mrs. Porter was of Wilks. Davies says she died about 1738, but unless there were two Mrs. Hallam's at Covent Garden, the one succeeding to the other's professional rank and parts, her demise could not have occurred before 1740—in fact, June 6th, 1740.

Is it possible that such a startling hypothesis can be true?

There is only one thing that would suggest such a possibility, and that is an examination of the parts attributed to Mrs. Anne Hallam. In her earlier years at the theatre in Lincoln's Inn Fields she was seen in many new parts, sometimes as many as four in a month, but from the close of 1730 to the beginning of 1738 she seldom created a new role. During this period her best year was 1734, when she is set

1726. *As Mrs. Berriman.*
 Oct. 24.—Mistake Isabella
 Nov. 14.—Orphan Monimia
 30.—Fond Husband Maria

1727.
 Jan. 16.—Fall of Saguntum . . . Candace
 Feb. 7.—Venice Preserved . . . Belvidera
 April 17.—Jew of Venice Portia
 29.—Philip of Macedon . . . Isteria
 May 19.—Caradoc the Great . Cartismanda

1728.
 Jan. 17.—Sesostris Nitocris
 Mar. 9.—Fortune Hunters . . . Mrs. Sly
 28.—Love Makes a Man . . . Elvira

1729.
 Feb. 10.—Themistocles Artemisia
 Mar. 4.—Frederick, Duke of Brunswick-
 Leinenberg Adelaide
 Sept. 17.—Sir Walter Raleigh . Lady Raleigh
 Nov. 8.—Maid's Tragedy Evadne
 25.—Rape Queen

1730.
 May 9.—False Friend Isabella
 23.—Don Quixote Duchess
 Oct. 27.—Unhappy Favorite . . . Queen
 Nov. 23.—Conscious Lovers . . . Isabella

1731.
 April 3.—Orestes Circe

As Mrs. Hallam—Covent Garden.

1732.
 Dec. 7.—Way of the World . Mrs. Marwood

1733.
 April 4.—Fatal Secret . . Duchess of Malfy

1734.
 Jan. 9.—Lady's Revenge . . Lady Traffic
 Feb. 14.—Careless Husband . . Lady Easy
 Sept. 30.—Albion Queens Elizabeth

1735.
 Feb. 22.—Rival Widows . . Lady Lurcher

1737.
Feb. 26.—King John Constance

1738.
Jan. 12.—Distrest Mother Hermione
14.—All for Love Octavia
28.—Jane Shore Alicia
Feb. 6.—Richard II Duchess of York
Mar. 13.—Henry VI Joan la Pucelle
16.—Theodosius Pulcheria
20.—Cymbeline Queen
April 19.—Mourning Bride Zara
28.—Relpase Amanda

1739.
Jan. 3.—Parricide Eliza
Mar. 25.—Married Philosopher Melissa
April 26.—Lady's Last Stake
Lady Wronghead
29.—Philotas Antigona

down for *Lady Traffic* in "Lady's Revenge," *Lady Easy* in the "Careless Husband," and *Elizabeth* in the "Albion Queens." But in January, 1738, she again came to the front, and from that time until April, 1739, she was accorded a number of parts that, perhaps, ought to have gone to a younger and less robust actress. These later parts were in the younger Mrs. Hallam's line of business ten

years after. It is not easy to conceive such a transfer of parts, if at all, without the fact being on record, but without such a transfer the American Mrs. Hallam could not have been at Covent Garden at all, as it is certain Lewis Hallam never was. After Anne Hallam's death there were no longer any Hallam's under Rich's management, and so the American print collectors, who fondly hoped they had found in the frontispiece to Thomson's suppressed play, "Edward and Eleanora," a portrait in character of Mrs. Hallam-Douglass, will be compelled to concede it was intended for the elder Mrs. Hallam. Thus is not only the hypothesis shattered, but the apparent discrepancy may be accounted for by a remark of Davies to the effect that Rich always manifested a spirit of hostility to her progress, probably because of her bulk, notwithstanding she was a relative, that may have been overcome by the exigencies of the theatre and the favor in which she was held by the public. When Mrs. Hallam died in 1740 she was recorded in the *Gentleman's Magazine* as "an excellent actress," a tribute that would

not likely have been paid to her if she had failed to retain her place and rank in the theatre until her death.

There was a Mr. Hallam at Smock Alley in Dublin playing such parts as the *Bookseller* in the "Committee," and the *Musician* in "Timon of Athens," as early as 1715. In 1733 there was a Hallam booth at Bartholomew Fair, and the next year, 1734, Adam Hallam is first noticed at Covent Garden as *Gregory* in the "Plain Dealer." It would be impossible to say whether the Mr. Hallam of Smock Alley and Adam Hallam of Covent Garden are identical, but it is likely that Adam was the father of the American adventurers, with Mrs. Anne Hallam as his second wife. The history of Adam Hallam, the father, is important, as showing why William projected the American company and Lewis conducted it across the Atlantic. Adam Hallam succeeded in making a seven years' engagement with Rich, at Covent Garden, probably through his wife's influence, but as an actor his best parts were *Worthy*, in the "Recruiting Officer;" *Malcolm*, in "Macbeth;" *Laertes*, in "Hamlet;" *Careless*, in the "Double Gallant," and *Altamont*, in the "Fair Penitent." He was an imitator of Wilks, especially in his way of pulling down his ruffles and rolling his stockings. He was useful, however, in the mechanical department, and when "Richard II" was revived at Covent Garden in 1738, after being shelved for forty years, he invented the armor and decorations for the scene in the lists. He was at Drury Lane in 1742-43, and translated the "Beggars' Opera" into French for the Haymarket, where it met with some success. Subsequently he became an itinerant player and a pensioner on the managers, taking a benefit in 1746, as has been shown, at the rope-dancing establishment at the Wells. These facts not only show the financial condition of the Hallams about the year 1750, but indi-

cate the estimation in which they were held in England as actors after the family ceased to enjoy the favor of their relative, Rich, at Covent Garden. They organized the company that crossed the Atlantic because the wilds of America could not well be worse than the barns of England. Curiously enough Adam Hallam created the part of *Severn* in a play called the "Prodigal Reformed," at Covent Garden in 1738, young *Severn* being sent as a boy to America to be educated, where he was reduced by pecuniary difficulties and deserted by supposed

ORIGINAL HALLAM REPERTOIRE.

<i>Plays.</i>	
Beaux' Stratagem	Farquhar
Careless Husband	Cibber
Committee	Howard
Conscious Lovers	Steele
Constant Couple	Farquhar
Fair Penitent	Rowe
George Barnwell	Lillo
Hamlet	Shakspeare
Inconstant	Farquhar
Jane Shore	Rowe
Merchant of Venice	Shakspeare
Othello	Shakspeare
Provoked Husband	Vanbrugh
Recruiting Officer	Farquhar
Richard the Third	Shakspeare
Suspicious Husband	Hoadly
Tamerlane	Farquhar
Theodosins	Lee
Twin Rivals	Farquhar
Woman's a Riddle	Bullock
<i>Farces.</i>	
Anatomist	Ravenscroft
Damon and Phillida	Cibber
Devil to Pay	Coffey
Hob in the Well	Cibber
Lethe	Garrick
Lying Valet	Garrick
Miss in Her Teens	Garrick
Mock Doctor	Fielding

friends. Young Hallam crossed the ocean expecting better luck than befell young *Severn*.

In regard to the organization of the American Company, Dunlap is the only guide. It was formed on the sharing plan. The number of shares was fixed at eighteen. There were twelve adult performers, including the manager, and each performer was allowed a share. Lewis Hallam had another share as manager and a share was allowed to his three children. The remaining four shares were for the profit of the backer for the use of his money. As the amount invested was necessarily small, coming as it did from a man situated as William Hallam was, the capi-

talist, in case of success, could not fail to have the best of it. The scheme being arranged, a company willing to agree to the terms was enlisted, the plays were selected and the parts assigned. The pieces chosen were those that were most popular on the London stage at the time, and many of them continued to be played by the American Company from 1752 down to the Revolution. With this repertoire and one pantomime, "Harlequin Collector; or, the Miller Deceived," the adventurers set sail in the *Charming Sally*, Captain Lee, early in May, 1752.

CHAPTER IV.

THE VIRGINIA COMEDIANS.

CONTINUED EXISTENCE OF THE PHILADELPHIA COMPANY—IT PLAYS AT ANNAPOLIS, IN 1752—RE-INFORCED BY TWO OF HALLAM'S PLAYERS—THE ANNAPOLIS THEATRE.

ALTHOUGH the Company of Comedians from Philadelphia disbanded at the close of the New York season of 1751, it was soon re-organized, and was playing in Virginia in the spring of 1752. Unfortunately the journalism of the period gives few traces of the travels in the Old Dominion of these wandering thespians.

Within a fortnight of Lewis Hallam's arrival at Yorktown, the "Company of Comedians from Virginia" reached Annapolis. This company had some kind of existence for more than twenty years. In Virginia it was generally known as the Virginia Company of Comedians, but it did not always retain its distinctively Virginia character, for when it appeared at Upper Marlborough, in the autumn of 1752, it was billed as the Company of Comedians from Annapolis. As this history proceeds it will be found showing itself in unexpected places, and on one occasion, it will be seen, it ventured to assert itself as the New American Company. These facts not only prove that the Hallam Company was not the first regularly organized theatrical company in this country, but that the American Company, so-called, was never without a rival south of the Chesapeake.

When the Company of Comedians arrived at Annapolis, it

announced its presence through the advertising columns of the *Maryland Gazette*. There was no editorial mention of their arrival previous to their appearance and no remark upon the performances afterward. As a consequence the only source of information is that afforded by the advertisements. These, however, tell their story with such simplicity and directness, that it is surprising that the writers on early American theatrical history never thought it worth while to consult them in the pages where they were first printed. It is easier, perhaps, to take supposed facts at second hand, but in thus avoiding the duties of verification the blunders of an incompetent historian become consecrated as historical truth. No better example of such perpetuation of error can be cited than Dunlap's treatment of this season at the Annapolis theatre. In 1828, a writer in the *Maryland Gazette* claimed for Annapolis the first theatre, in point of time, erected in the United States. This writer quoted the advertisement of the 18th of June, 1752, ignoring that of June 13th, and as printed by Dunlap, omitting the words "from Virginia" in the name of the company. Ridgely, in his "Annals of Annapolis," prints the advertisement of June 13th, but omits the note concerning the company, which was the concluding and most interesting part of it. The article assumes that the descrip-

MARYLAND GAZETTE, June 18, 1752.

By Permission of his Honor, the
PRESIDENT,

At the New Theatre
in Annapolis by the Company of Comedians
from Virginia, on Monday, being the 22nd of
this instant, will be performed

THE BEGGARS' OPERA,

likewise a Farce called

THE LYING VALET.

To begin precisely at 7 o'clock.

Tickets to be had at the printing office.

Box, 10s. Pit, 7s. 6d.

No person to be admitted behind the scenes.

N.B.—The Company immediately intend to *Upper Marlborough*, as soon as they have done performing here, where they intend to play as long as they meet with encouragement and so on to *Piscataway* and *Port Tobacco*. And hope to give Satisfaction to the Gentlemen and Ladies in each Place, that will favor them with their Company.

tion, "new theatre," was employed in contradistinction to the temporary theatres, generally commercial warehouses, previously used. Had this writer taken the trouble to examine the files of the *Gazette* he would have found an announcement of the 7th of December¹ that shows the Annapolis theatre of 1752 to have been little better than a commercial warehouse, instead of a theatre that he describes as "a neat brick building, tastefully arranged and competent to contain between five and six hundred persons." Dunlap, without further inquiry, cites this as proof that the claim for Annapolis of having erected the first theatre appears fully made out, when the truth is that the brick building described in the *Maryland Gazette*, in 1828, was not built until 1771.

If the writer in the *Maryland Gazette*, in 1828, had examined the files of that journal for 1752, he would have known that the Company of Comedians from Virginia played two engagements at Annapolis in that year, and that the appearance of the Company at Upper Marlborough² was an important part of their programme. Besides, he would have had no occasion to bewail his inability to ascertain anything in regard to the identity of the company, "as no *dramatis personæ* are given," the advertisement of the "Beggars' Opera" at that place being in itself a clue. Mr. Woodham, who sang the "Mason's Song," was a member of the Company of Comedians from Philadelphia, when they played in New York. Had he looked further he would have found also that Kean and Miss

¹ MARYLAND GAZETTE, December 7, 1752.
—N.B.—The House is entirely lined throughout for the reception of Ladies and Gentlemen; and they have also raised a Porch at the Door that will keep out the inclemency of the weather.

² MARYLAND GAZETTE, July 2, 1752.—
N.B.—As the Company have now got their Hands, Cloaths &c. compleat, they now confirm their Resolution of going to *Upper Marlborough*, as soon as ever encouragement fails here.

Osborne, who were New York favorites, were the leading members of the Company of Comedians from Virginia.

So far as the *Maryland Gazette* shows, the same bill was twice given at Upper Marlborough, the first time on the 20th of August, and the second time on the 14th of September, but the Annapolis repertoire was more complete, and extended over a period embracing the months of June and December. If the names of the performers and the dates of the performances had been considered, much oracular but irrelevant discussion would have been avoided, and erroneous conclusions would not have been made to pass for

history. Dunlap, for instance, argues that as Hallam's company did not appear at Williamsburg

MARYLAND GAZETTE, August 13, 1752.
 By Permission of his Honor, the
 PRESIDENT
 At the New Theatre
 in Upper Marlborough' by the Company of
 Comedians from Annapolis, on Thursday
 next being the 14th of September, (at the
 request of the Ancient and Honorable Society
 of FREE and ACCEPTED MASONS) will be
 performed
 The
 BEGGARS' OPERA
 with instrumental to each air given by a set
 of Private Gentlemen;
 And
 "A Solo on the French Horn:"
 also
 A Mason's Song by Mr. Woodham; with a
 Grand Chorus.
 To which will be added a Farce call'd
 THE LYING VALET.
 Tickets to be had at Mr. Benjamin Barry's.
 Pit, 7s. 6d. Gallery, 5s.

until the 5th of September, there was ample time for Wynell and Herbert, who were inferior members of the company, to have gone to Annapolis and "performed with a Mr. Eyanson," and he thought the fact of their performing the parts of *Richard* and *Richmond* accords with this supposition. As

ANNAPOLIS REPERTOIRE.

1752.
 June 22.—Beggars' Opera Gay
 Lying Valet Garrick
 July 6.—Busybody Centlivre
 Lying Valet.
 13.—Beaux' Stratagem . . . Farquhar
 Virgin Unmasked . . . Fielding
 21.—Recruiting Officer . . . Farquhar
 Mock Doctor Fielding

- July 27.—George Barnwell Lillo
 Damon and Phillida . . . Cibber
 31.—Bold Stroke for a Wife. Centlivre
 Beau in the Suds.
 Aug. 3.—Drummer Addison
 Devil to Pay Coffey
 Oct. 2.—Constant Couple . . . Farquhar
 Lying Valet.
 21.—Cato Addison
 Miss in her Teens . . . Garrick
 (Benefit of Mr. Eyanson.)
 Dec. 11.—Richard III Shakspeare
 Miss in her Teens.
 Richard Mr. Wynnell
 Richmond . . . Mr. Herbert
 (From the Theatre in Williamsburg.)
 13.—Constant Couple.
 Anatomist Ravenscroft
 Principal parts by Mr. Wynnell,
 Mr. Kean, Mr. Herbert and Miss
 Osborne.
 16.—Richard III.
 Lying Valet.
 (Benefit of Talbot Co. Charity School.)

they appeared in December instead of in July, and were distinctly announced as from the theatre at Williamsburg, speculative theory gives place to fact by showing that they were in Annapolis after and not before Hallam's engagement at the capital of the Old Dominion. The facts settle another problem that puzzled the ingenious Dunlap. While he concedes, erroneously, as was his habit, that Annapolis has the honor of having erected the first temple to the muses, he is surprised that

this circumstance should have escaped Lewis Hallam, the second. The description contained in the advertisement in the *Maryland Gazette* of the 7th of December shows that the "new theatre" at Annapolis, in 1752, was like those that were previously erected at Williamsburg and New York, and so it was unworthy of mention as a "temple to the muses."

CHAPTER V.

HALLAM AT WILLIAMSBURG.

INITIAL PERFORMANCE OF THE HALLAM COMPANY IN VIRGINIA—A
NOVELIST'S ACCOUNT OF IT—THE MERCHANT OF VENICE—
INCIDENTS OF THE SEASON.

IT would be surprising had not the appearance of the Hallam Company in the "Merchant of Venice" at Williamsburg, on September 5th, 1752, been utilized in some of the novels it has long been the ambition of Virginia novelists to write of the "Old Dominion" in the colonial period. In itself the advent of the first theatrical company ever specially organized in England for America is an interesting and important event. It not only possessed the charm of novelty at the time, but it readily blended with the romance of a romantic epoch when the obscuring mists of years had made it a mere tradition. When it was announced, therefore, that the late John Esten Cooke had seized upon the episode as the foundation of one of his stories there was a tremor of delight among the students of American dramatic history. Unfortunately Mr. Cooke drew too largely upon his imagination for his facts. In his "Virginia Comedians" he brings the Hallams to Williamsburg eleven years later than the year of their arrival—that is, in 1763 instead of 1752. He makes Mr. Hallam, whom he describes as "a fat little man of fifty or fifty-five, with a rubicund and somewhat sensual face," play *Bassanio* instead of *Launcelot*, and he assigns the part of *Portia* to Miss Beatrice Hallam, Hallam's daughter,

instead of to his wife, Mrs. Hallam. For Mr. Malone, who was the *Shylock* on the occasion, he substitutes a fictitious Mr. Pugsby, but Mr. Hallam is introduced in his own name. Both are drawn as exceedingly repugnant characters. Hallam is represented as brutal, base and selfish, and the manager is made to say after the initial performance that "*Shylock* was too drunk" to play this great role acceptably. As compensation for this harsh treatment of the real Mr. Hallam, he makes the fictitious Miss Beatrice Hallam one of the most striking, truthful and lovable characters in modern fiction. All this, it must be confessed, is open to grave objection. In a historical novel in which dates are given some respect is due to chronology. Mr. Hallam was dead and buried when he is made to figure in Mr. Cooke's story. In a historical novel in which real men are introduced by name, it is incumbent on the novelist that the figures he draws shall be as nearly as possible truthful portraits. These laws Mr. Cooke boldly set aside, and so, instead of presenting a brilliant, if ideal, picture of the introduction of the drama into America, the "Virginia Comedians" is only a rude caricature of a party of barn-stormers, such as leave New York annually for a Thanksgiving or Christmas "snap."

While Mr. Cooke's treatment of Mr. Hallam is open to such serious objection, his description of the first night of the "Merchant of Venice" is in every way worthy of his subject. It is easy enough to imagine the interest that would be excited among the Virginia planters by the arrival of a company of comedians at Williamsburg from England.

"Ah, I see we are to have a theatrical performance in Williamsburg next week," says Mr. Lee, looking up from the latest number of the Williamsburg *Gazette* and then reading the announcement in

the newspaper. "Mr. Hallam and his Virginia Company of Comedians in the 'Merchant of Venice,' by permission of his worship, the Mayor, at the Old Theatre near the Capitol." "Let us go to see the play, father," said Henrietta. "Oh, yes," said Clare. "Certainly, if you wish it," the father assents.

When the time comes for going to the theatre Miss Henrietta is radiant in a dress of surpassing elegance—flowered satin, yellow lace, jewels, powdered hair, pearl pendants and rich furbelows.

"You know I have never seen a play," says Clare on the way to the theatre to her cousin Champ Effingham, a Virginia exquisite, who has just returned from London and who is of the party. "But read a plenty," he answers. "Oh, yes," Clare replies; "and I like the 'Merchant of Venice' very much: the character of *Portia* is so delicate and so noble." "Who will act *Portia*?" Henrietta asks. "*Shylock*—Mr. Pugsby; *Portia*—Miss Beatrice Hallam," the fop answers, reading from a copy of the play-bill with which he had provided himself. "I have never seen or heard of her," Champ then says. "Which means," Henrietta interposes, laughing, "that Miss Beatrice Hallam cannot be well worth going to see."

In the boxes were Parson Tag, a Virginia fox-hunting clergyman, and 'Squire Effingham, the father of Champ, while a young reformer of the epoch, Charles Waters, was in the pit. "Not so bad as you predicted, eh Parson?" said the 'Squire to Tag, when the curtain fell on the first act. "I don't think that fellow, *Antonio*, acts so badly." "Oh, lovely, papa!" exclaimed Kate Effingham, clapping her hands. "I was never more pleased with anything," said Clare to Champ. "Much like Shuter at Covent Garden," the Anglo-American fop remarks of the *Shylock*. The scene between *Portia* and *Nerissa* in

the first act was cut out, but Miss Beatrice Hallam played the scene with the Prince of Morocco for all it was worth in the second act. "Every word rang and told; there was no hurry, no slurring, no hesitation." Finally came the scene with the caskets. "It ended with great applause. The young woman had evidently produced a most favorable impression on the audience." Champ, after the London fashion, forced his way behind the scenes during the play and insisted on speaking to *Portia*, whereupon the gallery hissed and the young reformer in the pit frowned. "What were they hissing for?" Clare asked, when the curtain went down. "Some folly which deserved hissing, probably," Champ answered, without a blush. The play ended amid universal applause, but the next morning Champ Effingham told his father, the 'Squire, that all the parts were well acted except *Portia*—that was overacted. The 'Squire thought his son "too English."

In marked contrast with this imaginary description is the account given by Dunlap, which is probably the first theatrical interview printed in America. It was furnished by Lewis Hallam, the younger, forty years after the event—then, after another forty years it found its way into print. According to Dunlap's recollections of the recollections of the younger Hallam, Lewis Hallam, the elder, found a building in the suburbs of the town which he turned into a theatre. It was said to be so near the wood that the manager often stood in his door and shot pigeons for dinner. After its destruction by fire some years later, Dunlap says another theatre was built below the Old Capitol. It is, perhaps, too late to determine the exact locality of Hallam's theatre, but wherever it was situated it is certain that Williamsburg had a theatre many years before the arrival of the Hallam

Company, as appears from an advertisement in the *Virginia Gazette* of September 10th, 1736. In an early work entitled "The British Empire in America" it is said that near the market-place, or what perhaps was only an area for a market-place, there was a good bowling alley and a play-house, but doubt is expressed of the excellence of the performances on the Virginia stage at that early day.

ADVERTISEMENT.

This evening will be performed at the Theatre by the young Gentlemen of the College, the Tragedy of "Cato," and on Monday, Wednesday and Friday next will be acted the following Comedies by the young Gentlemen and Ladies of this country—The "Busybody," the "Recruiting Officer" and the "Beaux Stratagem."

Advertisements in the *Virginia Gazette* of 1768 accord with Mr. Cooke's description. If any credence is given to Dunlap's statement the London company occupied neither of these, but in his eagerness to prove that the company that landed at Yorktown, Virginia, in June, 1752, and appeared at Williamsburg in the "Merchant of Venice" on the 5th of September, was the first professional company of comedians in America, he was blinded to every fact that militated against his theory. In order to make the facts square with his theory, he is not only compelled to assert that the building occupied by Lewis Hallam at Williamsburg was "the first theatre opened in America by a company of regular comedians," but is led to assume that a theatre at Annapolis, Md., built before the arrival of the Hallams, "was used by boys or young men to enact plays after their fashion, as was the case and probably will be the case everywhere." The only thing that gives Dunlap's statement value is the fact that he received it from Lewis Hallam, the younger.

It is, of course, impossible to give any connected account of the Williamsburg season. There does not seem to be extant a file of the

Virginia Gazette for 1752, although it was revived in 1751, and so it is necessary to accept for the opening night the statement that Dun-

DUNLAP'S WILLIAMSBURG CASTS.

Merchant of Venice.

Shylock	Mr. Malone
Bassanio	Mr. Rigby
Antonio	Mr. Clarkson
Gratiano	Mr. Singleton
Salanio }	Mr. Herbert
Duke }	
Salarino }	Mr. Wynell
Gobbo }	
Launcelot }	Mr. Hallam
Tubal }	
Servant to Portia . .	Master Lewis Hallam (His first appearance on any stage.)
Nerissa	Miss Palmer
Jessica	Miss Hallam (Her first appearance on any stage.)
Portia	Mrs. Hallam

Lethe.

Æsop	Mr. Clarkson
Old Man	Mr. Malone
Fine Gentleman	Mr. Singleton
Frenchman	Mr. Rigby
Charon	Mr. Herbert
Mercury	Mr. Adcock
Drunken Man }	Mr. Hallam
Tattoo }	
John	Mr. Wynell
Mrs. Tattoo	Miss Palmer
Fine Lady	Mrs. Hallam

Mrs. Rigby and Adam Hallam, a child. It will be observed that the *Tailor* was cut out of the farce. The absence of *Lord Chalkstone* is accounted for by the fact that the part was an afterthought of the author. Miss Hallam, who made her first appearance on the stage as *Jessica* in the play, was, Dunlap says, the daughter of Lewis Hallam. The surroundings must have been exceedingly primitive. There was

lap derived from the younger Lewis Hallam forty years afterward. The play of the evening was the "Merchant of Venice," which was followed by the farce of "Lethe." That these were the pieces is probable, but whether the casts as printed by Dunlap are absolutely accurate it is impossible to say. Although "Mr. Hallam seemed to remember every transaction of that period, every circumstance attending these first histrionic adventures, as though they were of yesterday," experience teaches that nothing is more untrustworthy than such recollection. The bill comprised the entire strength of the company, except Mrs. Clarkson,

no orchestra, but Mr. Pelham, who taught the harpsichord in the town, was engaged with his instrument to supply the music. The performance began with a prologue, written for the occasion by Mr. Singleton. It was spoken by Mr. Rigby. As it was the first composition written for and addressed to an American audience that was preserved, it may be regarded as a curiosity. John Singleton, by whom it was written, was content with small parts as an actor, but he aspired to be a poet, and in 1767 he published at Barbadoes "A General Description of the West Indian Islands" in blank verse, and had his poem republished in London ten years later. As to the merits of the performance we know nothing except that Master Lewis Hallam, who had only one line to speak, stood speechless before the audience when his time came, and then bursting into tears rushed off the stage.

PROLOGUE.

To this new world, from fam'd Britannia's shore,
Through boist'rous seas where foaming billows roar,
The Muse, who Britons charm'd for many an age,
Now sends her servants forth to tread the stage;
Britain's own race, though far removed, to show
Patterns of every virtue they should know.
Though gloomy minds through ignorance may rail,
Yet bold examples strike where languid precepts fail.

The world's a stage, where mankind act their parts;
The stage a world to show their various arts;
While th' soul, touch'd by Nature's tend'rest laws,
Has all her passions rous'd in Virtue's cause.
Reason we hear, and coolly will approve,
But all's inactive till the passions move.
Such is the human mind, so weak, so frail,
"Reason's her chart, but passion is her gale."
Then raise the gale to waft fair Virtue o'er
The sea of life where Reason points the shore.
But ah! let Reason guide the course along,
Lest Passion, list'ning to some siren's song,
Rush on the rocks of Vice, where all is lost,
And shipwreck'd Virtue renders up the ghost.

Too oft, we own, the stage with dangerous art,
In wanton scenes has played the siren's part.
Yet if the Muse, unfaithful to her trust,
Has sometimes strayed from what is pure and just,
Has she not oft, with awful, virtuous rage,
Struck home at vice and nobly trod the stage—
Made tyrants weep, the conscious murderer stand
And drop the dagger from his trembling hand?
Then, as you treat a favorite fair's mistake,
Pray spare her foibles for her virtue's sake
And while her chastest scenes are made appear—
For none but such will find admittance here—
The Muse's friends, we hope, will join our cause
And crown our best endeavors with applause.

The only subsequent performance of the Williamsburg engagement that I find anywhere is that of the 9th of November, 1752. This occurs in a Williamsburg letter to the *Maryland Gazette*,¹ but it is probable that even this performance would have been passed by without notice had not a lot of savages visited the theatre as the guests of the Governor. On this occasion "Othello" and "Harlequin Collector" comprised the bill. Malone probably played the *Moor*, Rigby *Iago* and Singleton *Cassio*. Mrs. Hallam certainly was the *Desdemona*. So far as is known these were the only performances in America of the "Merchant of Venice" and "Othello" by the original Hallam Company. It will be observed that the simplicity exhibited by "the Empress" at the play was more than equaled by the grotesque servility of the high-flown language in which the visit of savage royalty to the theatre is described.

Lewis Hallam remained in Virginia eleven months, and went directly from Williamsburg to New York. He was accompanied by his entire company, except Wynell and Herbert, who had seceded the previous December and joined "the Virginia Comedians" at Annapolis. It is evident from the assumption of such roles as *Richard* by Wynell and *Richmond* by Herbert, that parts like *Salanio* and *Salarino*, the *Duke of Venice* and old *Gobbo* could not satisfy their ambition. The Annapolis opportunity, therefore, was not to be lost, but it seems

¹MARYLAND GAZETTE. Williamsburg, Nov. 17. — The Emperor of the Cherokee nation with his Empress and their son, the young Prince, attended by several of his Warriors and Great Men and their Ladies were received at the Palace by his Honour the Governor, attended by such of the Council as were in Town on Thursday the 9th instant with all the Marks of Courtesy and Friend-

ship and were that Evening entertained at the Theatre with the Play (the Tragedy of "Othello") and a Pantomime Performance which gave them great surprise as did the fighting with naked swords on the Stage which occasioned the Empress to order some about her to go and prevent them killing one another.

to have brought them no permanent advantage, for neither of them was ever heard of afterward, unless indeed the Herbert of whom an anecdote is related in Bernard's "Retrospections of America" is the same. It is an account of an adventure in Jamaica with Three-fingered Jack, in which a member of the old American Company, Owen Morris, is made to say that Herbert, who had a sweet voice and was of respectable parentage, "had quitted England, owing to an unfortunate attachment." His melancholy led him to take long rambles in the country, in which he was occasionally joined by another actor. One sultry day, when they reached the shelter of an "umbrageous palm," Herbert proposed they should open their wallet and take some refreshment. Unfortunately they found the brandy, so necessary to a lover's melancholy, had been forgotten. Herbert remained under the "umbrageous palm" while his friend visited a neighboring plantation to obtain the required fluid. When his friend was gone, "the loneliness and stillness of the spot" brought back to Herbert "the thought of home, and he gave vent to his oppressed spirit in some vocal effusion, unconscious that the savage scourge of the island, driven by hunger from his hiding place on the hills, was ready to dispatch him" just as his "lips opened and the breathings of a broken heart" poured forth. It is unnecessary to add that the "breathings" so charmed the outlaw that Herbert's life was saved. The next day Three-fingered Jack was captured. As Herbert left Hallam's Company in 1752, and Three-fingered Jack was not captured until 1781, it will be noted that his broken heart had lasted him fully thirty years.

CHAPTER VI.

HALLAM IN NEW YORK.

THE FIRST SEASON OF WHICH THERE IS DEFINITE KNOWLEDGE—OPPOSITION TO THE THEATRE—A SKETCH OF THE PLAYS AND THE PLAYERS AND THEIR PARTS.

AN entire year elapsed between the initial performance of the Hallam Company in Virginia and their first appearance in New York. Where was the year spent, and how? Dunlap says that, after leaving Williamsburg, Lewis Hallam's Company performed at Upper Marlborough, Piscataway and Port Tobacco, then places of wealth and consequence in Maryland, but that the whole Company was not at Annapolis, he thinks, is proved by the silence of Lewis Hallam, the second. The fact is that no part of it was at Annapolis at any time, except the two seceding members, Wynell and Herbert, who joined the Company of Comedians from Virginia, the existence of which the historian ignores. Indeed, there is no reason to believe that the Company stopped at any of the places of wealth and consequence in Maryland on the journey from Williamsburg to New York. Proof of this is contained in Mr. Hallam's appeal to the New York public, printed in 1753. Dunlap's mistake was due to the fact that he confounded Hallam's Company with the comedians whose existence he so strenuously denied. There was good reason why Hallam should go direct to New York. The Maryland field had been pretty thoroughly tilled by the Virginia comedians, and in Philadel-

phia the opposition to the theatre was too violent to make a stop possible at that time. When the Company left the capital of the "Old Dominion" Governor Dinwiddie gave Mr. Hallam a certificate, recommending the comedians as actors and testifying to the correctness of their conduct as men. Such a testimonial was useful at that time, especially with the functionaries whose consent it was necessary to obtain before performances could be given. Armed with this "character," Hallam arrived in New York in June, 1753. But even in New York the welcome to the players was not very cordial, and permission to perform was at first denied. This difficulty was overcome, however, Hallam using the wrongs he had suffered at the hands of Upton as a means of softening the hearts of the authorities. There was still another difficulty. The old theatre in Nassau Street was not adapted to the use to which it had been put, and so it was demolished and another one erected in its place. Finally, Hallam announced in Gaine's *Mercury*, on the 17th of September, that he had built a fine, large theatre in the place where the old one stood, and "by his Excellency's authority" would that evening present a comedy, called the

HALLAM'S FIRST ADVERTISEMENT.

By His Excellency's Authority
By a Company of Comedians from *London*
At the New Theatre in *Nassau Street*,
This Evening will be presented, a Comedy,
called,

THE CONSCIOUS LOVERS.

Young Bevil	Mr. Rigby
Mr. Sealand	Mr. Malone
Sir John Bevil	Mr. Bell
Myrtle	Mr. Clarkson
Cimberton	Mr. Miller
Humphrey	Mr. Adcock
Daniel	Master L. Hallam
Tom	Mr. Singleton
Phillis	Mrs. Beccely
Mrs. Sealand	Mrs. Clarkson
Lucinda	Miss Hallam
Isabella	Mrs. Rigby
Indiana	Mrs. Hallam

A new Occasional Prologue to be spoken
by Mr. RIGBY.

An *Epilogue* (addressed to the Ladies) by
Mrs. HALLAM.

Prices: Box, 8s. Pit, 6s. Gallery, 3s.

No Persons whatever to be admitted behind
the Scenes.

N.B. Gentlemen and Ladies that chuse
Tickets, may have them at the New Printing
Office in Beaver Street. To begin at 6 o'clock.

“Conscious Lovers,” and the ballad farce of “Damon and Phillida.” The bill of the evening for the opening night, as it was published in the *New York Gazette, or Weekly Postboy*, contained no allusion to the farce. The bill has often been reprinted, but is necessary here as part of the record. The new occasional prologue, spoken by Mr. Rigby, was the one given in Williamsburg a year before, and the epilogue, unfortunately, was not printed. The prices on the opening night: Box, 8 shillings; pit, 6 shillings; gallery, 4 shillings; for the second night were reduced to: Box, 6 shillings; pit, 5 shillings; gallery, 3 shillings. A month later there was a further reduction, the pit being put at 4 shillings and the gallery at 2 shillings. The days of performance were Mondays, Wednesdays and Fridays, the season lasting from the 17th of September, 1753, to the 18th of March, 1754.

In those days the newspapers appeared only once a week, and consequently it is not possible to list more than one-third of the per-

LIST OF PERFORMANCES.

1753.

Sept. 17—	Conscious Lovers	Steele
	Damon and Phillida	Cibber
24—	Tunbridge Walks	Baker
Oct. 1—	Constant Couple	Farquhar
	Anatomist	Ravenscroft
8—	Conscious Lovers.	
	Virgin Unmasked	Fielding
22—	Love for Love	Congreve
	Tom Thumb	Fielding
29—	George Barnwell	Lillo
	Lying Valet	Garrick
Nov. 5—	Distressed Mother	Phillips
	Hob in the Well	Cibber
12—	Richard III	Shakspere
	Devil to Pay	Coffey

formances of the season. Fortunately the plays and farces comprised in the list are of a character to give a very complete idea of the entertainments afforded the New York public by the company of comedians from London. Here were twenty-one distinct plays and twelve farces, comprising only one-third of the performances of a season of six months, given under circumstances that

must have rendered the representations doubly difficult, but always played with full casts, and, if tradition is to be believed, with all the parts acceptably filled.

To the modern play-goer the work of the Hallam Company must seem marvelous, but apart from the labor of presenting so many pieces in such rapid succession, both the plays and the farces comprised in the list are capable of an exceedingly interesting analysis. It comprises not only the best works in a dramatic sense, but the purest plays the English stage had produced up to that time. The dramatists were men with a few exceptions whose fame will form a part of the glory of English dramatic literature until the world ceases to prize English letters. As names these writers for the stage

have a familiar sound, but, with the exception of Shakspeare's, their plays have disappeared from the boards. None of the farces and none of the comedies survive, and only two of the tragedies—Moore's "Gamester" and a revamped version of Rowe's "Jane Shore"—have

- Nov. 19—Beggars' Opera Gay
Lying Valet.
26—Committee Howard
- Dec. 3—Careless Hushand Cibber
Lethe Garrick
10—Beaux' Stratagem . . . Farquhar
Harlequin Collector.
17—Committee.
Miss in her Teens . . . Garrick
26—Twin Rivals Farquhar
Damon and Phillida.
- 1754.
- Jan. 7—Drummer Addison
14—King Lear Shakspeare
21—Woman is a Riddle . . . Bullock
Devil to Pay.
28—Romeo and Juliet . . Shakspeare
(Mr. Clarkson's Benefit.)
- Feb. 4—Gamester Moore
(Mr. Rigby's Benefit.)
11—Earl of Essex Jones
Miller of Mansfield . . . Dodsley
(Mrs. Beccely's Benefit.)
18—Suspicious Husband . . Hoadley
Harlequin Skeleton.
(Mr. Miller's Benefit.)
25—Albion Queens Banks
Virgin Unmasked.
(Mrs. Hallam's Benefit.)
- Mar. 4—Jane Shore Rowe
Harlequin Skeleton.
(Mrs. Rigby's Benefit.)
11—Romeo and Juliet.
Stage Coach Farquhar
(Benefit of Miss Hallam and her two
brothers.)
16—Beggars' Opera.
Devil to Pay.
(Mr. and Mrs. Love's Benefit.)

been seen by this generation. That they should have been so completely forgotten is all the more remarkable because their authors are still acknowledged as the masters of English dramatic writing, and Mr. Hallam's list comprised only the masterpieces of the masters. To begin with Hallam's initial production, the "Conscious Lovers," it was not only Steele's best play, but the most moral play produced since the Restoration, and in itself a protest against stage immorality. In *Bevil* Steele portrayed a model gentleman, of whom Thomson sang in "The Seasons":—

— whate'er can deck mankind
Or charm the heart in generous Bevil showed.

It will thus be seen that Mr. Rigby had an excellent part for his introduction to the favor of New York theatre-goers. When the "Conscious Lovers" was originally presented at Drury Lane Mrs. Oldfield was the *Indiana*, and it is not improbable that Mrs. Hallam had seen that great actress in the part before she played it in America. Colley Cibber, who did not disdain to give Shakspeare the benefit of his improving touch, had a hand in preparing the piece for the stage,

HALLAM'S SECOND ADVERTISEMENT.

By His Excellency's Authority.
By a Company of Comedians from *London*,
At the New Theatre in Nassau Street,
This Evening will be presented a Comedy,
called

TUNBRIDGE WALKS

Or,

THE YEOMAN OF KENT,

Woodcock Mr. Malone
Reynard Mr. Rigby
Loveworth Mr. Miller
Capt. Squib Mr. Hallam
Maiden Mr. Singleton

but it is not likely that Singleton ever saw him as *Tom*. Mrs. Beccely's part of *Phillis* had been created by Mrs. Younger, and was yet to become a favorite hoyden with Mrs. Abington and Peg Woffington. Baker's play, "Tunbridge Walks," was the least meritorious piece in the list. But even Baker's com-

edy was interesting and entertaining in its day, Singleton's part of *Maiden* being the original of all the *Fribbles* and *Foppingtons* of the first half of the last century. The part, it is said, was a portrait of the author of the comedy when he was a young man, and was written by him to enable others to avoid the rock of contempt on which he had himself been wrecked.

After William Congreve, George Farquhar, whom Pope

sought to depreciate by calling him a farce-writer, was the most successful dramatist of his day. He excelled in the gay relation of

CONSTANT COUPLE.

Sir Harry Wildair Mr. Singleton
 Colonel Standard Mr. Rigby
 Vizard Mr. Miller
 Alderman Smuggler Mr. Malone
 Clincher, Sr. Mr. Hallam
 Clincher, Jr. Mr. Clarkson
 Dicky Master L. Hallam
 Tom Errand Mr. Bell
 Constable Mr. Adcock
 Lady Lurewell Mrs. Hallam
 Lady Darling Mrs. Rigby
 Angelica Mrs. Beccely
 Parly Miss Hallam
 Porter's Wife Mrs. Clarkson

Hillaria Mrs. Hallam
 Belinda Mrs. Beccely
 Mrs. Goodfellow Mrs. Rigby
 Penelope Mrs. Clarkson
 Lucy Miss Hallam

In Act II. Singing by Mrs. LOVE.

End of Act III. a Scotch Dance by Mr. HULETT.

End of Act IV. Song by Mrs. LOVE.

End of the Play, a Hornpipe by Mr. HULETT.

Prices: Box 6s. Pitt 5s. Gallery 3s.

No Persons whatever to be admitted behind the Scenes.

N.B. Gentlemen and Ladies that chuse Tickets, may have them at the New Printing Office in Beaver Street.

To begin at 6 o'clock. Money will be likewise taken at the Door.

The Company intend to Play on Mondays, Wednesdays, and Fridays.

LEWIS HALLAM.

sprightly incidents. His two comedies, the "Constant Couple" and the "Twin Rivals," and his farce, the "Stage Coach," were, after his "Beaux' Stratagem," his best pieces. In the "Constant Couple" Mr. Singleton as *Sir Harry Wildair* had by all odds the best part. *Sir Harry*, although a profligate, was as gay in manners as he was easy in morals,

and he was not altogether selfish and abandoned. The character was

created by Wilks, but it afterward became a favorite actress' role, Peg Woffington esteeming it as her greatest part, and Mrs. Jordan playing

BEAUX' STRATAGEM.

Aimwell	Mr. Adcock
Archer	Mr. Singleton
Sir Charles Freeman	Mr. Bell
Mr. Sullen	Mr. Rigby
Foigard	Mr. Hallam
Boniface	Mr. Miller
Gibbet	Mr. Clarkson
Scrub	Mr. Malone
Mrs. Sullen	Mrs. Hallam
Dorinda	Mrs. Beccely
Lady Bountiful	Mrs. Rigby
Cherry	Miss Hallam
Gipsy	Mrs. Clarkson

it long after Singleton played it in America. The second of Farquhar's pieces played by the Hallam Company in New York was the "Beaux' Stratagem." The two beaux, *Aimwell* and *Archer*, having run through their money, go to Lichfield as "master and man," fortune hunting. *Aimwell* is very fascinating and handsome, but altogether a man of the world.

He pretends to be ill, and as *Lady Bountiful's* hobby is playing the leech, she orders him to be removed to her house. There he falls in love with and marries *Dorinda*, her daughter. *Archer* is in every way a less satisfactory character than *Aimwell*, and his love affair with *Mrs. Sullen* is far from commendable. *Squire Sullen* is the son of *Lady Bountiful* by a former marriage—*Mrs. Sullen* is the sister of *Sir Charles Freeman*. Never was a pair, even in a play, worse mated. The Squire was sullen, she was sprightly; he would not drink tea with her, and she would not drink ale with him; he disliked ombre and picquet, and she hated cock-fighting and racing; he declined to dance, and she refused to hunt. It was natural enough that such a pair should be divorced, but not even Farquhar dared to make *Archer's* marriage to the real heroine of the comedy a part of the play. The third and last of Farquhar's full pieces given this season was the "Twin Rivals." It was the least successful of his comedies, although

the one most praised by the critics. The *outré* qualities of the younger *Wouldbe*, *Teague* and *Mrs. Midnight*, however, served to make it a success, but it fell far below the "Beaux' Stratagem" and "Constant Couple" in popularity. It is a curious commentary on the soundness of American taste even at that early period, that this the least meritorious of Farquhar's works should have proved also the least acceptable, and consequently it was dropped from the Hallam repertoire. In addition to

these three comedies, Mr. Hallam presented one of Farquhar's farces, the "Stage Coach," for the benefit of his children, as the afterpiece to "Romeo and Juliet." The scene is laid at an inn upon the arrival of

STAGE COACH.

Torlough Rawer Macahone . . .	Mr. Hallam
Captain Basil	Mr. Bell
Sir Nicodemus Somebody . . .	Mr. Miller
Uncle Michar	Mr. Clarkson
Filch	Mr. Rigby
Jolt	Mr. Adcock
Landlord	Mr. Singleton
Isabella	Mrs. Clarkson
Dolly	Miss Hallam

popular in America when first produced in this country as it had been in England during the previous half century.

The next dramatist in Mr. Hallam's list was Congreve, of whom Voltaire said that he raised the glory of comedy to a greater

TWIN RIVALS.

Elder Wouldbe	Mr. Rigby
Young Wouldbe	Mr. Clarkson
Richmore	Mr. Bell
Trueman	Mr. Singleton
Subtleman	Mr. Miller
Balderdash }	Mr. Malone
Alderman }	
Clear-account	Mr. Adcock
Teague	Mr. Hallam
Frizure	Master L. Hallam
Constance	Mrs. Hallam
Aurelia	Mrs. Beccely
Mrs. Midnight	Mrs. Adcock
Mrs. Clear-account	Mrs. Rigby
Maid	Mrs. Clarkson

the coach, but the plot and much of the dialogue were borrowed from a French piece called "Les Carosses d'Orleans." One entire scene between *Captain Basil* and *Sir Nicodemus* was transferred bodily from the French original.

This diverting farce proved as

height than any English writer before or since his time, but singularly enough he was represented by only one piece, but that his best, "Love

LOVE FOR LOVE.

Sir Sampson Legend Mr. Malone
 Valentine Mr. Rigby
 Scandal Mr. Bell
 Tattle Mr. Singleton
 Ben, the Sailor Mr. Hallam
 Foresight Mr. Clarkson
 Jeremy Mr. Miller
 Angelica Mrs. Hallam
 Mrs. Foresight Mrs. Rigby
 Mrs. Frail Mrs. Adcock
 Miss Prue Miss Hallam
 Nurse Mr. Adcock

for Love." In this play the part of *Angelica* was created by Mrs. Bracegirdle in her advanced age, but it was said of her that she showed the same melting tenderness and playful coquetry she had displayed as *Statira* and *Milla-ment*. *Valentine* was Betterton's great part. In *Sir Sampson Legend* Malone had one of those

testy, prejudiced and obstinate old men to which he seems to have been adapted. Although Congreve never borrowed either his plots or his dialogue, and notwithstanding that his plays were exquisite in spite of the heartlessness and duplicity of many of the characters, it is not improbable that the controversy with Jeremy Collier operated toward his exclusion from the stage in America. Even "Love for Love" would not be tolerated at this day, when *Mrs. Foresight* and *Mrs. Frail* are played by actresses off but not on the stage.

GEORGE BARNWELL.

Lillo's tragedy of "George Barnwell" was originally produced in 1730, with Theophilus Cibber as *George*, and Mrs. Cibber as *Maria*. In 1752, when Ross was playing *George Barnwell*, a merchant's apprentice in Great St. Helen's was so stricken by remorse upon

Thorowgood Mr. Malone
 Uncle Mr. Adcock
 Barnwell Mr. Bell
 Trueman Mr. Rigby
 Blunt Mr. Miller
 Maria Mrs. Beccely
 Millwood Mrs. Hallam
 Lucy Mrs. Adcock

seeing the performance that he became ill, and narrowly escaped death in consequence of his own embezzlements.

Ambrose Philips' tragedy, the "Distressed Mother," was a translation of the "Andromache" of Racine. The heroine was a favorite part with Charlotte Charke, the wayward daughter of Colley Cibber, and afterward with Mrs. Yates. The epilogue to this tragedy was the most successful ever spoken on the stage, and it continued to be expected by audiences while the play held the boards. It was printed in the name of Budger but is known to have been written by Addison.

DISTRESSED MOTHER.

Pyrrhus	Mr. Singleton
Orestes	Mr. Rigby
Pylades	Mr. Bell
Phoenix	Mr. Clarkson
Hermione	Mrs. Adcock
Cleone	Miss Hallam
Cephisa	Mrs. Rigby
Andromache	Mrs. Hallam

Three of Shakspeare's plays were produced during the New York season of 1753-4, all of which still hold the stage. These

RICHARD III.

Richard	Mr. Rigby
Henry VI	Mr. Hallam
Prince of Wales	Master L. Hallam
Duke of York	Master A. Hallam
Richmond	Mr. Clarkson
Buckingham	Mr. Malone
Norfolk	Mr. Miller
Stanley	Mr. Singleton
Catesby	Mr. Adcock
Lieutenant	Mr. Bell
Queen Elizabeth	Mrs. Hallam
Lady Anne	Mrs. Adcock
Duchess of Rutland	Mrs. Rigby

plays were "Richard III," the Colley Cibber version, of course, "King Lear" and "Romeo and Juliet." In the first mentioned Mr. Rigby played the title role. This was evidently a com-

KING LEAR.

Lear	Mr. Malone
Kent	Mr. Hallam
Gloster	Mr. Bell
Edgar	Mr. Singleton
Edmund	Mr. Clarkson
Cornwall	Mr. Miller
Albany	Mr. Adcock
Burgundy	Mr. Hulett
Usher	Mr. Rigby
Cordelia	Mrs. Hallam
Regan	Mrs. Adcock
Goneril	Mrs. Beccely
Aranthe	Mrs. Rigby

promise with Malone, who, on this occasion, sank into the unimportant part of *Buckingham*. In "King Lear," however, Malone again had the commanding role, while Rigby was only the *Usher*. While

Malone has the honor of being the first *Shylock* and the first *Lear* on the American stage, to Rigby must be accorded the distinction

of being the first *Romeo*. The original *Richard* on this continent,

ROMEO AND JULIET.

Romeo	Mr. Rigby
Mercutio	Mr. Singleton
Paris	Mr. Adcock
Tybalt	Mr. Malone
Capulet	Mr. Bell
Montague	Mr. Hallam
Friar Laurence	Mr. Clarkson
Balthazar	Master L. Hallam
Juliet	Mrs. Hallam
Lady Capulet	Mrs. Rigby
Nurse	Mrs. Adcock

it will be remembered, was Thomas Kean, who played the part two years before the arrival of the Hallam Company at Yorktown. The representatives of these parts in America since 1754 comprise nearly all the great names on both

the English and American stage, Edwin Booth being the latest.

Gay's Newgate pastoral, the "Beggars' Opera," had been sung in New York by Murray and Kean's company, but it was presented at least twice during the season by Hallam. Miss Fenton, who afterward became Duchess

BEGGARS' OPERA.

of Bolton, was the original *Polly*, and Walker the first *Macheath*, but Charles Hulett, whose family was represented in the *Nimbling Ned* of the American cast, was subsequently esteemed as his superior. The popularity of this work continued down to the Revolution, and among the many *Macheaths* of that period was the

Peachum	Mr. Hallam
Lockit	Mr. Malone
Macheath	Mr. Adcock
Filch	Mr. Miller
Mat o' the Mint	Mr. Bell
Wat Dreary	Mr. Singleton
Nimbling Ned	Mr. Hulett
Mrs. Peachum	Mrs. Adcock
Polly	Mrs. Beccely
Lucy	Mrs. Clarkson
Mrs. Coaxer	Miss Hallam
Diana Trapes	Mrs. Adcock
Mrs. Vixen	Mrs. Rigby
Jenny Diver	Mrs. Love
Moll Brazen	Mr. Clarkson

younger Lewis Hallam after he had long been pre-eminent in all the great parts of comedy and tragedy.

Another comedy, presented apparently to give Mr. Malone a part, was the "Committee," which was originally produced as early as 1665, and long continued to hold the stage. It was written by Sir Robert Howard, who was not

a great dramatist, but who was so dogmatic that he was ridiculed by Shadwell, in the "Sullen Lovers," as *Sir Positive At-all*. The low comedy parts in this play, *Obadiah*, a clerk to Justice Day, very dull, but very fond of drinking, and *Teague*, an Irish lad, always

blundering, and always doing mischief with the best intentions, were very amusing. In a one-act version by T. Knight, "Honest Thieves," Munden was exquisite as *Obadiah*, and Jack Johnstone, the grandfather of Lester Wallack, was irresistible as *Teague*. One night the property-man supplied *Teague* with a bottle of lamp-oil instead of sherry and water, with which he dosed *Obadiah*. When the curtain fell, Johnstone asked Munden why he had not given a hint of the mistake. "There was such a glorious roar at the faces I made," Munden answered, "that I hadn't the heart to spoil it."

Colley Cibber, who was still alive to hear of the production

CARELESS HUSBAND.

Sir Charles Easy Mr. Miller
 Lord Foppington Mr. Singleton
 Lord Morelove Mr. Rigby
 Lady Betty Modish Mrs. Hallam
 Lady Easy Mrs. Adcock
 Lady Graveairs Mrs. Beccely
 Edging Miss Hallam

COMMITTEE.

Mr. Day Mr. Malone
 Abel Day Mr. Clarkson
 Colonel Careless Mr. Singleton
 Colonel Blunt Mr. Bell
 Obadiah Mr. Miller
 Teague Mr. Hallam
 Bailiff Mr. Adcock
 Mrs. Day Mrs. Adcock
 Ruth Mrs. Hallam
 Arabella Mrs. Beccely
 Mrs. Chat Mrs. Clarkson

of his pieces in America, was represented by two farces and his best comedy, the "Careless Husband." Singleton played Cibber's part of *Lord Foppington*, and Mrs. Hallam took Mrs. Oldfield's original

role of *Lady Betty Modish*. Macklin used to say that nature formed Cibber for a coxcomb. It is no wonder, therefore, that he made *Foppington* the king of court fops. After Mrs. Oldfield, *Lady Betty*

DAMON AND PHILLIDA.

Arcas Mr. Bell
Ægon Mr. Rigby
Corydon Mr. Clarkson
Cymon Mr. Miller
Mopsus Mr. Hallam
Damon Mr. Adcock
Phillida Mrs. Beccely

was played by Mrs. Pritchard and Mrs. Abington. *Sir Charles Easy* is the "careless husband," and he is so careless he even leaves his love-letters lying about. Cibber's ballad farce, "Damon and Phillida,"

was given as the afterpiece on the first night of the season. It was followed a few weeks later by "Flora, or Hob in the Well," as the afterpiece to the tragedy of the

"Distressed Mother." The former of these farces has a curious history. In 1729, Mr. Cibber produced his comedy, "Love in a Riddle," at the theatre in Lincoln's Inn Fields. On the first night it

HOB IN THE WELL.

Hob Mr. Hallam
Sir Thomas Testy Mr. Clarkson
Friendly Mr. Adcock
Dick Master L. Hallam
Old Hob Mr. Miller
Flora Mrs. Beccely
Betty Miss Hallam
Hob's Mother Mrs. Clarkson

was received with so much clamor that only Miss Raftor (Mrs. Clive) was given a hearing. The following evening Frederick, Prince of Wales, was present, but it was only allowed to proceed out of respect to his Royal Highness, upon a promise that it should be then withdrawn. Cibber kept the agreement, but out of the comedy he selected the scenes of the farce, which, being produced without his name, met with instant success. "Hob" was only an appropriation of Dogget's "Country Wake."

Addison was represented by his comedy, the "Drummer," and Rowe by his tragedy, "Jane Shore." The "Drummer," although

elegantly written, is slight in plot and deficient in action. Consequently whatever success it attained was almost wholly due to the popularity of its author. Ad-

dison's play will probably never be seen again, but *Jane Shore*, as Rowe paints her in her penitence, and suffering the agony of remorse in abject poverty, must be acknowledged to be one of the great hero-

DRUMMER.

Sir George Truman	Mr. Bell
Tinsel	Mr. Miller
Fantome	Mr. Adcock
Vellum	Mr. Malone
Butler	Mr. Clarkson
Coachman	Mr. Singleton
Gardener	Mr. Hallam
Lady Truman	Mrs. Beccely
Abigail	Mrs. Adcock

ines of the English stage, worthy of resuscitation. When the tragedy was originally produced, Mrs. Oldfield was *Mistress Shore*, with Barton Booth as *Hastings* and Cibber as *Gloster*. Later Miss O'Neil played the part, Genevieve Ward being its most recent representative, in England and America.

JANE SHORE.

Jane Shore	Mrs. Hallam
Gloster	Mr. Hallam
Dumont	Mr. Singleton
Hastings	Mr. Rigby
Belmour	Mr. Bell
Catesby	Mr. Adcock
Ratcliffe	Mr. Miller
Alicia	Mrs. Adcock

The rest of the plays produced by Mr. Hallam during the season—five in all—were those by which the author of each made his reputation as a dramatist. The first of these, the "Gamester," in which Moore had the assistance

GAMESTER.

Beverly	Mr. Rigby
Stukely	Mr. Singleton
Lewson	Mr. Miller
Jarvis	Mr. Hallam
Dawson	Mr. Clarkson
Bates	Mr. Bell
Mrs. Beverly	Mrs. Hallam
Charlotte	Mrs. Beccely

of Garrick, was a very popular tragedy for many years. It was last presented in this country by Barry Sullivan. As showing the enterprise, as we should now call it, of the Hallams, it must be said

of this piece that it was presented in New York within a year of its

original production in London, and the same is true of Henry Jones' "Earl of Essex." The poetic interest in this tragedy turns upon

EARL OF ESSEX.

Earl of Essex Mr. Rigby
 Earl of Southampton Mr. Bell
 Lord Burleigh Mr. Singleton
 Sir Walter Raleigh Mr. Miller
 Lieutenant of the Tower . . . Mr. Adcock
 Queen Elizabeth Mrs. Adcock
 Countess of Rutland Mrs. Hallam
 Countess of Nottingham . . . Mrs. Beccely

the assumption that Essex had married the Countess of Rutland, thus provoking the jealousy both of the Queen and of the Countess of Nottingham. Mrs. Melmoth, afterward a favorite actress in this country, was one of the most

noteworthy representatives of *Elizabeth* ever seen on the London stage or on the American boards.

Dr. Hoadly's "Suspicious Husband" was originally produced in 1747, but even of this it may be said, in the language of Dunlap, that it "exhibits licentiousness that

SUSPICIOUS HUSBAND.

we turn from as unfit for representation." With a young and sprightly wife, an attractive ward, and a gay young lady visitor in his house, *Mr. Strickland* could not fail to see that he was surrounded by a great deal of intrigue. He is suspicious of everybody about him, including his servants. George II was so well

Mr. Strickland Mr. Rigby
 Frankly Mr. Singleton
 Bellamy Mr. Bell
 Ranger Mr. Miller
 Jack Meggot Mr. Clarkson
 Tester Master L. Hallam
 Simon Mr. Hulett
 Buckle Mr. Adcock
 Mrs. Strickland Mrs. Beccely
 Clarinda Mrs. Hallam
 Jacintha Mrs. Adcock
 Lucetta Miss Hallam
 Landlady Mrs. Rigby
 Milliner Mrs. Clarkson
 Maid Mrs. Love

pleased with this comedy that he sent the author £100, a liberal contribution for the German king who then ruled over England.

The comedy of "Woman is a Riddle" has a curious history. It was a translation of a Spanish comedy, "La Dama Duenda," by

Mrs. Price, wife of Baron Price, one of the judges of the Court of Exchequer. She gave copies of it to three different persons, including the eccentric Richard Savage and Christopher Bullock, a performer at Lincoln's Inn Fields. Bullock was the first to have the piece produced, but while the authorship really belonged to neither, Savage laid claim to a share in it. Bullock has always been credited with it, because he made some changes in Mrs. Price's translation.

WOMAN IS A RIDDLE.

Colonel Manly	Mr. Bell
Courtwell	Mr. Singleton
Sir Amorous Vainwit	Mr. Hallam
Vulture	Mr. Rigby
Aspen	Mr. Miller
Butler	Mr. Adcock
Lady Outside	Mrs. Hallam
Miranda	Mrs. Adcock
Clarinda	Mrs. Clarkson
Necessary	Miss Hallam
Betty	Mrs. Rigby

The tragedy of the "Albion Queens" was, of course, based upon the misfortunes of Mary, Queen of Scots, made familiar to

ALBION QUEENS.

Duke of Norfolk	Mr. Singleton
Davison	Mr. Rigby
Morton	Mr. Miller
Cecil	Mr. Bell
Gifford	Mr. Clarkson
Douglas, the Page	Master L. Hallam
Queen Elizabeth	Mrs. Adcock
Mary of Scotland	Mrs. Hallam

theatre-goers in recent years by Ristori's representation of *Marie Stuart*, in Schiller's tragedy. Both Bullock, the author of "Woman's a Riddle," and Banks, who wrote the "Albion Queens," are completely forgotten; but of the latter

it was said that his plays drew more tears and excited more terror, even from judicious audiences, than the works of better writers.

In the early days of the American stage the English rule of a farce or pantomime as an afterpiece to the play was rigidly followed. In England this custom is still observed, but in this country it has been so long disused that many theatre-goers are unaware that it ever existed. It is perhaps to be regretted that the custom has fallen into

desuetude, for many of these pieces were in their day among the most perfect specimens of dramatic writing in the English language, and some of the most distinguished English dramatists had occasion to be proud of their exquisite little comedies. Two of these were in this

LYING VALET.

Sharp Mr. Singleton
 Gayless Mr. Adcock
 Justice Guttle Mr. Malone
 Beau Trippet Mr. Bell
 Dick Mr. Miller
 Melissa Mrs. Adcock
 Kitty Pry Miss Hallam
 Mrs. Gadabout Mrs. Rigby
 Mrs. Trippet Mrs. Clarkson

of fortune. "Lethe," played by the Hallam Company at Williamsburg on the opening night, showed some changes in the cast when it

was presented in New York. In view of these changes it is impossible not to wonder where the new members of the company came

MISS IN HER TEENS.

Captain Loveit Mr. Adcock
 Captain Flash Mr. Clarkson
 Fribble Mr. Singleton
 Jasper Mr. Rigby
 Puff Mr. Miller
 Miss Biddy Belair Miss Hallam
 Tag Mrs. Adcock

as *Captain Flash*, had seen Garrick and Woodward in their respective parts at Drury Lane.

list. Of the farces presented during Hallam's first season three were by Garrick and two by Fielding. Garrick's were the "Lying Valet," "Lethe" and "Miss in her Teens." *Sharp*, in the first mentioned, as the valet of *Gayless*, is the Mer-

LETHE.

Tattoo Mr. Miller
 Charon Mr. Bell
 Fine Lady Mrs. Beccely
 Mrs. Tattoo Mrs. Adcock

from. It is worthy of note, that although "Miss in her Teens" had been produced as early as 1747, it was played in New York the same year that it was published in London. It is possible that Singleton as *Fribble*, and Clarkson

The present generation has not seen either of Fielding's two pieces, the "Virgin Unmasked" and "Tom Thumb," produced by Hallam during the season of 1753-4, but of the former it has been said that it was presented in its day oftener than it deserved,

VIRGIN UNMASKED.

Goodwill	Mr. Clarkson
Blister	Mr. Malone
Coupee	Mr. Singleton
Quaver	Mr. Adcock
Wormwood	Mr. Miller
Thomas	Mr. Bell
Miss Lucy	Miss Hallam

while the latter was not played in America, at least, often enough. The "Virgin Unmasked" was without plot, and it was laughable only

TOM THUMB.

Tom Thumb	Master A. Hallam
King Arthur	Mr. Singleton
Lord Grizzle	Mr. Rigby
Noodle	Mr. Miller
Doodle	Mr. Bell
Bailiff	Mr. Clarkson
Follower	Mr. Malone
Queen Dollalolla	Mrs. Hallam
Princess Huncamunka	Mrs. Adcock
Cleora	Miss Hallam

because all the characters were *outré*. "Tom Thumb," on the contrary, which preceded Kane O'Hara's burletta by half a century, was an admirable burlesque on the tragedies of its time; the meeting between *Octavia* and *Cleopatra*, in Dryden's "All for

Love," especially, being most effectively parodied.

According to Dunlap, whose statements must always be accepted with caution, Ravens-

ANATOMIST.

croft's farce, the "Anatomist," stood first on the Hallam list for popularity and profit, because of the excellence of Rigby as the French doctor. A better one, and one that was oftener played,

M. le Medicin	Mr. Rigby
Old Gerald	Mr. Clarkson
Young Gerald	Mr. Adcock
Crispin	Mr. Hallam
Martin	Mr. Bell
Beatrice	Mrs. Hallam
Doctor's Wife	Mrs. Rigby
Angelica	Mrs. Clarkson
Waiting Maid	Miss Hallam

in spite of Rigby's excellence and popularity, was Coffey's "Devil to Pay." The cobbler's wife, *Nell*, had been reduced to obedience by

the application of "strap-oil." By a device of the spirits, Nadir and Abishog, *Sir John Loverule*, whose wife was a termagant, and *Jobson*

DEVIL TO PAY.

Sir John Loverule Mr. Adcock
 Jobson Mr. Malone
 Butler Mr. Miller
 Footman Mr. Singleton
 Coachman Mr. Rigby
 Lady Loverule Mrs. Adcock
 Nell Mrs. Beccely
 Lettice Mrs. Clarkson
 Lucy Mrs. Love

were made to exchange spouses.

Before *Lady Loverule* is restored to her husband, the cobbler's strap had made her also one of the most amiable of women. It was as *Nell*, in this farce, that Mrs. Clive first showed her excellence.

No cast of Dodsley's farce, the "King and the Miller of Mansfield," has been found. Speaking of the pantomime, Dunlap says that for a long time the company had only one, "Harlequin Collector," but

HARLEQUIN COLLECTOR.

if this was so it was sometimes played as "Harlequin Skeleton." The manner in which the principal

Harlequin Mr. Miller
 Miller Mr. Singleton
 Clown Mr. Hallam
 Columbine Mrs. Hallam

parts in the pantomime were distributed has peculiar interest.

It is noteworthy that Mrs. Clarkson and Mrs. Rigby come in for many of the smaller roles. Their parts, by their insignificance, determine the relation of the two ladies as the wives of the actors whose names they bear, and show beside that neither of them was identical with Miss Palmer, the *Nerissa* at Williamsburg, whose name has disappeared from the bills. But the *Regan* of "Lear" and the *Nurse* of "Romeo and Juliet" filled roles scarcely less ambitious than those of Mrs. Hallam, pointing to the probability that the *Nerissa* of the "Merchant of Venice" and the *Mercury* of "Lethe," in 1752, had in the meantime made the first theatrical marriage in America. Mrs. Adcock's New York *debut* was made as *Mrs. Frail* in "Love for

Love." She also played *Mrs. Tattoo* in "Lethe." *Mrs. Tattoo* was Miss Palmer's part at Williamsburg. If Miss Palmer and Mrs. Adcock are identical, her New York parts show that she must have developed into a capable actress.

It is apparent from the Shakspearean casts that Malone and Rigby were rivals, although apparently friendly ones, for when Malone played *Shylock* and *Lear*, Rigby was content with *Bassanio* and *Usher*, while when Rigby was *Richard* and *Romeo*, Malone sank into *Buckingham* and *Tybalt*. Of the two Rigby was clearly the better actor, for he was given most of the parts really worth having, except the juveniles that fell to Singleton. Between these two again there was the natural rivalry of the "lead" and "juvenile lead." These contrasts are important as showing the liberality in the distribution of parts that prevailed under Hallam's management. It is still further illustrated by the cases of Adcock and Clarkson. The former, as has been shown, had the satisfactory part of *Macheath* in the "Beggars' Opera," but for the rest was content with small parts. Mr. Clarkson had *Jack Meggot* in the "Suspicious Husband," a charming bit that many distinguished actors did not disdain, but in everything else he was simply useful.

While their parts determine the relative standing of the members of the company, it is, of course, impossible from them to gain any real knowledge of their merits as performers. That Rigby was the first in consequence there is no doubt, but the only direct testimony to his ability is Dunlap's record of the tradition that he was so excellent as the French doctor in the "Anatomist" that it was the most popular piece in the repertoire. This, however, had no influence on Dunlap's judgment, and he goes on to assure us that "Mr. and

Mrs. Hallam were first in consequence and in talents," and Mr. Rigby "only inferior to the leaders." This may or may not have been true of Mrs. Hallam, but it was certainly not true of the manager. The lady had the choice of parts, and that she took full advantage of her liberty is apparent from the fact that she disdained the farces, appearing only as *Beatrice* in the "Anatomist," but appropriating to herself everything that she considered best adapted to her powers, and yielding to others only those parts in which she would have made a sorry figure. Mr. Hallam, on the contrary, was quite content to be out of the bills altogether, and when he was in he was not always exacting as to the first low comedy roles, as the list of his parts will show.

The new members of the company were Mrs. Beccely and Messrs. Miller and Bell. Mrs. Beccely was the singing soubrette, her best part being *Polly*, in the "Beggars' Opera." Whether the lady was a member of the company at Williamsburg there is probably no means of ascertaining, nor is there any source of information in regard to the actors. Besides, Mr. and Mrs. Love and Mr. Hulett were engaged as dancers. Mrs. Love appeared twice in a "speaking part," as *Jenny Diver* in the "Beggars' Opera," and *Lucy* in the "Devil to Pay," and Mr. Hulett was the *Nimming Ned* in the "Beggars' Opera," and had one or two other small parts. The Loves were apparently resident in New York, where Mr. Love was a teacher of music. It is probable that Mr. Love was Mr. Hulett's assistant in the Hallam orchestra. Mr. Hulett afterward kept a dancing-school in New York, and spent the rest of his life in that city.

CHAPTER VII.

HALLAM IN PHILADELPHIA.

DETERMINED OPPOSITION TO THE THEATRE IN THE QUAKER CITY—
A SHORT BUT SUCCESSFUL SEASON—QUAINT CONTROVERSY OVER
A FAREWELL EPILOGUE.

LEWIS HALLAM, comedian, intending for Philadelphia, begs the favor of those that have any demands upon him to bring in their accounts and receive their money.

Such was an announcement contained in the bills for the closing performance of the Hallam Company in New York, March 18th, 1754. It is gratifying in a double sense, showing that the manager had money enough to pay his bills and was willing to pay them. The invasion of Philadelphia was not made without due consideration and preparation. Even while the company was playing in New York, Malone was detached and sent on in advance to prepare the ground. As a reward for his exertions, if successful, he was to have the parts of *Falstaff* in "Henry IV" and the "Merry Wives of Windsor" and *Don Lewis* in "Love Makes a Man." As he was not accorded the parts it may be assumed that his success was not considered satisfactory by the manager. Indeed, he seems himself to have considered his mission a failure, for, finding the opposition more determined than he expected, he wrote to Mr. Hallam to come to his assistance. The application to Governor Hamilton for leave to open a theatre even for a limited number of nights was vigorously resisted. A petition numerously

signed was presented to the Governor, protesting against profane stage-plays, and this was met by a counter-petition from the friends of the theatre. In the end the theatrical party prevailed, and permission was granted to Mr. Hallam to give twenty-four performances, on condition that nothing indecent or immoral should be presented. Mr. Hallam was also required to give one night for the benefit of the poor, and enter into security for all debts contracted on behalf of the company.

The theatre occupied by "the company of comedians from London" at that time was the same that had previously been used by Murray and Kean's Company in 1749-50. It was in a warehouse belonging to William Plumstead, in King or Water, between Pine and Lombard Streets. The building extended through to Front Street, from which there was an entrance by means of stairs placed on the outside of the warehouse. This building remained standing until 1849. It was used as a sail-loft for many years, and Dunlap said in 1832 that "the remains or traces of scenic decoration were to be seen in it within forty years." Among these decorations was a glittering motto over the stage: "*Totus mundus agit histrionem.*" The attitude of William Plumstead toward the theatre must be conceded to be a bold one, when his position and surroundings are considered. To let a building for theatrical purposes at that time in Philadelphia was something that required courage. For a Magistrate to become the lessor must have been in the nature of a scandal. William Plumstead was elected a Common Councilman in 1739, an Alderman in 1747, and became Mayor of Philadelphia in 1750. He was three times Mayor—first from October, 1750, to October, 1751, again for the unexpired term of Charles Willing, deceased, from December, 1754, to October, 1755, and finally by re-election from October, 1755, to Octo-

ber, 1756. He was four times commissioned a Justice of the Peace—in 1752, 1757, 1761 and 1765, the date last named being the year of his death. Mr. Plumstead besides represented Northampton County in the General Assembly of the Province in 1757–8, and he was Register-General of Pennsylvania from 1745 until his death. He was one of the first contributors to the Pennsylvania Hospital, and for many years a Trustee of the College and Academy of Philadelphia. Originally a Quaker, he abandoned the principles of the Society of Friends early in life and became a vestryman and warden of Christ Church. As a sign of the liberality of sentiment that would lead him to become the lessor of a theatre against the prejudices of a large part of the community it may be noted that he was an original member of the famous fishing club, “the Colony in Schuylkill,” instituted in 1732, and a subscriber to the first dancing assembly in Philadelphia, held in 1748. This biography is important in affording a glimpse of the powerful social and political influence that assisted in the introduction of the drama into the city, in spite of a determined and active opposition.

How the good people of the Quaker City must have been shocked when they found the London play-actors acting stage-plays. The first performance of the Hallam Company in Philadelphia, which occurred on the 15th of April, 1754, is especially memorable for the epilogue spoken on the occasion by Mrs. Hallam. The prologue was the one attributed to Singleton, which

EPILOGUE.

Much has been said in this reforming age
 To damn in gross the business of the stage;
 Some for this end, in terms not quite so civil,
 Have given both plays and players to the devil.
 With red-hot zeal, in dreadful pomp they come,
 And bring their flaming tenets warm from Rome—
 Fathers and Councils, hermits from their cell,
 Are brought to prove this is the road to hell.
 To me, who am, I own, but a weak woman,
 This way to reformation seems uncommon;
 If these authorities are good, we hope
 To gain a full indulgence from the Pope—

We, too, will fly to Holy Mother Church
 And leave these sage reformers in the lurch.
 But to be serious—now let's try the cause
 By Truth and Reason's most impartial laws.
 The play just finish'd, prejudice apart—
 Let honest nature speak—how feels the heart?
 Did it not throb, then tell it to our foes;
 To mourn the parent, friend and husband's woes,
 Whilst at the cause of all a noble indignation rose?
 If, then, the soul in virtue's cause we move,
 Why should the friends of virtue disapprove?
 We trust they do not by this splendid sight
 Of sparkling eyes that greet our scenes to-night.
 Then smile, ye fair, propitious on the cause,
 And every generous heart shall beat applause.

to “flaming tenets warm from Rome,” and to “Fathers and Councils,” brought to prove that the play-house is the road to hell, would be unintelligible but for a note which accompanies the epilogue as printed in the *Pennsylvania Gazette*. It is there explained that the allusions are to “the Pamphlet lately published here, entitled *Extracts, &c.*, and given away gratis.” [What could be more grotesque than this attempt to discourage the stage in America by the reproduction of the opinions of a dissolute Bourbon prince, written at the close of a dissipated life? What could be more amusing in a city whose inhabitants had a horror of Rome, than a recommendation of “the sentiments of the Fathers” and the “Decrees of the Councils” to the

had been spoken originally in Williamsburg and repeated in New York, but the epilogue was written for the occasion and took special cognizance of the opposition that had been encountered by the company. In its nature it was an argument in behalf of the drama, but the lines relating

EXTRACTS
 of
 Several Treatises
 wrote by the
 Prince of Conti,
 with the
 Sentiments of the Fathers
 and some of the
 Decrees of the Councils
 concerning
 Stage Plays:
 Recommended to the Perusal and Serious
 Consideration of the Professors of
 Christianity in the City of
 Philadelphia.
 —
 Philadelphia:
 Printed by William Bradford at the sign of
 the Bible in Second Street.
 MDCCLIV.

perusal of Quakers and Presbyterians? At best this was rather a heavy document to be hurled by the good people of Philadelphia at a company of strolling players, who had been required to give security that they would pay their debts. But the pamphlet was not the only resort to types to overcome the players. On the 19th of March, *A. B.* wrote to the *Pennsylvania Gazette*, asking for the publication of some extracts from "Britain's Remembrances" against profane plays, to which *Y. Z.* responded the following week. The opposition only served to attract attention to the theatre, and on the opening night the house was crowded. The play was Rowe's "Fair Penitent," with "Miss in her Teens" as the afterpiece. It is worthy of remark that on this night an incident occurred that shows how bitter the feeling was against the anti-theatrical party. One of the petitioners was found among the audience, but his presence created so much dissatisfaction that he was ejected from the theatre. He was looked upon not only as an enemy, but as a spy.

The only way by which it is possible to learn what plays were presented during the brief season of two months is from the advertisements in the *Pennsylvania Gazette*, all of which are included in the subjoined list. It is somewhere stated that the comedy of "Tunbridge Walks" and the farce of "Hob in the Well" were presented during the season. Besides these, it is likely that many of the pieces produced in New York were

GAZETTE LIST.

1754.	
April 15—	Fair Penitent Rowe
	Miss in her Teens Garrick
June 10—	Gamester Moore
	Miss in her Teens.
	(Benefit of Miss Hallam and her brothers.)
June 12—	Tamerlane Rowe
	A Wife Well Managed . Centlivre
	(Mr. Adcock's Benefit.)
	20—Careless Husband Cibber
	Harlequin Collector.
	(Benefit of the Charity Children.)
	27—Provoked Husband Cibber
	Miss in her Teens.

given in Philadelphia between the 15th of April and the 10th of June. Only two additional casts have been preserved—those of Rowe's tragedies, the "Fair Penitent" and "Tamerlane." The former was a

FAIR PENITENT.	mere <i>rechauffé</i> of Mas-	TAMERLANE.
	singer's "Fatal Dowry."	Tamerlane . Mr. Singleton
Sciolto Mr. Malone	The part of <i>Calista</i> was	Monesses . . . Mr. Rigby
Altamont . . Mr. Clarkson	a favorite role of Mrs.	Axalla Mr. Bell
Horatio . . . Mr. Rigby	Barry, Mrs. Siddons	Prince Mr. Adcock
Lothario . . Mr. Singleton	and Mrs. Merry. Of	Stratocles . . Mr. Miller
Rossano . . . Mr. Adcock	the latter it is said that	Bajazet . . . Mr. Malone
Servant . Master L. Hallam	Louis XIV was Rowe's	Omar Mr. Clarkson
Calista . . . Mrs. Hallam		Deroise . . . Mr. Hallam
Lavinia . . . Mrs. Adcock		Haly . . Master L. Hallam
Lucilla . . . Mrs. Rigby		Selima . . . Mrs. Beccely
		Arpasia . . . Mrs. Hallam

Bajazet, and William III his *Tamerlane*. While King William lived, and long afterward, it was the custom to produce the piece on the 5th of November, the king's birthday. A singularly interesting souvenir of this season is a play-bill of the benefit of the Hallam children on the 10th of June, in the possession of Mr. Charles R. Hildeburn, the compiler of a monumental record of the work of the early Pennsylvania printers. This, it is believed, is the earliest American play-bill in existence.

The Philadelphia Academy was opened the same month that

CHARITY PROLOGUE.

Our humble Prologue means not to engage
 Candor for Scenes that long have grac'd the Stage;
 Nor vainly strives to pay with words, at last,
 For cheering smiles and kind protection past.
 Weak is the power of language to explain
 The sacred feelings, or th' ingenious pain
 And silent strugglings of the virtuous breast,
 Beneath the load of *Gratitude* opprest.

But tho' no words can picture what we feel,
 Our aims may speak it and our actions tell.

the players of Murray and Kean's Company were held to their good behavior. In connection with the Academy was a charity school. In 1753 Dr. William Smith took charge of the Academy. Like most English divines of the

Established Church, he was not opposed to a well regulated stage nor averse to drawing upon the theatre for aid to the church schools. When the agreement in regard to the charity performance was fulfilled on the 19th of June, with the "Careless Husband" and "Harlequin Collector" comprising the bill, the proceeds went "for the benefit of the charity children belonging to the Academy in this city," according to the *Pennsylvania Gazette*. The audience was a very crowded and polite one, in the language of the same authority. On this occasion a prologue suited to the character of the entertainment was spoken by Mr. Rigby. By whom it was written is not known, but had Dunlap found it, he would have been sure to attribute the authorship to Singleton. Indeed, he did this with an epilogue delivered in New York in 1758, the original version of which was recited by Mrs. Hallam, in Philadelphia, June 27th, 1754,

To-night we glory in the double view
Of pleasing soft-eyed Charity—and You.
For this our cheerful service we bestow—
'Tis all our slender fortunes will allow;
"And those who give the little in their power,"
The Skies acquit—and Earth can ask no more.

Thrice happy you, whom kinder fates have given,
With liberal hand to ease the care of Heaven;
To raise the drooping head of modest Worth;
From Fortune's blast to save the Orphan-birth,
To pierce the dark retreats where mis'ry sighs,
And wipe the trickling tear that dews her eyes;
If deeds like these can bid the bosom glow
With Joys sincere,—what bosom glows not now?
For sure, if aught be gen'rous, great or fair,
It must be Truth and public Worth to rear!

Where Virtue blooms in yonder hallow'd Ground,*
With each ennobling Science opening round;
How many † Maids and Youths, with kindling fires,
Now grow in all that living worth inspires.
Whom Fortune, in their dawn, neglected laid,
To pine untutor'd in the barren Shade,
Where Wisdom never did her page unroll,
And Want still froze the current of their soul;
Till, by your bounteous hand, redeem'd from fate,
You bade them rise to grace a rising State.

Thus pinch'd beneath stern winter's rigid reign,
The flowers lie mourning thro' the frozen plain,
Till Spring, soft issuing from her southern hall,
Sweeps o'er the dew-bright lawn, with breezy call,
And wakes them into life;—they straight unfold
To th' orient sun their vegetable gold;
And in return embalm the fost'ring air,
Or grace the lovely bosoms of the fair.

* The Academy.

† The Charity Children.

when the Hallam Company took its farewell of that city and the continent. With that facility for guessing, for which he was re-

FAREWELL EPILOGUE.

Oft thankless slaves for favours humbly ask,
 But to be grateful is a nobler task :
 That task to-night be ours.—And thus to you,
 Our generous friends, we pay the tribute due,
 Accept our hearty thanks for favours past,
 And for the present, should it prove the last;
 Yet wou'd we fain presume some hopes remain,
 Some distant hopes, that we may meet again;
 Again to hear the virtuous fair complain
 In Shakspeare's, Lee's or Otway's moving strain,
 And teach the heart another's grief to know
 And melt the soul in tears of generous woe.
 Who was not grieved to-night to see the strife
 Betwixt a generous husband and a thoughtless wife?
 And who from tears of joy could well refrain
 To see them meet in mutual love again?
 But when to humorous mirth you're more inclin'd
 Sheer comic wit shall feast the cheerful mind,
 Fools of all sorts, and fops, a brainless crew,
 To raise your mirth we'll summon to your view;
 Make each pert coxcomb merry with his brother,
 Whilst knaves conceal'd shall grin at one another.
 'Tis magic ground we tread, and at our call
 Those knights appear that represent you all.
 But, hold! methinks I hear some snarler cry,
 "Pray, Madam, why so partial—rat me—why
 Don't you do justice to your own sweet sex?
 Are there no prudes, coquettes or jilts to vex?
 Or must we be confined to female rules,
 To laugh at none but brainless fops and fools?"
 Be calm, kind sir, the satire's not at you—
 You rob your coxcomb brethren of their due.
 'Tis granted; vice and folly's not confined
 To men alone, but spreads to womankind.
 We frankly own—we may, indeed, as well—
 For every fluttering beau we've an affected belle.
 Nor has dramatic satire's candid page,
 Failed to chastise them justly on the stage.
 Thus human life's our theme—a spacious field,
 Which nature's noblest entertainments yield,

markable, he not only attributed the New York epilogue to the author of the company's first prologue, but reprinted it as "marking the improvement of poet Singleton by transplantation." Curiously enough the original of this New York epilogue was printed in the *Pennsylvania Gazette* the week following its delivery in the theatre on Water Street, where it was explained that the allusion to "our Latin motto" was to the inscription over the stage: *Totus Mundus agit Histriionem*. A recently established organization called the "Dunlap Society," has actually included this epilogue among its publications as Singleton's, thus perpetuating the mistaken assumption of the historian after whom the society was named by its foun-

ders. There probably never was a writer who was less deserving of such an honor than William Dunlap. As a theatrical manager he confessed himself a failure. As a dra-

matist his plays are deservedly forgotten; they were without merit either for stage representation or as literary productions. As a historian he was at once dull and inaccurate. That a society should have been named after him is perhaps not more remarkable than that

PARODY.

Let thankless slaves for favors humbly ask,
 But to be grateful is a nobler task;
 Accept my thanks then, Sue, for favors past
 And for the last, if it should prove the last.
 Yet would I fain
 Presume some hopes remain,
 Some distant hopes that we may meet again—
 Again to hear your constant swain complain,
 And whistle through his nose a dying strain.
 From tears of grief I could not well refrain,
 To think, dear Sue, we should not meet again.
 But hark! methinks I hear some snarler cry,
 Zounds, Buckram, 'tis vain—why, demme, why?
 Kind Sue will never let a lover die.
 Then, Snarler, peace, for rat me, but I'll try.
 Forbid it, Sue, that I should ever see
 Some dog stroll o'er thy sweets and drink them all from me.
 This sight would drive me to some fatal tree
 And, rat me, but I'd rather hang on thee.
 Then trust me, Sue, my love is aimed at you—
 To mend your gown I'll summon to your view
 Patches of every hue, both old and new,
 Brown, yellow, black and blue,
 Of velvet, worsted, silk, a motley crew.
 And when to mirthful mirth you are inclin'd,
 Sheer comic wit shall feast the cheerful mind.
 For comic sheer wit was design'd, you'll find

By men of worth admired from ancient time
 Who following nature never judged a crime.
 Then bravely dare to assert the taste you've shown,
 Nor be ashamed so just a cause to own;
 And tell our foes what Shakspeare said of old—
 Our Latin motto speaks it I am told—
 That here the world in miniature you see,
 And all mankind are players as well as we.

it should perpetuate his blunders. The epilogue attracted so much attention in Philadelphia that it was parodied in the *Gazette* of August 15th, 1754. The parody was signed "Buckram" and purported to be the address of a journeyman tailor to his sweetheart. It was feeble enough, it must be confessed, but feeble as it was, there was somebody who was willing to pay for the privilege of answering it, as appears from a

Like sharpest shears to shape the humankind.
 Thus shaping is my trade—a spacious field
 Which nature's noblest entertainments yield.
 By men of cloth admired from ancient time
 Who fitting nature never thought a crime.
 Then, dearest Sue, accept my whining rhyme,
 And let your heart to mine in loving measure chime.

BUCKRAM.

quaintly worded notice
 in the *Gazette* of the
 29th.¹ In a note ap-
 pended to the parody it
 was said that the author

of the epilogue was also the author of "Julia Imitated" and of a play. All this had the effect of bringing to the front the writer of the epilogue, Adam Thomson, a Scotchman, in an elaborate reply (September 12th), entitled "The humble remonstrance of the Journeyman Taylors against a certain Journeyman Schoolmaster for imperiously assuming the character of one of their fraternity in a late dull, pedantic and ill-natured performance subscribed Buckram." Like most Scotchmen Thomson was impervious to a joke. The result was that he not only took "Buckram's" burlesque to heart, but explained his personal allusions with great seriousness and sincerity. "As this epilogue," he said, "was wrote by particular desire, on a short warning, the author could have no other view than to oblige and entertain." Mr. Thomson's poem, to which allusion was made, was verse in praise of an American beauty, published in the *Gentleman's Magazine*, in June, 1752, with the title of "The Fifth Elogy in Joannes Secundus' First Book, intituled Julia, imitated." His play was called the "Disappointed Gallant, or Buckram in Armour," and was acted at the New Theatre in Edinburgh, in 1738, when its author was only fifteen years old. "Though full of puerilities," Mr. Thomson wrote, "a good and polite audience was pleased to applaud, as they knew

¹ The person that left the Piece at the New Printing-Office signed *Buckram in Armour* is desired to call for it, and the money therewith sent, as it will not be printed there

being no name to it, and the publishers are well assured it was not wrote by the Author of the Epilogue lately burlesqued.

it to be the performance of a boy." But of all the liberties taken with his epilogue by the "Journeyman Critic," its author was most hurt with the lines in the burlesque,

This sight would drive me to some fatal tree,
And, rat me, but I'd rather hang on thee,

and in justification of the couplet he, quaintly enough, offered the following translation:—

Yet let me die, my Julia, in thy arms,
Around thy neck my dying arms to twine,
Whilst you support my falling corpse with thine.
Far happier thus suspended I should be
Than through despair suspended on a tree.

JOANNES SECUNDUS, EL. V.

An incident of the Philadelphia season was a visit from William Hallam, the projector of the company, who returned to England after a settlement of their accounts by the brothers. When the season closed the company went to Jamaica, in the West Indies, where Lewis Hallam died and the organization disbanded.

With the exception of Mrs. Hallam, when she became Mrs. Douglass, and her two sons, Masters Lewis and Adam Hallam, none of the regular members of the company were seen on the American stage again. In taking leave of them, therefore, the accompanying statement of the parts each of them was known to have played, will have a peculiar interest in showing the work accomplished by them, and as a basis for future comparison. It will be seen from this summary that during the Hallam campaign of two years, twenty-four distinct full pieces and eleven afterpieces were produced. These include only the productions of which the casts have been preserved. A glance at the tables will show how completely the strength of the company was utilized. Mr.

Singleton, for instance, had a part in all the plays except "George Barnwell." Mr. Rigby was in all except three—the "Beggars' Opera," the "Committee" and the "Drummer." Even Malone was only out of seven and Hallam out of eight of the twenty-four plays. Besides, Malone had parts in five, Hallam and Rigby in seven and Singleton in eight of the farces. Turning from the first to the second table, it will be found that the supporting actors, Messrs. Adcock, Clarkson, Bell

RETIRING ACTORS.—LEAD.—PARTS.

PLAYS.	Hallam.	Rigby.	Malone.	Singleton.
Albion Queens . . .		Davison		Duke of Norfolk . . .
Beaux' Stratagem . .	Foigard	Sullen	Scrub	Archer
Beggars' Opera . . .	Peachum		Lockit	Wat Dreary
Careless Husband . .		Lord Morelove		Lord Foppington . . .
Committee	Teague		Mr. Day	Colonel Careless . . .
Conscious Lovers . .		Young Bevil	Sealand	Tom
Constant Couple . . .	Clincher, Sr.	Colonel Standard	Alderman Smuggler . . .	Sir Harry Wildair . . .
Distressed Mother . .		Orestes		Pyrrhus
Drummer	Gardener		Vellum	Coachman
Earl of Essex		Earl of Essex		Lord Burleigh
Fair Penitent		Horatio	Sciolto	Lothario
Gamester	Jarvis	Beverly		Stukely
George Barnwell . . .		Trueman	Thorowgood	
Jane Shore	Gloster	Hastings		Dumont
Lear	Kent	Usher	Lear	Edgar
Love for Love	Ben	Valentine	Sir Sampson Legend . . .	Tattle
Merchant of Venice . .	Launcelot, Tubal	Bassanio	Shylock	Gratiano
Richard III	Henry VI	Richard	Buckingham	Stanley
Romeo and Juliet . . .	Montague	Romeo	Tybalt	Mercutio
Suspicious Husband . .		Mr. Strickland		Frankly
Tamerlane	Dervise	Monesses	Bajazet	Tamerlane
Tunbridge Walks . . .	Captain Squib	Reynard	Woodcock	Maiden
Twin Rivals	Teague	Elder Wouldbe	Balderdash, Alderm'n . .	Trueman
Woman is a Riddle . . .	Sir Andrew Vainwit	Vulture		Courtwell
FARCES.				
Anatomist	Crispin	M. le Medecin		
Damon and Phillida . .	Mopsus	Ægon		
Devil to Pay		Coachman	Jobson	Footman
Harlequin Collector . . .	Clown			Miller
Hob in the Well	Hob			
Lethe	Drunken Man, Tattoo	Frenchman	Old Man	Fine Gentleman
Lying Valet			Justice Guttle	Sharp
Miss in her Teens		Jasper		Fribble
Stage Coach	Macahone	Filch		Landlord
Tom Thumb		Lord Grizzle	Follower	King Arthur
Virgin Unmasked			Blistar	Coupee

and Miller, were seldom without parts either in the plays or the after-pieces, and the same thing is true of the two ladies, Mrs. Adcock and Mrs. Beccely, in the list of the parts of the retiring actresses. All this is interesting in itself, but these lists must be looked upon simply as a record of the work actually performed by these early players, not as indicative of their professional merits. Like all pioneers they were hard workers, and they are to be honored for what they accomplished

RETIRING ACTORS.—SUPPORT.—PARTS.

PLAYS.	<i>Adcock.</i>	<i>Clarkson.</i>	<i>Bell.</i>	<i>Miller.</i>
Albion Queens		Gifford	Cecil	Morton
Beaux' Stratagem	Aimwell	Gibbet	Sir Charles Freeman	Boniface
Beggars' Opera	Macheath		Mat o' the Mint	Filch
Careless Husband				Sir Charles Easy
Committee	Bailiff	Abel Day	Colonel Blunt	Obadiah
Conscious Lovers	Humphrey	Myrtle	Sir John Bevil	Cimberton
Constant Couple	Constable	Clincher, Jr.	Tom Errand	Vizard
Distressed Mother		Phoenix	Pylades	
Drummer	Fantome	Butler	Sir George Truman	Tinsel
Earl of Essex	Lieut. of the Tower		Southampton	Raleigh
Fair Penitent	Rossano	Altamont		
Gamester		Dawson	Bates	Lewson
George Barnwell	Uncle		Barnwell	Blunt
Jane Shore	Catesby		Belmour	Ratcliffe
Lear	Albany	Edmund	Gloster	Cornwall
Love for Love	Nurse	Foresight	Scandal	Jeremy
Merchant of Venice		Antonio		
Richard III	Catesby	Richmond	Lientenant	Norfolk
Romeo and Juliet	Paris	Friar Laurence	Capulet	
Suspicious Husband	Buckle	Jack Meggot	Bellamy	Ranger
Tamerlane	Prince of Tanais	Omar	Axalla	Stratocles
Tunbridge Walks				Loveworth
Twin Rivals	Clear-account	Young Wouldbe	Richmore	Subtleman
Woman is a Riddle	Butler		Colonel Manly	Aspen
FARCES.				
Anatomist	Young Gerald	Old Gerald	Martin	
Damon and Phillida	Damon	Corydon	Arcas	Cymon
Devil to Pay	Sir John Loverule			Butler
Harlequin Collector				Harlequin
Hob in the Well	Friendly	Sir Thomas Testy		Old Hob
Lethe	Mercury	Æsop	Charon	Tattoo
Lying Valet	Gayless		Beau Trippet	Dick
Miss in her Teens	Captain Loveit	Captain Flash		Puff
Stage Coach	Jolt	Uncle Michar	Captain Basil	Sir Nicodemus
Tom Thumb		Bailiff	Doodle	Noodle
Virgin Unmasked	Quaver	Goodwill	Thomas	Wormwood

in clearing the way for the drama in the New World, without regard to their artistic excellence. It is in the fact that these pioneers were able to hold their own that the subsequent existence of the American Company was due, and nothing can be clearer than the conclusion that they were able to hold their own only by the earnestness and sincerity with which they devoted themselves to their calling.

There was one result incident to this Hallam campaign of which

 RETIRING ACTRESSES.—PARTS.

PLAYS.	<i>Mrs. Adcock.</i>	<i>Mrs. Beccely.</i>	<i>Mrs. Clarkson.</i>	<i>Mrs. Rigby.</i>
Albion Queens . . .	Elizabeth . . . . .	. . . . .	. . . . .	. . . . .
Beaux' Stratagem . .	Mrs. Peachum	Dorinda	Gipsy	Lady Bountiful . . .
Beggars' Opera . . .	Diana Trapes	Polly	Lucy	Mrs. Vixen
Careless Husband . .	Lady Easy	Lady Graveairs . . . .	. . . . .	. . . . .
Committee	Mrs. Day	Arabella	Mrs. Chat . . . . .	. . . . .
Conscious Lovers . .	. . . . .	Phillis	Mrs. Sealand	Isabella
Constant Couple . . .	. . . . .	Angelica	Porter's Wife	Lady Darling
Distressed Mother . .	Hermione . . . . .	. . . . .	. . . . .	Cephisa
Drummer	Abigail	Lady Truman . . . . .	. . . . .	. . . . .
Earl of Essex	Elizabeth	C. of Nottingham . . . .	. . . . .	. . . . .
Fair Penitent	Lavinia . . . . .	. . . . .	. . . . .	Lucilla
Gamester . . . . .	. . . . .	Charlotte . . . . .	. . . . .	. . . . .
George Barnwell . . .	Lucy	Maria . . . . .	. . . . .	. . . . .
Jane Shore	Alicia . . . . .	. . . . .	. . . . .	. . . . .
Lear	Regan	Goneril . . . . .	. . . . .	Aranthe
Love for Love	Mrs. Frail . . . . .	. . . . .	. . . . .	Mrs. Foresight
Merchant of Venice . .	. . . . .	. . . . .	. . . . .	. . . . .
Richard III	Lady Anne . . . . .	. . . . .	. . . . .	Duchess of Rutland . .
Romeo and Juliet . . .	Nurse . . . . .	. . . . .	. . . . .	Lady Capulet
Suspicious Husband . .	Jacintha	Mrs. Strictland	Milliner	Landlady
Tamerlane . . . . .	. . . . .	Selima . . . . .	. . . . .	. . . . .
Tunbridge Walks . . .	. . . . .	Belinda	Penelope	Mrs. Goodfellow
Twin Rivals	Mrs. Midnight	Aurelia	Maid	Mrs. Clear-account . . .
Woman is a Riddle . .	Miranda . . . . .	. . . . .	Clarinda	Betty
FARCES.				
Anatomist . . . . .	. . . . .	. . . . .	Angelica	Doctor's Wife
Damon and Phillida . .	. . . . .	Phillida . . . . .	. . . . .	. . . . .
Devil to Pay	Lady Loverule	Nell	Lettice . . . . .	. . . . .
Harlequin Collector . .	. . . . .	. . . . .	. . . . .	. . . . .
Hob in the Well . . . .	. . . . .	Flora	Hob's Mother . . . . .	. . . . .
Lethe	Mrs. Tattoo	Fine Lady . . . . .	. . . . .	. . . . .
Lying Valet	Melissa . . . . .	. . . . .	Mrs. Trippet	Mrs. Gadabout
Miss in her Teens . . .	Tag . . . . .	. . . . .	. . . . .	. . . . .
Stage Coach . . . . .	. . . . .	. . . . .	Isabella . . . . .	. . . . .
Tom Thumb	Princ's Huncamunka . . .	. . . . .	. . . . .	. . . . .
Virgin Unmasked . . . .	. . . . .	. . . . .	. . . . .	. . . . .

America has reason to be proud. The boy who made his first appearance on the stage at Williamsburg, in 1752, was destined, while still a youth, to redeem the failure with which he began, and to occupy the front rank on the American boards for half a century. Lewis Hallam the second was essentially an American actor. He came to this continent a boy. His *debut* was made here. He learned his art before American audiences. By the Americans he was esteemed as equal to the best English actors. He never became a really great actor, but in his prime, it is not to be denied, he was above mediocrity. What Lewis Hallam the elder attempted in vain, Lewis Hallam the younger accomplished. To his skill before the Revolution the American stage owed much of the credit it enjoyed—his reputation and example entitled him to be regarded as its father under the Republic.

CHAPTER VIII.

AMERICAN THEATRICAL TOWNS, 1750-58. .

ADVERSE CONDITIONS OF THE DAWN OF THE DRAMA IN AMERICA—
VIRGINIA AND MARYLAND—NEW YORK—PHILADELPHIA—AMERICAN SOCIETY AND MORALS AT THE MIDDLE OF THE EIGHTEENTH CENTURY.

AS an example of the carelessness with which theatrical biography and history have been written, it may be mentioned that the "Thespian Dictionary" and other publications of the epoch when Mrs. Mattocks died (1808) unite in declaring that Mr. Hallam made £10,000 by his American adventure, and notwithstanding the fact that he died as early as 1755, it is added that he lost his money in the American war. It is not likely that Hallam did much more than make two ends meet between 1752 and 1754, and even had he lived until 1774, fifty thousand dollars in the English money of the period would have been a large sum with which to measure the acquisitions of the manager of a troupe of strolling players. His successor, who was his superior both as a business-man and an actor, could not, it is certain, boast of such good fortune. America, in the middle of the eighteenth century, was not a land of gold like California in 1849. As a rule the people were poor, and even those who were richest were not rich

according to modern standards. America, in the Hallam period, was a rough land of earth and stone and tree, and even the theatrical towns—Williamsburg, Annapolis, New York and Philadelphia—were mere villages in comparison to what is called “a good show town” in the theatrical slang of this age. In 1751, Dr. Franklin estimated the English population of the Colonies at only a million. Scattered as it was from Maine to Georgia, but little of it was available as patrons of the theatre.

It is probable, Dunlap writes with that readiness of assumption to which he was so apt to resort in the absence of facts, that William Hallam was induced to send his company to Virginia, in preference to the other Colonies, from the knowledge that Episcopalians were more liberal in regard to the drama than most other denominations of Christians. Much as the historian commends Hallam’s wisdom in directing his brother Lewis to the genial South, the joyous welcome with which he claims the adventurers were received seems to have brought with it no substantial profit, and but little temptation for a return of “the Thespians in their manifold wanderings.” The truth is that Lewis Hallam found greater encouragement in the North than the South, as is proved by the fact that he did not return to Williamsburg after the Philadelphia season of 1754, and never played at Annapolis at all. The capitals of Virginia and Maryland were both small towns in 1752-4, incapable of yielding a prolonged support to a theatrical company. At Williamsburg much of the patronage came from the Virginia planters, who differed from the plain farmers in the neighborhood of Philadelphia, and the self-sufficient country gentlemen of the county of Westchester in New York, but the Virginians of that period were too busy with schemes of territorial aggrandize-

ment to devote much time to the drama, and the comedians of Hallam's company found the columns of the *Virginia Gazette* devoted to negotiations with the Mingoes, Shawnees and Twightees, and accounts of Indian massacres instead of criticisms on plays and players. While the stage in Virginia was not retarded by the opposition of sectarian narrowness, it suffered from the neglect due to the hard conditions of life in a new land.

New York and Philadelphia, on the contrary, had some claims to be considered cities even then. Each, however, had disadvantages peculiar to itself. New York, originally a Dutch province, retained much of the language and manners of its first settlers. These were alike indifferent to English literature and the English stage. The Quakers of Philadelphia were of all people the most opposed to dramatic representations, while their Presbyterian neighbors surpassed them in active hostility to what were called in the cant of the time "profane stage-plays." With the non-theatrical elements in both cities eliminated, the possible patrons of the theatre in either were reduced to so small a number that the only wonder is that Mr. Hallam found his seasons as profitable as they proved.

New York, in 1753, was a little city clustered around Fort George and the Battery. The theatre in Nassau Street was near Maiden Lane and on the outskirts of the town. None of the buildings now standing had yet been erected. Even the famous old Federal Hall, as it was afterward called, where Washington was inaugurated the first President of the United States, was little more than half as old as the present City Hall is now. The population was about twelve thousand, of which one-sixth were negro slaves. The means of communication with the surrounding country was exceedingly primitive, and between

New York and Philadelphia there was only Andrew Ramsay's¹ promise of a "stage waggon" from Brunswick to Trenton, and of a "stage boat" from Philadelphia to Trenton, as indicated by his advertisement in Gaine's *Mercury*, in 1753. Indeed, it was not until 1756 that the first regular stage started between the two cities. In the winter, for many months at a time, New York was completely isolated from the rest of the world, except by sea. It was probably by sea that the Hallam Company went from Williamsburg to New York, in the summer of 1753. A city so situated could not be expected to support a theatre for many months year after year. Besides, Mr. Hallam was not entirely without opposition. Before his season began, in 1753, Dugee, a performer on the slack wire, had been giving entertainments at Van Denberg's Garden, as appears from his elaborate advertisement in the *Mercury*, August 13th, 1753. That Dugee seriously interfered with the patronage of the theatre is not to be doubted.

MR. DUGEE'S ADVERTISEMENT.

By Permission,

THIS is to inform the PUBLICK, That there is just arrived in this City, and to be seen at a new House built for that Purpose, in Mr. *Adam Van Denberg's Garden*, This EVENING, being Monday the 13th instant, The *Surprizing Performances* of the celebrated

Anthony Joseph Dugee,

Late an Apprentice to the Grand Turk *Mahomet Caratha*, On a *Slack Wire* scarcely perceptible, with and without a Balance. To give the Reader a just Idea of this Performance, by a meer Description, (which has given the highest Satisfaction to the King of *Great Britain*, and most of the great Personages and Virtuosoës in that Kingdom) would

¹ This is to give NOTICE, To all Travellers, who may have Occasion to travel between New York and Philadelphia, that the Trenton Ferry is now revived by Andrew Ramsay, late of Long Island Ferry; where all Travellers, who are pleased to put up at his House, may depend on having good Entertainment for themselves and Horses: Said Ramsay is providing a STAGE WAGGON to go from Brunswick to Trenton, and a STAGE BOAT

from Philadelphia to Trenton. Such Passengers as are pleased to favour him with their Custom, may depend upon being forwarded on their Journey, with the utmost Expedition, from the latter to the former, or from the former to the latter.—N.B. Notice will be given, what Days in the Week the Boat and Waggon will proceed from Stage to Stage, per me.

ANDREW RAMSAY.

be too difficult a Task to undertake; however a faint Conception of it may be formed by these few following Particulars, *viz* I. He raises the Wire to a Swing, then rises on his feet, walking forwards and backwards in full Swing; and turns himself, and swings to Admiration on one Foot. II. He will balance a single Pipe on his Nose. III. He balances a Stone on his Nose also. IV. He plays with four Balls at once, in a surprising manner. V. He balances a Plate on the point of a Sword, turning it round at the same time. VI. He stands on his Head on the Wire at full Swing. ALSO, Several new Exercises on the Stiff Rope, by Mr. DUGEE, the *Indian*, and young *Negro Boy*. And a Hornpipe, and several curious Equilibres, on a Table, three Pins, and a Chair, by the young *Negro Boy*.

Doors open at six o'Clock, and to begin precisely at Seven.

TICKETS to be sold at the House of Mr. James Ackland, at the *Royal Exchange*; and at the Printing Office opposite the *Old Slip Market*. PITT, Four Shillings, GALLERY, Two Shillings.

N.B.—Mr. Dugee intends to perform every Monday, Wednesday and Friday (Weather permitting) in every Week during his residence here, which will be but short, as he proposes to exhibit eighteen Nights only.

Philadelphia, in 1754, was the leading city on the American continent, its taxable inhabitants alone approaching the entire white population of New York. It was also the wealthiest and most enterprising city in America. Its people were more public-spirited than any of their fellow-countrymen. The Philadelphia Library had already been in existence nearly a quarter of a century. The famous structure on Chestnut Street, which is still standing and revered by the whole country as Independence Hall, had been erected, and its historic bell, that was to proclaim liberty throughout the land, had been hung the

There were other things that diverted money from Hallam's treasury, as the church lotteries and the Greenwich races, and finally the smallpox became epidemic and was raging with great virulence at the time the company left for Philadelphia. The prints of the period give us but few glimpses of the way in which the comedians lived in New York. We only know that tickets for the benefits could be had at "Scotch Johnnie's," probably the favorite theatrical tap-room in 1754; that Mrs. Beccely lodged at Mrs. Milliner's, and that the Hallams and Rigbys lived together as one family.

year before. The Philadelphia Academy, later on the Philadelphia College and now the University of Pennsylvania, had just been established. The ground had been purchased on which was erected and where still stands the Pennsylvania Hospital. But in spite of its size, of the wealth of its inhabitants and their public spirit, Hallam encountered a stronger opposition to the drama in Philadelphia than would have been possible anywhere in the Colonies, outside of New England. The Quakers were not only hostile, but they exercised great influence both in the municipality and the government of the Province. The Presbyterians had, if possible, a greater horror of "profane stage-plays." Then there was the German element, already a large one in the city of Penn, which, if it was not opposed to the theatre, was wholly indifferent to it. As a consequence the play-goers were reduced to a very small number, and like New York, Philadelphia was not yet prepared to become the permanent home of the drama. Paradoxical as it may seem, another circumstance that militated against the immediate success of the stage was the fact that Philadelphia was proud of its scientific and literary pre-eminence in the Colonies. The golden youth of the metropolis, emulating the solid attainments of Dr. Franklin, affected to regard the lectures of Professor Kinnersly on electricity and his practical experiments at the Academy as more instructive and entertaining than the exhibition of stage-plays by a company of strolling players. Besides, politics at this period ran unusually high. There were constant disputes between the General Assembly and the Proprietaries over the question of paper money, and Hallam's patrons always paid him in a depreciated currency. It was at a time, too, when the campaign that ended in Braddock's defeat the next year was impending, and enlistments for the forces designed to resist the

encroachments of the French on the Monongahela were going forward with great activity. Under conditions so unfavorable it is not surprising that Mr. Hallam resolved to abandon the continent for awhile. This conclusion may have been accelerated by the fact that when his season closed in Philadelphia a fever plague was raging in that city.

Of the domestic life of the comedians during their stay in Philadelphia there is no trace whatever. When Miss Hallam and her two brothers had their benefit on the 10th of June, tickets were on sale at Mrs. Bridges', over against the Globe, in Front Street; at Mr. Nicholson's, sign of the Admiral Warren's Head, in Arch Street; and at Mr. Mullen's, sign of the One Tun, in Water Street. These are the only names that have come down to us as taking even so slight an interest in the personal fortunes of the players.

American society and morals at the middle of the eighteenth century were not to be measured by the same standard that was applied to the stage. The rich were higher and the poor lower in the social scale than they are to-day. In Philadelphia there were many showy equipages, but there was no provision for those unable to keep their own carriages. Wealth everywhere was a species of aristocracy. The Virginia planter was a fox-hunting squire with the airs of an English duke. In the cities the first families were scarcely less haughty than royalty itself. The rich were too mighty to patronize the theatre at home. Among rich and poor wines or liquors were in universal use. Although the penalties were severe crime was common. The condition of the working population was little better than that of the slaves. It thus happened that at its dawn the drama in America was encouraged almost wholly by the middle class, through whose influence the Republic itself was established.

CHAPTER IX.

DAVID DOUGLASS.

HALLAM'S THEATRICAL SUCCESSOR ARRIVES—SPECULATIONS RELATING TO THE HALLAM FAMILY—THE NEW MEMBERS OF MR. DOUGLASS' COMPANY—NAMES THAT BECAME HISTORIC ON THE AMERICAN STAGE.

IT was four years after the dissolution of the Hallam Company, in 1754, when the Hallam family again bid for the patronage of the American theatrical public. It is generally believed the intervening years were spent in the West Indies. While the family was sojourning on the island of Jamaica, Lewis Hallam, the elder, died, and there his widow subsequently married David Douglass, who reorganized the company in 1758, and renewed the experiment of 1752, with Mrs. Hallam, now known as Mrs. Douglass, as the star, and young Lewis Hallam, then only eighteen years of age, as the leading man, except in the heavier roles, such as *Richard III*, *Lear* and *Tamerlane*. Adam Hallam, who was younger than Lewis, was with the company, and was occasionally entrusted with a small part. His success, apparently, was not great, for after a year or two his name disappears from the bills altogether. Miss Helen Hallam was not with the company at this time, but in her stead Miss Nancy Hallam occasionally was seen in children's parts. Nancy Hallam is not mentioned by any of the historians

of the American stage, but it is fair to assume that she is not the child referred to by Dunlap, who was left with her uncle William six years before, and who afterward became famous in English dramatic history as Mrs. Mattocks. Isabella Hallam, who became Mrs. Mattocks, was younger than the Miss Hallam that was in America from 1752 to 1754, and Nancy must have been younger than Isabella. Who, then, was Nancy Hallam? Probably the Miss Hallam of later years, and who was referred to in the newspapers of 1773 as the niece of Mrs. Douglass. In 1761 the name of Mrs. Hallam appears in the bills playing parts like those previously filled by Miss Hallam. Mr. Ireland, in his "Record of the New York Stage," assumes that this Mrs. Hallam was identical with Miss Hallam of an earlier and a later period. A more probable assumption would seem to be that the Mrs. Hallam of 1761 was, in fact, Mrs. Hallam, wife of Lewis Hallam, the younger. It is known that Mr. Hallam married early in life, but that he and his wife soon separated and lived apart many years, until her death after the Revolution enabled him to marry again. That his first wife should at least try to be an actress would not be surprising. At the time the name of Mrs. Hallam disappears from the bills Nancy Hallam was old enough to take her place. It does not seem probable that the *Jessica* of 1752 should be the *Juliet* of twenty years later, having only attained the rank of leading lady. Such, however, would be the natural progress of the *Fleance* of 1759 if she was the Miss Hallam of 1766-74. If this reasoning is incorrect, it is singular that Miss Hallam began as the daughter of Lewis Hallam, the elder, and ended by becoming the niece of Mrs. Douglass.

David Douglass, by virtue of his marriage with the widow

Hallam, became not only the manager of the company, but an actor. At first he was content with small parts, the roles that Malone had previously filled falling to Mr. Harman, who had married a granddaughter of the celebrated Colley Cibber. Mrs. Catharine Maria Harman, who died in New York in 1773, was the successor of Mrs. Adcock. Mrs. Harman was an excellent actress and an exemplary woman, of whom it was said, at the time of her death, that she was sensible, humane and benevolent. Mrs. Beccely's parts were now taken by Mrs. Love, who was the only member of the old company, outside of the Hallam family, who had a place in the new. Mr. Douglass, the new manager, was a man of character and ability. He continued to control the theatrical destinies of this continent until the feeling against English players, consequent upon the stamp act and the impending war for independence, compelled him to relinquish the undertaking, when he returned to Jamaica, where he subsequently became one of His Majesty's printers, a master in chancery and a magistrate. Mr. Douglass died at Spanish-Town, in 1786, having, it is said, accumulated a fortune of £25,000.

Besides the performers already named, the company included Mr. Morris, Mr. and Mrs. Allyn, Mr. and Mrs. Tomlinson and Mr. Reed. Of these Owen Morris became the most distinguished. With the exception of Reed and the Allyns, they remained under Mr. Douglass' management down to the Revolutionary period. How they were recruited by Douglass, or whether they had any previous theatrical experience, is nowhere reported. Mr. Harman, whose name none of the historians mention at all, was at first the leading actor of the company in the heavy roles, Mr. Hallam succeeding to most of the parts that had previously been played by Mr. Rigby. Mr. Reed was

Singleton's successor, Allyn and Tomlinson sharing the lighter roles with him. Morris played the low comedy parts. That the ladies, with the exception of Mrs. Harman, were without experience is apparent from the fact that Mrs. Love was accorded better parts than those filled by Mrs. Allyn and Mrs. Tomlinson. It may be added, that while Allyn and Tomlinson occupied a respectable professional standing before the American public for a number of years, their wives never advanced to positions of consequence.

It is to be regretted that so little is known of the personal history of these early players. It is probable that all of them made their American *debuts* at the beginning of the New York season of 1758-9, but neither the prints of the time nor the recollections of the memoir-writers give any information respecting them, except as their work is recorded in the play-bills of the period. This is all the more singular, because they were favorites as actors and thoroughly identified with American interests by long residence. This is especially true of Morris. He was, after the elder Hallam, the first noteworthy representative of comic old men on the American boards, and he continued on our stage until the close of the century. Late in life Morris was known both to John Bernard and William B. Wood. In what purports to be Bernard's "Retrospections of America" there are several references to this old comedian, with an American experience of forty years behind him, but not one that gives any information in regard to him or that is accurate in matters of fact. Wood refers to him only incidentally as the husband of his second wife, and as looking "like the wearer of the first cut of coat and vest, when the earliest approach to modern dress was attempted," in a part that he played at Annapolis, in 1798. Dunlap only speaks of him as playing "the old men of

comedy and farce, when the shuffling gait and whistling treble which time had forced upon him were applauded as most exquisite imitations of old age." To the Harmans the newspapers and the annalists are equally indifferent. Their motives in coming to America, and the causes that led to their joining their fortunes with the players of Mr. Douglass' company, would make an interesting chapter in theatrical history could they be ascertained. Who were the Tomlinsons and the Allyns, and what finally became of them? These were the actors and actresses who took up the work of the pioneers and carried it forward. America became their home. With one or two exceptions their dust forms part of the mould in our graveyards. That they were enthusiasts in their work is certain, and yet how little do we know of these players whose names are historic on our stage.

Dunlap says that his object in writing his "History of the American Theatre" was to rescue from oblivion such facts relative to the drama in this country as could then be collected, and to combine them with his own knowledge of the players of the past. The only real monument to these early actors and actresses and their predecessors was the record of their work, and that could never "be swept from the memory of man," because the newspapers of the period preserved it for posterity.

CHAPTER X.

DOUGLASS IN NEW YORK.

A NEW THEATRE ON CRUGER'S WHARF—PERMISSION TO PERFORM
DENIED—OPENING OF A HISTRIONIC ACADEMY ANNOUNCED—
A BRIEF THEATRICAL SEASON FINALLY ALLOWED.

MR. DOUGLASS arrived in New York with his company in the autumn of 1758. As the old theatre in Nassau Street had been removed and a church built upon the site, Douglass built a new theatre on what was then known as Cruger's Wharf. It was near what is now called Old Slip, not far from the present Wall Street Ferry. Cruger's Wharf had water on both sides of it in what were called docks. The site does not seem to have been well chosen, but Mr. Douglass soon found other obstacles in the way of his enterprise, in comparison with which the situation was a matter of no great importance. He had built his theatre without obtaining the permission of the Magistracy to enact plays, and when he applied for it, it was refused. Thereupon he printed a card in Gaine's *Mercury*,¹ in which,

MR. DOUGLASS' CARD.—Mr. Douglass, who came here with a Company of Comedians having applied to the Gentlemen in Power for permission to play has (to his great mortification) met with a positive and absolute denial: He has in vain represented that such are his circumstances and those of the other members of his company that it is impossible for them to move to another place; and tho' in the humblest manner he begged

the Magistrates would indulge him in acting as many Plays as would barely defray the expenses he and the Company have been at in coming to this city, and enable them to proceed to another, he has been unfortunate enough to be peremptorily refused it. As he has given over all thoughts of acting he begs leave to inform the Public that in a few days he will open an Histrionic Academy of which proper notice will be given in this Paper.

after pointing out that when he "applied to the gentlemen in power for permission to play," and had "met with a positive and absolute denial," he announced that he had given over all thoughts of acting, and in a few days would open a histrionic academy. This card was dated the 6th of November, but on the 8th of December¹ Douglass found it necessary to explain that his histrionic academy was not intended as an attempt to evade or resist the prohibition of the magistrates, but for dissertations on subjects moral, instructive and entertaining, and to endeavor to qualify such as would favor him with attendance to speak in public with propriety. It must be confessed that Mr. Douglass' first card does not read like the announcement of a manager with a company of comedians on his hands who had "given over all thoughts of acting," especially in an age when

¹ MR. DOUGLASS' EXPLANATION.—Whereas, I am informed that an advertisement of mine which appeared some time ago in this paper, giving notice that I would open an Histrionic Academy, has been understood by many as a declaration that I had proposed under that color to act plays without the consent of the Magistracy.

This is therefore, to inform the public that such a construction was quite foreign to my intent and meaning—that so vain, so insolent a project never once entered my head; it is an imputation on my understanding to imagine that I would dare in a public manner to aim an affront on gentlemen on whom I am dependent for the only means that can save us from utter ruin.

All that I proposed to do was to deliver dissertations on subjects MORAL, INSTRUCTIVE and ENTERTAINING and to endeavor to qualify such as would favor us with their attendance—TO SPEAK IN PUBLIC WITH PROPRIETY. But as such an undertaking might

have occasioned an Enquiry into my capacity I thought the public would treat me with greater favor when they were informed that I was deprived of any other means of getting my bread, nor would that have done more than barely supplied our present necessities.

The expenses of our coming here—our living since our arrival, with the charge of building, etc. (which, let me observe, we had engaged for before we had any reason to apprehend a denial) amounted to a sum that would swallow up the profits of a great many nights acting had we permission.

I shall conclude with humbly hoping that those gentlemen who have entertained an ill opinion of me from my supposed presumption will do me the favor to believe that I have truly explained the advertisement and that I am to them and the Public,

A very humble and devoted servant,

DAVID DOUGLASS.

Dec. 8, 1758.

“moral lectures” and “concerts of music” were the usual subterfuges in England for the presentation of unauthorized plays. It was by such a device that Garrick was enabled to make his *debut* as *Richard III*, at Goodman’s Fields’ Theatre, in 1741, and Mr. Douglass himself did not disdain to resort to a similar subterfuge some time afterward at Newport, R. I. The probability is that the explanation was made in return for a promise from the magistrates of permission to act, for after Douglass had been made to eat what was considered a sufficient quantity of humble pie, leave was graciously accorded him to perform thirteen nights, to enable him to pay his debts and get away.

The season, the first of many that were to follow under Mr. Douglass’ management in New York, began December 28th, 1758, and closed on the 7th of February following. The list of performances shows a constant change of bill from night to night, the plays

LIST OF PERFORMANCES.

1758.	
Dec. 28—	Jane Shore Rowe
1759.	
Jan. 1—	Inconstant Farquhar
	Mock Doctor Fielding
3—	Orphan Otway
5—	Spanish Fryar Dryden
8—	Recruiting Officer . . . Farquhar
	Lovers’ Quarrels.
10—	Othello Shakspeare
12—	Beaux’ Stratagem . . . Farquhar
15—	Venice Preserved Otway
	Stage Coach Farquhar
24—	Douglas Home
	Lethe Garrick
26—	Tamerlane Rowe
29—	Drummer Addison
	Damon and Phillida . . . Cibber
Feb. 7—	Richard III Shakspeare
	Damon and Phillida.

and farces comprising the most popular pieces of the time. Unfortunately no casts were printed in the advertisements, but it has been assumed, no doubt correctly, that Mrs. Douglass played the title role in “Jane Shore” on the opening night. Mrs. Harman was of course the *Alicia*, and Mr. Harman probably played *Hastings*. During the season Mrs. Douglass probably played *Lady Randolph* in “Douglas,” *Arpasia* in “Tamer-

lane," *Lady Truman* in the "Drummer," and *Queen Elizabeth* in "Richard III;" Mrs. Harman, *Anna, Selima, Abigail* and *Lady Anne*; Mr. Harman, *Old Norval, Tamerlane, Vellum* and *Richard*; Mr. Douglass, *Lord Randolph, Monesses*, and *Coachman*; and Mr. Hallam, *Young Norval, Bejazet, Tinsel* and *Richmond*. These assumptions are based upon the Philadelphia casts of the following season. As a specimen of Mr. Douglass' earlier advertisements in the New York papers, the one that is here reproduced is the most interesting, because it is the most comprehensive. It will be noticed that there is no mention of the company. There was no box-office; reserved seats were unknown, and people went to the play in the afternoon. Prices were then as high as now, while the hour of performance was the dinner-hour of the present time.

On the opening night young Lewis Hallam was accorded the honor of speaking Singleton's prologue, and Mrs. Douglass recited Adam Thomson's epilogue, originally delivered in Philadelphia, in 1754. Both of these productions were transmitted by Mr. Douglass

A DOUGLASS ADVERTISEMENT.

At the Theatre
on Mr. Cruger's Wharff
This present Monday will be presented a
Comedy written by Captain Farquhar, call'd
THE INCONSTANT,
or
The Way to Win Him.
Farce,
THE MOCK DOCTOR.
* * * * *
On Wednesday, the 3d Instant
a Tragedy called
THE ORPHAN,
or the
Unhappy Marriage.
* * * * *
On Friday, the 5th Instant,
the comic scenes of
THE SPANISH FRYAR
with entertainments as will be expressed in
the bills.

Tickets to be had at the Printing Office in Hanover Square, at the Coffee House, at the Fountain Tavern and nowhere else.

The doors of the Gallery will be opened at Four O'Clock, but the Pit and Boxes, that Ladies may be well accommodated with seats—not till Five—and the Play begins precisely at Six.

Box, 8 Shillings. Pit, 5 Shillings.

Gallery, 2 Shillings.

N.B.—No more tickets will be given out than the house will hold. And positively no money taken at the door.

to Gaine's *Mercury*, and the letter¹ and enclosures were printed in that journal January 8th, 1759. In this letter Mr. Douglass conveys the impression that both poems were the work of the same hand, and that they had been specially written by the ingenious author for this occasion. This led Dunlap, who was unacquainted with the previous publication of Thomson's epilogue, to infer that it was Singleton who was meant, and his error has been perpetuated ever since, even in the collection of prologues and epilogues recently printed by the Dunlap Society of New York. As this epilogue was frequently repeated and underwent many changes, it is worth reprinting in its second stage. It will be observed that the introductory lines are entirely new

THOMSON'S EPILOGUE.—SECOND VERSION.

Much has been said at this unlucky time,
To prove the treading of the stage a crime.
Mistaken zeal, in terms oft not so civil,
Consigns both play and players to the devil.
Yet wise men own, a play well chose may teach
Such useful moral truths as the parsons preach,

and that the first half of it is remodeled and rewritten. The second version, it must be confessed, is a great improvement over the first, and it

¹ MR. DOUGLASS' LETTER. — Sir: Be pleased to give the enclosed Prologue and Epilogue, spoken at the opening of the New Theatre in this city a place in your columns. They were both written in North America and generously sent us by the ingenious author, to whom we acknowledge ourselves greatly obliged, and as we can not imagine the difficulty we met with in obtaining liberty to act here proceeded from any ill opinion those in authority had of a well regulated stage but rather from a tender regard for the mistaken opinions of others we humbly beg to embrace this opportunity of recommending this performance to the candid perusal of such unprejudiced though we doubt not well meaning minds.

They will be found, we imagine, on ex-

amination to contain a sensible, elegant and impartial statement of the true nature and use of theatrical entertainments, which, as the famous Mr. Addison expresses it, "were invented for the accomplishment and refining of human nature."

It would be ungrateful, likewise, on this occasion, to omit making our thankful acknowledgments to the Town for the generous encouragement given much beyond our merit by the crowded houses since we began to perform; but if the assiduous endeavors to the utmost of our ability to please, can make amends for our deficiencies, we flatter ourselves with the kind continuance of their favors which shall ever be gratefully acknowledged by Sir, (in the name of the Company)

The Town's most obedient Servant,
D. DOUGLASS.

would be interesting to know if the ingenious author of the original epilogue was allowed to revise his own work.

Mr. Douglass must have been a man of unusual energy and persistence, or he would not have continued his American theatrical campaign in the face of the obstacles that he found in his way at the outset. Not only was there a determined opposition to the theatre in the two leading cities, New York and Philadelphia, but there was not a building really adapted to theatrical purposes anywhere in the country. Wherever Douglass went it was first necessary for him to erect a temporary structure before it was possible for his company to perform at all. In New York, as we have seen, he built a so-called theatre on Cruger's Wharf. It must have been an exceedingly

May teach the heart another's grief to know,
And melt the soul in tears of generous woe.
So when the unhappy virtuous fair complains
In Shakspeare's, Lee's or Otway's moving strains,
The narrowest hearts expanded wide appear,
And soft compassion drops the pitying tear.
Or would you warn the thoughtless youth to shun
Such dangerous arts which numbers have undone,
A Barnwell's fate can never fail to move,
And strike with shame and terror lawless love.
See, plunged in ruin, with a virtuous wife,
The Gamester weeps, despairs and ends his life.
When Cato bleeds he spends his latest breath,
To teach the love of country strong in death.
With such examples and a thousand more,
Of godlike men who lived in times before,
The tragic Muse renewing every age,
Makes the dead heroes tread the living stage.
But when to social gayety inclined
Our comic Muse shall feast the cheerful mind,
Fools of all sorts and fops a brainless crew,
To raise your mirth we'll summon to your view;
Make each pert coxcomb merry with his brother,
Whilst knaves conceal'd shall grin at one another.
'Tis magic ground we tread, and at our call
Those knights appear that represent you all.
Yet, hold! methinks I hear some snarler cry,
"Pray, madam, why so partial—rat me—why
Don't you do justice to your own sweet sex?
Are there no prudes, coquettes or jilts to vex?"
'Tis granted; vice and folly's not confined
To man alone, but spreads to womankind.
We frankly own—we may indeed, as well—
For every fluttering beau we've an affected belle,
Nor has dramatic Satire's candid page
Failed to chastise them justly on the stage.
Thus human life's our theme—a spacious field
Which the soul's noblest entertainments yield.
By men of worth admired from time,
Who nature's picture never judged a crime;
And if the soul in nature's cause we move,
The friends of nature cannot disapprove.
We trust they do not by the splendid sight
Of sparkling eyes that grace our scenes to-night;
Then bravely dare to assert the taste you've shown,
Nor be ashamed so just a cause to own;

And tell our foes what Shakspeare said of old— primitive affair, as it was de-
 Our former motto spoke it, I am told— molished soon after he vacated
 That here the world in miniature you see, it. Before he could venture
 And all mankind are players as well as we.

into Philadelphia with his company, it was necessary for him to build a new theatre there also. This required time, and nearly five months elapsed after the close of the New York season before the Philadelphia structure was ready for his accommodation. In the meantime, it is not improbable that the company played a brief engagement at Perth Amboy. Dunlap records his recollection of hearing old ladies of that place speak in raptures of the beauty and grace of Mrs. Douglass, and the pathos of her personation of *Jane Shore*. Perth Amboy was the capital of the province of New Jersey, and a garrison town. There were at that time not fewer than twenty-four New Jersey baronies—lords-proprietors under the Berkeley and Cartaret grants—and Perth Amboy was the social as well as political centre for this peculiar aristocracy. Even now it is said, whimsically enough, it must be confessed, that these Jersey barons or baronets meet once a year in their ancient capital to consider the best interests of their order, on which occasions they wear white wigs and address each other as “My Lord.” This annual assemblage seems to be a continuation of the Council of Proprietors established in 1682. Previous to the Revolution the meetings of the Council were held twice a year, and as one of these occurred on the second Tuesday in April, there was ample time for a brief theatrical season at Perth Amboy, in 1759, between the closing of the theatre on Mr. Cruger’s Wharf and the opening of the new theatre on Society Hill.

CHAPTER XI.

DOUGLASS IN PHILADELPHIA.

THE THEATRE ON SOCIETY HILL—OPPOSITION TO THE DRAMA—A LAW AGAINST PLAYS—A BRILLIANT SEASON OF SIX MONTHS—THE PLAYS AND THE CASTS.

MR. DOUGLASS, when he arrived in Philadelphia, in the spring of 1759, showed that he had profited by his New York experience, for his first act was to obtain the authority of Governor Denny to perform, the Governor stipulating as a condition to his assent that the company should give one night for the benefit of the Pennsylvania Hospital. This was agreed to, but before the campaign could begin it was necessary to have a theatre, and so Mr. Douglass proceeded to build one at the south-west corner of Vernon and South Streets, at what was known as "Society Hill," in the Southern Liberties. The building, which was of wood, was not well suited for theatrical purposes, and was used as a theatre for only one season. Subsequently it was turned into three dwelling-houses, which were finally replaced by the brick structure that now stands on the site of the old play-house. Mr. Douglass probably chose to begin his performances in Philadelphia in a building so ill-suited to his purposes, instead of in Plumstead's warehouse, because it was outside of the city limits, and consequently beyond the control of the municipal authorities. There was a determined opposition, however, and Judge Allen was applied

to for an injunction to restrain the players, but there is a story that the Judge replied that he had got more moral virtue from plays than sermons, and declined to grant the application. To this it was added that as Judge Allen was prevented from attending the first performance through the death of his wife, his domestic misfortune was looked upon as in the nature of a judgment upon him for affording protection to profane stage-plays. This assertion is made not only by Dunlap, but in some of the local histories of Philadelphia. It is a pity to spoil such a nice story of the Chief Justice of Pennsylvania, whose wife was a sister of Governor Hamilton, but as Mrs. Allen died May 12th, 1760, when there were not only no players in the province, but when plays were prohibited by law, her death can not be looked upon as so clearly a judgment as if it had not been delayed for nearly a year. Besides, if the judge made any such declaration he must have undergone a complete change of opinion in a few years, for the Chief Justice Allen of 1759 was the Recorder Allen of 1750, whose action led to the suppression of Murray and Kean's Company.

Mr. Douglass seems to have stolen a march upon the opponents of the theatre on this occasion, obtaining Governor Denny's authority to build a play-house and give performances before his purpose was known to the community. It was no sooner announced, however, than all the religious bodies in the city were up in arms against him. The Quakers led off. The journal of the General Assembly shows that on the 22d of May, 1759, an address from the Society called Quakers was presented to the House, setting forth that "they have, with real concern, heard that a company of stage-players are preparing to erect a theatre and exhibit plays to the inhabitants of this city, which they conceive, if permitted, will be subversive of the good order and

morals which they desire may be preserved in this Government." They therefore prayed the House to frame and present to the Governor for his assent "a bill to prohibit such ensnaring and irreligious entertainments." On the following day (May 23d) a Petition from the Minister, Churchwardens and Elders of the Lutheran German Congregation of Philadelphia was presented, praying "that a law may be enacted to prevent the building of a play-house or theatre in or near the said city, which the petitioners hear is intended and already begun." This was referred for further consideration. The same day an address was received from the Synod of New York and Philadelphia (Presbyterian) to the same effect, and on the 26th, the Baptist Congregation of Philadelphia was heard from, making a similar appeal. It is evident that these addresses and petitions were not directed toward deaf ears, for on the date last mentioned a Committee, comprising nine members, was appointed to prepare and bring in a bill to prevent the exhibition of theatrical entertainments and for suppressing lotteries. Both the Committee and the House acted without a moment's unnecessary delay, the bill being presented on the 28th, ordered to a third reading on the 30th, and passed on the 31st of May. A Committee was immediately appointed to wait on the Governor and ask his assent to the measure, which reported that his Honor was pleased to say that he would take the bill under his immediate consideration. The object of this haste,

THE LAW AGAINST PLAYS.

And Whereas, several companies of idle persons and strollers have come into this Province from foreign parts in the characters of players, erected stages and theatres and thereon acted divers plays by which the weak, poor and necessitous have been prevailed on to neglect their labor and industry and to give extravagant prices for their tickets and great numbers of disorderly persons have been drawn together in the night to the great distress of many poor families, manifest injury of this young colony and grievous scandal of religion and the laws of this Government.

Be it Therefore Enacted, That every person and persons whatsoever that from and after the First day of January which will be

A.D. 1760 shall erect, build or cause to be erected or built any play-house, theatre, stage or scaffold for acting, shewing or exhibiting any tragedy, comedy, tragi-comedy, farce, interlude, or other play, or part of a play whatsoever, or shall act, shew or exhibit them, or any of them, or be in any ways concerned therein or in selling any of the tickets aforesaid in any city, town or place within this Province and be thereof legally convicted in manner aforesaid shall forfeit and pay the sum of five hundred pounds lawful money aforesaid.

the House. The principal amendment, no doubt, was in regard to the time when the law should go into effect, so as to enable the Governor to keep faith with Mr. Douglass. The measure was finally passed, and received the Governor's sanction on the 20th of June, but it was set aside by the King in Council, September 2d, 1760.

As it was early summer before Mr. Douglass' season began, it is fair to assume that his plans were delayed by the uncertainties attendant upon the pending legislation, but the terms of the law once defined, there was no delay in opening the new theatre at Society Hill, and the utmost use was made of the intervening six months before the act went into effect, the house being kept open continuously from the 25th of June to the 28th of December. Originally the site of

apparently, was to prevent the appearance of the players under the authority which the Governor had previously accorded them, but Governor Denny kept the bill until the 15th of June, when he returned it with some amendments, which were accepted by

LIST OF PERFORMANCES.

<u>1759.</u>	
June 25—	Tamerlane Rowe Virgin Unmasked . . . Fielding
June 29—	Richard III Shakspeare Lethe Garrick
July 6—	Provoked Husband . . Vanbrugh Honest Yorkshireman . . Carey
13—	Douglas Home Mock Doctor Fielding
20—	Recruiting Officer . . . Farquhar Advent's of Half an Hour . Bullock
27—	Hamlet Shakspeare Stage Coach Farquhar
Aug. 3—	The Drummer Addison Anatomist Ravenscroft
10—	Theodosius Lee Lethe.
17—	George Barnwell Lillo Harlequin Collector.
24—	Beggars' Opera Gay Lethe.
31—	Fair Penitent Rowe School Boy Cibber

the theatre was a declivity on the bank of Dock creek, opposite the famous old Blue Anchor Inn, where Penn landed from his boat when he came from Chester, in 1682. Of this hill Spruce Street was the base, and Pine Street the summit. In 1730 and after, a flag was hoisted on the hill whenever the Assembly was in session, and on Sundays and holidays. There was also a redoubt there and a battery, the shot for the cannon being cast by John Pass, by whom was re-cast that national inheritance, the State House bell. At the time when Mr. Douglass built his theatre there, Society Hill was deserving of its name. There was a number of delightful dwellings in the neighborhood, and among others Alderman Plumstead had a beautiful descending garden in Union Street, which was the admiration of the town. It was in part, perhaps, because of these surroundings that there was such violent opposition to the theatre at that time.

The cast of "Tamerlane," the piece with which Mr. Douglass

- Sept. 7—Douglas.
 14—Hamlet.
 Adventures of Half an Hour.
 26—Recruiting Officer.
 Stage Coach.
 28—Lear Shakspeare
 Oct. 5—Provoked Husband.
 Toy Shop Dodsley
 12—Provoked Husband.
 26—Macbeth Shakspeare
 Nov. 2—Romeo and Juliet . . . Shakspeare
 Miss in her Teens . . . Garrick
 (Benefit of Mr. Douglass.)
 9—Beggars' Opera.
 Harlequin Collector.
 (Benefit of Mrs. Love.)
 16—Theodosius.
 Lying Valet.
 (Benefit of Mr. Scott.)
 23—Provoked Husband.
 Harlequin Collector.
 (Benefit of Mr. Hallam.)
 Dec. 1—Macbeth.
 Stage Coach.
 (Benefit of Mr. Allyn.)
 7—Suspicious Husband . . . Hoadly
 Virgin Unmasked.
 (Benefit of Adam Hallam.)
 14—Gamester Moore
 School Boy.
 (Benefit of Mr. Reed.)
 21—Romeo and Juliet.
 Harlequin Collector.
 (Benefit of Mr. Palmer.)
 27—George Barnwell.
 Lethe.
 (A charity performance.)
 28—Hamlet.
 (Benefit of the Pennsylvania Hospital.)

began his first season in Philadelphia, shows the new company in definite roles. Harman had the part originally played here by

TAMERLANE.

Tamerlane	Mr. Harman
Bejazet	Mr. Hallam
Monesses	Mr. Douglass
Axalla	Mr. Reed
Omar	Mr. Tomlinson
Prince of Tanais	Mr. Horne
Dervise	Mr. Morris
Haly	Mr. A. Hallam
Arpasia	Mrs. Douglass
Selima	Mrs. Harman

Singleton, and Mrs. Harman succeeded Mrs. Beccely. Douglass himself filled Rigby's part, and, oddly enough, young Lewis Hallam was the successor of Malone. Five years before Mr. Hallam had been content with *Haly*, now played by his brother, Adam

Hallam, who had none of his genius. The only name in the farce, "Virgin Unmasked," that is recorded is Mrs. Harman as *Lucy*.

The second play on record as produced this season was

RICHARD III.

Richard	Mr. Harman
Richmond	Mr. Hallam
King Henry	Mr. Douglass
Prince Edward	Mr. A. Hallam
Duke of York	Miss Nancy Hallam
Buckingham	Mr. Reed
Catesby	Mr. Tomlinson
Stanley	Mr. Morris
Oxford	Mr. Horne
Queen Elizabeth	Mrs. Douglass
Lady Anne	Mrs. Harman
Duchess of York	Mrs. Love

"Richard III." It was the first of five of Shakspeare's tragedies presented in Philadelphia in the summer and autumn of 1759. The cast shows Mr. Harman still

LEAR.

Lear	Mr. Harman
Gloster	Mr. Scott
Kent	Mr. Tomlinson
Edgar	Mr. Hallam
Edmund	Mr. Reed
Cornwall	Mr. Horne
Albany	Mr. Morris
Burgundy	Mr. Douglass
Usher	Mr. Allyn
Goneril	Mrs. Love
Regan	Mrs. Harman
Cordelia	Mrs. Douglass

in the lead, with Mrs. Harman as the successor of Mrs. Adcock. Mr. Hallam was second in rank, a part better adapted to his youth than the heavier role of *Richard*. On this occasion the name of Miss Nancy Hallam first occurs as the *Duke of York*. She subsequently played *Fleance* in "Macbeth," and other children's parts. She has never been mentioned by any of the annalists. The production of

"Hamlet" this season was probably the first presentation of Shakspeare's masterpiece in America. Fortunately the cast has been preserved. It is especially remarkable in showing the great stride Mr.

HAMLET.	Hallam had made	MACBETH.
Hamlet Mr. Hallam	in his profession.	Macbeth Mr. Hallam
Polonius Mr. Harman	But to Mr. Har-	Duncan Mr. Harman
Ghost Mr. Douglass	man, perhaps as	Donaldbane . . Mr. A. Hallam
Laertes Mr. Reed	a recompense for	Lenox Mr. Morris
Horatio Mr. Morris	the Hallam stride,	Banquo Mr. Scott
King Mr. Tomlinson	was accorded the	Macduff Mr. Douglass
Gravediggers . { Mr. Allyn	next great Shaks-	Seyton Mr. Tomlinson
Player King . . Mr. Scott	perean role, <i>King</i>	Fleance . . Miss Nancy Hallam
Osric Mr. A. Hallam	<i>Lear</i> . Then to the	Lady Macbeth . Mrs. Douglass
Guildestern . . Mr. Horne	dignity of <i>Hamlet</i> Hallam added <i>Macbeth</i> ,	Lady Macduff . . Mrs. Love
Ophelia . . . Mrs. Harman	being, as in the master	Hecate Mrs. Harman
Queen Mrs. Douglass	role, the first tragedian seen in the part in America.	Witches . . . { Mr. Allyn
Player Queen . . Mrs. Love		Mr. Harman
		Mr. Tomlinson

dignity of *Hamlet* Hallam added *Macbeth*, being, as in the master role, the first tragedian seen in the part in America.

Later on, for Mr. Douglass' benefit, Hallam played *Romeo* to his mother's *Juliet*, perhaps the only instance in the history of the drama where a son was the lover and

his mother the girlish heroine in Shakspeare's love tragedy. This season, when "Lethe" was given as the afterpiece to "Richard III," *Lord Chalkstone*, played by Mr. Allyn, was introduced into the farce for the first time in this

country. The farce was exceedingly popular at that time, as will be observed from the number of times it served as the afterpiece at the theatre on Society Hill.

ROMEO AND JULIET.

Romeo	Mr. Hallam
Mercutio	Mr. Harman
Montague	Mr. Douglass
Capulet	Mr. Tomlinson
Paris	Mr. Horne
Friar Laurence	Mr. Scott
Tybalt	Mr. Reed
Apothecary	Mr. Allyn
Juliet	Mrs. Douglass
Lady Capulet	Mrs. Love
Nurse	Mrs. Harman

When Vanbrugh's "Provoked Husband" was produced in Philadelphia, on the 6th of July, it was its first representation, so far

PROVOKED HUSBAND.

Lord Townly Mr. Douglass
 Manly Mr. Hallam
 Sir Francis Wronghead . . . Mr. Harman
 Squire Richard Mr. Morris
 Count Bassett Mr. Reed
 John Moody Mr. Tomlinson
 Constable Mr. Horne
 Lady Townly Mrs. Douglass
 Lady Grace Mrs. Harman
 Lady Wronghead Mrs. Love
 Myrtila Mrs. Tomlinson

as the record shows, since its production in New York by Upton and his "sett of pretenders." This comedy, being left imperfect by Vanbrugh, Mr. Cibber completed it. When it was first produced, the "journey to London," which was Vanbrugh's, was condemned, because it was believed to be

Cibber's. For his benefit Mr. Hallam played *Lord Townly*, and Mr. Harman, as *Sir Francis*, was replaced by Mr. Scott.

Among the pieces presented by Murray and Kean's Company Farquhar's "Recruiting Officer" held a favorite place, but it is not known to have been produced by

RECRUITING OFFICER.

Hallam's Company at all. A characteristic anecdote is told of *Quin* in this comedy. On one occasion, having taken a little more wine than usual after dinner, he thus addressed Mrs. Woffington, who, as *Justice Balance*, was his daughter: "Sylvia, how old were you when your mother was married?"

Justice Balance Mr. Reed
 Captain Plume Mr. Hallam
 Captain Brazen Mr. Harman
 Mr. Worthy Mr. Morris
 Sergeant Kite Mr. Douglass
 Mr. Scale Mr. Scott
 Constable Mr. Allyn
 Recruits { Mr. Tomlinson
 { Mr. Allyn
 Bullock Mr. Tomlinson
 Melinda Mrs. Harman
 Sylvia Mrs. Douglass
 Rose Mrs. Love
 Lucy Mrs. Tomlinson

"What, Sir!" exclaimed the actress. "Pshaw!" he said, "I mean how old were you when your mother was born?" The only change in Philadelphia was Horne for Allyn as the *Constable* on one occasion.

Home's tragedy of "Douglas" was produced the first time in New York the previous season, but this is the first cast of it that has come down to us. The plot of this tragedy was suggested by the pathetic old Scotch ballad of "Gil

Morrice." It was originally produced at Edinburgh, in 1756, and played at Covent Garden for the first time the next year. On this

occasion Mr. Harman spoke the original prologue, from which the following extract was printed in the *Pennsylvania Gazette*:

DOUGLAS.

Lord Randolph	Mr. Douglass
Glenalvon	Mr. Reed
Norval	Mr. Hallam
Old Norval	Mr. Harman
Lady Randolph	Mrs. Douglass
Anna	Mrs. Harman

This night a Douglass your protection claims;
A wife! A mother! Pity's softest names—
The story of her woes indulgent hear,
And grant your suppliant all she begs—a tear.

The quotation was remarkably apposite.

Addison's "Drummer" still held the boards this season, but the cast was entirely different from that of four years before. Mr.

DRUMMER.

Sir George Truman	Mr. Reed
Fantome	Mr. Morris
Tinsel	Mr. Hallam
Vellum	Mr. Harman
Butler	Mr. Tomlinson
Coachman	Mr. Douglass
Gardener	Mr. Allyn
Lady Truman	Mrs. Douglass
Abigail	Mrs. Harman

Hallam now played the fop, Mr. Harman was the faithful steward, Mrs. Douglass took the role that she had before yielded to Mrs. Beccely, and Mrs. Harman, who was proving herself a very useful actress, replaced Mrs. Adcock as

the sprightly maid. This comedy when it was originally produced without the name of the author, failed utterly although exquisitely acted; afterward it succeeded because it was believed that Addison had written it.

Dunlap asserts, on the authority of the younger Lewis Hallam, that Lee's tragedy, "Theodosius," named in the original Hallam

THEODOSIUS.

Theodosius	Mr. Reed
Varanes	Mr. Allyn
Marcian	Mr. Hallam
Atticus	Mr. Harman
Leontine	Mr. Tomlinson
Lucius	Mr. Douglass
Aranthes	Mr. Morris
Pulcheria	Mrs. Harman
Athenais	Mrs. Douglass
Marina	Mrs. Tomlinson
Flavilla	Mrs. Love

repertoire, was always a great favorite everywhere. Be this as it may, this apparently was its first production. On its second representation Mr. Douglass played the title-role, and Mr. Horne took his original part. This tragedy was Lee's masterpiece. One great reason for its marked success on

the American stage was, no doubt, the solemn church music composed for it by Henry Purcell, the first he ever furnished to the stage.

Upon the production of the "Beggars' Opera" in mid-summer a quaint distribution of parts will be noticed, not only in the cast of Gay's work, but of the pantomime that followed. The assumption of *Macheath* by Mr. Harman does not seem exactly in his line, but even that is not so surprising as the transition of Mrs. Douglass from *Mrs. Coaxer* to *Columbine*. Mrs. Love's assumption of *Polly*, the favorite singing role of the time, shows that she must have possessed merit as a singer what-

BEGGARS' OPERA.

Macheath	Mr. Harman
Peachum	Mr. Tomlinson
Moll Brazen	Mr. Douglass
Lockit	Mr. Scott
Mat o' the Mint	Mr. Reed
Beggar	Mr. Morris
Player	Mr. Douglass
Jemmy Twitcher	Mr. Allyn
Filch	Mr. A. Hallam
Harry Paddington	Mr. Horne
Polly	Mrs. Love
Mrs. Peachum }	Mrs. Harman
Diana Trapes }	
Mrs. Coaxer	Mrs. Douglass
Mrs. Slammekin	Mrs. Tomlinson

HARLEQUIN COLLECTOR.

Harlequin	Mr. Hallam
Miller	Mr. Allyn
Clown	Mr. Douglass
Conjuror	Mr. Harman
Doctor	Mr. Tomlinson
Columbine	Mrs. Douglass

ever her qualifications as an actress. Mr. Douglass evidently had a taste for *outré* parts as indicated by his appearance as *Moll Brazen* in the opera and the *Clown* in the pantomime.

Rowe's "Fair Penitent" and Dr. Hoadly's "Suspicious Husband" were both played, Mrs. Harman taking Mrs. Hallam's former

FAIR PENITENT.	role, and Mrs. Douglass contenting herself with Mrs. Adcock's part in the former and Mrs. Harman playing Mrs. Beccely's in the latter. Mr. Hallam's	SUSPICIOUS HUSBAND.
Sciolto . . . Mr. Tomlinson		Mr. Strickland . . . Mr. Palmer
Altamont . . . Mr. Reed		Frankly Mr. Douglass
Lothario . . . Mr. Harman		Bellamy Mr. Morris
Horatio . . . Mr. Hallam		Ranger Mr. Hallam
Rossano . . . Mr. Morris		Tester Mr. Tomlinson
Calista . . . Mrs. Harman		Jack Meggot Mr. Reed
Lavinia . Mrs. Douglass		Buckle Mr. Home
Lucella . . . Mrs. Love		Chairman Mr. Scott
		Mrs. Strickland . Mrs. Harman
		Jacintha Mrs. Love
		Lucetta Mrs. Tomlinson
		Clarinda Mrs. Douglass

role in the one had been played by Rigby and in the other by Miller. In Hoadly's comedy Rigby was the original *Strickland*, now played by Palmer. Powell was the first *Lothario* in the "Fair Penitent" and the first Mrs. Barry the original *Calista*. Garrick's performance of *Ranger* in the comedy was inimitable and Bridgewater's *Mr. Strickland* was scarcely inferior in merit.

Moore's "Gamester" was presented only once, and then, like the "Suspicious Husband," at a benefit. The noteworthy thing in the cast was the fact that Mr. Hallam, young as he was, found in the play another of those strong parts which he retained for many years. The most interesting fact connected with this production was the appearance of Palmer as

GAMESTER.

Beverly	Mr. Hallam
Jarvis	Mr. Tomlinson
Lewson	Mr. Harman
Bates	Mr. Morris
Stukely	Mr. Palmer
Dawson	Mr. Allyn
Mrs. Beverly	Mrs. Douglass
Charlotte	Mrs. Harman

Stukely, a part of which it was said when John Palmer died that *Stukely* died with him.

These casts, which comprise the names and show the rank of the members of Douglass' company in 1759, are also a proof of the carelessness with which American theatrical history has been written. In "Watson's Annals of Philadelphia" Misses Cheer and Morris are named as among the performers, and it is said that Francis Mentges (William Francis) was the dancing performer. Neither of these ladies appeared at that time, and the dancer was a Mr. Abington, not impossibly the man who afterward gave his name to the celebrated Mrs. Abington. When Mr. Palmer, of whom no mention is made by any of the historians, had his benefit he played *Romeo*, "the first time in that character in this city," and Mr. Hallam appeared as *Mercutio*. Mr. Palmer's name occurs in the bills only for benefits, when, besides playing *Romeo* in his own behalf, he appeared as *Mr. Stricland* in the "Suspicious Husband" for Adam Hallam, *Macbeth* for Mr. Allyn and *Stukely* in the "Gamester" for Mr. Reed. It is not unlikely that this Mr. Palmer was the distinguished London actor John Palmer, the original *Joseph Surface* in the "School for Scandal," who made his first London appearances the next year.

When Mrs. Douglass had her benefit, Mr. Douglass spoke a prologue in the character of a Master Mason, and Mrs. Douglass an epilogue in the character of a Mason's wife. The manager announced on that occasion that it was his intention to wait upon as many ladies and gentlemen as possible, "but intreats those whom it may be his misfortune to neglect, rather to attribute it to his care in preparing for their entertainment in the most compleat manner in his power than to disrespect." Because the feast of St. Andrew occurred on Friday, the

30th of November, Mr. Allyn's benefit took place on Saturday, instead of the regular play-day. On that occasion the beneficiary appeared as *Macahone*, the brave Irishman, in which he introduced "The History of Mr. Allyn and the Three Lawyers." Adam Hallam, for his own benefit, performed a grotesque dance in the character of *Punch*.

What was called in the bills the closing performance "at the theatre on Society Hill" took place on the 27th of December, 1759, when "George Barnwell" and "Lethe" were given, "for a fund for purchasing an organ to the College Hall and instructing the children in Psalmody." On this occasion a prologue in praise of music was spoken by Mr. Hallam, and the occasional epilogue above printed was again recited by Mrs. Douglass. But in reality it was not the last, as on the following evening a performance was given for the benefit of the Pennsylvania Hospital, in pursuance of the agreement with Governor Denny. The advertisements for these benefits give a curious insight into the tastes and feelings of the time. That for the College was elaborate in the extreme, while the other, which appeared only in

CHARITY ADVERTISEMENT.

Philadelphia, December 27, 1759.

By PERMISSION and by Particular Desire
Towards the raising a Fund for purchasing
an ORGAN to the College-Hall in this
city and instructing the Charity
Children in Psalmody.

At the Theatre on *Society Hill*, this evening
will be presented the tragical and
interesting History of

GEORGE BARNWELL

Thorowgood by Mr. Douglass; Uncle, Mr. Morris; George Barnwell, Mr. Hallam; Blunt, Mr. Harman; Trueman, Mr. Tomlinson; Millwood, Mrs. Douglass; Maria, Mrs. Love; Lucy, Mrs. Harman.

Before the Play and between the Acts several celebrated Pieces of Concert Music will be performed by some Gentlemen of this city, who have kindly consented to promote the Design of this Entertainment; for which Purpose a neat Harpsichord will be provided.

Also a Prologue in praise of MUSIC will be spoken by *Mr. Hallam* and an occasional Epilogue by *Mrs. Douglass*.

To which will be added a FARCE called
LETHE, or ÆSOP in the Shades.

In which the character of Lord *Chalkstone* will be introduced by *Mr. Allyn*.

N.B.—As this Benefit is wholly intended for improving our Youth in the divine Art of PSALMODY and CHURCH MUSIC in order to render the entertainment of the Town more

compleat at Commencements, and other public occasions in our College, it is not doubted but it will meet with all due encouragement from the inhabitants of this Place.

To begin exactly at Six O'Clock.

Tickets to be had of Mr. *Dunlap*, Mr. *Hurry* and of several Gentlemen.

Indeed, the Hospital authorities were even urged to refuse the money, as appears by an advertisement of the 10th of January, 1760, in which it is explained that it was not in the power of the Treasurer to commit this act of folly, notwithstanding it was "raised by exhibiting a stage-play near this city, which was done without the consent of the said managers, in consequence of the injunction of the late Governor Denny, at the time he granted liberty to the stage-players to erect the theatre near this city." When this card was printed, Pennsylvania had a law against such sinful indulgences as the "stage-play" of "Hamlet," under which the Hospital was to receive the forfeitures and penalties. The Act, however, failed to take cognizance of Mr. Douglass' losses, as at the time of its passage he had already incurred a debt of £300 and upward to Alexander Alexander, a builder, and £100 and upward to William Williams, a painter, for scenery.

Bradford's *Journal*, was as meagre as it was possible to make it. This was because of the difference of sentiment in the two institutions toward the "stage-players." In-

HOSPITAL ADVERTISEMENT.

For the Benefit of

THE PENNSYLVANIA HOSPITAL

To-morrow night at the Theatre on Society Hill will be presented the celebrated Tragedy of

HAMLET, PRINCE OF DENMARK.

Tickets will be sold by William Dunlap, W. Bradford, at the London Coffee House, Thomas Gordon and Evan Morgan.

CHAPTER XII.

DOUGLASS AT ANNAPOLIS.

THE PLAYERS IN MARYLAND—A COMPLETE LIST OF PERFORMANCES—
MORE THEATRICAL VERSE—CHANGES IN MR. DOUGLASS' COM-
PANY—GUESSES CONCERNING THE PLAYERS.

FROM Philadelphia Mr. Douglass made his way into Maryland, where there were no laws prohibiting "stage-plays," and at once began to give performances in the smaller towns of that Province. This is apparent from an announcement in the *Maryland Gazette* of the 7th of February, 1760, in which it was said, "by permission of his excellency the governor a theatre is erecting in this city which will be opened soon by a company of comedians who are now at Chester-Town." In spite of what Dunlap wrote about Annapolis having the luxury of a brick theatre as early as 1752, it is plain from this that there, as at New York, at Philadelphia, indeed everywhere, Mr. Douglass was compelled to build a play-house before he could give plays. By the 3d of March, however, he was ready to begin his season, and he continued the campaign until the middle of May. The season was a long one for a little city such as Annapolis was at that time—it would be far too long for Annapolis as it is to-day. The list of performances is the most interesting in our early theatrical history, because it is the only one before the Revolution, with the exception of that at Charleston, in 1773-4, that is complete. This completeness

is due to the publisher of the Maryland *Gazette*, who printed, when the season closed, a full list of the pieces produced. In this way a

LIST OF PERFORMANCES.

1760.		
March	3—Orphan	Otway
	Lethe	Garrick
	6—Recruiting Officer	Farquhar
	Miss in her Teens	Garrick
	8—Venice Preserved	Otway
	Mock Doctor	Fielding
	10—Richard III	Shakspeare
	Miller of Mansfield . . .	Dodsley
	13—Provoked Husband . . .	Vanbrugh
	Stage Coach	Farquhar
	15—Fair Penitent	Rowe
	Anatomist	Ravenscroft
	20—Beaux' Stratagem	Farquhar
	Lethe.	
	22—George Barnwell	Lillo
	Lying Valet	Garrick
	24—Busybody	Centlivre
	Mock Doctor.	
	27—Revenge	Young
	Lying Valet.	
	29—A Bold Stroke for a Wife, Centlivre	
	Damon and Phillida . . .	Cibber
April	7—Romeo and Juliet . . .	Shakspeare
	Stage Coach.	
	8—Provoked Husband.	
	Honest Yorkshireman . . .	Carey
	9—Othello	Shakspeare
	Devil to Pay	Coffey
	10—Constant Couple	Farquhar
	Devil to Pay.	
	11—Romeo and Juliet.	
	Miss in her Teens.	
	12—Suspicious Husband . . .	Hoadly
	Mock Doctor.	
	14—Richard III.	
	Hob in the Well	Cibber
	(Mr. Douglass' Benefit.)	
	15—Fair Penitent.	
	Lying Valet.	
	(Mr. Palmer's Benefit.)	

record was preserved that is interesting, not only because it is the first one of its kind, and consequently an almost unique contribution to history, but as the first instance in which an American journalist showed that he possessed an appreciation of the fact that matters relating to the theatre are news. Even the *Pennsylvania Gazette* seldom mentioned the theatre at all, and never once did it condescend in these early days of the American drama to comment on the merits of the performers. The same thing was true of Gaine's *Mercury*. As sources of information for the historian it is only their advertising columns that contain the facts that comprise the history of the American theatre. There is no reason to doubt that the prologues and epilogues that occasionally appeared in them were paid for, as were also the communications

in defence of the drama, whatever may have been the case with the dull essays that were often printed against it. A more liberal spirit prevailed in the office of the Maryland *Gazette*. When Douglass' company appeared in the "Orphan" at Annapolis there was for the first time in any American newspaper an article¹ upon the performance in the nature of dramatic criticism. It is, to be sure, only hearty commendation, but it is something to know that Douglass' company was able to please its Maryland patrons. This criticism, together with the prologue and epilogue, was printed on the 6th of March. The prologue was spoken by Mr. Douglass and the epilogue by Mrs. Douglass. The name of the local poet, who was so highly praised in the *Gazette*, has not been preserved. While no great literary merit can be claimed for these productions they were creditable to their author and to the occasion for

- 16—Venice Preserved.
Devil to Pay.
(Mr. Murray's Benefit.)
- 17—Provoked Husband.
Honest Yorkshireman.
(Mrs. Douglass' Benefit.)
- 19—Revenge.
Lethe.
(Mr. Hallam's Benefit.)
- 22—Beaux' Stratagem.
Lying Valet.
(Mrs. and Miss Dowthwaite's Benefit.)
- 23—Orphan.
Lethe.
(Miss Crane's Benefit.)
- 24—Constant Couple.
Honest Yorkshireman.
(Mr. Morris' Benefit.)
- May 5—Douglas.
Virgin Unmasked . . . Fielding
(Mr. A. Hallam's Benefit.)
- 8—Merchant of Venice . . . Shakspeare
Lethe.
(Mrs. Morris' Benefit.)
- 12—Gamester Moore
Toy Shop Dodsley
(Mr. Scott's Benefit.)

¹ CRITIQUE.—Monday last the Theatre in this city was opened when the tragedy of Orphan and Lethe (a dramatic satire) was performed in the presence of his Excellency the Governor to a polite and numerous audience who all expressed their satisfaction. The principal characters both in the play and entertainment were performed with great justice, and the applause which attended the whole

representation did less honor to the abilities of the actors than to the taste of their auditors. For the amusement and emolument of such of our readers as were not present we here insert the Prologue and Epilogue, both written by a gentleman of this Province whose poetical works have rendered him justly admired by all encouragers of the liberal arts.

which they were written. They are both racy of the soil. To the

THE MARYLAND POEMS.

Prologue spoken by Mr. Douglass.

Lo! to new worlds th' adventurous muse conveys
The moral wisdom of dramatic lays!
She bears thro' ocean Phœbus' high command,
And tunes his lyre in fair Maria's land;
O'ertakes his sun, communicates his fires,
And rising bards in Western climes inspires.

See! Genius wakes, dispels the former gloom,
And sheds light's blaze, derived from Greece and Rome.
With polished arts wild passions to control;
To warm the breast and humanize the soul;
By magic sounds to vary hopes and fears;
Or make each eye dissolve in virtuous tears;
'Til sympathizing youths in anguish melt,
And virgins sigh for woes before unfelt!
Here as we speak each heart-struck patriot glows
With real rage to crush Britannia's foes!
To quell bold tyrants, and support the laws,
Or, like brave Wolfe, bleed in his country's cause!

Europe no more sole arbitress shall sit,
Or boast the proud monopoly of wit;
Her youngest daughter here with filial claim,
Asserts her portion of maternal fame!
Let no nice sparks despise our humble scenes,
Half bnskin'd monarchs and itin'rant queens!
Triflers! who boast they once in tragic fury
Heard Garrick thund'ring on the stage of Drury!
Or view'd, exulting, o'er each gay machine,
The feats of Covent Garden's Harlequin!

Athens, from such beginnings mean and low,
Saw Thespis' cart a wondrous structure grow;
Saw theatres aspire, and with surprise,
Ghosts, gods or demons, or descend or rise.

To taste, from censure draw no rash pretence,
But think good nature the sure test of sense.
As England's sons attend to reason's strains,
And prove her blood flows richly in your veins;
Be what we act, the heroes of our parts,
And feel that Britons here have Roman hearts.

Epilogue spoken by Mrs. Douglass.

Well!—since the dreadful business is all over,
How strange a creature is your furious lover?

players they must have proved an unexpected pleasure after the severity of their experiences in New York and Philadelphia. They at last found themselves in a community where the drama was not only not despised but which took a hearty and generous interest in them as the exponents of dramatic art. Even the lines themselves show that in "Maria's land" at that time badinage was not looked upon as necessarily bad, and, perhaps, upon the whole, the verses are more characteristic than any that were spoken from the American stage before the Revolution. The allusion in the prologue to "Garrick thundering

on the stage of Drury" was evidently aimed at the American or Anglo-American boasters, who arrogated to themselves superior dramatic taste, because they had seen the greatest actor of that age in England. These, of course, would admit no excellence on the Colonial boards. The epilogue, on the contrary, compliments the "provincial fair ones" because of their freedom from metropolitan vices and the false spirit of British belles. Local allusions in a newly settled country are always gratefully accepted, and so these productions of the Maryland muse, coming as they did from the lips of Mr. and Mrs.

Your hot-brained spark! who for a little jilting,
Blasphemes the sex, swaggers and runs a tilting!
Without the least regard to virgin-fear,
As tho' he had been married—a whole year.

"Why sure—we now must lead most happy lives,—
If slaves rebel against their sovereign wives!—
Had poor Monimia been like one of us
The wretch had never dared to use her thus!
By marriage-articles we stand prepared,
And fellows by our settlements are scared!
Th' exclusion of a night shall they take ill,—
Or, for a husband—must we quit quadrille?
When pin-money's secur'd if they turn Hectors,
We'll plague them worse than by stale curtain-lectures,
With play, rout, op'ra, masquerade and ball,
And the nocturnal joys of dear Vauxhall."

But you, provincial fair ones, with meek merit
Detest such practices of female spirit!

Here none but planters of a field are found,
While there the planters of the head abound!
From whence arise such plenteous crops of horn
As well may vie in growth with Indian corn.

You saw how fortune favors younger brothers,
The finer gentlemen and brisker lovers!
Sly Polydore!—he stole into her arms,
While the delicious theft improv'd her charms.
From such a feat, pray, how could she defend her,
Or know by instinct spouse from a pretender?

Reasons like these, Ladies, I own are strong,
And all confess Castalio in the wrong!
Yet, think, he came with beauty's charm inspir'd,
By love and glowing expectation fired—
Then—then—to meet a balk—in such a season!—
Ah!—it might well deprive him of his reason!
Yet still,—impatience causes man's undoing!—
Next night had been as well and saved his ruin!
The bride might sure have kept th' affair unknown,
And told all other secrets—but her own!
Then the good man, ere honey-moon was past,
Might find his fit too violent to last,
And grown at once most careless and well-bred,
In the fifth week sneak to a sep'rate bed.

Douglass, must have seemed to the good people of Annapolis more complimentary and significant than they really were. Besides, they

have interest in the fact that they were the first original productions recited on the stage under the Douglass management.

The casts of the Annapolis season that were preserved are only five in number, but they give an interesting insight into the resources

VENICE PRESERVED.

Duke	Mr. Morris
Pruili	Mr. Douglass
Jaffier	Mr. Palmer
Pierre	Mr. Hallam
Renault	Mr. Scott
Conspirators	{ Mr. A Hallam
	{ Mr. Douglass
	{ Mrs. Morris
Belvidera	Mrs. Douglass

that were open to an energetic manager even at that early period.

The first of these is the cast of Otway's "Venice Preserved," produced on the third acting night.

Apart from the names it contains it has interest as the first American cast extant of this tragedy.

It had been previously produced at New York at the theatre on Cruger's Wharf, with Mrs. Douglass as *Belvidera*, as a matter of course.

FAIR PENITENT.

Mr. Harman was probably the *Jaffier*. The next cast is that of the "Fair Penitent," which was presented a week later. On this occasion Mrs. Douglass resumed the part of *Calista*, which had been played in Philadelphia by Mrs. Harman. This is the first occasion, also, when Mrs. Morris is set

Sciolto	Mr. Scott
Altamont	Mr. Hallam
Horatio	Mr. Palmer
Lothario	Mr. Douglass
Rossano	Mr. Morris
Calista	Mrs. Douglass
Lavinia	Mrs. Morris
Lucilla	Miss Dowthwaite

down for an important role, and it is the first mention of Miss Dowthwaite.

"George Barnwell" was the third of the pieces advertised. In this occurs the suggestive name of Mr. Murray, and for the first time the name of Miss

GEORGE BARNWELL.

Thorowgood	Mr. Douglass
George Barnwell	Mr. Hallam
Trueman	Mr. Morris
Uncle	Mr. Murray
Blunt	Mr. Scott
Millwood	Mrs. Douglass
Maria	Mrs. Morris
Lucy	Miss Crane

Crane, who played *Lucy*. The cast of "A Bold Stroke for a Wife," which followed, reveals apparently the full strength of the company at this time, with the exception of Miss Crane. Mrs. Dowthwaite's first recorded appearance was made in this piece. The cast of "Othello" is especially noteworthy, this being the first time Mr. Douglass is positively known to have played the *Moor*. Besides the parts indicated by these casts we

A BOLD STROKE FOR A WIFE.

Sir Philip Morelove	Mr. Murray
Periwinkle	Mr. Palmer
Tradelove	Mr. Morris
Obadiah Prim	Mr. Scott
Colonel Fainwell	Mr. Douglass
Freeman	Mr. Hallam
Sackbut	Mr. Scott
Quaking Boy	Mr. A. Hallam
Mrs. Lovely	Mrs. Douglass
Mrs. Prim	Mrs. Morris
Betty	Mrs. Dowthwaite
Masked Lady	Miss Dowthwaite

know only that Mr. Palmer played *Townly* in the "Provoked Husband," and Mr. Hallam *Shylock* in the "Jew of Venice." Had these casts, few as they are, been lost we should have missed a peculiar phase in our early theatrical history. They show that with

OTHELLO.

Duke	Mr. Murray
Othello	Mr. Douglass
Iago	Mr. Palmer
Cassio	Mr. Hallam
Roderigo	Mr. A. Hallam
Desdemona	Mrs. Douglass
Emilia	Miss Crane

the exception of Mr. Morris and the immediate members of Mr. Douglass' family the company was entirely different from the original organization. Instead of Mr. Harman was Mr. Palmer, who had previously appeared only for

benefits; Mrs. Harman was succeeded by Mrs. Morris, and for Messrs. Allyn and Tomlinson and their wives were substituted Mr. Murray and Mrs. and Miss Dowthwaite and Miss Crane. Mrs. Morris was the wife of the comedian, Owen Morris. It would be interesting to know more of this actress than the destroying hand of time has left to us. Whether she came to the Colonies with her

husband or whether her Annapolis appearances were her first season on the stage is not told anywhere, but from this time until her death she was a regular member of the company. Mr. Murray may have been the Murray who was Thomas Kean's partner, in 1750-52. Some reason for this supposition may be found in the fact that he seems to have made Annapolis his home. The Dowthwaites and Miss Crane continued with the company for some time. From her parts Miss Crane seems to have been an actress of experience, whatever may have been her merit. How came Mr. Douglass to secure these recruits, and why were the members of his company, who were with him before and afterward, absent from Annapolis? These questions are not easily answered, but the Annapolis season shows that even at that early period, it was possible to reorganize a theatrical company in America upon short notice.

When the season at Annapolis closed on the 8th of May, an epilogue addressed to the ladies was spoken by Mrs. Douglass. This,

ADDRESS TO THE LADIES.

Ye gen'rous fair, ere finally we part,
 Accept the tribute of a grateful heart;
 O'erlooking faults, and lib'ral of your favors
 You've smiled indulgent on our weak endeavors.
 Our wand'ring theatre, o'erpaid and graced
 Now hails your bounty and proclaims your taste,
 While all those charms of person, so refined,
 Shine brighter from the splendor of your mind.
 Blush not to own you caught the noble fire,
 Which high-wrought scenes and tragic strains inspire.
 Blush not, that for imaginary woes,
 Your tender bosoms heav'd with real throes.
 Think, while those tears in humid lustre roll,
 They testify benevolence of soul.
 These, flowing for heroic worth distrest,
 Speak the rich virtues of a female breast!
 —Should lovers sneer at these,—oh, scorn their suit,
 The worst of coxcombs is the unfeeling brute.

like the prologue and epilogue spoken on the opening night, was also printed in the *Maryland Gazette*. As no mention is made of its having been specially written for the occasion, it may be assumed it was the same Mrs. Douglass was accustomed to speak at similar farewells. If this was so, however, the address must

have been adapted to the occasion, in order to pay a compliment to "fair Maryland." It may be said here, as a logical deduction of this thought, that Mr. Douglass in no way showed his skill as a manager more clearly than in the flattery he was careful to prepare for his patrons. His desire to please made him subservient, but in this no doubt was the secret of his success.

—Nay—should the formal prude in peevish age
 Rail at the comic humors of the stage;
 —Then say—you're proud those patterns to enjoy,
 Who teach the world and rationally toy.
 Say that true mirth, to vicious minds unknown
 Is the just claim of innocence alone;
 That characters of jilt, rake, knave and fool
 Are best expressed by moral ridicule!
 And maids are arm'd by each instructive plan
 'Gainst all the wily arts of dang'rous man.
 Oh, may your influence still propitious prove,
 To cheer our distant labors as we rove!
 Till sister colonies assert our cause
 And their's resound fair Maryland's applause.
 To aid the muse, if still such circles shine,
 Brave youths shall glow with sentiments divine,
 Love's vot'ries thence shall merit Britain's praise,
 And kindle into patriots as they gaze!
 While gen'rous excellence their heart inflames
 France shall droop conscious of her painted dames,
 And still deplore the triumphs of our arms
 Till Gallic beauty rivals English charms.

In spite of Mrs. Douglass' allusion to the "distant labors" of their "wandering theatre," the thespians went no further than

UPPER MARLBOROUGH PERFORMANCES.

1760.

May 22—Douglas Home
 Lethe Garrick
 26—Provoked Husband . . Vanbrugh
 Virgin Unmasked . . . Fielding
 June 2—Beaux' Stratagem . . . Farquhar
 Miss in her Teens . . . Garrick
 9—Richard III Shakspeare
 Miller of Mansfield . . . Dodsley
 16—Revenge Young
 Devil to Pay Coffey
 24—Gamester Moore
 Lethe.
 July 1—Romeo and Juliet . . . Shakspeare
 Miller of Mansfield.

Upper Marlborough as their first stage. The company remained at that place more than six weeks, advertising one performance weekly in the *Maryland Gazette* during their stay. After the close of the Upper Marlborough season a hiatus occurs in the recorded wanderings of Mr. Douglass and his forces, but subsequently they made their

way to Williamsburg, playing there in the winter of 1760-61.

CHAPTER XIII.

DOUGLASS IN RHODE ISLAND.

A SUCCESSFUL SEASON AT NEWPORT IN 1761—TWO BENEFITS FOR THE POOR—PLAYING IN DISGUISE—WERE THERE TWO NEWPORT SEASONS?—THE COMPANY AT PROVIDENCE—ACT AGAINST STAGE-PLAYS.

WHEN the Williamsburg season closed Mr. Douglass and his company made their way to Newport, Rhode Island, where they played during the summer of 1761. Imitating the example of his predecessor, Hallam, Douglass seems to have provided his company with a certificate vouching for their conduct and capacity, for it was said in a letter from Newport, dated November 3d and printed in *Gaine's Mercury* on the 9th, that "the character they brought from the Governor and gentlemen of Virginia" had been fully verified. This certificate was that "they were capable of entertaining a sensible and polite audience," and the Newport writer adds that the behavior of the company at that place was irreproachable; "and with regard to their skill as players the universal pleasure and satisfaction they have given is their best and most honorable testimony."

Notwithstanding this satisfactory testimony to the presence of the players at Newport in the summer and autumn of 1761, it has been found impossible to obtain anything like a complete account of what was unquestionably the first theatrical incursion into New Eng-

land. No file of the Newport *Mercury* for that year exists, and owing to a visit which Douglass made to Providence, and perhaps to Newport, in 1762, there is a confusion of dates in the local histories that it is difficult to unravel.

There are only three publications extant in relation to the drama at Newport at this early period. The first of these is a play-bill, which John Bernard copied many years afterward from one that had been preserved by Mr. Morris. As the year is not given there is a doubt whether it applies to 1761 or 1762. The names in the cast afford no assistance in determining the question. The only one in the list that is new is that of Mr. Quelch, who succeeded Adam Hallam as *Roderigo*. Quelch was with the company in New York during the season of 1761-2, and so he may have been at Newport either year or both. Indeed it is certain that he was at Providence in the latter year. Was this an announcement of a play in disguise? It is evident that "Moral Dialogues in Five Parts" meant a play, but it does not follow that this disguise was due to

A NEWPORT PLAY-BILL.

King's Arms Tavern, Newport, Rhode Island.

On Monday, June 10, at the Public Room of the Above Inn, will be delivered a Series of

MORAL DIALOGUES,

IN FIVE PARTS,

Depicting the Evil Effects of Jealousy and other Bad Passions, and Proving that

Happiness can only Spring from the Pursuit of Virtue.

MR. DOUGLASS will represent a noble and magnanimous Moor named Othello, who loves a young lady named Desdemona, and after he has married her, harbors (as in too many cases) the dreadful passion of jealousy.

Of jealousy, our being's bane,
Mark the small cause, and the most dreadful pain.

MR. ALLYN will depict the character of a specious villain, in the regiment of Othello, who is so base as to hate his commander on mere suspicion, and to impose on his best friend. Of such characters, it is to be feared, there are thousands in the world, and the one in question may present to us a salutary warning.

The man that wrongs his master and his friend,
What can he come to but a shameful end?

MR. HALLAM will delineate a young and thoughtless officer, who is traduced by Mr. Allyn, and, getting drunk loses his situation, and his general's esteem. All young men, whatsoever, take example from Cassio.

The ill effects of drinking would you see?
Be warned and keep from evil company.

MR. MORRIS will represent an old gentleman, the father of Desdemona, who is not cruel or covetous, but is foolish enough to dislike the noble Moor, his son-in-law, because his face is not white, forgetting that we all spring from one root. Such prejudices are very numerous and very wrong.

Fathers beware what sense and love ye lack,
'Tis crime, not color, makes the being black.

MR. QUELCH will depict a fool, who wishes to become a knave, and trusting one gets killed by him. Such is the friendship of rogues—take heed.

When fools would knaves become, how often you'll
Perceive the knave not wiser than the fool.

MRS. MORRIS will represent a young and virtuous wife, who being wrongfully suspected gets smothered (in an adjoining room) by her husband.

Reader, attend; and ere thou goest hence
Let fall a tear to hapless innocence.

MRS. DOUGLASS will be her faithful attendant, who will hold out a good example to all servants, male and female and to all people in subjection.

Obedience and gratitude
Are things as rare as they are good.

Various other dialogues, too numerous to mention here, will be delivered at night, all adapted to the improvement of the mind and manners. The whole will be repeated on Wednesday and Saturday. Tickets, six shillings each, to be had within. Commencement at 7, conclusion at half-past 10, in order that every spectator may go home at a sober hour and reflect upon what he has seen before he retires to rest.

God save the king
And long may he sway
East, North, and South,
And fair America.

legal prohibition. A comparison with the Providence bill after the passage of the Rhode Island Act to prohibit plays shows no similarity between the two announcements. The play and farce were given "gratis" at the new school-house in Providence, but the "Concert of Music," as a matter of course, was not free. It was only possible to witness the dramatic performances by paying for the concert. As there is nothing of this in the Newport bill, it seems probable that "Othello" and the other pieces given at the King's Arms were called "Moral Dialogues" only because they were not produced in a theatre. As there probably was neither stage nor scenery, no better description of the performances was possible than that of "moral dialogues." The second publication shows conclusively that the com-

pany was at Newport in 1761, but it sheds no light upon the date of the play-bill. As will be seen, it is an account of a charity performance which took place at Newport, September 7th, 1761. The

letter was dated at Boston, and was printed in Parker's *Gazette*¹ (New York) on the 1st of October. The part in brackets is apparently Parker's comment. This shows that there was a building called the theatre in Newport, in September, 1761, whatever may have been the case in June. The play-house stood at Easton's Point, near Dyer's Gate, in the north part of the town. It is said this theatre was blown down in a gale, the company narrowly escaping with their lives. The gale must have occurred in May, or early in June, 1762, as the season for 1761 closed without mention of any such catastrophe.² It is evident from all this, especially from the ac-

¹ FIRST NEWPORT BENEFIT. — Boston, Sept. 21. We hear from Newport, Rhode Island, that on Monday the 7th inst. the comedy of the Provoked Husband, or Journey to London was acted at the theatre by the company of comedians in that town for the benefit of the poor; when the sum of One thousand and thirty pounds, Old Tenor (about fifty pounds Massachusetts lawful money) was raised for that charitable purpose and the money paid by Mr. Douglass in behalf of the company into the hands of Mr. George Gibbs who has undertaken to lay it out in corn which he is to store till the winter and then deal it out to such of the poor as shall be

judged worthy to receive. [This money is surely well applied as the drought of the summer it is feared will render the article of corn scarce and dear the ensuing winter: And what will be the distress of the poor on that account is matter worthy of attention — Railing against vice, luxury and debauchery is a cheap and empty sacrifice; but to relieve the distresses of our fellow creatures and to visit the widow and fatherless are the happy effects of the only true and undefiled religion; for without benevolence and charity every pretension to reformation will be as sounding brass or a tinkling cymbal.]

² SECOND NEWPORT BENEFIT. Newport, Nov. 3. On Friday evening last the company of comedians finished their performances in this town by enacting the tragedy of "Douglass" for the benefit of the poor. This second charity is undoubtedly meant as an expression of gratitude for the countenance and favor the town has shown them; and it cannot without an uncommon degree of malevolence be ascribed to an interested or selfish view, because it is given at a time when the company are just leaving the place, and conse-

quently can have neither fear nor hope from the public. In return for this generosity it ought in justice to be told, that the behaviour of the company here has been irreproachable: and with regard to their skill as players the universal satisfaction they have given is their best and most honorable testimony. The character they brought from the Governor and gentlemen of Virginia has been fully verified, and therefore we shall run no risk in pronouncing "that they are capable of entertaining a sensible and polite audience."

count of his second benefit for the poor in Gaine's *Mercury*, that Mr. Douglass had a prosperous season in Newport in 1761, and it is not unlikely that his success tempted him to make a return visit to Rhode Island's capital the next year.

It is assumed by some of the local historians that when Mr. Douglass first applied for permission to act at Newport a license was refused, but afterward granted. This may have been in 1761. When

PROVIDENCE ADVERTISEMENT.

At the New School House in Providence on Thursday next, being the 12th of August will be performed,

A CONCERT OF MUSICK,
Vocal and Instrumental
to begin exactly at Seven O'Clock.

Vivat Rex.

Between the several Parts of the Concert will be presented (gratis) A Tragedy, call'd the

FAIR PENITENT.

Sciolto Mr. Allyn
Altamont Mr. Quelch
Lothario Mr. Hallam
Horatio Mr. Douglass
Rossano Mr. A. Hallam
Calista Mrs. Douglass
Lavinia Mrs. Morris
Lucilla Mrs. Hallam

To which will be added (gratis) A

Pastoral FARCE call'd

DAMON AND PHILLIDA.

Damon Mr. Sturt
Mopsus Mr. Quelch
Cymon Mr. A. Hallam
Phillida Mrs. Morris
Arcas Mr. Allyn
Corydon Mr. Morris

N.B. There will be a Concert on Friday and on every Day next week except Saturday.

"Othello" was presented at the King's Arms Inn in disguise, there is some reason for believing the year was 1762, as the statement is made that the company went from Newport to Providence.

In Providence the opposition to stage-plays was very pronounced, but Douglass built "the new school-house" in Meeting Street, east of Benefit Street, as appears from an advertisement in the Newport *Mercury* on the 10th of August, and gave performances for several weeks in defiance of the popular sentiment and a vote of the town. What information we have in regard to this Providence season is derived from William

Goddard, afterward publisher of the Pennsylvania *Chronicle*, who opened a printing office in Providence in 1762. One of the first

things that Goddard printed was a play-bill. This was in June, the month of the disguised performance at Newport. In a letter to Isaiah Thomas, the author of the "History of Printing," Mr. Goddard says, "much company from Boston, etc., attended the theatre and were highly gratified. The theatrical campaign was short. Party politics occasioned the suppression of plays." It is asserted in Peterson's "History of Rhode Island" that when the Act¹ demanded by the people of Providence was passed Paul Tew brought it in his pocket from Newport and the same evening, at the close of the performance, proclaimed it from the stage. If Mr. Peterson had taken the trouble to examine the original authorities he would have found that the

¹ An Act to Prevent Stage Plays and other Theatrical Entertainments within this Colony.

For preventing and avoiding the many mischiefs which arise from public stage-plays, interludes and other theatrical entertainments which not only occasion great and unnecessary expenses and discourage industry and frugality but likewise tend generally to increase immorality, impiety and contempt of religion.

Be it therefore enacted by this General Assembly and by the authority thereof it is enacted that immediately from and after the publication of this Act, no person or persons whatsoever shall or may for his or her gain or any price or valuable consideration, by or under any pretence whatsoever, let or suffer to be used or improved, any house room or place whatsoever in this colony, acting or carrying on any stage-plays, interludes or other theatrical entertainments, on pain of forfeiting and paying for each and every day or time such house room or place shall be let, used or improved, contrary to the true intent and meaning of this Act £50 lawful money.

* * * * *

And whereas by a petition preferred to this

Assembly by a number of inhabitants of the County of Providence setting forth that a number of stage-players have lately appeared and a play-house hath lately been built in said town of Providence; that the inhabitants of said town, being legally called by warrant, did at their late town meeting by a great majority pass a vote that no stage-plays be acted in said town; yet the actors thereof, in defiance of said vote and in defiance of the public authority of said town have been and are now daily continuing to exhibit stage-plays and other theatrical performances;—

Be it therefore further enacted by the authority aforesaid that in order more speedily to cause this Act to be proclaimed where those present may have the earliest notice thereof, that his Honor the Governor be and is hereby requested to issue a warrant directed to a proper officer or officers in said county of Providence directing him or them on sight or receipt thereof to immediately proclaim the aforesaid Act by beat of drum through the streets of the compact part of said town of Providence; any law, custom, or usage to the contrary hereof in any wise notwithstanding.

Act was passed at East Greenwich on the 30th of August, 1762, not at Newport. According to the Act of the Rhode Island Assembly "a play-house hath lately been built in said town of Providence"; while according to Mr. Douglass' advertisement, the concerts for which he charged and the plays and farces that were performed "gratis" were given in "the new school-house." There is no reason to doubt that the school-house was in fact a theatre, being so called as part of the scheme to evade the town prohibition. This is probably the only time in the history of the drama when a theatre was called a school-house, but what seems humorous now must have been exceedingly serious in 1762.

These two seasons at Newport and Providence were the first and last times that a company of comedians was able to obtain a hearing in any part of New England before the Revolution.

CHAPTER XIV.

CHAPEL STREET THEATRE, NEW YORK.

MR. DOUGLASS BUILDS ANOTHER NEW THEATRE—THE SEASON OF 1761-2 IN NEW YORK—BALANCE-SHEET OF A BENEFIT FOR THE POOR—CURIOUS GLIMPSES OF THE THEATRICAL MANNERS AND CUSTOMS OF THE TIME.

BETWEEN his first and last campaign in Rhode Island Mr. Douglass played a brief season in New York. As early as the 20th of August, 1761, the *New York Gazette* announced that the previous week Mr. Douglass had obtained permission from the Lieutenant-Governor, Cadwallader Colden, "to build a theatre to perform in this city the ensuing winter." Thus we see that while the company was still playing a summer engagement at Newport Mr. Douglass was in New York, making preparations for the work of the winter. Theatre-building was an essential part of these preparations, even in New York. The building on Cruger's Wharf had been abandoned, and the new theatre was erected in Beekman Street, a short distance below Nassau, on the south side of what was then called Chapel Street. The Chapel or Beekman Street Theatre was the third theatre erected in New York. When Mr. Douglass made his application for authority to build this theatre, one of the New York papers opposed to the enterprise declared that if the request was acceded to the company would cost the city £6,000. To this Mr.

Douglass replied with an array of figures that is as interesting as it is curious. He estimated the cost of the theatre at \$1,625. The house held only £180, or \$450. For a season limited to two months or sixteen nights—the limit was rigidly insisted upon—the average receipts were estimated at \$300 per night, a total of only \$4,800. The outlay of the season was set down at \$1,000 for scenery and \$39.07 per night for current expenses, amounting for the sixteen nights to £250, or \$625. These figures may be tabulated as follows:

Probable receipts, 16 nights,	\$4,800
Cost of the theatre,	\$1,625
Cost of scenery,	1,000
Current expenses,	625
	3,250
Balance,	\$1,550

As salaries and living expenses are not included in this estimate, it will be seen that the expectations of both the manager and the actors were very moderate.

The season, which began on the 19th of November and lasted five months, was the last Mr. Douglass was to give in New York for

LIST OF PERFORMANCES.

1761.	
Nov. 19—	Fair Penitent Rowe
	Lethe Garrick
23—	Provoked Husband Vanbrugh
26—	Hamlet Shakspeare
	Honest Yorkshireman Carey
Dec. 4—	Tamerlane Rowe
	Toy Shop Dodsley
18—	King Henry IV Shakspeare
	Hob in the Well Cibber
26—	George Barnwell Lillo
	Lethe.
1762.	
Jan. 1—	Beggars' Opera Gay
4—	Venice Preserved Otway
7—	Cato Addison

a number of years. Originally it was the intention to limit the season to sixteen nights, only two performances a week being given. Even the partial list of plays produced, which it is possible to recover from the newspapers of the time, exceeds the limit. This list, it will be observed, includes only plays and farces of the highest character, but notwithstanding

this the opposition to the theatre was as determined and bitter as at any time before or since.

The controversy was carried on in the columns of Parker's *Gazette*. "Philodemus" opened the ball with an essay on "Theatrical Entertainments," in which he charged all ladies who attended the theatre as lacking in modesty, and declared that play-going had often proved fatal to the reputations of women by criminal assignations and lascivious intrigues. This was answered by "Amanda" on the 14th of December. "Amanda" declared that she could only recall one play, the "Fair Penitent," in which a loose *amour* was carried on, and pointed out how often in plays vice is painted in its most glaring colors. She called "Philodemus" an "impudent fellow," and said, "he is some superannuated animal that has past his grand climacteric, and whose earlier time of life has been employed in luxury and debauchery, and now being satiated, concludes that all is vanity and every pleasure criminal."

- Jan. 7—Honest Yorkshireman.
- 11—Romeo and Juliet . . . Shakspeare
- 20—Recruiting Officer . . . Farquhar
Harlequin Collector.
- 25—Othello Shakspeare
Lying Valet Garrick
(Benefit of the Poor.)
- Feb. 1—Richard III Shakspeare
Lethe.
(Benefit of Mrs. Douglass.)
- 4—Theodosius Lee
Virgin Unmasked . . . Fielding
(Benefit of Mrs. Morris.)
- 15—Committee Howard
(Benefit of Adam Hallam.)
- 18—Douglas Home
Harlequin Collector.
(Benefit of Mr. Douglass.)
- March 1—Romeo and Juliet.
(Benefit of Mr. Quelch.)
- 15—Love for Love Congreve
Harlequin Collector.
(Benefit of Mr. Hallam.)
- 22—Beaux' Stratagem . . . Farquhar
Hob in the Well.
(Benefit of Mr. Morris.)
- 29—Inconstant Farquhar
Miss in her Teens . . . Garrick
(Benefit of Mrs. Hallam.)
- April 12—Hamlet.
Devil to Pay Coffey
(Benefit of Mr. Tomlinson.)
- 19—Distressed Mother Philips
Mock Doctor Fielding
(Benefit of Mr. Reed.)
- 26—Committee.
Honest Yorkshireman.
(Benefit of the Charity School.)

The following week "Philodemus" in a long letter, which the

publisher of the *Gazette* said was well paid for, asked "Amanda" which was the best teacher, the play-house or the Bible? He resented "Amanda's" stigma upon himself, but was very bitter toward "play-house ladies." Indeed, he even intimated that "Amanda" was herself "a strolling player," an aspersion that she was not slow to resent, saying she had written in favor of the theatre some months before the players came. This communication seems to have been printed in Weyman's *Gazette*, for "Dolly Blithe" next undertook to ridicule "Amanda," telling her that by referring to her former piece in Weyman's paper, she had discovered herself, since most people knew who it was that laughed so prettily in church and wrote so handsome a vindication of the decency and propriety of it.

The opposition to the theatre in New York at this time had two curious phases. One was the readiness with which the opponents of the drama paid for the insertion of their "pieces" in Parker's paper; the other was a surprising fatality among play-goers to lose articles of value at the play-house, and to advertise for them with the intimation that they were stolen. When Dolly Blithe sent her letter to Parker, she remarked that some weighty arguments were enclosed with it. Parker said these arguments were the weight of a dollar. In the dearth of news he hoped his readers would think his being paid for such pieces a sufficient apology for inserting them. At the same time he announced that he had on hand another piece in vindication of the stage, but as it wanted the "proper arguments for its admission," he was in doubt whether he would use it. As it was not used, it may be assumed that no arguments of the weight of a dollar were forthcoming. While this controversy was going on, Thomas Harrison, organist of Trinity Church, advertised for a ring that had been lost coming from

the play.¹ His advertisement, without doubt, was genuine, but it was almost immediately followed by another,² which suggests an effort to bring the theatre into disrepute. It is impossible to imagine anything more injurious to Mr. Douglass' prospects, especially at a time of bitter hostility to the theatre, than mention of the play-house, so soon after Mr. Harrison's advertisement, as if it was the resort of thieves and pickpockets.

One of the few play-bills of these early performances which were preserved, was one for the 26th of November, when "Hamlet," and the "Honest Yorkshireman" were given. This bill was exhibited for many years at Windust's Restaurant, at one time a noted theatrical resort, in Park Row, New York. It is especially valuable

ADVERTISEMENT IN THE NEWSPAPERS.

Theatre in Chapel Street.

By Permission of his Honor the LIEUTENANT-GOVERNOR
By a Company of Comedians at the New Theatre in Chapel Street
This day will be presented a Tragedy written by Shakspeare, call'd

H A M L E T

Prince of Denmark

And a Baled Farce, call'd A

WONDER! AN HONEST YORKSHIREMAN

No Person to be admitted without tickets, which are sold by Mr. Hugh Gaine, Printer in Hanover Square.

Boxes 8s. Pit 5s. Gallery 3s.

No MONEY to be received at the DOORS, which will be open'd at Four and the Play begin exactly at Six o'Clock. No

Person to be admitted behind the scenes.

¹ (From PARKER'S GAZETTE, Dec. 10, 1761.)—Lost coming from the play or concert a lady's hoop-ring with one stone out; whoever will bring the same to Thomas

Harrison, organist of Trinity Church, near Mr. Reed's in King Street will have 3 dollars reward and no questions ask'd.

² A LOST LETTER CASE.—New York, December 31, 1761. Lost at the Play-House, on Monday the 28th instant a double black leather Letter Case containing New York and Jersey bills and some Letters and Papers of no use to any Person but the Owner. Who-

ever has found the said letter case and bills and will bring them to the Printer of this Paper shall receive Five Pounds reward and no questions asked.

N.B. Particulars of the Bills will be left with the Printer.

CASTS FROM THE WINDUST PLAY-BILL.

HAMLET.	
Hamlet	Mr. Hallam
King	Mr. Douglass
Horatio	Mr. Reed
Ghost	Mr. Quelch
Polonius	Mr. Morris
Laertes	Mr. Allyn
Gravediggers {	Mr. Quelch
	Mr. Tomlinson
Ophelia	Mrs. Morris
HONEST YORKSHIREMAN.	
Gaylove	Mr. Quelch
Blunder	Mr. Allyn
Slango	Mr. A. Hallam
Combrush	Mrs. Douglass
	Marcellus
	Guildenstern
	Lucianus
	Francisco
	Queen
	Player Queen
	Mrs. Douglass
	Mrs. Hallam
	Mrs. Morris
	Mrs. Morris
	Mr. Sturt
	Mrs. Morris

because it was the means of preserving the cast of "Hamlet" when Shakspeare's masterpiece was produced for the second time on the American stage. The play-bill also

contained a curious announcement,¹ not printed in the newspapers, which is interesting because it shows the theatrical customs of the period. Later on, Mr. Douglass' advertisements contained a notice² even more curious. It was aimed at the vice of crowding the stage during the performance, which was copied in this country from a pernicious custom that then prevailed in England. It would be difficult to determine which is the more remarkable, the abuse to which attention is called, or the obsequiousness of the manager. It was impossible in those days to give the stage to the actors without offense

¹ MR. DOUGLASS TO HIS PATRONS.—Mr. Douglass will be obliged to those Ladies and Gentlemen who had not an opportunity to deliver their tickets at the "Provoked Husband" to send them to his lodgings at Mr.

Keen's, Confectioner on Hunter's Quay. Those Ladies who would have places kept in the boxes will please send a sensible servant to the theatre at 3 o'clock every play-day.
New York, November 24, 1761.

² A NOTICE.—Complaints having been several times made that a number of gentlemen crowd the stage and very much interrupt the performance, and as it is impossible the actors, when thus obstructed, should do that justice to their parts they otherwise would, it

will be taken as a particular favor if no gentleman will be offended that he is absolutely refused admittance at the stage door, unless he has previously secured himself a place in either the stage or upper boxes.

and loss of patronage, and it is only reasonable to suppose that the egg-throwing episode, a few weeks afterward, grew out of this pernicious practice. Mr. Douglass made that episode historical by a card which he printed in Gaine's *Mercury*, a few days after the close of the season of 1761-2. This card proves that the egg, as a vehicle of dramatic criticism, came into use early on this Continent. It does not follow, however, that on this occasion the eggs were thrown as an expression of dis-

MR. DOUGLASS' CARD.

Theatre in New York, May 3, 1762.

A Pistole Reward will be given to whoever can discover the person who was so very rude as to throw Eggs from the Gallery upon the stage last Monday, by which the Cloaths of some Ladies and Gentlemen were spoiled and the performance in some measure interrupted,

D. DOUGLASS.

approbation with the performance or the performers. The probability is that they were aimed at some of the beaux of the period, who, with their powdered wigs, long, stiff-skirted coats, and waistcoats with flaps reaching nearly to the knees, silk stockings, short-quartered shoes, and silver or paste buckles, were in the habit of crowding the stage or ogling the actresses during the play. That this custom should lead to the resentments of the "gallery gods" was only natural; but it was also the subject of complaints from theatre-goers who went to see the play and the players, and not the fops of the town, as is apparent from Mr. Douglass' half-hearted appeal to the bucks of the town not to take it amiss if he compelled them to pay more than pit prices for the privilege of crowding his stage.

In the early part of the season the newspaper advertising was limited and only partial casts were printed. As these included the principal performers in the plays and sometimes in the farces, they will, however, be found interesting. These casts, meagre as they are, show that Mrs. Douglass was still the principal attraction of the com-

pany; Mrs. Morris had attained the second place as an actress;

PARTIAL CASTS.

Beaux' Stratagem.

Archer Mr. Hallam
Aimwell Mr. Douglass
Scrub Mr. A. Hallam
Mrs. Sullen Mrs. Douglass

Beggars' Opera.

Captain Macheath Mr. Quelch
Peachum A Gentleman
Polly Mrs. Hallam
Lucy Mrs. Morris

Cato.

Cato Mr. Douglass
Sempronius Mr. Hallam
Marcia Mrs. Douglass
Lucia Mrs. Morris

Devil to Pay.

Jobson Mr. Tomlinson
Nell Mrs. Morris

Distressed Mother.

Orestes Mr. Hallam
Pyrrhus Mr. Douglass
Hermione Mrs. Morris
Andromache Mrs. Douglass

Hob in the Well.

Flora Mrs. Hallam
Hob Mr. Quelch

Inconstant.

Mirabel Mr. Hallam
Old Mirabel Mr. Morris
Bissarre Mrs. Douglass

King Henry IV.

King Henry Mr. Quelch
Hotspur Mr. Hallam
Sir John Falstaff Mr. Douglass

Love for Love.

Valentine Mr. Douglass
Ben, the Sailor Mr. Hallam
Angelica Mrs. Douglass

Miss in her Teens.

Captain Flash Mr. Hallam
Captain Loveit Mr. Tomlinson
Miss Bidy Mrs. Hallam

and Mr. Douglass held the front rank, sharing the best roles with Mr. Hallam. Douglass, it will be observed, was the original *Falstaff* on the American stage. From their parts in the "Beggars' Opera," Mr. Quelch and Mrs. Hallam must have had some claim to consideration as singers. In the farces Mrs. Hallam and Mrs. Morris shared the best roles between them. Notwithstanding the opportunities afforded to these actors and actresses at this period, Mr. Hallam was the only member of the company who earned constant appreciation and continued promotion by actual merit. The others, including Mr. and Mrs. Douglass, were possessed of respectable talents only, a judgment for which there is ample contemporary evidence. Even in her prime Mrs. Douglass was not an actress of the highest rank, and before her career closed she sank into a subordinate place.

When the benefits began some of the beneficiaries printed full casts, both of the play and farce that comprised their bills. The first of these was Mrs. Douglass', on the 1st of February, 1762, when "Richard

MRS. DOUGLASS' BILL.

RICHARD III.

Richard Mr. Douglass
 Richmond Mr. Hallam
 King Henry Mr. Allyn
 King Edward V . . . Mr. A. Hallam
 Duke of York A young master
 Buckingham Mr. Tomlinson
 Stanley Mr. Morris
 Lieutenant of the Tower . . Mr. Sturt
 Catesby Mr. Reed
 Tressel Mr. Hallam
 Duchess of York Mrs. Crane
 Lady Anne Mrs. Morris
 Queen Elizabeth . . . Mrs. Douglass

LETHE.

Lord Chalkstone Mr. Allyn
 Æsop Mr. Douglass
 Mercury Mr. Sturt
 Charon Mr. Tomlinson
 Tattoo Mr. Reed
 Fine Gentleman Mr. Hallam
 Frenchman Mr. Allyn
 Old Man Mr. Morris
 Bowman Mr. Tomlinson
 Drunken Man Mr. Hallam
 Mrs. Riot Mrs. Douglass

III" and "Lethe"

ROMEO AND JULIET.

were played. A month later, when Mr. Quelch had his benefit, he printed the cast of "Romeo and Juliet" as the parts were distributed this season.

Romeo . . . Mr. Hallam
 Prince . . . Mr. Douglass
 Paris . . . Mr. Tomlinson
 Montague . . . Mr. Sturt
 Mercutio . . . Mr. Douglass
 Benvolio . . . Mr. A. Hallam
 Tybalt . . . Mr. Reed
 Friar Laurence . Mr. Allyn
 Friar John . Mr. Tremaine
 Juliet . . . Mrs. Douglass
 Lady Capulet . Mrs. Allyn
 Nurse . . . Mrs. Morris

A curious fact that is revealed by these bills is the manner in which the parts were doubled. Neither Hallam nor Douglass disdained to appear as two characters in the same play, and Hallam even played the *Fine Gentleman* and *Drunken Man* in "Lethe." Taken in connection with the cast of "Hamlet" these bills show the changes that had occurred in the company since the Philadelphia season of 1759. Mr. and Mrs. Harman, Mrs. Love and Messrs. Horne and Scott have disappeared from the casts. Mr. Morris took Harman's place as *Polonius* in "Hamlet," and Mrs. Morris was the *Ophelia* instead of Mrs. Harman. Mr. Reed played *Laertes* instead of *Horatio*, and Mr. Douglass played the *King* instead of the *Ghost*, the latter part going to Mr. Quelch, a new member of the company. Mr. Sturt, who was also new, took Mr. Horne's place as

Guildenstern. Mrs. Hallam was the *Player Queen* instead of Mrs. Love. The *Francisco*, Mr. Tremaine, was probably the ambitious cabinet-maker of Murray and Kean's Company. In "Romeo and Juliet" Mrs. Morris was the *Nurse*, instead of Mrs. Harman, and Mrs. Love gave place to Mrs. Allyn as *Lady Capulet*. Mrs. Douglass was still the *Juliet* to her son's *Romeo*. From this it will be seen that the only important changes were the loss of the Harmans. Quelch, Sturt and Tremaine were probably residents of New York, and Scott and Horne of Philadelphia, who were called upon to play small parts in their respective cities. Whoever they were, they were performers of little merit, as is evident from their parts and the fact that after a brief service their names disappear from American dramatic history.

Mrs. Morris, for her benefit on the 4th of February, published the full casts of "Theodosius" and the "Virgin Unmasked," which

<p>MR. DOUGLASS' BILL.</p> <hr/> <p>DOUGLAS.</p> <p>Douglas Mr. Hallam Lord Randolph . Mr. Douglass Glenalvon Mr. Reed Norval Mr. Morris Officer Mr. Tomlinson Attendant . . Mr. Tremaine Anna Mrs. Morris Lady Randolph . Mrs. Douglass</p> <p>HARLEQUIN COLLECTOR.</p> <p>Harlequin Mr. Hallam Miller Mr. Allyn Magician Mr. Sturt Anatomist Mr. Morris Porter Mr. Tomlinson Clown Mr. Douglass Columbine . . Mrs. Douglass</p>	<p>comprised her bill, as did also Mr. Douglass, on the 18th, of the tragedy of "Douglas" and the pantomime, "Harlequin Col- lector." It will be seen that Mr. Mor- ris took advantage of his wife's benefit to appear in a tra- gedy role. As he</p>	<p>MRS. MORRIS' BILL.</p> <hr/> <p>THEODOSIUS.</p> <p>Varanes Mr. Hallam Theodosius . . . Mr. Morris Marcian Mr. Douglass Lucius Mr. Sturt Leontine . . Mr. Tomlinson Aranthes . . Mr. A. Hallam Pulcheria . . Mrs. Morris Marina Mrs. Hallam Flavilla Mrs. Allyn Julia Mrs. Crane Athenais . . Mrs. Douglass</p> <p>VIRGIN UNMASKED.</p> <p>Miss Lucy . . . Mrs. Morris Goodwill . . . Mr. Morris Coupee Mr. A. Hallam Quaver Mr. Tomlinson Thomas Mr. Read</p>
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was fitted only for comedy parts, his performance of *Theodosius* could

scarcely fail to be funny. The incident proves that Morris, like most comedians, was ambitious to play tragedy. Besides these casts the only one for the season of 1761-2 that has come down to us was that of the "Mock Doctor," printed in the advertisement of Mr. Reed's benefit. In this cast occurs the name of Mrs. Crane, who played small parts on several occasions during the season. She was probably identical with Miss Crane, who was with the company at Annapolis, in 1760.

MOCK DOCTOR.

Gregory	Mr. Douglass
Sir Jasper	Mr. Morris
Leander	Mr. Sturt
Robert	Mr. A. Hallam
Davy	Mr. Allyn
Hellebore	Mr. Tremaine
Harry	Mr. Tomlinson
James	Mr. Reed
Charlotte	Mrs. Crane
Dorcas	Mrs. Morris

One of the most interesting incidents of these early days of the American stage was the account rendered by Mr. Douglass

A BENEFIT ACCOUNT.

	£.	s.	d.
Box tickets sold at the door, 116 at 8s.	46	8	
Pit tickets sold at the door, 146 at 5s.	36	10	
Gallery tickets sold at the door, 90 at 3s.	13	10	
Cash received at the doors	36	12	6
	<hr/>		
	£133		6

CHARGES.

To candles, 26 lb. spermaceti, at 3s. 6d.	} 5	5	.	5
To candles, 14 lb. tallow, at 1s.				
To music, Messrs. Harrison & Van Dienva	3	12		
To the front doorkeeper, 16s., stage door-keeper, 8s.	1	4		
To the assistants, 13s., bill-sticker, 4s.		17		
To the men's dressers, 4s.	} 2	2		
To the stage-keeper, 32s.				
To the drummer, 4s.				
To wine in the second act	2	6		
To Hugh Gaine for two sets of bills, advertisements and commissions	5	10		
	<hr/>			
	£18	10		6
Balance, £114, 10s.				

of the receipts and disbursements of the "Othello" night for the benefit of "such poor families as are not otherwise provided for." In dollars the expenses were \$46.31 and the receipts \$332.56, leaving as the fund for the poor \$286.25. All that the actors obtained from the performance was wine to the amount of two

and six. It is not likely their own benefits brought to any one of them anything like this sum. To their benefit announcements, however, we owe all that we know of the personal history of these forgotten actors and actresses. From Mrs. Douglass' advertisement it is learned that Mr. and Mrs. Douglass no longer lodged at Mr. Keen's, confectioner, on Hunter's Quay, but were living in Chapel Street, near the theatre. Mr. and Mrs. Hallam, on the contrary, had lodgings in Nassau Street. These facts, apparently so unimportant, settle the question of the identity of the Mrs. Hallam in the casts, showing that she was Mrs. Hallam, the wife, not Miss Hallam, the sister, of Lewis Hallam. We learn also that Adam Hallam's benefit was postponed in consequence of the illness of Mrs. Morris, his announcement¹ to this effect being made in Parker's *Gazette*, February 11th, 1762. The advertisement was printed in two lines across the bottom of the page of Parker's paper. Mr. Quelch lodged "at Captain Crew's next door but one to the theatre," and Mr. and Mrs. Morris "at Mr. Earle's, Hatter, at Beekman's Slip." On the 18th of March, Mr. Morris

By Particular Desire Mr. Morris has changed
his Play from RICHARD to the
BEAUX' STRATAGEM.
The Entertainment as before mentioned; and
hopes it will be agreeable to the Ladies
and Gentlemen of the City.

announced a change of mind in
the choice of a play for his benefit,
worded in the quaint phraseology
of the time. That a comedian
should have selected a tragedy in the first instance for such an occasion is one of those incongruities of which theatrical history is full. It is not likely that any of the benefits this season yielded a rich harvest, for it must be confessed that players were not popular at that

¹ A. HALLAM'S ANNOUNCEMENT.—Mr. A. Hallam is sorry to acquaint the town that he is under the disagreeable necessity of again postponing his Play till Monday next, when

it will certainly be acted, as another Performer will be ready in the character of MRS. DAY should Mrs. Morris's indisposition continue.

time, except among a small class of play-goers. Opposition to the drama was not the only cause of hostility to the stage. Even before the passage of the Stamp Act a strong republican sentiment had grown up in America and especially in New York. Actors were not only unpopular as actors, but, being English, they were looked upon as sympathizing with British aggression. As early as 1764 this feeling took offensive shape in wrecking the theatre in Chapel Street, which Douglass had built in 1761, and in which his company played during the season of 1761-62. Dunlap had the story of the destruction of the theatre from a gentleman residing on Long Island, who, as a boy, had helped to pull down the structure. According to this gentleman a number of persons assembled in a yard or open space opposite the theatre and set on some boys to begin the work, which, once begun, found hands enough to aid in it. This was the first American mob that directed its fury against the theatre, but as the company was absent at the time and had been for two years, it is not very clear what the impelling motive of the rioters was.

Dunlap assumes, with his usual confidence, that the theatre was utterly wrecked, but such could not have been the case, for on the 10th of April, 1765, "George Barnwell" and the "Brave Irishman" were played in "the theatre in Chapel Street" for the benefit of the prisoners in the gaol. This was probably the effort of a company of amateurs. Only one name was mentioned in the advertisement—Mr. Walsh as *Captain O'Blunder*, in the farce. A year later, on the 9th of April, 1766, the "Twin Rivals" and the "Miller of Mansfield" were announced, but it seems the performance was not allowed, because of the excited condition of political feeling. This inference follows from the fact that the same bill was advertised for the 6th of

May, the advertisement stating: "As the packet is now arrived and has been the messenger of good news relative to repeal, it is hoped that the public has no objection to the above performance." Whether this was Douglass' company, then about to change its name and become "the American Company," instead of the Company of Comedians from London, there is no means of knowing, but it seems likely, as during the summer of 1766, Mr. Douglass built a new theatre in Philadelphia preparatory to another campaign in the city of "Brotherly Love." As Dunlap is the only authority for the year of the destruction of the Chapel Street Theatre, it will be doing no violence to his accuracy by changing the date from 1764 to 1766. In that case the company may have been in New York and the mob would then have had a motive, in the excited feelings of the time, for pulling it down, in order to prevent the players from occupying it.

CHAPTER XV.

A REVIEW.

DRAMATIC PROGRESS IN AMERICA FROM 1752 TO 1766—WHAT IS KNOWN OF THE EARLY PLAYERS—CHARLOTTE CHARKE'S SON-IN-LAW—GOOD-BYE TO DOUGLASS' FIRST COMPANY.

IN the fourteen years that intervened between the performance of the "Merchant of Venice," at Williamsburg, on the 5th of September, 1752, and the opening of the old Southwark Theatre on the 21st of November, 1766, many changes had occurred, not only in the company, but in the Hallam family. Lewis Hallam, the elder, had died and his widow had married again. For nearly ten years she had been known to the American public as Mrs. Douglass, and was now about to yield many of her best roles to a younger actress. From a stammering boy young Lewis Hallam had become the leading actor on the American stage, with a long theatrical history behind him at the age of twenty-six, and a still longer career, both as actor and manager, before him. In his later years Mr. Hallam was accustomed to say that he owed whatever success he was able to achieve to the early instructions of Rigby. Mr. Douglass, too, now also about to yield his supremacy, had succeeded to the great Shakspearean roles of Malone and Harman, and had proved himself a man of much

capacity, both as actor and manager. The other members of the family had not been so fortunate.

PARTS OF MISS, MRS. AND NANCY HALLAM.

MISS HALLAM.

Plays.

Beaux' Stratagem Cherry
 Beggars' Opera Mrs. Coaxer
 Careless Husband Edging
 Constant Couple Parly
 Distressed Mother Cleone
 Love for Love Miss Prue
 Merchant of Venice Jessica
 Suspicious Husband Lucetta
 Tunbridge Walks Lucy
 Woman is a Riddle Necessary

Farces.

Anatomist Waiting Maid
 Hob in the Well Betty
 Lying Valet Kitty Fry
 Miss in her Teens Miss Bidly
 Stage Coach Dolly
 Tom Thumb Cleora
 Virgin Unmasked Miss Lucy

MRS. HALLAM.

Plays.

Beggars' Opera Polly
 Hamlet Player Queen
 Theodosius Marina

Farces.

Hob in the Well Flora
 Miss in her Teens Miss Bidly

MISS NANCY HALLAM.

Macbeth Fleance
 Richard III Duke of York

Miss Helen Hallam had advanced slowly, and despite her opportunities had not been able to achieve distinction as an actress.

She left the stage in 1754.

Miss Nancy Hallam was never heard of again after being seen in children's parts in Philadelphia in 1761. If she lived to womanhood it may be accepted as established that she was the Miss Hallam of later years.

Mrs. Hallam's name was never in the bills after 1762. It is probable that her separation from her husband occurred before 1766. The Mrs. Hallam of 1761-62 and the Miss Hallam of 1766-74 were musical, which the Miss Hallam of 1752-54 was not in any marked degree.

It seems proper, in view of these considerations, that their parts should be summarized in this place, and that we should take a final leave of them. The Mrs. Hallam of later years, who was said to be a niece of Mrs. Douglass, became an actress of decided merit, and was celebrated down to the Revolution for youth and beauty as well as strong dramatic powers.

Another Hallam of whom there is no further account is Adam, the younger brother of Lewis Hallam. Mr. Ireland, in his "Record of the New York Stage," says he found the name of Adam Hallam, shoemaker, in a New York Directory for 1798. It is improbable, though not impossible, that a poor actor left the stage to become a good shoemaker.

The best actor seen in America during these fourteen years was Mr. Rigby of the original company. While young Lewis Hallam had succeeded to his parts, all the evidence goes to show that the pupil had not yet become the equal of his master. Mr. Harman, who succeeded Malone in the heavy fathers, but who was a more versatile actor than his predecessor, must have died or retired soon after the Philadelphia season of 1759, for he was never seen in New York and never appeared with the company afterward, while Mrs. Harman resumed her connection with it with reduced consequence in 1766. The only knowledge we have of Harman is that derived from Charlotte Charke's Memoirs. "Though I had no fortune to give her," Charlotte Charke writes, "without any partiality I look on her as a more advantageous match for a discreet man than a woman who might bring one and confound it in unnecessary expenses, which, I am certain, Kitty never will do; and had she met with as sober and respectable a creature as

ADAM HALLAM'S PARTS.

Plays.

Beaux' Stratagem	Scrub
Beggars' Opera	Filch
Bold Stroke for a Wife	Quaking Boy
Hamlet	{ Osric Marcellus
Lear	Attendant
Macbeth	Donaldbain
Othello	Roderigo
Richard III	{ Duke of York Prince Edward
Romeo and Juliet	Benvolio
Tamerlane	Hali
Theodosius	Aranthes
Venice Preserved	Conspirator

Farces

Honest Yorkshiremen	Slango
Mock Doctor	Robert
Tom Thumb	Tom Thumb
Virgin Unmasked	Coupee

herself in the few years they have had a company might have been worth a considerable sum of money, to have set them up in some

MR. HARMAN'S PARTS.

Beggars' Opera	Macheath
Douglas	Old Norval
Drummer	Vellum
Fair Penitent	Lothario
Gamester	Lewson
Hamlet	Polonius
Harlequin Collector	Conjurer
Lear	Lear
Macbeth	Duncan
Provoked Husband . Sir Francis Wronghead	
Recruiting Officer	Captain Brazen
Richard III	Richard
Romeo and Juliet	Mercutio
Tamerlane	Tamerlane
Theodosius	Atticus

credible business that might have redounded more to their quiet and reputation." Harman married Kitty Charke at Synington, and they played together as strolling actors for several years in and about Bath and the Isle of Wight. While Mrs. Charke never mentions the man whom her daughter "imprudently married" by name, she does not fail to do

justice to Mrs. Harman's talents. Among other parts she praises her daughter's acting as *Horatia* in the "Roman Father," and as *Boadicea*, wishing "she was so settled as to constantly play in that walk." The little we know of Harman and his wife is so interesting that it is to be regretted that so little was recorded of the personal history and professional merits of these forgotten actors.

Another interesting figure of this period, who has been utterly ignored, is Mr. Palmer. In Philadelphia, in 1759, he played only at benefits, but singularly enough he was himself accorded a benefit. At Annapolis, in 1760, he was a regular member of the company. Then he disappeared, but the next year, 1761-62, John Palmer, the younger, appeared in

MR. PALMER'S PARTS.

Bold Stroke for a Wife	Periwinkle
Fair Penitent	Horatio
Gamester	Stukely
Macbeth	Macbeth
Othello	Iago
Romeo and Juliet	Romeo
Suspicious Husband	Mr. Strickland
Venice Preserved	Jaffier

similar roles at Drury Lane on benefit occasions. Did Palmer find his way to the Colonies in his strolling days? Dates and circumstances coincide with this theory. There is no account of John Palmer before 1761, except the general assertion of Dr. Doran and others, that, previous to this time, he had been a stroller. In those days Englishmen of his class were apt to find their way to America only to return to England with unpleasant recollections of the New World. That Palmer should have tried his fortunes here is not more remarkable than the advent of Lewis Hallam, the elder, or the presence of Mr. and Mrs. Harman. They were, in fact, all strollers, to whom the provincial boards in England gave little reward and the London stage no encouragement. There is, perhaps, in all English dramatic history no more forcible example of this than Palmer. He was nearly ten years in London before he began to make his mark. Garrick decried him. Anything like a fair opportunity was denied him. In spite of every obstacle he obtained the favor of the town and attained the high distinction of being the best general actor of his time. Comedy was his forte, but he was able to perform the tyrannical parts of tragedy with great effect. His *Villeroy* in "Isabella" and *Stukely* in the "Gamester" were excellent. "When shall we see such a *Villeroy* and *Stukely* again?" Mrs. Siddons once asked. His *Sneer* in the "Critic" and *Joseph Surface* in the "School for Scandal" were the complete embodiments of the characters, for Palmer's strength lay in the delivery of sarcasm and irony, insincere humility and hypocritical self-reproach. It is scarcely assuming too much to conclude that the *Stukely* of Mr. Reed's benefit in Philadelphia was the *Stukely* whose demise Mrs. Siddons lamented.

Among these early actresses was Mrs. Love, whose career

furnishes some interesting features. She was the wife of Charles Love, a teacher of music, located in New York as early as 1753.

MRS. LOVE'S PARTS.

Plays.

Beggars' Opera	{ Polly
	{ Jenny Diver
Fair Penitent	Lucilla
Hamlet	Player Queen
Lear	Goneril
Macbeth	Lady Macduff
Provoked Husband	Lady Wronghead
Recruiting Officer	Rose
Richard III	Duchess of York
Romeo and Juliet	Lady Capulet
Suspicious Husband	{ Maid
	{ Jacintha
Theodosius	Flavilla

Farce.

Devil to Pay Lucy

Gay's work. As an actress, her training must have been entirely American. Another actress of the period known also to the American stage was Miss or Mrs. Crane. She was with Douglass at Annapolis, in 1760, as Miss Crane, and in New York, in 1761-62, as Mrs. Crane. She was probably an old-time amateur, "desirous of making the stage a profession," who found herself inadequate to the undertaking and soon retired.

The actors who bade a final farewell to the American stage with the close of Mr. Douglass' first campaign were Reed, Horne, Scott, Quelch, Sturt, Tremaine and Murray. Mr. Reed was a useful member of Mr. Douglass' company, as his parts show, and

When the original Hallam Company first gave performances in Nassau Street, Mrs. Love was engaged to sing between the acts, and she had the little part of *Jenny Diver* in the "Beggars' Opera." Before the close of Mr. Douglass' first campaign she had developed into an actress of considerable prominence, as will be seen from her parts, and from *Jenny* had become the *Polly* of

MRS. CRANE'S PARTS.

Plays.

George Barnwell	Lucy
Othello	Emilia
Richard III	Duchess of York
Theodosius	Julia

Farce.

Mock Doctor Charlotte

so, also, in a lesser degree, was Mr. Horne. To the same category belong both Mr. Scott and Mr. Quelch. Beyond their parts nothing whatever is known of any

of them. This remark applies also to Sturt, Tremaine and Murray. Reed was the successor of Bell, of the original company, although he occasionally filled parts that fell to the lot of Clarkson. Horne played only walking gentlemen, generally in the tragedies. Horne was Miller's successor, but he had few parts. Quelch, on the contrary, had now and then a good role in the singing

pieces, but, singularly enough, while he was the *Macheath* in the "Beggars' Opera" he was only the *Mopsus* in the ballad-farce of

MR. REED'S PARTS.

Plays.

Beggars' Opera	Mat o' the Mint
Douglas	Glenalvon
Drummer	Sir George Truman
Fair Penitent	Altamont
Hamlet	Laertes
Lear	Edmund
Provoked Husband	Count Basset
Recruiting Officer	Justice Balance
Richard III	{ Buckingham
	{ Catesby
Romeo and Juliet	Tybalt
Suspicious Husband	Jack Meggot
Tamerlane	Axalla
Theodosius	Theodosius

Farces.

Lethe	Tattoo
Mock Doctor	James
Virgin Unmasked	Thomas

MR. QUELCH'S PARTS.

Plays.

Beggars' Opera	Macheath
Fair Penitent	Altamont
Hamlet	{ Ghost
	{ Gravedigger
Henry IV	King Henry
Othello	Cassio

Farces.

Damon and Phillida	Mopsus
Hob in the Well	Hob
Honest Yorkshireman	Gaylove

"Damon and Phil-

lida." Quelch was apparently the only one of these minor actors who accompanied Mr. Doug-

lass' company in the visits to Rhode Island.

He is not mentioned in the Annapolis casts of 1760. Scott not only formed part of the Annapolis contingent, but he was with Murray and Kean in 1750. In the advertisement for his benefit Scott is described as a "Naadecker," whatever that may

MR. HORNE'S PARTS.

Plays.

Beggars' Opera	Paddington
Hamlet	Guildestern
Lear	Cornwall
Richard III	Oxford
Romeo and Juliet	Paris
Suspicious Husband	Buckle
Tamerlane	Prince

mean. Sturt appeared only a few times, in small parts, Tremaine had still fewer and smaller parts, and Murray was in the bills only thrice.

If these players, playing only the smaller roles of the drama, belonged to a later epoch, they would scarcely be worthy of men-

MR. SCOTT'S PARTS.

Beggars' Opera	Lockit
Bold Stroke for a Wife	{ Obadiah Prim
	{ Sackbut
George Barnwell	Blunt
Hamlet	Player King
Lear	Gloster
Macbeth	Banquo
Recruiting Officer	Mr. Scale
Romeo and Juliet	Friar Lawrence
Suspicious Husband	Chairman
Venice Preserved	Renault

tion; but as parts of the theatrical machinery of their own time they are exceedingly interesting, because they show us that Manager Douglass was never at a loss for actors. There is a little reason to doubt that, with the exception of the Hallams and English strollers,

like Palmer and the Harmans, his company was made up from time to time of thespians of West India and colonial manufacture. Who

MR. STURT'S PARTS.

Plays.

Hamlet	Guildenstern
Richard III	Lieutenant
Romeo and Juliet	Montague
Theodosius	Lucius

Farces.

Harlequin Collector	Magician
Honest Yorkshireman	Sapscull
Lethe	Mercury
Mock Doctor	Leander

or what they were, or how Mr. Douglass found them, we may never know, but they are entitled to remembrance for their share in laying the foundations of the American

MR. TREMAINE'S PARTS.

Plays.

Douglas	Attendant
Hamlet	Francisco
Romeo and Juliet	Friar John
	<i>Farce.</i>
Mock Doctor	Hellebore

MR. MURRAY'S PARTS.

Bold Stroke	Sir Philip
George Barnwell	Uncle
Othello	Duke

theatre. They strutted their brief hour and disappeared, but their names and their parts belong to the theatrical record of their time.

CHAPTER XVI.

THE SOUTHWARK THEATRE.

BUILDING OF THE FIRST PERMANENT PLAY-HOUSE IN AMERICA—A NEW AND STRONG COMPANY AND BRILLIANT REPERTOIRE—SEASON OF 1766-7 IN PHILADELPHIA—THE PLAYS AND THE CASTS.

ALL the theatres built in America previous to the year 1766 were temporary structures and soon ceased to be used for theatrical purposes. In that year, however, a theatre was built in Philadelphia that continued to be used for dramatic representations until the beginning of the present century. This was what is known in history as the old Southwark Theatre, in South Street, above Fourth, the original walls of which are still standing. The upper part of the building was of wood, only the walls of the first story being of brick. It was partly destroyed by fire in 1821. Soon afterward the walls were raised to their present height and it is now and has been known for many years as Young's Distillery. Even Dunlap, whose book was published in 1832, notes the uses to which it had been put. "Once pouring out a mingled strain of good and evil," he says, and it may be said still, "it now dispenses purely evil." These old walls, now of 120 years' duration, for 55 years the foundation of a theatre, have been for nearly 65 years a temple on which was inscribed Y. P. M.—Young's Pure Malt.

This theatre, which may claim the honor of being the first real temple of the drama in America, was an ugly, ill-contrived affair, both

outside and inside. The brick-work was rude but strong, and the wooden part of the building rough and primitive. The whole was painted a glaring red. The stage was lighted by plain oil-lamps, without glasses, and the view from the boxes was intercepted by large wooden pillars supporting the upper tier and the roof. "It was contended by many at the time," wrote a chronicler who had been there, "that the front bench in the gallery was the best seat in the house for a fair view of the whole stage." Unsatisfactory as this theatre must have been, it was in every way superior to the temporary structures that had preceded it, and it was the forerunner of the theatres that Mr. Douglass was soon to build in New York, Annapolis and Charleston.

It was scarcely to be expected that the new theatre should be built and opened without opposition. There was in Philadelphia at that time a spirit of hostility to the stage that could be deterred by no discouragement, and the Assembly was in sympathy with the narrow views of the Quakers and other sects opposed to the drama. In view of all this it is not surprising that a Remonstrance¹ was presented to

¹ A REMONSTRANCE.—A Remonstrance from a great number of the inhabitants of the City and County of Philadelphia of several religious denominations was presented to the House and read, setting forth that they have with much concern observed the design to establish stage-playing by erecting a theatre in the suburbs of this city, and being apprehensive of the pernicious consequences thereof, conceive it necessary to express their earnest desire that every lawful measure may be taken to discourage the continuance of those attempts that are now made to promote such a design.—That the direct tendency of stage-plays to divert the minds of the people and more especially of the unwary youths from the necessary application of the several employments by which they may be qualified to become useful members of society, renders it expedient for every well wisher to our trade and commerce to exert his endeavors to suppress them.—And when these Remonstrants consider the greater and more dangerous consequences of their enervating those sentiments and principles of the Holy Religion they profess and their direct repugnance to the spirit, temper and precepts of the Gospel—they hope this request from a number of the citizens and others of the several different denominations of Christians united in a desire to promote the cause and interest of religion and virtue, will engage the endeavors of the House to suppress these ensnaring entertainments by such an application to the Governor as on mature consideration they may judge will be most effectual.

the Assembly as soon as possible when the House convened after the building of the theatre. The Remonstrance was received on the 16th of February, 1767. On the 18th a committee was appointed to draft an Address to the Governor. This Address was reported on the 19th, and presented to Governor John Penn the same day. The Address, like the Remonstrance, was as illogical in its arguments as it was bigoted in its views, but the Governor received it unfavorably, and refused to give it his sanction or to seek to enforce its recommendations. Governor Penn returned for answer that he should consider the said Remonstrance and act agreeably to his judgment, "without regard to persons or parties." As a matter of fact he never interfered with the players, and so the Remonstrance came to naught.

The Southwark Theatre was first opened to the public on the 21st of November, 1766. It was on this occasion that the company was first called "The American Company." The plays that were advertised in the *Pennsylvania Gazette* and the *Pennsylvania Chronicle* make up a long and interesting list. The season was a long one, lasting until the 6th of July, 1767, and the productions were remarkable for their variety and importance. After an experience of four years as a manager in the colonies, followed by an absence of four years, Mr. Douglass had returned with a new company, in which,

LIST OF PERFORMANCES.

<u>1766.</u>	
Nov. 21—	Douglas Home Catherine and Petruchio. Shakspeare
24—	School for Lovers . . . Whitehead
26—	Jane Shore Rowe
28—	Beggars' Opera Gay Old Maid Murphy
Dec. 5—	Richard III Shakspeare Oracle Mrs. Cibber
12—	Merchant of Venice . . . Shakspeare Miller of Mansfield . . . Dodsley
19—	Constant Couple . . . Farquhar Devil to Pay Coffey
26—	Theodosius Lee Lethe Garrick
<u>1767.</u>	
Jan. 2—	Tamerlane Rowe Oracle.
9—	Hamlet Shakspeare Mock Doctor Fielding

- Jan. 16—Orphan of China Murphy
Devil to Pay.
23—Beaux' Stratagem . . . Farquhar
Upholsterer Murphy
26—Mourning Bride . . . Congreve
High Life Below Stairs . Townley
30—Lear Shakspeare
Citizen Murphy
- Feb. 2—Cato Addison
Reprisal Smollet
6—Orphan of China.
High Life Below Stairs.
9—Miser Fielding
Reprisal.
13—Romeo and Juliet . . Shakspeare
Catherine and Petruchio.
16—Conscious Lovers Steele
Damon and Phillida . . . Cibber
20—Inconstant Farquhar
Thomas and Sally . . . Bickerstaff
23—George Barnwell Lillo
Mayor of Garratt Foote
27—Love for Love Congreve
Damon and Phillida.
- March 3—Provoked Husband . . Vanbrugh
Harlequin Collector.
5—Miser.
Harlequin Collector.
9—All for Love Dryden
Harlequin Collector.
14—Love Makes a Man . . . Cibber
Deuce is in Him Colman
17—Richard III.
Brave Irishman.
19—Love in a Village . . . Bickerstaff
Mayor of Garratt.
23—Earl of Essex Jones
Harlequin Collector.
28—Macbeth Shakspeare
Oracle.
30—Macbeth.
Lying Valet.
- April 2—Gamester Moore
The Witches (a pantomime) Love
7—Romeo and Juliet.
Lethe.

however, were several members of his old corps, including Morris, Alyn and Tomlinson, and their wives. It is evident that he had returned determined to stay, a purpose that was only thwarted by the Revolution. The company became the American Company not only in name, but in fact. Most of its members made this country their home, and at least one of those who made his first appearance during this period became a distinguished officer in the patriot army. Having come to stay, Mr. Douglass naturally brought with him as strong a company as possible; but not only was the company a vast improvement on its predecessor, but the list of plays shows that the repertoire had been greatly increased since 1762. Among the pieces played for the first time, so far as is known, were the "Orphan of China," the "Miser," "Love Makes a Man," "Love in a Village," the "Jealous Wife," "Country Lasses," "School

for Lovers," the "Wonder," and the "Roman Father." Many of the farces were new, notably the "Old Maid," the "Oracle," the "Upholsterer," "High Life Below Stairs," the "Deuce is in Him," "Mayor of Garratt," the "Spirit of Contradiction," the "Contrivances," the "Chaplet," the "Double Disappointment" and "Neck or Nothing." There was also a new pantomime, the "Witches," to supplement the well-worn "Harlequin Collector." But the season was especially noteworthy for the production of the first American play ever seen on the stage, the "Prince of Parthia," which apparently was not a success, as it certainly did not deserve to be. All this goes to show that since Mr. Douglass' company was last seen in Philadelphia and New York it had met with good fortune elsewhere, for the enterprising spirit it exhibited could only come with prosperity. The most important addition to the company, as it was

- April 9—Hamlet.
Witches.
20—Mourning Bride.
Contrivances Carey
24—Prince of Parthia Godfrey
Contrivances.
27—A Bold Stroke for a Wife. Centlivre
Devil to Pay.
May 1—All for Love.
Hob in the Well.
4—A Bold Stroke for a Wife.
Apprentice.
7—Jealous Wife Colman
Lying Valet Garrick
(Miss Cheer's Benefit.)
11—Committee.
Picture of a Playhouse.
Spirit of Contradiction.
(Mr. Douglass' Benefit.)
14—Romeo and Juliet.
Reprisal.
(Mrs. Morris' Benefit.)
18—Drummer Addison
Catherine and Petruccio.
(Mrs. Harman's Benefit.)
21—Beaux' Stratagem.
Don Quixote in England.
(Mr. Morris' Benefit.)
25—Cymbeline Shakspeare
Mayor of Garratt.
(Mr. Hallam's Benefit.)
28—Love in a Village.
High Life Below Stairs.
(Mr. Woolls' Benefit.)
June 1—Revenge.
Tom Thumb Fielding
(Mr. Wall's Benefit.)
4—Country Lasses Johnson
Chaplet Mendez
(Miss Wainwright's Benefit.)
8—Coriolanus Thomson
Contrivances.
(Mr. Tomlinson's Benefit.)
12—School for Lovers.
Neck or Nothing Garrick
(Miss Hallam's Benefit.)

- June 15—Miser.
 Double Disappointment . Mendez
 (Mr. Allyn's Benefit.)
 18—Roman Father . . . Whitehead
 Hob in the Well.
 (Mrs. Douglass' Benefit.)
 22—Merchant of Venice.
 Lying Valet.
 (Mrs. Tomlinson's Benefit.)
 25—Wonder Centlivre
 Citizen.
 (Mr. Greville's Benefit.)
 29—Cymbeline.
 Neck or Nothing.
 (Miss Hallam's Benefit.)
 July 2—Gamester.
 Reprisal.
 (Mr. Broadbelt's Benefit.)
 6—Constant Couple.
 Apprentice.
 (Mrs. Wall's Benefit.)

then organized, was the acquisition of Miss Cheer. As she succeeded to most of Mrs. Douglass' former roles, and had the choice of parts in the new plays, it follows that her engagement was due to the advancing age of the manager's wife. Miss Wainwright was next in importance. These ladies were probably engaged in the West Indies. Another important acquisition was Mr. Woolls, a good actor, an excellent singer and an

honest man. Except the few people who can only be described as useful the rest of the company comprised the previous members, all well known to American theatre-goers.

The season began with the tragedy of "Douglas," and Garrick's version of "Catherine and Petruchio" as an afterpiece. In previous years it had been per-

DOUGLAS.

Douglas	Mr. Hallam
Lord Randolph	Mr. Douglass
Glenalvon	Mr. Wall
Norval	Mr. Morris
Anna	Mrs. Harman
Lady Randolph	Mrs. Douglass

formed with Mr. Harman as *Norval*, Mr. Reed as *Glenalvon* and Mrs. Morris as *Anna*. In the other parts the cast was the same as when the tragedy was played for Mr. Douglass' benefit in New York, in 1762. It is a singular fact that the Shakspeare comedy, or rather farce, was not only originally played in America as arranged by Garrick for Drury Lane, in 1754, but that it continued to be so played until 1887, when the "Taming of the Shrew"

was produced for the first time in its entirety by Augustin Daly, in New York. Since the appearance of Mr. Hallam and Miss Cheer in the two title roles, the parts have

CATHERINE AND PETRUCHIO.

been filled by such noted players as Cooper and Mrs. Mason (1814); Macready and Mrs. Darley (1827); W. B. Wood and Mrs. Sharpe (1839); Vandenhoff and his daughter, Miss Vandenhoff (1839); Coudock and Mrs. Hoey (1850); Edwin Booth and Ada Clifton (1862); and finally (1887) John Drew and Ada Rehan in the "Taming of the Shrew." But only the original *Catherine* in this country, Miss Cheer, chose the part for her *debut*.

Catherine	Miss Cheer
Petruchio	Mr. Hallam
Hortentio	Mr. Douglass
Grumio	Mr. Morris
Baptista	Mr. Tomlinson
Biondello	Mr. Wall
Music Master	Mr. Ailyn
Peter	Mr. Woolls
Bianca	Mrs. Wall
Curtis	Mrs. Harman

Whitehead's "School for Lovers" at this time was still a new play in London. It was played only once in Philadelphia

SCHOOL FOR LOVERS.

Sir John Dorilant	Mr. Douglass
Modely	Mr. Hallam
Belmour	Mr. Wall
Araminta	Miss Cheer
Lady Beverly	Mrs. Harman
Celia	Miss Hallam.

during the season of 1766-7, so far as the records show, for although announced for Miss Hallam's benefit, the benefit was postponed. Garrick was the original

Sir John, Mrs. Clive the *Araminta* and Mrs. Cibber the *Celia*.

It is probable that "Jane Shore," the play announced for the third night of the season, was not performed, a notice appended to the advertisement of the "Beggars' Opera" indicating that want of patronage had caused it to be postponed. In those days theatre-goers re-

NOTICE.

. The Director of the Theatre begs leave to assure the Town that for the future no audience be it ever so small will be disappointed upon any account whatsoever, and that the play advertised will be certainly performed.

fused to be trifled with, as is shown by Mr. Douglass' apology. The cast of Gay's work on this occasion was noteworthy for

BEGGARS' OPERA.	the introduction of	OLD MAID.
Macheath Mr. Woolls	Mr. Woolls as <i>Mac-</i>	Old Maid . Mrs. Harman
Peachum Mr. Allyn	<i>heath</i> , and Miss	Captain Cape Mr. Douglass
Lockit Mr. Tomlinson	Wainwright as	Clerimont . . Mr. Hallam
Filch Mr. Wall	<i>Polly</i> . These sing-	Mr. Harlow . . Mr. Allyn
Beggar Mr. Morris	ers were both pu-	Mr. Heartly . Mr. Morris
Jemmy Twitcher . Mr. Matthews		Trifle Mrs. Morris
Moll Brazen . . . Mr. Douglass	pils of the celebrated	Mrs. Harlow . Miss Cheer
Lucy Mrs. Morris	Dr. Arne. Mr.	
Mrs. Peachum . . Mrs. Harman	Murphy's two-act	comedy, the "Old
Mrs. Coaxer . . Mrs. Tomlinson	Maid," originally	produced at Drury
Mrs. Slammekin . Miss Dowthwaite		
Polly Miss Wainwright		

Lane, in 1761, had its first presentation in America as the afterpiece to the "Beggars' Opera," on this occasion. It is worthy of particular mention as the first of Murphy's many pieces produced on the American stage before the Revolution.

The first of Shakspeare's tragedies presented this season was "Richard III," with Mrs. Cibber's little farce, the "Oracle," as the afterpiece. The cast of the tragedy is only important in showing the re-arrangement of the parts since

RICHARD III.
Richard Mr. Hallam
Richmond Mr. Douglass
King Henry Mr. Morris
Prince Edward Mr. Godwin
Duke of York Miss Dowthwaite
Buckingham Mr. Wall
Stanley Mr. Allyn
Tressel Mr. Douglass
Catesby Mr. Tomlinson
Ratcliff Mr. Woolls
Lady Anne Miss Cheer
Duchess of York Mrs. Harman
Queen Elizabeth Mrs. Douglass

its last production. Mr. Douglass had succeeded Mr. Harman as *Richard*, but Hallam now succeeded Douglass, the two latter exchanging parts. Instead of Mrs. Morris, Miss Cheer was the *Lady Anne*. The afterpiece was a translation from the French, executed by Mrs. Cibber for her

benefit at Covent Garden, in 1752. The character of *Cynthia* was little more than a transcript from Shakspeare's *Miranda*. Mr. Hallam was evidently determined to shine in

Shakspearean parts this season; for a week after his first appearance as *Richard* he played *Shylock*,

and followed this part two weeks later with *Hamlet*. In the meantime,

ORACLE.

Cynthia Miss Hallam
Oberon Mr. Wall
Fairy Queen Mrs. Douglass

MERCHANT OF VENICE.

Shylock . . . Mr. Hallam
Bassanio . . Mr. Douglass
Antonio . . Mr. Tomlinson
Gratiano . . Mr. Allyn
Launcelot . . Mr. Morris
Lorenzo . . Mr. Woolls
Salanio . . Mr. Wall
Salarino . . Mr. Matthews
Jessica . . Miss Wainwright
Nerissa . . Mrs. Harman
Portia . . . Miss Cheer

however, he appeared both in comedy and tragedy, and in farce — as *Sir Harry Wildair* in the “Constant Couple,” played originally in this country by Mr.

CONSTANT COUPLE.

Sir Harry Wildair . Mr. Hallam
Colonel Standard . Mr. Douglass
Beau Clincher . . . Mr. Allyn
Young Clincher . . . Mr. Wall
Alderman Smuggler . Mr. Morris
Vizard Mr. Tomlinson
Dickey Mr. Woolls
Angelica Miss Cheer
Lady Darling . Mrs. Tomlinson
Parly Miss Wainwright
Moh's Wife . Mrs. Harman
Lady Lurewell . Mrs. Douglass

Singleton, when, as Master Lewis Hallam, he was only the *Dickey*; as *Varanes* in Lee's tragedy of “Theodosius,” advertised for the 26th

THEODOSIUS.

Varanes . . . Mr. Hallam
Theodosius . . Mr. Morris
Marcian . . . Mr. Douglass
Atticus . . . Mr. Tomlinson
Leontine . . . Mr. Allyn
Aranthes . . . Mr. Wall
Lucius Mr. Woolls
Pulcheria . . Mrs. Harman
Marina . . . Miss Hallam
Flavilla . Miss Wainwright
Julia . . . Miss Dowthwaite
Delia . . . Mrs. Tomlinson
Athenais . . . Miss Cheer

of December, a part he had played in New York four years before for Mrs. Morris' benefit, Mr. Morris then, as now, having the title-role; and as *Bajazet* in Rowe's “Tamerlane,” another

TAMERLANE.

Monesses . . . A Gentleman
Bajazet . . . Mr. Hallam
Tamerlane . . Mr. Douglass
Axalla Mr. Wall
Dervise . . . Mr. Morris
Omar Mr. Tomlinson
Prince Mr. Allyn
Zama Mr. Platt
Mirvan Mr. Woolls
Haly Mr. Godwin
Selima Miss Cheer
Arpasia . . Mrs. Douglass

part which he had previously made his own. As a rule Mr. Hallam

kept aloof from the afterpieces as not comporting with his position in the company. The afterpiece to Farquhar's comedy on this night, December 19th, was the popular farce of the "Devil to Pay," in which

DEVIL TO PAY.

Sir John Loverule . Mr. Woolls
 Jobson Mr. Tomlinson
 Butler Mr. Morris
 Coachman Mr. Allyn
 Footman Mr. Wall
 Doctor Mr. Douglass
 Lady Loverule . Mrs. Harman
 Lucy Mrs. Tomlinson
 Lettice Miss Dowthwaite
 Nell Mrs. Morris

Mrs. Morris was compensated with the part of *Nell*, for having been left out of the comedy, but Mr. Hallam contented him-

LETHE.

Drunken Man . Mr. Hallam
 Æsop Mr. Douglass
 Frenchman . . . Mr. Allyn
 Old Man Mr. Morris
 Mercury Mr. Woolls
 Fine Gentleman . Mr. Wall
 Charon Mr. Tomlinson
 Mrs. Tattoo . Mrs. Harman

self with his role in the comedy. Oddly enough, however, he played the *Drunken Man* in "Lethe," after appearing as *Varanes* in "Theodosius." It was probably his desire to show his versatility that

HAMLET.

Hamlet Mr. Hallam
 King Mr. Douglass
 Horatio A Gentleman
 Laertes Mr. Wall
 Polonius Mr. Morris
 Ghost Mr. Tomlinson
 Osric Mr. Godwin
 Player King . . Mr. Allyn
 Bernardo Mr. Platt
 Rosencranz . . Mr. Woolls
 Player Queen . Mrs. Harman
 Queen Mrs. Douglass
 Ophelia Miss Cheer

induced him to play such diverse parts on the same evening. But in "Hamlet" he was only *Hamlet*. He was twenty-six, but he had played the part five years before at the Chapel Street Theatre in New York, when he was only twenty-one, with Mrs. Morris as *Ophelia*, in-

MOCK DOCTOR.

Mock Doctor . . Mr. Allyn
 Sir Jasper . . . Mr. Morris
 Leander Mr. Woolls
 Squire Robert . . Mr. Wall
 James Mr. Platt
 Harry Mr. Godwin
 Helebore . . . Mr. Tomlinson
 Charlotte . . . Mrs. Wall
 Dorcas Mrs. Morris

stead of Miss Cheer, and Mrs. Hallam, his wife, as the *Player Queen*, instead of Mrs. Harman. The tragedy was followed by the farce of the "Mock Doctor," but while the *Dorcas* was the same as before, the *King* in the play now refrained from appearing as *Gregory* in the farce.

After "Hamlet" the next full piece in the list was Murphy's "Orphan of China," which was then produced for the first time in America. It was characteristic

ORPHAN OF CHINA.

of the theatrical taste of the time that Arthur Murphy's only tragedy, which was far inferior in merit to his comedies, should precede them on the American stage. Its production was due, perhaps, to Mrs. Douglass' desire to appear

Zanti	Mr. Douglass
Zapheniri	Mr. Hallam
Timurkan	Mr. Allyn
Hamet	Mr. Wall
Mirvan	Mr. Morris
Octar	Mr. Tomlinson
Orasming	Mr. Greville
Zimventi	Mr. Woolls
Messenger	Mr. Godwin
Mandare	Mrs. Douglass

in a role in which Mrs. Yates had found her first opportunity to display her tragic powers. A week later Farquhar's masterpiece, the

BEAUX' STRATAGEM.

Archer	Mr. Hallam
Aimwell	Mr. Douglass
Sullen	Mr. Wall
Foigard	Mr. Allyn
Freeman	Mr. Greville
Scrub	Mr. Morris
Gibbet	Mr. Woolls
Boniface	Mr. Tomlinson
Honslow	Mr. Godwin
Bagshot	Mr. Platt
Dorinda	Miss Hallam
Lady Bountiful	Mrs. Harman
Cherry	Miss Wainwright
Gipsy	Mrs. Wall
Mrs. Sullen	Miss Cheer

"Beaux' Stratagem," was again reproduced, and with it Murphy's farce, the "Upholsterer." This farce, first acted at Mr. Mossop's benefit at Drury Lane, was founded on Nos. 155, 160 and 178 of *The Tattler*. No cast of its first production in this country has been found. Farquhar's comedy had now been familiar to play-goers for the long period of sixty years.

When it was originally produced at the Haymarket in 1707 the dramatist attributed its success to the acting of Mr. Wilks. The fact that it held the stage for more than a century after Farquhar's death and continued to be frequently acted both in England and America is a proof how little it owed to any actor.

When Mr. Congreve's "Mourning Bride" was announced for the 26th of January, the advertisement was accompanied by a curious note of explanation. It is to be regretted that there was no capable

AN EXPLANATION.

. Mr. Congreve's comedies are allowed to abound with genuine wit and true humor; but in compliancè with the licentious taste of the time in which they were written the author has in some places given the rein to his wanton muse and deviated from those rules a more refined age and chaste stage require: The reviser of this play has taken the freedom to crop such luxuriances and expunge every passage that might be offensive either to decency or good manners.

dramatic critic in Philadelphia at that time to put on record his opinion of the manner in which Mr. Congreve's tragedy was cropped on that occasion. This was the great dramatist's only tragedy, but while it was inferior to his comedies it was even more popular.

Zara was one of Mrs. Siddons' great parts. As the afterpiece to Congreve's tragedy Townley's farce, "High Life Below Stairs," was

MOURNING BRIDE.

Osmyn	Mr. Hallam
King	Mr. Douglass
Gonzales	Mr. Morris
Garcia	Mr. Wall
Hali	Mr. Tomlinson
Selim	Mr. Godwin
Alonzo	Mr. Greville
Percz	Mr. Allyn
Mutes	{ Mr. Woolls Mr. Platt
Zara	Mrs. Douglass
Almeria	Miss Cheer
Attendants to Zara	{ Mrs. Tomlinson Mrs. Wall
Attendants to Almeria	{ Miss Wainwright Miss Hallam

presented. The author of this farce was a clergyman. It was at this time comparatively new, having been originally produced in 1759. It was a very diverting picture of life in the servants' hall at the

HIGH LIFE BELOW STAIRS.

Lovel	Mr. Hallam
Freeman	Mr. Douglass
Lord Duke	Mr. Wall
Sir Harry	Mr. Allyn
Philip	Mr. Morris
Coachman	Mr. Woolls
Tom	Mr. Tomlinson
Kingston	Mr. Matthews
Cloe	Mr. Platt
Lady Charlotte	Miss Wainwright
Lady Bab	Miss Hallam
Cook	Mrs. Harman
Kitty	Miss Cheer

period when it was written. Mr. Lovel, a wealthy commoner, pretending to go to his country-seat in Devonshire, assumes the character of a country bumpkin from Essex, and puts himself under the charge of his own butler. In this character he participates in a large supper-

party given by Philip, the butler, at which his servants assume the titles of his friends. In the midst of the feast he reveals himself and dismisses all his domestics, except Tom, who has received scant courtesy from the rest. This was one of the few farces in which both Mr. Hallam and Miss Cheer condescended to appear.

The next bill on the list comprised "King Lear" and another of Murphy's farces presented for the first time, the "Citizen."

As with the "Upholsterer," no cast of this farce has been preserved. In the tragedy Mrs. Douglass now yielded *Cordelia* to Miss Cheer, and Mr. Hallam appeared for the first time in the mighty title-role, in succession to Mr. Harman. Hallam retained the part for many years, but finally was compelled to concede it to younger and more powerful actors.

KING LEAR.

Lear	Mr. Hallam
Edgar	Mr. Douglass
Edmund	Mr. Wall
Gloster	Mr. Morris
Albany	Mr. Allyn
Cornwall	Mr. Greville
Kent	Mr. Tomlinson
Usher	Mr. Godwin
Burgundy	Mrs. Wall
Goneril	Miss Wainwright
Regan	Mrs. Harman
Arante	Mrs. Tomlinson
Cordelia	Miss Cheer

A week later (February 2d) came Addison's "Cato" and Dr.

CATO.

Cato	Mr. Douglass
Sempronius	Mr. Hallam
Portius	A Gentleman (Being his first appearance.)
Juba	Mr. Wall
Syphax	Mr. Allyn
Marcus	Mr. Godwin
Lucius	Mr. Tomlinson
Decius	Mr. Woolls
Lucia	Mrs. Harman
Marcia	Miss Cheer

Smollett's farce, the

"Reprisal." In the tragedy Miss Cheer succeeded Mrs. Douglass as *Marcia*, but Messrs. Douglass and Hallam retained the roles they had previously

REPRISAL.

M. Champignon	Mr. Allyn
Lieut. O'Claber	Mr. Morris
Ens'n McClaymore	Mr. Douglass
Block	Mr. Hallam
Lieut. Lyon	Mr. Broadbelt
Heartly	Mr. Greville
Brush	Mr. Wall
Hallyard	Mr. Woolls
Miss Harriet	Miss Hallam

played. In the farce Allyn played the Frenchman, Morris the Irishman, Douglass the Scotchman and Hallam the Englishman.

Upon the production of "Romeo and Juliet" Mrs. Douglass for the first time relinquished Shakspeare's youthful heroine, which was in

ROMEO AND JULIET.

Romeo Mr. Hallam
 Mercutio . . . Mr. Douglass
 Capulet Mr. Morris
 Friar Lawrence . Mr. Allyn
 Montagu . . Mr. Tomlinson
 Escalus . . . Mr. Broadbelt
 Tybalt Mr. Wall
 Paris Mr. Woolls
 Benvolio . . . Mr. Godwin
 Balthazar . . . Mr. Greville
 Friar John . . . Mr. Platt
 Lady Capulet . Mrs. Douglass
 Nurse Mrs. Harman
 Juliet Miss Cheer

keeping with her general surrender of her parts to Miss Cheer this season. In the "Miser," the production of which preceded that of "Romeo and Juliet," she was announced for *Mrs. Wisely*, but gave up the part, and in the

MISER.

Lovegold Mr. Allyn
 Frederick . . . Mr. Douglass
 Clerimont Mr. Wall
 James Mr. Tomlinson
 Decoy Mr. Morris
 Sattin Mr. Greville
 Sparkle Mr. Woolls
 Furnish Mr. Platt
 Bubbleby . . . Mr. Godwin
 Ramillie . . . Mr. Hallam
 Harriet . . . Miss Hallam
 Mrs. Wisely . Mrs. Tomlinson
 Lappet . . . Mrs. Harman
 Wheedle Mrs. Wall
 Mariana Miss Cheer

"Conscious Lovers," which followed, she played *Isabella*, instead of her previous role of *Indiana*. As Miss Wainwright was excluded

CONSCIOUS LOVERS.

Young Bevil . . Mr. Hallam
 Sealand . . . Mr. Douglass
 Myrtle Mr. Wall
 Sir John Bevil . Mr. Broadbelt
 Cymberton . . . Mr. Allyn
 Tom Mr. Morris
 Humpbrey . Mr. Tomlinson
 Daniel Mr. Godwin
 Isabella . . . Mrs. Douglass
 Phillis . . . Mrs. Harman
 Mrs. Seal'nd Miss Wainwright
 Lucinda . . . Miss Hallam
 Indiana Miss Cheer

from acceptable roles in the tragedies and comedies, Cibber's ballad farce was given as the afterpiece to

DAMON AND PHILLIDA.

Damon Mr. Woolls
 Mopsus Mr. Hallam
 Cimon Mr. Wall
 Arcas Mr. Allyn
 Corydon Mr. Morris
 Phillida . Miss Wainwright

the "Conscious Lovers," to afford her an opportunity in a singing part. The only new piece among these productions was the "Miser." There are a number of comedies called by this name, beginning with one by Shadwell, 1672. They were all based on the "*Avare*" of Moliere. This was Fielding's version, of which Mr. Murphy said it had the value of a copy from a great painter by an eminent hand.

The next bill (February 20th) comprised Farquhar's "Inconstant," a comedy requiring a strong cast, and Bickerstaff's "Thomas and Sally," then given for the

INCONSTANT.

first time. In the comedy Mr. Hallam played one of those handsome, dashing young rakes that could not fail to satisfy any actor, but his *Oriana*, being no longer young, was some excuse for his inconstancy. Although the plot turns upon *Oriana's* love for *Young*

Young Mirabel	Mr. Hallam
Old Mirabel	Mr. Morris
Capt. Duretete	Mr. Douglass
Dngard	Mr. Wall
Petit	Mr. Tomlinson
First Bravo	Mr. Allyn
Second Bravo	Mr. Broadbelt
Third Bravo	Mr. Woolls
Fourth Bravo	Mr. Greville
Oriana	Mrs. Harman
Lamorce	Miss Wainwright
Bizarre	Miss Cheer

Mirabel, and she saves him from the *Bravos* in the house of *Lamorce*, Miss Cheer's role of *Bizarre* has always been the favorite one with

THOMAS AND SALLY.

Dorcas	Miss Cheer
Sally	Miss Wainwright
Squire	Mr. Woolls
Sailor	Mr. Wall

leading actresses, and it was in this part that Mrs. Yates took her farewell of the stage in 1799.

The farce was a musical entertainment, for which the celebrated Dr. Arne, the instructor of Mr. Woolls and Miss Wainwright, composed the music.

This season was remarkable for the number of new comedies produced as afterpieces, Foote's "Mayor of Garratt," presented with the tragedy of "George Barnwell,"

GEORGE BARNWELL.

being among them. The tragedy, as produced this season, is only interesting to the student of dramatic history because of the changes in the cast, but the comedy was a novelty, and it was the first of Foote's works seen on

George Barnwell	Mr. Hallam
Thorowgood	Mr. Douglass
Truman	Mr. Morris
Uncle	Mr. Allyn
Blunt	Mr. Tomlinson
Maria	Miss Hallam
Lucy	Mrs. Harman
Millwood	Miss Cheer

the American boards. Foote played *Major Sturgeon* when the piece was originally produced at the Haymarket in 1763, but *Jerry Sneak*,

MAYOR OF GARRATT.

Major Sturgeon	{	Mr. Hallam
Matthew Mug		
Jerry Sneak	{	Mr. Wall
Lint		
Sir Jacob Jollop	Mr. Tomlinson	
Bruin	Mr. Douglass	
Crispin Heel-tap	Mr. Morris	
Roger	Mr. Godwin	
Snuffle	Mr. Platt	
First Mob	Mr. Woolls	
Second Mob	Mr. Matthews	
Third Mob	Mr. Broadbelt	
Fourth Mob	Mr. Allyn	
Mrs. Bruin	Mrs. Harman	
Mrs. Sneak	Miss Cheer	

frequently played in this country by the elder Booth, became in the hands of Russell — Jerry Sneak Russell—the part of the piece as a type of the henpecked husband. The part of *Matthew Mug* was intended as a caricature of the Duke of Newcastle. The origin of the *Sneaks* and *Bruins*, it has been claimed, is found in *Bisket* and *Fribble*, and their respective

wives in the “Epsom Wells” of Shadwell, which, by the way, Shadwell’s contemporaries said was not his.

The second of Congreve’s pieces produced at the Southwark Theatre was “Love for Love.” This comedy long continued to hold the stage, *Ben*, the sailor, being a favorite part with Jack Bannister and *Miss Prue* with Mrs. Jordan. It was acted in this country almost as often as in England, being originally produced by Murray and Kean’s Company. Afterward the elder Hallam played *Ben* and Rigby *Valentine*. The cast on this occasion showed Mr. Hallam in his father’s part, but is especially noteworthy because

LOVE FOR LOVE.

Valentine	Mr. Douglass
Ben	Mr. Hallam
Sir Sampson Legend	Mr. Tomlinson
Foresight	Mr. Morris
Scandal	Mr. Allyn
Tattle	Mr. Wall
Jeremy	Mr. Godwin
Buckram	Mr. Greville
Angelica	Miss Hallam
Mrs. Frail	Mrs. Douglass
Mrs. Foresight	Mrs. Wall
Nurse	Mrs. Harman
Miss Prue	Miss Cheer

of Mrs. Douglass' acceptance of *Mrs. Frail*, the part in which Mrs. Adcock made her American *debut*. The next piece on the list was

PROVOKED HUSBAND.

Lord Townly . . . Mr. Hallam
 Manly Mr. Douglass
 Sir Francis Wronghead Mr. Morris
 Squire Richard . . . Mr. Allyn
 Count Basset Mr. Wall
 John Moody . . Mr. Tomlinson
 Lady Grace . . Mrs. Douglass
 Lady Wronghead . Mrs. Harman
 Miss Jenny . . . Miss Hallam
 Mrs. Motherly . Miss Wainwright
 Myrtilla Mrs. Wall
 Trusty Mrs. Morris
 Lady Townly . . . Miss Cheer

Vanbrugh and Cibber's "Provoked Husband," with the pantomime of the "Harlequin Collector." In the tragedy *Miss Cheer* was the *Lady Townly*

HARLEQUIN COLLECTOR.

Harlequin . . Mr. Hallam
 Clown Mr. Morris
 Miller Mr. Allyn
 Magician . . . Mr. Woolls
 Doctor . . . Mr. Douglass
 Porter . . . Mr. Tomlinson
 Baboon Mr. Wall
 Skeleton . . Mr. Matthews
 Miller's Men } Mr. Broadbelt
 } Mr. Appleby
 Columbine . . Miss Cheer

for the first time. It will be observed that she appeared also in the pantomime. Dry-

den's version of the love episode of Antony and Cleopatra, "All for Love," had its first representation in America this season, with Mr. Hallam as the Roman conqueror,

ALL FOR LOVE.

who lost all for love of the beautiful Egyptian, and Miss Cheer in the part in which Mrs. Oldfield and Peg Woffington were unrivaled. There were two *debuts* in this piece—those of Master Hallam and Miss Tomlinson as Antony's children. It will be readily supposed that Miss Tom-

Marc Antony Mr. Hallam
 Ventidius Mr. Douglass
 Dolabella Mr. Wall
 Alexas Mr. Morris
 Serapion Mr. Tomlinson
 Myris Mr. Woolls
 Octavia Mrs. Douglass
 Charmion Miss Wainwright
 Iras Mrs. Wall
 Cleopatra Miss Cheer
 Antonius Master Hallam
 (His first appearance on any stage.)
 Agrippina Miss Tomlinson
 (Her first appearance on any stage.)

linson was the daughter of Mr. and Mrs. Tomlinson, of the company, but this Master Hallam has never been mentioned by any of the American historians. The inference is that he was the son of Lewis Hallam and of the Mrs. Hallam who was with the company in 1761-2.

One of the most interesting bills of the season was the production, for the first time in this country, of Cibber's "Love Makes

LOVE MAKES A MAN.

Clodio	Mr. Hallam
Carlos	Mr. Douglass
Don Lewis	Mr. Morris
Antonio	Mr. Allyn
Charius	Mr. Tomlinson
Don Duart	Mr. Wall
Governor	Mr. Greville
Monsieur	Mr. Godwin
Priest	Mr. Woolls
Page	Miss Dowthwaite
Lawyer	Mr. Platt
Louisa	Mrs. Douglass
Elvira	Miss Wainwright
Honoria	Mrs. Wall
Angelina	Miss Cheer

so long delayed because of the elder Lewis Hallam's misfortune in the part of *Don Lewis* at Covent Garden. The farce was new, having been first acted at Covent

Garden, in 1762, where it met with a success almost as great as that of the "Beggars' Opera" in its first season. But even more in-

LOVE IN A VILLAGE.

Justice Woodcock	Mr. Douglass
Hodge	Mr. Hallam
Hawthorn	Mr. Woolls
Sir William Meadows	Mr. Morris
Young Meadows	Mr. Wall
Eustace	Mr. Allyn
Rosetta	Miss Wainwright
Lucinda	Miss Hallam
Margery	Mrs. Harman
Mrs. Deborah	Mrs. Douglass

a Man" and Colman's farce, the "Deuce is in Him." The comedy was one of Cibber's earlier productions, its first performance at Drury Lane being as early as 1701. The sprightliness of *Clodio* and the manly tenderness and openness of *Carlos* were, no doubt, temptations to Hallam and Douglass, and it may be that its first production in this country was

DEUCE IS IN HIM.

Colonel Tamper	Mr. Hallam
Major Belfort	Mr. Douglass
Prattle	Mr. Wall
Mad. Florival	Mrs. Harman
Bell	Miss Wainwright
Emily	Miss Hallam

in America, this season of "Love in a Village." According to the *Pennsylvania Gazette* Bickerstaff's comic opera was "done here beyond expectation," and the critic says "Miss Wainwright is a very good singer and her action exceeds the famous Miss Brent;

Mr. Hallam exceeds everything in the character of *Hodge*, and Mr. Woolls almost equals Beard in *Hawthorn*." The piece was still new, even in London, having been originally presented at Drury Lane in 1763. It is based upon the episode of "Lindor," in Marmontel's "Tales," but the character of *Madame Florival* was taken from a story originally published in the *British Magazine*.

A number of pieces which the American Company had made familiar to the play-going public were reproduced in quick succession,

MACBETH.

Macbeth . . . Mr. Hallam
 Macduff . . . Mr. Douglass
 Duncan . . . Mr. Allyn
 Banquo . . . Mr. Morris
 Lenox . . . Mr. Wall
 Seyton . . . Mr. Tomlinson
 Witches } Mrs. Harman
 } Miss Wainwright
 } Mrs. Tomlinson
 Malcolm . . . Mr. Godwin
 Donaldbain . . . Mr. Platt
 Fleance . Miss Dowthwaite
 Officer . . . Mr. Greville
 Hecate . . . Mrs. Harman
 Lady Macduff. Mrs. Douglass
 Lady Macbeth . Miss Cheer

among them the "Earl of Essex," "Macbeth," the "Gamester," and "A Bold Stroke for a Wife." In all

EARL OF ESSEX.

Essex . . . Mr. Hallam
 Southampton . . . Mr. Douglass
 Burleigh . . . Mr. Morris
 Sir Walter Raleigh . Mr. Tomlinson
 Lieutenant of the Tower . Mr. Woolls
 Queen Elizabeth . . Mrs. Douglass
 Countess of Nottingham Miss Hallam
 Countess of Rutland . . Miss Cheer

these the casts were almost completely re-modeled, Miss Cheer obtaining

the leading female roles. With the "Gamester" a new pantomime, "The Witches," was given for the

GAMESTER.

Beverly . . . Mr. Hallam
 Stukely . . . Mr. Douglass
 Lewson . . . Mr. Wall
 Jarvis . . . Mr. Morris
 Dawson . . . Mr. Allyn
 Bates . . . Mr. Tomlinson
 Charlotte . . . Mrs. Harman
 Lucy . . . Miss Wainwright
 Mrs. Beverly . . . Miss Cheer

first time. A new pantomime was certainly needed,

WITCHES.

Harlequin . . . Mr. Hallam
 Pantaloon . . . Mr. Morris
 Petit Maitre . . . Mr. Allyn
 Statuary . . . Mr. Douglass
 Constable . . Mr. Broadbelt
 Cook . . . Mrs. Harman
 Mercury . . . Mr. Woolls
 Pierot . . . Mr. Tomlinson
 Valet . . . Mr. Wall
 Necromancer . Mr. Woolls
 Columbine . . Miss Cheer

the well-worn "Harlequin Collector" having become thread-bare. This was the piece invented by Mr. Love, and acted at Drury Lane in 1762. It seems identical with "Harlequin Restored."

When the benefits began a number of new pieces were produced. Miss Cheer chose for her night Colman's "Jealous Wife,"

JEALOUS WIFE.

Jealous Wife	Miss Cheer
Oakley	Mr. Hallam
Major Oakley	Mr. Douglass
Charles	Mr. Wall
Russet	Mr. Morris
Sir Harry Beagle	Mr. Allyn
Lord Trinket	Mr. Hallam
Captain O'Cutter	Mr. Allyn
Tom	Mr. Woolls
John	Mr. Tomlinson
William	Mr. Matthews
Harriet	Miss Hallam
Toilet	Mrs. Harman
Betty	Miss Wainwright
Lady Freelove	Mrs. Douglass

making her first appearance as *Mrs. Oakley*. The comedy had been originally produced at Drury Lane, in 1761, with prodigious success, Mr. Garrick playing *Oakley*. The groundwork of the play was taken from Fielding's "Tom Jones," the episode of Sophia taking refuge at Lady Bellaston's house serving as an underplot for the exhibition of the henpecked

husband and his domineering and termagant rather than jealous wife.

Mr. Douglass for his benefit, besides Howard's familiar play, the "Committee," and a recitation by Mr. Hallam of "Bucks, have at

COMMITTEE.

Colonel Careless	Mr. Douglass
Colonel Blunt	Mr. Hallam
Teague	Mr. Allyn
Abel	Mr. Woolls
Bailiff	Mr. Platt
Soldier	Mr. Matthews
Mrs. Day	Mrs. Douglass
Arabella	Miss Hallam
Mrs. Chat	Mrs. Tomlinson
Ruth	Miss Cheer

ye all," generally called in the bills of the time a "Picture of a Play-house," presented for the

DRUMMER.

Tinsel	Mr. Hallam
Sir George Truman	Mr. Douglass
Vellum	Mr. Allyn
Gardener	Mr. Morris
Butler	Mr. Wall
Coachman	Mr. Greville
Abigail	Mrs. Harman
Lady Truman	Miss Cheer

first time in America an English farce in two acts, called the "Spirit of Contradiction." This was a piece of inferior merit which met with little success at Covent Garden, where it was originally produced, and with no favor here, *Mrs. Partlett*, for which Mrs. Harman was well adapted, being the

only good part in the farce. That excellent actress for her own benefit contented herself with Addison's "Drummer," its first production this season, and a repetition of "Catherine and Petruchio," and Mr. Morris followed with the "Beaux' Stratagem" and "Don Quixote in England" as the afterpiece. Although Fielding's comedy had long been a favorite in London, where it was

DON QUIXOTE IN ENGLAND.

Don Quixote	Mr. Hallam
Sancho Panca	Mr. Morris
Grizzel	Mr. Douglass
Squire Badger	Mr. Wall
Sir Thomas	Mr. Tomlinson
Fairlove	Mr. Greville
John	Mr. Allyn
Cook	Mr. Woolls
Jezebel	Mrs. Morris
Dorothea	Miss Wainwright

acted at the little theatre in the Haymarket as early as 1733, this was its first production in America. Macklin, it will be remembered, was the *Squire Badger* the night he killed Thomas Hallam at Drury Lane. Mr. Hallam in his own behalf, eager, no doubt, to appear as "Cymbeline" for the first time in this country. As with "Catherine and Petruchio," it was the Garrick version produced at Drury Lane in 1761 that was first seen on the American stage. Although Miss Cheer was the original *Imogen* in this country, the part was that in which Miss Hallam was destined to win her chief renown.

SPIRIT OF CONTRADICTION.

Randal	Mr. Hallam
Steer	Mr. Douglass
Lovewell	Mr. Wall
Mr. Partlett	Mr. Morris
Ruin	Mr. Allyn
Miss Harriet	Miss Wainwright
Betty	Mrs. Morris
Mrs. Partlett	Mrs. Harman

acted at the little theatre in the Haymarket as early as 1733, this was its first production in America. Macklin, it will be remembered, was the *Squire Badger* the night he killed Thomas Hallam at Drury Lane.

Mr. Hallam in his own behalf, *Posthumus*, presented Shakspeare's

CYMBELINE.

Posthumus	Mr. Hallam
Iachimo	Mr. Douglass
Cymbeline	Mr. Allyn
Cloten	Mr. Wall
Belarius	Mr. Morris
Caius Lucius	Mr. Tomlinson
Guiderius	Mr. Greville
Arviragus	Mr. Woolls
Doctor	Mr. Platt
Philario	Mr. Morris
Pissanio	Mrs. Harman
Queen	Mrs. Douglass
Helen	Mrs. Tomlinson
Imogen	Miss Cheer

Miss Wainwright, not content with a comedy, the "Country Lassess," new to American theatre-goers, gave also a new farce, the

COUNTRY LASSES.

Modely	Mr. Hallam
Heartwell	Mr. Douglass
Sir John English	Mr. Allyn
Freehold	Mr. Morris
Lurcher	Mr. Wall
Vulture	Mr. Tomlinson
Sneak	Mr. Woolls
Longbottom	Mr. Greville
Carbuncle	Mr. Broadbelt
Shacklefigure	Mr. Platt
Countryman	Mr. Matthews
Flora	Miss Wainwright
Aura	Miss Cheer

"Chaplet." The comedy, which had been originally acted as early as 1715, comprised two distinct plots, one borrowed from Fletcher's "Custom of the Country," and the other from Mrs. Behn's "City Heiress," who, in her turn, had appropriated Middleton's "Mad World, my Masters." In this piece the character of *Farmer*

Freehold, played by Mr. Morris, was the most admirable. The after-piece was a musical entertainment with some excellent music by Boyce. It was first given at

CHAPLET.

Drury Lane, in 1749. The "Chaplet" belonged to a class of performance now unfortunately ban-

Damon	Mr. Woolls
Palemon	Mr. Wall
Pastora	Mrs. Harman
Laura	Miss Wainwright

ished from the stage altogether, but presenting the combination of pleasing poetry and exquisite music, in itself an argument for the restoration of the afterpiece. This production was of course due to the *Laura*. In the advertisement of her benefit Miss Wainwright announced that, having lost a number of tickets, "none but the stamped ones will be received." A like misfortune befell Mr. Wall, who advertised the loss of his chest, which contained almost all of his apparel and nearly a thousand tickets. In consequence he had a new set printed, on which were engraved the emblems of masonry, to distinguish them from the stolen ones.

Mr. Tomlinson's choice of Thomson's "Coriolanus" was, it must be confessed, an odd selection, and Mr. Allyn's presentation of Moses Mendez' "Double Disap-

pointment" could only have been intended to afford him an opportunity to play the *Frenchman*, a class of parts that he affected. Mrs. Douglass made a happier choice in adding Whitehead's "Roman Father" to the repertoire

ROMAN FATHER.

Roman Father	Mr. Hallam
Publius Horatius	Mr. Douglass
Tullus Hostilius	Mr. Allyn
Valerius	Mr. Wall
First Citizen	Mr. Morris
Second Citizen	Mr. Greville
Third Citizen	Mr. Woolls
Fourth Citizen	Mr. Platt
Valeria	Mrs. Douglass
Horatia	Miss Cheer

of the American Company. In no tragedy, except Shakspeare's, have so many actors been seen to advantage as in the title-role of this great play. On this occasion Mr. and Mrs. Parker, from the theatre in Jamaica, appeared as *Hob* and *Flora* in the afterpiece. Finally, as the last new piece of the season, Miss Hallam selected the farce "Neck

NECK OR NOTHING.

Slip	Mr. Hallam
Martin	Mr. Morris
Belford	Mr. Wall
Sir William	Mr. Allyn
Mr. Stockwell	Mr. Tomlinson
Miss Nancy	Miss Hallam
Jenny	Miss Wainwright
Mrs. Stockwell	Mrs. Douglass

or Nothing," as the afterpiece for her night, and notwithstanding the performance for her benefit was postponed from the 12th to the 29th of June, because of the weather, she retained it, while substituting "Cymbeline" for the

"School for Lovers." This farce, if it was Garrick's, had not met with the usual success of his pieces at Drury Lane, where it was laid aside after being acted only six or eight times.

The heat in Philadelphia in the second week of June, 1767, must have been intense. Notwithstanding it was said in the announcement of Miss Hallam's benefit, "there are some alterations made in

the house in order to render it cool," the weather caused its postponement, and some of the company determined not to take benefits at all. Miss Hallam's was consequently advertised as the last of the season, but later on the heat moderated, and Mr. Broadbelt and Mrs. Wall reconsidered their determination. It thus happened that the Fourth of July had passed before the theatre closed for the summer.

The incidents of the first season at the Southwark Theatre, of which the prints of the time give a hint, were not of a startling character. As to the patronage, it was not great, as we learn from the critic of the *Pennsylvania Gazette*, already quoted, who regretted that he could not see the house better filled. One reason for this was that the old spirit of opposition to the drama was still active. On the 9th of February, 1767, Goddard's *Pennsylvania Chronicle* contained the first of a series of articles trying to prove the absolute unlawfulness of stage entertainments. These papers were signed "Philadelphus," and they were not concluded till the 4th of May. As a matter of fact these articles were only reprints of the writings against the theatre of William Jay, an English clergyman. According to Mr. Jay, as quoted by "Philadelphus," theatrical representations are akin to image worship, and contrary to the spirit of religion. "You go to hear a play," he exclaimed, "I tell you, you go to hear ribaldry and profaneness; that you entertain your mind with extravagant thoughts, wild rants, blasphemous speeches, wanton amours, profane jests and impure passions." The editor, however, was careful to explain that the onslaught on the worship of images was "no reflection on the Roman Catholics of this city and Province," but it was boldly asserted that no actor could be a Christian. The same journal on the 16th of February contained an article by "Eugenio," who believed he would

not stand single when he asserted that plays have an evil tendency to corrupt and debauch the mind, and he declared that even in Shakspeare the sublime flights of poesy scarcely atone for the low, droll buffoonery with which his best pieces abound. These attacks drew an answer from Mr. Douglass, who wrote to the *Chronicle* in regard to "the torrent of incomprehensible abuse of late so plentifully bestowed upon the theatre." "I should look forward with terror," he said, "if I thought myself engaged in a business that could be productive of the horrid consequences imputed to it." He enclosed an essay, dated New York, March 17th, 1762, which he considered an answer to those who had attacked him "in so indecent and illiberal a manner." This essay, which was printed for the first time, was intended for New York, but had not been published because the opposition subsided. On the same day that the letter of "Eugenio" was published, the remonstrance against the new theatre, in the usual terms of denunciation, was presented to the General Assembly. As every other means of suppressing the play-actors failed Goddard's *Chronicle* on the 6th of April was enriched with a satirical description of a strolling company of players, which, like nearly everything else printed in this country against the theatre at that time, was conveyed from a London journal.

CHAPTER XVII.

“THE DISAPPOINTMENT.”

THE FIRST AMERICAN COMEDY ACCEPTED FOR PRODUCTION—A SATIRE
ON THE SEARCHERS^d AFTER HIDDEN TREASURE—AN ACCOUNT
OF THIS FORGOTTEN PLAY—WHY IT WAS DETERMINED NOT TO
PRODUCE IT.

THE first American comedy, or comic opera, as it was called, that was accepted by a manager and put into rehearsal for a speedy production, was a local satire intended to ridicule an idea then prevalent that Blackbeard, the pirate, had concealed much of his ill-gotten treasure on the banks of the Delaware, in the neighborhood of Cooper's Point. The popular conceit was that the pirates sometimes killed a prisoner and buried his body with the treasure, so that his “spook,” or ghost, keeping its vigils over the grave might frighten away intruders. Naturally, the reported presence of a ghost at a particular spot was a sufficient incentive to dig there for hidden wealth. As one superstition always begets others the professors of the black art of the period were in great demand, both to discover the places where the treasure was concealed and to put a “magic ring” round the spot to keep the searchers harmless while digging. These superstitions sometimes led to practical joking by the young wags of the time, and it is understood that it was one of these practical jokes that supplied the story for the “comic opera” put in rehearsal by Mr.

Douglass' company in the winter and spring of 1767 and announced for production at the Southwark Theatre. The announcement was printed in Goddard's *Pennsylvania Chronicle* for the 18th of April, 1767.

It was, it must be confessed, an exceedingly modest advertisement of the intended production of the first American comedy ever prepared for the stage. It was not even said that it was American in authorship or local in theme. These important facts

only appeared by implication in the notice of its withdrawal printed in the *Pennsylvania Gazette* on the following Wednesday by way

of explanation. As it was not produced, although it came so near production that it was only

withdrawn between Saturday and Monday, one might be tempted to believe it was published in consequence, but that such was not the

case appears from the following advertisement printed in the *Pennsylvania Chronicle* simultaneously with the announcement of its intended production. This so-called comic opera is now so scarce that a copy was recently sold in New York at auction for \$13. The

piece was originally printed in New York, as appears from the title-page of the first edition, but it was reprinted in Philadelphia after the

ADVERTISEMENT.

BY AUTHORITY.

By the American Company,
At the New Theatre in *Southwark* on Monday next, being the 20th of April, will be presented a new COMIC OPERA, called
THE DISAPPOINTMENT;
or, the

Force of Credulity.

To which will be added a farce called
THE MAYOR OF GARRATT.

ADVERTISEMENT.

Just published and to be sold at Samuel Taylor's, Book-Binder, at the Corner of *Market and Water Streets*, price One Shilling and Sixpence, a new *American* COMIC OPERA of two Acts, called
THE DISAPPOINTMENT;
or, the
Force of Credulity.
By ANDREW BARTON, Esq.

Revolution, where its local interest caused it to be sought after for many years. The "personal reflections" that induced Mr. Douglass to withdraw it were evidently well-founded, for it is described in the preface as a "local piece," and the publication was explained as due to the following reasons:

1. The infrequency of dramatic compositions in America.
2. The torrent of solicitations from all quarters.
3. The necessity of contributing to the entertainment of the city.
4. To put a stop, if possible, to the foolish and pernicious practice of searching after supposed hidden treasure.

Evidently the name of Andrew Barton, Esq., on the title-page is an assumed one, and in the Ridgway Library copy the name of Colonel Thomas Forrest, of Germantown, is written in ink as the

TITLE-PAGE.

—
The
DISAPPOINTMENT;
or, the
Force of Credulity.

A New
AMERICAN COMIC OPERA
of Two Acts.

By ANDREW BARTON, ESQ.

Enchanting gold! thou dost conspire to blind
Man's erring judgment, and misguide the mind;
In search of thee the wretched worldling goes,
Nor dangers fears, tho' fiends of night oppose.

NEW YORK.

Printed in the Year M, DCC, LXVII.

author. Colonel Forrest, at one time captain of a company of Revolutionary scouts dressed as Indians, and later on a colonel in the War for Independence, died in 1828, at the age of eighty-three. In his youth he was a noted wag, and it is said of him in Watson's "Annals of Philadelphia" that when he was about twenty-one

years of age a tailor who was measuring him for a coat happened to remark, "Ah, Thomas, if you and I could only find some of the money of the sea-robbers we might drive our coach for life." Forrest pretended to take the suggestion seriously, and through the tailor they were joined by one Ambruster, a printer, who believed he could conjure the

pirate and compel him to give up the treasure. Forrest made an engagement to meet Ambruster and the tailor at a public-house in the city, where the printer was to show Forrest and several other persons, who were to share in the hidden wealth, a proof of his powers. By an arrangement with the innkeeper preparation was made to lower from the room above, by means of a pulley, the ghost of the pirate at Ambruster's invocation. The company assembled and the conjuror began to “hex,” as the process of incantation was called. When Ambruster finally invoked the pirate, “*du Verfluchter, komm heraus,*” the pulley began to reel and the ghost, with staring eyes and a ghastly countenance, was among them. The whole company fled dismayed, except Forrest. The apparition only served to whet the appetite of those who had taken part in the incantation for possession of the treasure, and Forrest's joke was carried out very much in the way described in the play.

In turning a joke of this kind into a play the situations could not fail to be irresistibly comic, but the prologue seems to have been designed to relieve the piece

PROLOGUE.

from the imputation that finally caused its withdrawal. A much graver objection to the comedy, and one that should have prevented its acceptance in the first instance, was its coarseness and immorality, making it unfit for the stage. In the plot of the comedy the scheme was planned

Tho' distant far from fam'd Britannia's isle,
Where comic scenes call cynics forth to smile;
Our artless muse hath made her first essay
T' instruct and please you with a modern play.
Theatric business was and still shou'd be
To point out vice in its deformity;
Make virtue fair ! shine eminently bright,
Rapture the breast and captivate the sight.
No matter which, the pulpit or the stage,
Condemn the vice and folly of the age;
These are our boast and on sure ground we stand,
Plead virtue's cause throughout this infant land;
We mount the stage and lend an helping hand.
Wits, fools, a knave and conjuror to-night,
The objects make both of your ears and sight,
A band of dupes are humm'd with idle schemes,

Quit solid sense for airy golden dreams.
 Our flatt'ring muse think's she's some merit gain'd,
 Pursuing truth and things, like truth, well feign'd.
 The subjects suited to our present times,
 No person's touch'd, altho' she lash their crimes;
 Nor gall or copp'ras tincture her design,
 But gay, good humor breathe in every line.
 If you condemn her—she for censure stands;
 But if applaud—then thund'ring clap your hands.

by four humorous gentlemen,
Hum, Parchment, Quadrant
 and *Rattletrap*, the last-named
 being a supposed conjuror.
 The dupes were *Raccoon*, an
 old debauchee; *Washball*, an

avaricious barber; *Trusthoop*, a cooper, and *McSnip*, a tailor. The other characters were *Meanwell*, a gentleman in love with *Washball's* niece; *Topinloft*, a sailor; *Spitfire*, *Rattletrap's* assistant; *Moll Placket*, a dissolute woman; *Mrs. Trusthoop*, and *Lucy*, *Washball's* niece. When the curtain rises on the first act, *Hum, Parchment* and *Quadrant* are discovered seated around a table in a tavern, where they are drinking and discussing their scheme. *Raccoon*, who, "though great coward as they say he is," will "venture to the gates of hell" for money, is expected. *Hum* announces that he has contrived matters so that *Raccoon* "shall make the discovery himself." *Quadrant* informs the others that he has drawn in both *Trusthoop* and *McSnip*. With his share of the treasures, *Quadrant* says *Trusthoop* "talks of building a chapel at his own expense and employing a score of priests to keep up a continual rotation of prayers for the repose of the souls of those poor fellows who buried it." As for *McSnip*, he "intends to knock off business, go home to England and purchase a title." *Mr. Parchment* prepared the papers which were duly enclosed in a letter to *Mr. Hum*, purporting to come from his sister in England. One of these papers, that looked old enough to have been "preserved in the Temple of Apollo or the Tower of Babel," contained a list of the treasure buried by Edward Teach, *alias* Blackbeard: "*Imprimis*, 17 golden candlesticks, chalices and crucifixes; 30,000 Portugal pieces; 20,000

Spanish pistoles, 470,000 pistareens, 73 bars of gold, a small box of diamonds, 60,000 pieces of eight and 150 pounds weight of gold dust." There was, of course, a draft of the place where the treasure lies, almost as ingenious as that introduced by Poe into his story of "The Gold Bug." This leads *Quadrant* to sing to his fellow-conspirators to the air of "I am a brisk and lively lass:"

In all the town there's none like you,
When you're on mischief bent, sirs;
With pen and ink one well can write
What you do both invent, sirs.

When *Raccoon* enters *Hum* steps out for a moment, dropping the papers. *Raccoon* picks them up, looks over them and crams them into his bosom. *Hum* returns lamenting the loss of his papers, and declaring that the drawer must have picked his pocket. The poor servant is roughly handled and searched. At the beginning of this scene *Washball*, *Trusthoop* and *McSnip* enter. Finally *Raccoon* gives up the papers, on condition that *Hum* lets him in for a share. *Parchment* pretends to know nothing of the papers, and declares that if they contain any scheme, plot, combination, rout, riot or unlawful assembly—in fine, anything against his most sacred Majesty, George II, etc., etc.—he'll at once to the Attorney-General and lodge an information against every man in the company and hang every mother's son of them. *Parchment* is finally convinced and then wishes he had been "in such a plot twenty years ago."

"By my saul," cries *McSnip*, "I'll away we all me drunken joorneymen and keck the shap-boord oot a' the wandow."

"I'll shave no more," exclaims *Washball*—"No, not I—I'll keep my hands out of the suds."

“Dis will make me cut de figure in life,” says *Raccoon*, “and appear in de world de proper impotence; and den I’ll do something for my poor ting.”

The conspirators obtain two pistoles each from the dupes, and the scene closes with a solo from *Parchment*:

AIR—“*How Blest Has My Time Been?*”

Now let us join hands and unite in this cause,
’Tis glorious gold that shall gain us applause;
How blest now are we with such treasure in store,
We’ll clothe all the naked and feed all the poor.

How happy for me to this country I came,
You all, my dear friends, now can witness the same;
In wealth to abound—oh, the thought is most sweet,
No more will I write for one farthing a sheet.

In the second scene of the first act *Trusthoop* finds himself locked out by his wife. The old reprobate, *Raccoon*, in the third scene carries a spit, pick-axe and spade into *Moll Placket’s* house and puts them under the bed. *Moll* calls him her “dear Cooney,” and he not only tells his “pet” and “dear ting” all about the treasure, but promises her £500 a year for pin money when it is obtained. The fourth is a street scene where *Hum*, *Rattletrap* and *Quadrant* agree to assemble their dupes at the Ton Tavern. In the fifth scene *McSnip* turns his journeymen out of the shop. Then comes a love-scene between *Lucy* and *Meanwell*. *Lucy* tells her lover that her uncle, *Washball*, has ordered her to discard him, and promised her a marriage portion of £10,000 if she marries agreeably to his wishes. The seventh scene—think of seven scenes in the first act of a comic opera—shows the conspirators and dupes at the tavern, and the act closes with a song sung by *Rattletrap* to the air of “The Jolly Topper.”

The second act opens with a broad, coarse scene that would be inadmissible nowadays between *Topinloft*, the sailor, and *Moll Placket*, during which *Raccoon* comes for his spit, pick-axe and spade. *Topinloft* conceals himself under the bed where the implements were placed, but to prevent *Raccoon* from going there for them *Moll* pretends that she is about to raise a familiar spirit, and the sailor makes his escape as a ghost, knocking *Raccoon* over as he rushes out. The next scene is "the place of action near the Stone Bridge." *Rattletrap* draws "the magic circle" and pronounces the words of incantation—"Diapaculum interravo, testiculum stravaganza." While the digging proceeds the convulsions of nature are rather queer, and finally the ghost of the pirate appears and spits fire. *Trusthoop* says the spook "looks like no slouch of a fellow." *Washball*, thoroughly frightened, prays "*Mea culpa*," and *Raccoon*, who now wishes he had lived a better life, asks him to pray in English, saying "dese spirits don't understand de Latin." The ghost resists the search for the treasure, but in vain, and when the chest is secured *Rattletrap* sings:

Tho' my art some despise, I appeal to your eyes
 For a proof of my magical knowledge ;
 Tho' the wisdom of schools damn our art and our tools,
 We can laugh at the fools of the college.

Now, my friends, we're possessed of the glorious chest,
 Join hands and rejoice without measure ;
 Let it be our first care that great blessing to share
 Whose contents are an infinite treasure.

The piece ought to end with the opening of the chest, which is found to contain only stones, but it does not, for *Lucy* and *Meanwell* have eloped and are to be forgiven, and there is besides an epilogue in which all the characters, including *Moll* and the sailor, appear. The

“local reflections” in this piece are only such as would belong to an actual event.

Although without merit as a dramatic composition, “The Disappointment” is worthy of preservation as a picture of a credulous and superstitious epoch in the history of Pennsylvania. In casting the piece it is probable that Hallam was to have played *Rattletrap*, Woolls *Parchment*, Douglass *Raccoon*, Morris *McSnip*, Mrs. Harman *Moll* and Miss Wainwright *Lucy*. Beyond these it is not easy to guess at the distribution of the parts. By some the authorship of the comedy was attributed to Joseph Leacock, who was a jeweler and silversmith in Philadelphia at the time, and by others to John Leacock, who became Coroner after the Revolution. There is no reason to doubt, however, that the author was Colonel Forrest.

CHAPTER XVIII.

“THE PRINCE OF PARTHIA.”

THE FIRST AMERICAN PLAY EVER PRODUCED—THOMAS GODFREY'S TRAGEDY—WHO THE ACTORS WERE—ALL THAT IS KNOWN IN REGARD TO THE PIECE.

WHILE the comic opera, “The Disappointment,” was the first American play announced for production, the first American play written for the stage and actually produced was “The Prince of Parthia,” a tragedy by Thomas Godfrey, the younger. The elder Godfrey was a poor glazier, but he was remarkable as a mathematician, and was the original inventor of the quadrant that came to be known as Hadley's. He died in Philadelphia in the month of December, 1749. The announcement of his death, in which it was said that he had a genius for all kinds of mathematical knowledge, was printed in the *Pennsylvania Gazette* for the 19th. Thomas Godfrey, the younger, was born in Philadelphia in 1736. As a lad he was apprenticed to a watchmaker. In 1758 he served as a lieutenant in the Pennsylvania forces that formed a part of the expedition against Fort Duquesne. Subsequently, in 1759, young Godfrey went to North Carolina, where he gave his leisure during the summer and autumn to completing his tragedy, intending it for production in Philadelphia by Douglass' company. “By the last vessel from this place,” he wrote to a Philadelphia friend in a letter dated November 17th, 1759, “I sent you the copy of a tragedy I finished here, and desired your interest in bringing it on

the stage; I have not yet heard of the vessel's arrival, and believe if she is safe it will be too late for the company now in Philadelphia." This letter proves conclusively that Godfrey wrote the "Prince of Parthia" with a view to its production, and as it was printed in the introduction to Godfrey's poems, of which the tragedy formed a part, published in 1765, there is no excuse for Mr. Dunlap's ignorance in regard to the author's intentions respecting it.

Young Godfrey had many influential friends in Philadelphia. Among them were Dr. Smith, the first principal of the Philadelphia Academy; Francis Hopkinson, the author of "The Battle of the Kegs;" Benjamin West, the distinguished artist, and Nathaniel Evans, a young clergyman, who also aspired to be a poet. It was through Dr. Smith's influence that Godfrey obtained his lieutenant's commission in the Pennsylvania forces in the Duquesne expedition. In August, 1758, the young soldier wrote a poetical epistle from Fort Henry, which is

A SPECIMEN OF GODFREY'S VERSE.

Here no enchanting prospect yields delight,
But darksome forests intercept the sight;
Here, filled with dread, the trembling peasants go,
And start with terror at each nodding bough,
Nor as they trace the gloomy way along,
Dare ask the influence of a cheering song.

If in this wild a pleasing spot we meet,
In happier times some humble swain's retreat;
Where once with joy he saw the grateful soil
Yield a luxuriant harvest to his toil.
[Blest with content, enjoyed his solitude,
And knew his pleasures, though of manners rude;]
The lonely prospect strikes a secret dread,
While round the ravag'd cot we silent tread,
Whose owner fell beneath the savage hand,
Or roves a captive on some hostile land,
While the rich fields with Ceres' blessings stor'd,
Grieve for their slaughter'd, or their absent lord.

a favorable specimen of Godfrey's versification, and a striking picture of the deep distress that overwhelmed the frontier settlements in that epoch of unsparing savage warfare. But Dr. Smith not only promoted Godfrey's military ambition—he was the young poet's literary sponsor as well. As the editor of the *American Magazine* he printed the earlier productions of Godfrey's muse

and extolled the verses of his aspiring contributor. It was not Dr. Smith who collected Godfrey's productions and secured their publication after the author's death, as his biographer asserts, but the Rev. Mr. Evans. The collection, to which Mr. Evans contributed a life of the poet, and Dr. Smith a critical estimate of Mr. Godfrey's writings, fails to sustain the opinions of the critic as to their merits. The best of Godfrey's poems un-

FANCY.

questionably was his "Court of Fancy," first published in 1762. As a specimen of his versification the description of Fancy, printed herewith, will serve. Godfrey was almost without education, but his poems are chiefly remarkable for an affectation of learning that he did not have. In the estimation of his friends he was an untutored child of genius. His friend Evans, in a doggerel ode beginning:

High in the midst, rais'd on her rolling throne,
 Sublimely eminent bright Fancy shone:
 A glitt'ring tiara her temples bound,
 Rich set with sparkling rubies all around,
 Her azure eyes rolled with majestic grace,
 And youth eternal bloom'd upon her face.
 A radiant hough, ensign of her command,
 Of polish'd gold, waved in her lily hand;
 The same the sybil to Eneas gave,
 When the bold Trojan cross'd the Stygian wave.
 In silver traces fix'd unto her car,
 Four snowy swans, proud of th' imperial fair,
 Wing'd lightly on, each in gay beauty drest,
 Smooth'd the soft plumage that adorn'd her breast,
 Sacred to her the lucent chariot drew,
 Or whether wildly through the air she flew,
 Or whether to the dreary shades of night,
 Oppress'd with gloom, she downwards bent her flight,
 Or, proud, aspiring, sought the blest abodes,
 And boldly shot among the assembled gods."

While you, dear Tom, are fore'd to roam
 In search of fortune far from home,

invoked him to renounce the muse and

With me henceforward join the crowd,
 And, like the rest, proclaim aloud
 That money is all virtue.

Prefixed to Godfrey's poems is an elegy to his memory by Evans, in which the most appropriate lines were as follows:

Stranger, who'er thou art, by fortune's hand
 Lost on the baleful Carolinian strand,
 Oh ! if thou see'st perchance the Poet's grave
 The sacred spot with tears of sorrow lave.
 Oh ! shade it, shade it with ne'erfading bays—
 Hallow'd the place where gentle Godfrey lays.

John Green, a portrait-painter, who was also one of the poet's early friends, contributed an additional elegy to the memorial vol-

EXTRACT FROM GREEN'S ELEGY.

Ye gentle swains on Carolina's shore,
 Who knew my Damon, (now alas, no more),
 By moonlight round his hallow'd grave repair,
 Strew sweetest flow'rs and drop a sorrowing tear,
 With never fading laurel shade his tomb,
 And bid the rising hay forever bloom,
 Teach springing flow'rs their purpl'd heads to rise,
 And sweetly twining write, "Here virtue lies."
 Sing in sad strains each venerable name,
 In Fortune's spite that struggled up to fame;
 By Virtue led life's rugged road along,
 Their lives instructive as their sweetest song.
 Say while their praises tremble on the tongue,
 Thus lived this youthful Bard—thus gentle Damon sung.

ume of Godfrey's verse.

Green's lines, although they show little poetic merit, are superior in tender sympathy and appreciation to the halting numbers of Godfrey's literary executor.

Young Godfrey, on his part, in his poem, entitled "A Night Piece," paid this compliment to Green :

What hand can picture forth the solemn scene,
 The deep'ning shade and glimm'ring light !
 How much above the expressive art of Green,
 Are the dim beauties of the dewy night !

Still another evidence of the esteem in which Godfrey was held by his friends is found in the fact that his portrait was painted by Benjamin West. The picture was among the earliest efforts of that great painter. It has been described as "indicative of talent neither in the artist nor the person delineated." Godfrey died in North Carolina, August 3d, 1763. His poems, including "The Prince of Parthia," were then collected and published in a small folio volume, in 1765. The book has long been regarded as a scarce one, but may

be found occasionally on the shelves of the second-hand dealers. Among the original subscribers were Chief Justice William Allen and William Plumstead, the latter taking two copies. Benjamin Franklin's private copy with his autograph—he subscribed for twelve copies—was on sale at Scribner's, in New York, a few years ago.

As an acting play "The Prince of Parthia" has no merit whatever. The speeches are long and are in blank verse, remarkable only for its measured dulness. All the characters are on stilts. There is little plot to the piece and no action. As a first attempt at play-writing in America by a young man who had had few opportunities of seeing plays acted, the tragedy is not without interest. It has none of the interest, however, that makes it readable as a poem or presentable as a play. That it ever should have met with favor on the stage is impossible, and it is probable that its production was in the nature of a peace-offering to the Philadelphia public for the failure to produce "The Disappointment." The tragedy followed immediately upon the withdrawal of the comedy, as the announcement printed in the *Pennsylvania Gazette* on the 23d of April shows. It is in the face of this advertisement that Dunlap asserts with his usual inaccuracy, "Whether intended for the stage or only for the closet is unknown; that it was not performed by the players is certain."

The plot of the tragedy, such as it is, is not well-knit nor well wrought out. Arsaces, son of Artabanus, King of Parthia, has just returned from a successful campaign

ADVERTISEMENT.

By authority.

By the American Company.

At the new Theatre in *Southwark*, tomorrow, being the 24th of April, will be presented a Tragedy, written in America by the late ingenious Mr. GODFREY, of this city, called

THE PRINCE OF PARTHIA;

To which will be added

THE CONTRIVANCES.

To begin precisely at seven o'clock.

Vivant Rex et Regina.

against Arabia. The play opens in the Temple of the Sun at Ctesiphon. The opening scene is between Gotarzes, the youngest brother of Arsaces, and Phraates, a courtier. It requires a number of long speeches in blank verse to enable Gotarzes to inform his friend that his gallant brother

Triumphant enters now our joyful gates ;
Bright Victory waits on his glittering car
And shows her fav'rite to the wond'ring crowd.

Thereupon Phraates takes occasion in fifteen lines to answer that

Glad Ctes'phon
Pours forth her numbers like a rolling deluge
To meet the blooming Hero.

With more than doubtful grammar and in lame measure Gotarzes exclaims :

Happy Parthia !
Now proud Arabia dreads her destined chains,
While shame and rout disperses all her sons.
Barzaphernes pursues the fugitives,
The few whom fav'ring night redeem'd from slaughter.

There is, of course, just there no lack of praises of the victorious Prince of Parthia. According to Phraates :

In blest Arsaces every virtue meets ;
He's generous, brave and wise and good,
Has skill to act and noble fortitude
To face bold danger in the battle firm,
And dauntless as a lion fronts his foe.

This panegyric reminds Gotarzes of "one luckless day" when "in the eager chase"

A monstrous leopard from a bosky den
Rushed forth, and foaming lash'd the ground.

As was to be expected, Gotarzes' "treach'rous blade" snapped short, and of course

Arsaces then,
Hearing the din, flew like some pitying power,
And quickly freed me from the monster's jaws,
Drenching his bright lance in his spotted breast.

Arsaces has a wicked brother, Vardanes, who hates the elder prince,

For standing 'twixt him and the hope of empire.

This Vardanes was seized with a cramp while bathing in the Euphrates, but his cries

Arsaces heard,
And thro' the swelling waves he rushed to save
His drowning brother, and gave him life ;
And for the boon the ingrate pays him hate.

The poetic license allowed only to young men of genius enabled the author of "The Prince of Parthia" to represent the Queen as the widow of Tissaphesenes and the mother of the fierce Vonones when she became the wife of Artabanus. Vonones conspired against the King's life, and the Queen resolved to ruin Arsaces—

Because, that fill'd with filial piety,
To save his royal Sire, he struck the hold
Presumptuous traitor dead.

The second scene is between Vardanes and his friend, Lycias. Vardanes takes occasion to say—

I hate Arsaces
Tho' he's my mother's son, and churchmen say
There's something sacred in the name of brother,
My soul endures him not, and he's the hane
Of all my hopes of greatness. Like the sun
He rules the day and like the night's pale queen
My fainter beams are lost when he appears.

Vardanes had still another reason to hate his brother, and he declares :

In love as well as glory he's above me ;
 I dote on fair Evanthe, but the charmer
 Disdains my ardent suit ; like a miser
 He treasures up her beauties to himself.

The Queen and Edessa have the third scene, in which the former gives expression to her discontent with Arsaces, and utters a curse that comprises the most satisfactory lines in the play :

O may he never know a father's fondness,
 Or know it to his sorrow ; may his hopes
 Of joy be cut like mine, and his short life
 Be one continued tempest ; if he lives
 Let him be cursed with jealousy and fear,
 And vext with anguish of neglecting scorn ;
 May torturing hope present the flowing cup,
 Then hasty snatch it from his eager thirst,
 And when he dies base treach'ry be the means.

She announces that

“Vardanes is the minister of vengeance.”

The fourth scene is between Evanthe and Cleone. Evanthe, in speeches not fewer than sixteen lines in length, says :

Twice fifteen times
 Has Cynthia dipt her horns in beams of light,
 Twice fifteen times has wafted all her brightness,
 Since first I knew to love ; 'twas on that day
 When curs'd Vonones fell upon the plain—
 The lovely victor doubly conquer'd me.

She was a captive of Vonones, and, of course, the daughter of Bethas. The King and Arsaces are seen in the last scenes of the act, where Bethas is shown in chains. Arsaces asks for the life of the captive and the King grants it. In the second act the lovers meet in the cell of the captive father, while Vardanes and Lycias begin to scheme to overthrow Arsaces and

To gain a crown or else a glorious tomb.

The third act opens with a scene between the King and Queen, in which she accuses him of a guilty design upon Evanthe, which he does not deny, but as he retires, exclaims:

No more I'll wage a woman's war with words.

Then Vardanes enters, asking the Queen—

Dread Thermusa,
Say, what has roused this tumult in thy soul?

She informs him that his father is his rival. Not suspecting his father's passion, Arsaces asks the hand of Evanthe as a reward for his services, but Evanthe lets him know how she is persecuted by the King. The King plots with Vardanes against Evanthe, saying :

Indulge thy father with this one request,
Seize with some horse Evanthe, and bear her
To your command. Oh, I'll own my weakness,
I love her with a fondness mortal never knew.

Lycias murders the King at the instigation of the Queen, and in the fourth act Vardanes imprisons his brother Arsaces, and the Queen plots the assassination of the Prince. While she is in his cell, intending to stab him, the Ghost of Artabanes rises, and at once proceeds to make a speech eighteen lines in length. This deters her, as well it might. To close the fourth act Barzaphernes returns with his army from Arabia and releases Arsaces. In the last act Vardanes makes love to Evanthe, much against her will, in the royal palace, but the palace is assaulted by Arsaces and captured. Evanthe, unfortunately hearing that Arsaces has fallen in the battle, takes poison, and is dying when her lover succeeds in rescuing her. It only remains for Arsaces also to commit suicide.

After one hundred and twenty years the first production of an

American play is a matter of great interest to students of American theatrical history; but beyond the fact of the production of the "Prince of Parthia," on the 24th of April, 1767, and the play itself, which has come down to us as a token of the first attempts at dramatic authorship in America, nothing is known of the event. There was,

THE CHRONICLE ADVERTISEMENT.

By Authority.

Never Performed Before.

By the American Company.

At the New Theatre in Southwark
On Friday the Twenty-fourth of April will be
presented a Tragedy written by the late
ingenious Mr. Thomas Godfrey of
this city called The

PRINCE OF PARTHIA.

The principal characters by Mr. Hallam, Mr.
Douglass, Mr. Wall, Mr. Morris, Mr.
Allyn, Mr. Tomlinson, Mr. Broadbelt, Mr.
Greville, Mrs. Douglass, Mrs. Morris, Miss
Wainwright and Miss Cheer.

As no second edition of the tragedy was ever printed, no information in regard to the play or the cast has been preserved in that way. The only thing that is possible under the circumstances is to make up a probable cast from the list of names in the advertisement. There is no reasonable doubt that the roles

taken by Douglass and Hallam and Mrs. Douglass and Miss Cheer were as indicated in this "Probable Cast." By whom the minor characters were actually played is not a matter of great importance, especially as we have the names of all the performers in the piece.

however, a second advertisement printed in the *Pennsylvania Chronicle*, which contained a list of the performers who had parts in Godfrey's tragedy. Mr. Hallam, apparently, never mentioned the fact of its production to Dunlap—indeed, he may have forgotten it altogether. The newspapers of the time are silent in regard to it.

PROBABLE CAST.

Artabanes, King of Parthia . . . Mr. Douglass
Arsaces, { Mr. Hallam
Vardanes, { his sons, } Mr. Tomlinson
Gotarzes, { Mr. Wall
Barzaphernes, lieutenant-general
 under Arsaces Mr. Allyn
Lysias, { officers at court, } Mr. Broadbelt
Phraates, { Mr. Greville
Bethas, a noble captive Mr. Morris
Thermusa, the queen Mrs. Douglass
Evanthe, beloved by Arsaces . . Miss Cheer
Cleone, her confidant . . Miss Wainwright
Edessa, attendant on the queen . Mrs. Morris

As the work of a young man of twenty-three, without education and without a knowledge of stage requirements, "The Prince of Parthia" is not discreditable to its author. Neither as a poem nor as an acting play has it any merit that would cause it to be remembered, were it not for the fact that it was the first American play ever written as well as the first actually produced. The absence of comment in the newspapers is not surprising, since to the journalists of that day the first production of an American play, or a play of any kind, was not a matter of any public interest or importance. In society, however, there was a deep interest in plays. In the "Journal of William Black" it is said that in the society of some fair Philadelphia ladies the talk turned to "criticising on plays" and their authors, Addison, Prior, Otway, Congreve, Dryden, Pope and Shakspeare being among the poets criticised. "The words genius," wrote Mr. Black, in 1744, "and no genius—invention, poetry, fine things, bad language, no style, charming writing, imagery, and diction (as the author of 'Dr. Simple' says), with many more expressions which swim on the surface of criticism, seemed to have been caught by those female fishers for the reputation of wit." In 1773, Miss Sarah Eve recorded in her journal that she had just read the "Fashionable Lover," a "prodigious, fine comedy, wrote by Cumberland;" and shortly afterwards she says she was reminded of "those lines of our poet Godfrey:"

Curiosity's another name for man;
The blazing meteor streaming thro' the air,
Commands our wonder, and admiring eyes.
With eager gaze we trace the lucent paths,
Till spent at last it shrinks to native nothing,
While the bright stars, which ever steady glow,
Unheeded shine and bless the world below.

CHAPTER XIX.

THE AMERICAN COMPANY.

A SUPPLEMENTARY SEASON AT THE SOUTHWARK THEATRE—STRENGTH OF THE COMPANY—JOHN HENRY AND THE STORER SISTERS—MISS CHEER AND HER ROMANTIC MARRIAGE—MR. HALLAM—MISS WAINWRIGHT, MR. WOOLLS AND THE OTHERS.

DURING the summer and autumn of 1767 Mr. Douglass was busy building a theatre in New York that was almost identical in plan and appearance with the old Philadelphia theatre. This was the house that became known in American theatrical history as the John Street Theatre. While it was in course of construction the Southwark Theatre was re-opened for a brief period, during which the American Company was seen at its best at any time before the Revolution. The supplementary season lasted from the 24th of September to the 23d of November, during which new members of the company were introduced to the public and the company's large repertoire presented in rapid succession. But strangely enough, this year spent at the Southwark Theatre is utterly ignored by most of those who write about the early American stage, the re-organized American Company being treated as if its history began with the New York season of 1767-8. This is due to the assumption in Ireland's "Records of the New York Stage" that what was first in New York

was first in America, although in reality that city played a secondary part in the early development of the American stage.

The list of performances of the brief supplementary season of the autumn of 1767 shows only two pieces that had not already been given in the Southwark Theatre.

One of these was "Venice Preserved" and the other the "Clandestine Marriage." The reproductions, however, were pieces that required strong casts, including as they did the "Roman Father," "Jealous Wife," "Gamester," "Theodosius," "Beaux' Stratagem," "Wonder" and "Love in a Village," together with three of Shakspeare's tragedies, "Hamlet," "Romeo and Juliet" and "Lear." Besides, the list of performances shows a change of farce every acting night, some of the farces, as the "Mayor of Garratt," being in reality comedies. These performances, so remarkable for their extent and variety, are in themselves evidence of the merit of the performers.

LIST OF PERFORMANCES.

1767.
 Sept. 24—Lecture on Heads.
 Oct. 6—Roman Father . . . Whitehead
 Miss in her Teens . . . Garrick
 9—Jealous Wife . . . Colman
 Harlequin Restored.
 12—Hamlet . . . Shakspeare
 Citizen . . . Murphy
 16—Romeo and Juliet . . . Shakspeare
 Mayor of Garratt . . . Foote
 19—Beaux' Stratagem . . . Farquhar
 High Life Below Stairs . Townley
 23—Gamester . . . Moore
 Harlequin Collector.
 26—Love in a Village . . . Bickerstaff
 Oracle . . . Mrs. Cibber
 30—Wonder . . . Centlivre
 Devil to Pay . . . Coffey
 Nov. 2—Venice Preserved . . . Otway
 Neck or Nothing . . . Garrick
 9—Lear . . . Shakspeare
 Miller of Mansfield . . . Dodsley
 13—Theodosius . . . Lee
 Chaplet . . . Mendez
 19—Clandestine Marriage.
 Garrick and Colman
 Brave Irishman . . . Sheridan
 23—Clandestine Marriage.
 Lying Valet . . . Garrick

All that is known of the "Lecture on Heads" is contained in the advertisement for the opening night, as it was printed in *Goddard's Pennsylvania Chronicle*. Mr. Hallam also recited "Bucks Have at

Ye All." On the first play-night, October 6th, when the "Roman Father" was repeated, Mr. Henry played *Publius Horatius*, instead

LECTURE ON HEADS.

For that Night only,

At the THEATRE in SOUTHWARK,

(By particular desire)

On Thursday next being the 24th instant,

Messrs. DOUGLASS and HALLAM

will deliver

A LECTURE ON HEADS, etc.,

and

THE DISSECTION OF THE HEARTS of a British

Sailor and his Agents for PRIZE MONEY

With several pieces of Music between the

Parts of the LECTURE by

Mr. Woolls,

Miss Hallam and

Miss Wainwright, &c., &c.

To begin at half an hour after six o'clock.

Tickets are sold at the London Coffee

House and at Mr. Douglass' in Lombard

street, where Places in the Boxes may be had.

Boxes 5s., Pit 3s., Gallery 2s.

of Mr. Douglass, and Mr. Doug-

lass was *Tullius Hostilius*, instead

of Mr. Allyn. This was John

Henry, who was set down in the

housebills and in the newspaper

advertisements as "from the thea-

tre in Jamaica." Mr. Henry was

born in Dublin, and it is said that

he made his *debut* at Drury Lane,

in 1762, meeting with little success.

Dunlap says that his introduction

to the stage was under the auspices

of Thomas, the father of Richard

Brinsley Sheridan, but Dunlap was

so uniformly inaccurate that it is impossible to accept anything he asserts as a fact. It certainly was not a fact, as stated in Dunlap's "History of the American Theatre," that Henry made his first appearance in America at the John Street Theatre, in New York, on the 7th of December, 1767, as *Aimwell* in the "Beaux' Stratagem," for, as has been shown, he appeared in Philadelphia for the first time two months previously. Besides *Publius Horatius* and other parts, Mr. Henry appeared during the brief Philadelphia season as *Charles*, in the "Jealous Wife;" *Loverwell*, in the "Clandestine Marriage;" *Jaffier*, in "Venice Preserved," and *Edmund*, in "King Lear." He also played *Captain O'Blunder*, in the farce of the "Brave Irishman." At this time Hallam always had the best parts in everything, and it was not

often that Henry was accorded a good role, but notwithstanding this it was not long until he proved himself one of the best performers ever seen in the Colonies. He was tall and commanding in person, and it is possible to agree with Dunlap for once when he says that Henry must have been as handsome an *Aimwell* as ever trod the stage.

On the same night that Mr. Henry made his first appearance at the Southwark Theatre in the "Roman Father" Miss Storer, also from the theatre in Jamaica, made her American *debut* as *Biddy Belair* in "Miss in her Teens." This was Ann Storer, who, as Mrs. Hogg, was a great favorite at the old

Park Theatre in New York in the beginning of the present century. Though often played by the American Company there is no record of Garrick's farce having been given during the

MISS IN HER TEENS.

Miss Biddy Belair	Miss Storer
(From the theatre in Jamaica.)	
Captain Flash	Mr. Hallam
Fribble	Mr. Allyn
Captain Loveit	Mr. Tomlinson
Jasper	Mr. Woolls
Puff	Mr. Morris
Tag	Miss Wainwright

previous season at the Southwark Theatre. It was probably presented on this occasion to allow Miss Storer to make her *debut* as *Biddy*. It is a tradition that Miss Storer's mother was the Mrs. Storer (Miss Clark) of Covent Garden, of whom some poetaster sang:—

Then Storer, with her sweet enchanting strains,
Steals to our hearts, and o'er our senses reigns;
With ravished ears we hear the pleasing sounds,
And heavenly joys the vaulted roof resounds

The Storer family in Jamaica comprised Mrs. Storer and her four daughters. Henry married the eldest, but the vessel on which she made the voyage from Jamaica was burnt and she was lost at sea. Henry subsequently lived with Ann Storer as his wife, by whom he had a son, who afterward became the captain of a ship. Ann after-

ward married John Hogg, who was the comic old man when she was the comic old woman of the New York Theatre. As Mrs. Hogg she was the mother of a number of sons and a daughter, who was known on the stage as Mrs. Claude. After the death of Mr. and Mrs. Hogg the family name was changed to Biddle by an act of the New York Legislature. George Edgar Biddle, professionally known as George Edgar, is her grandson, and consequently he can lay claim to the earliest theatrical descent of any living American actor. The third sister, Fanny Storer, became Mrs. Mechler, and Maria Storer, the youngest, was the last Mrs. Henry. At this time she was still a child. The late William B. Wood, speaking of Mrs. Henry in his "Personal Recollections of the Stage," says of her in the last decade of the last century: "She usually came full-dressed to the theatre in the old family coach; and the fashion of monstrous hoops worn at that day made it necessary for Mr. Henry to slide her out sideways, take her in his arms and carry her like an infant to the stage entrance. The carriage was a curious and rather crazy-looking affair, and lest the gout, which rendered it indispensable to him, might not be generally known as an excuse for such a luxury, he decorated the panels with two crutches crossed—the motto, 'This, or These.'" Mrs. Henry was described by Wood as a perfect fairy in person. Even before the Revolution as Miss M. Storer and Miss Storer she acquired a place second only to the front rank. In the succeeding pages the sisters must not be confounded with each other.

The only piece presented for the first time in this country this season was the "Clandestine Marriage." It was advertised as produced "by particular desire." It was still a new comedy, having been originally produced at Drury Lane in 1765. According to Mr. Galt,

in his "Lives of the Players," the "Clandestine Marriage" was a plagiarism from a piece called the "False Concord," written by the Rev. James Townley, author of

CLANDESTINE MARRIAGE.

"High Life Below Stairs." The characters of Lord Lavendre, Mr. Suds—a soap-boiler, of course—and a pert valet in Mr. Townley's comedy, were, it is said, "transplanted with the dialogue of some scenes in the 'Clandestine Marriage' under the names of *Lord Ogelby*, *Mr. Sterling* and *Mr. Brush*." It has always been

Lord Ogelby	Mr. Hallam
Sir John Melvil	Mr. Douglass
Lovewell	Mr. Henry
Sterling	Mr. Morris
Brush	Mr. Wall
Canton	Mr. Allyn
Sergeant Flower	Mr. Tomlinson
Traverse	Mr. Malone
Truman	Mr. Greville
Mrs. Heidelberg	Mrs. Douglass
Fanny	Miss Hallam
Betty	Miss Storer
Chambermaid	Miss Wainwright
Trusty	Mrs. Morris
Miss Sterling	Miss Cheer

claimed, however, and Colman admits in a letter to Garrick, dated December 4th, 1765, that "it is true, indeed, that by your suggestion Hogarth's proud lord"—from the first plate of the '*Marriage a la Mode*'—"was converted into Lord Ogelby." The part is an expansion of the idea of *Lord Chalkstone* in "Lethe," and was for the most part written by Garrick for himself. Owing to his advanced age and frequent attacks of the gout Garrick relinquished the part to King, whose *Ogelby* proved to be one of his most meritorious characters. In *Mrs. Heidelberg* Mrs. Clive almost closed her long list of comic characters—indeed it was her last except one, *Lady Fuss* in the "Peep Behind the Curtain."

A third pantomime, "Harlequin Restored," was added to the company's repertoire this season, and Otway's "Venice Preserved" was presented for the first time by the American Company, as it was then organized. On this occasion Miss Cheer made her first appear-

ance as *Belvidera*. These two casts—that of the “Clandestine Marriage” and this of “Venice Preserved”—are important in showing the

VENICE PRESERVED.	strength of the	HARLEQUIN RESTORED.
Pierre Mr. Hallam	company as a whole and the relative rank of its members.	Harlequin Mr. Hallam
Jaffier Mr. Henry		Pantaloon Mr. Morris
Priuli Mr. Douglass		Petit Mache Mr. Allyn
Bedamar Mr. Wall		Statuary Mr. Douglass
Renault Mr. Morris		Cook Mrs. Harman
Duke Mr. Tomlinson		Mercury Mr. Woolls
Spinosa Mr. Malone		Pierot Mr. Tomlinson
Eliot Mr. Greville		Valet de Chambre . . . Mr. Wall
Theodore Mr. Woolls		Necromancer Mr. Woolls
Durand Mr. Roberts		Columbine Miss Cheer
Officer Mr. Allyn		
Belvidera Miss Cheer		

1749 to 1767, except in their advertising columns and through paid-for contributions, were silent in regard to the theatre. In that age players were considered as little better than vagabonds—strollers—were looked upon as tramps. To condemn profane stage-plays was part of the cant of the epoch. Even Captain Graydon, in his “Memoirs of a Life Chiefly Passed in Pennsylvania,”¹

¹ EXTRACT FROM GRAYDON'S MEMOIRS.—A short time before the epoch of my becoming a student of law, the city was visited by the company of players since styling themselves the old American Company. They had for several years been exhibiting in the islands, and now returned to the continent in the view of dividing their time and labors between Philadelphia and New York. At Boston,

They did not appear,
So peevish was the edict of the may'r,

or at least of those authorities which were charged with the custody of public morals. The manager was Douglass, rather a decent than shining actor, a man of sense and discretion, married to the widow Hallam, whose son, Lewis, then in full culmination, was the Roscius of the theatre. As the dramatic

heroes were all his without a competitor, so the heroines were the exclusive property of Miss Cheer, who was deemed an admirable performer. The singing department was supplied and supported by the voices of Woolls and Miss Wainwright, said to have been pupils of Dr. Arne; while in the tremulous drawl of the old man, in low jest and buffoonry, Morris, thence the minion of the gallery, stood first and unrivaled. As for the Tomlinsons, the Walls, the Allyns, etc., they were your *Bonifaces*, your *Jessamys*, your *Mock Doctors*, and what not. On the female side Mrs. Douglass was a respectable, matron-like dame, stately or querulous as occasion required, a very good *Gertrude*, a truly appropriate *Lady Randolph*, with her white handkerchief and her weeds; but then, to applaud, it was absolutely necessary to forget

speaks of the American Company with an apology for introducing the players into his narrative. Fortunately he did not consider the merits of the performers comprising the American Company, when it was first called by that name, unworthy of his pen, and to him posterity owes the only creditable characterization of the players at the Southwark Theatre in 1766-67 that has been preserved—perhaps the only one ever written. The minor actors and actresses who were with the company at this time Captain Graydon does not mention at all. Among these were Godwin, a dancer, who played insignificant roles, such as *Haly* in “Tamerlane,” *Honslow* in the “Beaux’ Stratagem,”

that to touch the heart of the spectator had any relation to her function. Mrs. Harman bore away the palm as a duenna, and Miss Wainwright as a chambermaid. Although these were among the principal performers at first, the Company was from time to time essentially improved by additions. Among these the Miss Storers, Miss Hallam and Mr. Henry were valuable acquisitions, as was also a Mr. Goodman, who had read law in Philadelphia with Mr. Ross. This topic may be disgusting to persons of gravity, but human manners are my theme, as well in youth as in age. Each period has its playthings; and if the strollers of Thespis have not been thought beneath the dignity of Grecian history, this notice of the old American stagers may be granted to the levity of memoirs.

Whether there be any room for comparison between these, the old American Company and the performers of the present day, I venture not to say. Nothing is more subject to fashion than the style of public exhibitions; and as the excellence of the Lacedemonian black broth essentially depended, we are told, on the appetite of the feeder, so, no doubt, does the merit of theatrical entertainments. I can not but say, however, that in my opinion

the old company acquitted themselves with most animation and glee—they were a passable set of comedians. Hallam had merit in a number of characters, and was always a pleasing performer. No one could tread the stage with more ease. Upon it, indeed, he might be said to have been cradled and wheeled in his go-cart. In tragedy it can not be denied that his declamation was either mouthing or ranting; yet a thorough master of all the tricks and *finesse* of his trade, his manner was both graceful and impressive, “tears in his eyes, distraction in his aspect, a broken voice, and his whole function suiting with forms to his conceit.” He once ventured to appear in *Hamlet*, either at Drury Lane or Covent Garden, and was endured. In the account given of his performance he is said not to have been to the taste of a London audience, though he is admitted to be a man of pleasing and interesting address. He was, however, at Philadelphia as much the soul of the Southwark Theatre as ever Garrick was of Drury Lane, and if, as Dr. Johnson allows, popularity in matters of taste is unquestionable evidence of merit, we cannot withhold a considerable portion of it from Mr. Hallam, notwithstanding his faults.

Selim in the "Mourning Bride," the *Messenger* in the "Orphan in China," and *Osric* in "Hamlet;" Matthews, Greville and Platt, of whom there is no information, apart from the unimportant roles that they filled; Broadbelt, who seldom played, but was apparently employed in the business office of the theatre; Malone, who was a dancer and juggler, and whose name is only interesting from the fact that it was the same as the original *Shylock* and *Lear* in this country; and the Dowthwaites, mother and daughter, of whom we know nothing. Two of these, Messrs. Matthews and Platt, withdrew after the close of the Southwark Theatre, in 1767, when their theatrical careers ended. Their lists of parts are short ones, and the parts were in themselves unimportant, but the summaries are worth making, in order to show the

MR. PLATT'S PARTS.	roles that were	MR. MATTHEWS' PARTS.
Plays.	filled at this time	Plays.
Beaux' Stratagem Bagshot	under Mr. Doug-	Beggars' Opera Jewmy Twitcher
Committee Bailiff	lass' management	Committee Soldier
CountryLasses Shacklefigure	by prentice hands.	Country Lasses Countryman
Cymbeline Doctor	It is a curious	Jealous Wife William
Hamlet Bernardo	fact in connection	Merchant of Venice Salarino
Macbeth Donaldbain	with these early	<i>Farces.</i>
Miser Furnish	actors and actresses that nearly everything	Harlequin Collector Skeleton
Mourning Bride Mute	that has passed for history in regard to them	High Life Below Stairs Kingston
Roman Father Fourth Citizen	is inaccurate. All the historians unite in	Mayor of Garratt Second Mob
Romeo and Juliet. Friar John	saying that Miss Cheer made her <i>debut</i>	
Tamerlane Zama		
<i>Farces.</i>		
High Life Below Stairs Cloe		
Mayor of Garratt Snuffle		
Mock Doctor James		

December 7th, 1767, at the John Street Theatre, New York, as *Mrs. Sullen* in the "Beaux' Stratagem." This error is due to Dunlap, from whom it has been copied by all his successors. "The name of Miss Cheer," he says, "appears for the first time on

occasion of opening the house in John Street. She played the part of *Mrs. Sullen*, and from this time shared the first rank of characters with Mrs. Douglass." The surprise is not that Dunlap blundered. He was a failure in every undertaking of his long and laborious career—as a dramatist, as a theatrical manager, as an artist, as a novelist and as a historian. On the contrary, the wonder is that what he wrote should have been accepted as authentic for so many years. It must be conceded that it was worth the historian's while to ascertain the fact that Miss Cheer, the second leading lady of prominence on the American stage, made her first appearance in this country, at the Southwark Theatre, November 21st, 1766, as *Catherine*, in "Catherine and Petruccio," and had been in possession of nearly all of Mrs. Douglass' parts for more than a year before the John Street house was opened. Nearly all the parts in which she was ever seen she created at the Southwark Theatre. Of the role in which Miss Cheer made her first appearance at the John Street Theatre it is only necessary to say that she played *Mrs. Sullen* in Philadelphia as early as January 23d, 1767, and repeated the part nearly two months before she was seen in it in New York.

When Miss Cheer made her American *debut* as *Catherine* to Mr. Hallam's *Petruccio*, she was already an actress of established reputation, as is evident from the indorsement of the *Pennsylvania Gazette*, which described her as one of the best players in the empire. This was, no doubt, an over-statement of her claims to professional standing, but in this country her rank was undisputed. Among the parts in which she was seen in her first season in Philadelphia were *Lady Anne*, in "Richard III;" *Portia*, in the "Merchant of Venice;" *Ophelia*, in "Hamlet;" *Juliet*, in "Romeo and Juliet;" *Imogen*, in "Cymbeline;" *Cordelia*, in "Lear;" and *Lady Macbeth* in the Shakspearean repertoire;

as *Almeria*, in the "Mourning Bride;" *Marcia*, in "Cato;" *Angelica*, in the "Constant Couple;" *Mrs. Sullen*, in the "Beaux' Stratagem;" *Milkwood*, in "George Barnwell," *Bizarre*, in the "Inconstant;" *Miss Prue*, in "Love for Love;" *Angelina*, in "Love Makes a Man;" *Indiana*, in the "Conscious Lovers;" *Mariana*, in the "Miser;" *Mrs. Beverly*, in the "Gamester;" *Mrs. Oakley*, in the "Jealous Wife;" *Aura*, in "Country Lasses;" *Cleopatra*, in "All for Love;" *Countess of Rutland*, in "Earl of Essex;" *Ruth*, in the "Committee;" *Ann Lovely*, in "A Bold Stroke for a Wife;" *Lady Townly*, in the "Provoked Husband;" *Araminta*, in the "School for Lovers," and *Horatia*, in the "Roman Father," in the plays, and as *Mrs. Harlow*, in the "Old Maid;" *Mrs. Sneak*, in the "Mayor of Garratt," and *Dorcas*, in "Thomas and Sally," among the farces. In the supplementary season, in November and December, she added to the parts in which she had been previously seen *Violante*, in the "Wonder;" *Belvidera*, in "Venice Preserved;" *Pulcheria*, in "Theodosius," and *Miss Sterling*, in the "Clandestine Marriage." During the New York season of 1767-8 she added to these parts *Miranda*, in the "Busybody;" *Clarinda*, in the "Suspicious Husband;" *Sylvia*, in the "Recruiting Officer;" *Calista*, in the "Fair Penitent;" *Desdemona*, in "Othello;" *Monimia*, in the "Orphan;" *Hermione*, in the "Distressed Mother," and *Lady Percy*, in "Henry IV." To these parts she finally contributed *Lady Constance* in "King John," the title-role in "Zara," *Roxana* in "Alexander the Great," and *Lady Betty Lambton* in "False Delicacy." This, it must be confessed, is a wonderful showing for two years' work for an actress.

Whether Miss Cheer's withdrawal from the American Company was due to her marriage it is impossible to say, especially as she remained on the stage for nearly a year after it was announced. That

event was one of the most romantic in dramatic history. In the *Pennsylvania Chronicle* for the 28th of August, 1768, it is reported in the concise terms characteristic of the journalism of that period.

MISS CHEER'S MARRIAGE.

Lord Rosehill was the son and heir of the sixth Earl of Northesk in the Scotch peerage. In

Last week was married in Maryland the Right Honorable Lord Rosehill to Miss Margaret Cheer, a young lady much admired for her theatrical performances.

Burke's "Peerage" it is said that Lord Rosehill married Catherine Cameron in 1768. This indicates either that Margaret Cheer was only the stage name of the actress, or that the young Lord was twice married within a year. At the time of his marriage Lord Rosehill had just entered upon his twentieth year, and it may be assumed that Miss Cheer was several years his senior, and that the union was the result of a boyish passion for the leading lady of the American Company. The young nobleman was in Philadelphia in 1768, where he was much petted by society. Lord Rosehill's father was a naval officer of distinction, who attained the rank of Admiral of the White. Of the motives that brought the young lord to America, thus making possible his marriage with Miss Cheer-Cameron, there is no account, nor have we any account of the length of his stay. If Lady Rosehill lived with her husband during his lifetime, it is certain they did not return to Scotland immediately after her retirement, for she played *Queen Elizabeth*, in "Richard III," for Mrs. Douglass' benefit in New York as late as 1773. David Carnegie, Lord Rosehill, died in France without issue in 1788. As the Earl, who was succeeded by his second son, William, also a distinguished naval officer, lived until 1792, Lady Rosehill never became a countess. Dunlap is authority for the statement that she was afterward known as Mrs. Long. Miss Cheer was

the only actress on the American stage who ever succeeded in capturing a lord for a husband, and after Lavinia Fenton, who became Duchess of Bolton, she was the first actress to marry a title. At a later period it was not unusual for favorite actresses to become the wives of noble lords, Miss Eliza Farren becoming Countess of Derby in 1797, Miss Louisa Brunton, sister of our own Mrs. Warren, Countess of Craven in 1807, and Mrs. Coutts, known to the stage as Miss Mellon, Duchess of St. Albans in 1827. It is surprising that Miss Cheer's marriage to Lord Rosehill should have passed at the time with no other public mention than the brief announcement in the *Pennsylvania Chronicle* and should afterward have been completely lost sight of by the historians of the American theatre.

According to another historian of the American theatre, Colonel Brown, Miss Wainwright also made her American *debut* in New York, December 7th, 1767, as *Cherry* in the "Stratagem." She, too, had played her first New York role in Philadelphia nearly a year before she appeared in it in New York, and when the John Street Theatre was opened she was already an established Philadelphia favorite in the more important parts of *Polly* in the "Beggar's Opera," and *Rosetta* in "Love in a Village." Colonel Brown also makes the astounding declaration that Ann Storer (Mrs. Hogg) made her *debut* as a child in 1767 at the John Street Theatre. It is not likely that a child who had already played *Miss Biddy Belair* in "Miss in her Teens," *Regan* in "King Lear" and *Betty* in the "Clandestine Marriage" in Philadelphia should become an infantile *Betty* in New York a few weeks later.

It is unnecessary to follow the mistakes of the historians further in this chapter, and so it only remains to be added that during the supplementary season of 1767 tickets were advertised to be had "at

the London Coffee House and at Mr. Allyn's, next door but one to the theatre." The prices were: Boxes 7*s.* 6*d.*, pit 5*s.*, gallery 2*s.* With a brief interval during the summer of 1767 Philadelphia had had a long series of theatrical performances at the new theatre in Southwark, beginning with "Douglas," November 21st, 1766, and finally closing with the "Clandestine Marriage," November 23d, 1767. It was now to be New York's turn, and a long period elapsed before the players returned to the Quaker City.

CHAPTER XX.

JOHN STREET THEATRE, NEW YORK.

AMUSEMENTS WHILE THE PLAYERS WERE ABSENT—DESCRIPTION OF THE NEW THEATRE—THE FIRST SEASON IN THE NEW PLAYHOUSE—DEATH OF MRS. MORRIS—FATAL ACCIDENT TO A CARPENTER—RENEWED OPPOSITION TO PLAYS AND PLAYERS.

WHILE the Philadelphians were enjoying the acting of the American Company, whatever its quality, in the winter and spring and again in the autumn of 1767, the New Yorkers were determined not to be entirely bereft of amusements. On the 14th of April there was a concert of music at the New Assembly Room, for the benefit of Mr. Leonard, whoever he may have been, and the same evening Mr. Bayly, a sleight-of hand performer, took what was called a benefit, the bill comprising "a new farce called the 'Enchanted Lady of the Grove,'" the "Drunken Peasant" and the "Miller." Mr. Tea was the *Peasant* and Mr. Bayly the *Clown* in the former of the last two pieces, and Mr. Bayly the *Miller* and Mr. Tea the *Harlequin* in the latter. The entertainment closed with "a negro dance," in character, by Mr. Tea. Strangely enough, although the entertainment was frequently repeated, the place where it was given was not named in the announcements until the 18th of May, when it was said that the performance would take place "at the Orange Tree on Golden Hill."

On the 5th of May "Harlequin's Escape" was in the bills with this cast: *Pantaloen*, by a Gentleman; *Spaniard*, Mr. Bayly; *Harlequin*, by a Gentleman; *Clown*, Mr. Tea.

On the 18th Otway's "Orphan" was played "by Gentlemen and Ladies for their amusement," and "Harlequin Statue" was given, thus cast: *Pantaloen*, Mr. Shaw; *Harlequin*, Mr. Martin; *Clown*, Mr. Tea; *Columbine*, Mrs. Bayly.

The Royal American Band of Music had a benefit at Burns' New Assembly Room on the 20th of April, and on the 13th of August the first of a series of concerts was given at Ranelagh Garden. During the summer Mr. Douglass visited New York, probably to superintend the building of his new theatre. During his visit he gave the celebrated "Lecture on Heads" in three parts at Burns' Assembly Room, beginning July 17th, with singing between the parts and at the end of the lecture by Mr. Woolls. Tickets were one dollar, but the price being objected to "as rather too high" Mr. Douglass lowered it after the first night to half a dollar. The lecture was delivered every Tuesday and Friday evening, the last performance taking place on the 6th of August. William C. Hulett, who was the dancer of the original Hallam Company, had a benefit at Burns' on the 2d of December, at which he was assisted by Mr. Woolls and Miss Hallam.

In the first American play produced in New York, and the first comedy by an American that was American in theme—"The Contrast," by Judge Tyler, of Vermont—the original *Jonathan* is made to describe the theatre in New York at the time it was re-opened after the Revolution. "As I was looking here and there for it," *Jonathan* says, "I saw a great crowd of folks going into a long entry that had lanterns over the door, so I asked the man if that was the place they

played hocus pocus? He was a very civil kind of a man, though he did speak like the Hessians; he lifted up his eyes and said: 'They play hocus pocus tricks enough there, Got knows, mine friend.' So I went right in and they showed me away clean up to the garret, just like a meeting house gallery. And so I saw a power of topping folks, all sitting around in little cabins just like father's corn-crib."

This was the theatre in John Street, which for a quarter of a century was to New York what the Southwark Theatre was to Philadelphia. Both houses were alike in appearance, but the New York theatre stood back about sixty feet from the street, with a covered way of rough wooden materials from the sidewalk to the doors. It was principally of wood and was painted red. It had two rows of boxes and a pit and gallery, the capacity of the house when full being about eight hundred dollars. The stage was sufficiently large for all the requirements of that theatrical era, and the dressing-rooms and green-room were in a shed adjacent to the theatre.

The theatre in John Street was opened to the public on the 7th of December, 1767, the season lasting until the 2d of June, 1768.

LIST OF PERFORMANCES.

1767.

Dec. 7—	Beaux' Stratagem . . .	Farquhar
	Lethe	Garrick
11—	School for Lovers . . .	Whitehead
	Mayor of Garratt	Foote
14—	Richard III	Shakspeare
	Oracle	Mrs. Cibber
18—	Clandestine Marriage . .	
	Garrick and Colman	
	Old Maid	Murphy
21—	Hamlet	Shakspeare
	Thomas and Sally . . .	Bickerstaff
28—	Cymbeline	Shakspeare
30—	Mourning Bride	Congreve
	Upholsterer	Murphy

(Benefit of debtors in the City Gaol.)

Some idea of the work performed by the American Company in New York during the season may be gathered from the list of pieces known to have been produced. Even now the list is not complete, but as it stands it shows thirty-eight full pieces—tragedies and comedies, including eight of Shakspeare's masterpieces — and twenty-six farces. This, it must

be confessed, is a remarkable showing, to which no modern company would be equal. Although most of the pieces had been previously presented at the Southwark Theatre, none of them had been played more than two or three times, and so every play must have required a fresh study from all concerned. How exacting these studies were may be gathered from the delays in producing Murphy's "All in the Wrong," which was originally announced for production, and is set down by Mr. Ireland as presented in New York on the 6th of April, 1768. This was intended to be the first production of the comedy, but owing to the pressure of the regular repertoire it was found necessary to postpone its presentation until a later date. There is no existing record of its actual production this season. Murphy's comedy was produced by command of Lady Moore, the wife of Sir Henry Moore, at that

1768.
 Jan. 1—Busybody Centlivre
 Douce is in Him Colman
 4—Romeo and Juliet . . . Shakspeare
 Miss in her Teens Garrick
 7—Gamester Moore
 Catherine and Petruchio. Shakspeare
 11—Love in a Village . . . Bickerstaff
 Contrivances Carey
 15—Earl of Essex Jones
 Witches.
 18—Wonder Centlivre
 Witches.
 22—A Bold Stroke for a Wife. Centlivre
 Reprisal Smollett
 25—King Lear Shakspeare
 Hob in the Well Cibber
 28—Merchant of Venice . . Shakspeare
 Feb. 1—Suspicious Husband . . Hoadly
 Devil to Pay Coffey
 4—George Barnwell Lillo
 Catherine and Petruchio.
 8—Love in a Village.
 High Life Below Stairs . Townley
 11—Orphan Otway
 Harlequin Collector.
 15—Recruiting Officer . . . Farquhar
 Citizen Murphy
 18—Recruiting Officer.
 Citizen.
 22—Venice Preserved Otway
 25—King Henry IV Shakspeare
 Old Maid.
 29—Committee Howard
 March 3—Macbeth Shakspeare
 Oracle.
 7—School for Lovers.
 Apprentice Murphy
 10—Roman Father Whitehead
 Catherine and Petruchio.
 14—Miser Fielding
 Chaplet Mendez
 19—Cato Addison
 Witches.
 24—Fair Penitent Rowe
 Neck or Nothing Garrick

- April 4—Constant Couple . . . Farquhar
High Life Below Stairs.
6—All in the Wrong . . . Murphy
8—Wonder.
Harlequin Collector.
11—Othello Shakspeare
14—Romeo and Juliet.
Catherine and Petruchio.
(Miss Cheer's Benefit.)
18—Country Lasses Johnson
Citizen.
(Miss Wainwright's Benefit.)
21—Conscious Lovers Steele
Polly Honeycomb Colman
(Mr. Morris' Benefit.)
25—Cymbeline.
High Life Below Stairs.
(Mr. Hallam's Benefit.)
28—All for Love Dryden
Upholsterer.
(Mr. Douglass' Benefit.)
- May 2—Richard III.
Taste (Interlude) Foote
(Benefit of the Misses Storer.)
5—Hamlet.
Miller of Mansfield . . . Dodsley
(Mr. Tomlinson's Benefit.)
9—Orphan of China Murphy
Brave Irishman.
(Mr. Hallam's Benefit.)
13—Venice Preserved.
Love a la Mode Macklin
(Mr. Henry's Benefit.)
16—Distressed Mother . . . Philips
Thomas and Sally.
(Mrs. Harman's Benefit.)
19—Love in a Village.
Lying Valet Garrick
(Miss Hallam's Benefit.)
23—Jane Shore Rowe
Miss in her Teens.
(Mrs. Douglass' Benefit.)
26—Provoked Husband . . . Vanbrugh
Honest Yorkshireman.
(Mr. and Mrs. Wall's Benefit.)

time Governor of New York. Besides this the only new comedy presented this season was Macklin's "Love a la Mode."

Although Mr. Hallam was first in everything from *Hamlet*, *Macbeth* and *Lear*, and *Marc Antony*, in "All for Love," and *Don Felix*, in the "Wonder," to *Slip*, in "Neck or Nothing," and *Harlequin*, in the "Witches," and Mr. Henry's parts, as a rule, were little above "responsible utility"—*Tybalt*, in "Romeo and Juliet," *Tubal*, in the "Merchant of Venice," *Malcolm*, in "Macbeth," the *Tailor*, in "Catherine and Petruchio," and *Crispin Heel-Tap*, in the "Mayor of Garratt"—the latter showed not only a worthy ambition but sound judgment in taking advantage of his benefit to be seen as *Sir Callaghan O'Brallaghan*, in Macklin's comedy. After Henry's death Hallam was accustomed to describe him as "a splendid amateur actor," but in many parts he was beyond doubt

Hallam's superior. In Irish characters especially he was unexcelled by any actor who appeared on the American stage previous to the Revolution or after it as

May 30—Gamester.
Devil to Pay.
(Mr. Tomlinson's Benefit).
June 2—Earl of Essex.
Cock-lane Ghost.
Catherine and Petruchio.
(Mrs. Douglass' Benefit.)

Patrick in the "Poor Soldier," in which he was a great favorite with General Washington, who first saw him in the role in Philadelphia, during the sittings of the Federal Convention, in 1787.

In Macklin's comedy an Irish officer, a Jew broker, a Scotch baronet and an English squire are addressing a young lady of very

LOVE A LA MODE.

Sir Callaghan O'Brallaghan . . . Mr. Henry
Sir Archy MacSarcasm . . . Mr. Douglass
Squire Groom Mr. Hallam
Beau Mordecai Mr. Morris
Sir Theodore Goodchild . . . Mr. Tomlinson
Charlotte Miss Hallam

great fortune, but only one of them, the Irishman, is a disinterested lover—Macklin was an Irishman. The character of the Irishman bears a strong resemblance

to the elder Sheridan's *Captain O'Blunder*—a part in which Henry delighted—and the thought of the catastrophe is borrowed from Theophilus Cibber's comedy, "The Lover." The piece was originally brought out at Drury Lane in 1760. Besides this two other farces that were new to the American stage were presented this season. One of these was the elder Colman's

POLLY HONEYCOMB.

"dramatic novel," as it was called, "Polly Honeycomb." It was aimed at the evil effects of the fashionable taste for mischievous

Mr. Honeycomb Mr. Morris
Scribble Mr. Wall
Ledger Mr. Tomlinson
Mrs. Honeycomb Mrs. Harman
Nurse Mrs. Tomlinson
Polly Miss Wainwright

novels, and met with amazing success when it was first produced at Drury Lane. It owed much of its success, however, to the exquisite absurdity of the fulsome tenderness of Mr. and Mrs. Honeycomb.

The other, "Fanny, the Phantom; or, the Cock-lane Ghost," was presented for Mrs. Douglass' benefit on the closing night of the season.

COCK-LANE GHOST.

The Orator	}	. . . . . Mr. Wall
Peter Paragraph		
Irish Sergeant		Mr. Douglass
Counsellor Prosequi		Mr. Tomlinson
Shadrach Bodkin		Mr. Morris
The Justice		Mr. Woolls

It was, no doubt, an interlude based on the episode of 1762 in Cocklane, Stockwell, which, for awhile engrossed the attention of all London.

The repertoire of the New York season of 1767-8 included nine pieces, more or less familiar, that had not been seen in Philadelphia in 1766-7. Among these was Mrs. Centlivre's "Busybody,"

BUSYBODY.

first played in this country by Murray and Kean's company in 1751. It was originally acted at Drury Lane in 1709. Wilks had such a mean opinion of his own part, *Sir George*, that one morning at rehearsal he threw it into the

Marplot	Mr. Hallam
Sir George Airy	Mr. Henry
Sir Francis Gripe	Mr. Morris
Charles	Mr. Wall
Sir Jealous Traffic	Mr. Douglass
Whisper	Mr. Allyn
Butler	Mr. Greville
Isabinda	Miss Hallam
Patch	Mrs. Harman
Scentwell	Mrs. Tomlinson
Mirinda	Miss Cheer

pit and swore nobody should sit out such silly stuff. The actors reported that it was a silly thing written by a woman, and so when it was produced there was only a small audience. In spite of the poor

DISTRESSED MOTHER.

Pyrrhus	Mr. Douglass
Orestes	Mr. Hallam
Pylades	Mr. Morris
Phoenix	Mr. Tomlinson
Hermione	Miss Cheer
Cephisa	Miss Storer
Cleone	Miss Hallam
Andromache	Mrs. Harman

opinion the players had of it it was successful. Pack was the original *Marplot*, but the following year Dogget played the part at the Haymarket. Another play acted this season that was in the Murray and Kean repertoire was Philips'

“Distressed Mother.” This tragedy had been long laid aside by the American Company, and it was only revived on this occasion to allow Mrs. Harman to play *Andromache* for her benefit. The third of the Murray and Kean repertoire by alphabetical arrangement in the list of pieces this season was

FAIR PENITENT.

Rowe’s “Fair Penitent.” It was probably produced to give the amateur who played *Altamont* an opportunity to appear in New York. Still another piece from the same repertoire was Otway’s

Altamont	A Gentleman (Being his first appearance on this stage.)
Lothario	Mr. Hallam
Horatio	Mr. Douglass
Sciolto	Mr. Henry
Rossano	Mr. Woolls
Lavinia	Mrs. Douglass
Lucilla	Miss F. Storer
Calista	Miss Cheer

“Orphan.” Miss Cheer probably desired its production in order to try her powers as *Monimia*. Then came Farquhar’s “Recruiting

ORPHAN.

Chamont	Mr. Hallam
Castalio	Mr. Henry
Polydore	Mr. Wall
Acasto	Mr. Morris
Chaplain	Mr. Tomlinson
Ernesto	Mr. Allyn
Page	Miss M. Storer
Serina	Miss Storer
Florella	Mrs. Harman
Monimia	Miss Cheer

Officer.” Although this comedy is named in the Dunlap repertoire of the original Hallam Company there is no evidence that it was played, except by “the com-

RECRUITING OFFICER.

Captain Plume . .	Mr. Hallam
Captain Brazen . .	Mr. Henry
Justice Balance . .	Mr. Morris
Sergeant Kite . .	Mr. Douglass
Worthy	Mr. Woolls
Bullock	Mr. Wall
Melinda	Miss Storer
Rose	Miss Wainwright
Lucy	Mrs. Harman
Sylvia	Miss Cheer

pany of comedians from Philadelphia,” until the arrival of Douglass in New York, in 1758. The first American cast on record is that of the theatre on Society Hill, Philadelphia, in 1759. The characters are drawn from life, *Captain Plume* being a portrait of the author; *Worthy* of a Mr. Owen, of Russason; *Justice Balance* of Mr. Berkely, Recorder of Shrewsbury; *Sylvia* of Mr. Berkely’s daughter, and *Melinda* of a Miss Harnage, of Balsadine, near the Wrekin.

Two of Shakspeare's tragedies seldom played by the American Company, "Othello" and the first part of "King Henry IV," were

KING HENRY IV.	produced this sea-	OTHELLO.
Sir John Falstaff . Mr. Douglass	son. The former	Othello . . . Mr. Douglass
Hotspur Mr. Hallam	was played by Up-	Iago Mr. Hallam
King Henry Mr. Morris	ton in New York	Cassio Mr. Henry
Prince of Wales . . . Mr. Wall	and the elder Hal-	Brabantio . . . Mr. Morris
Sir Walter Blunt . . Mr. Henry	lam at Williams-	Roderigo Mr. Wall
Worcester . . . Mr. Tomlinson	burg as early as	Duke Mr. Greville
Sir Richard Vernon . Mr. Greville	1752. The earliest	Ludovico . . Mr. Tomlinson
Northumberland . . Mr. Woolls	cast of it extant was that at Annapolis in	Montano . . . Mr. Malone
Westmoreland . . Mr. Raworth	1760, when Palmer played <i>Iago</i> to Doug-	Emilia . . . Mrs. Harman
Poins Mr. Malone	lass' <i>Moor</i> . The latter was first played at the Chapel Street Theatre,	Desdemona . . Miss Cheer
Peto Mr. Roberts	New York, in 1761, with Mr. Douglass, as now, as the fat knight	
Prince John Mrs. Wall	This is the first full cast of the tragedy that has been preserved.	
Hostess Mrs. Harman		
Lady Percy Miss Cheer		

Only one more full play, Hoadly's "Suspicious Husband," and one farce, Carey's "Honest Yorkshireman," remain to be noticed as

SUSPICIOUS HUSBAND.	not in the list of	HONEST YORKSHIREMAN.
Ranger . . . Mr. Hallam	pieces played by the	Gaylove . . . Mr. Hallam
Strictland . . Mr. Douglass	American Company	Sapscull . . . Mr. Wall
Frankly . . . Mr. Wall	in Philadelphia, but	Muckworm . . Mr. Morris
Jack Meggot . . Mr. Allyn	given in New York	Slango . . . Mr. Tomlinson
Mrs. Strictland . Miss Storer	this season. No in-	Blunder . . Mr. Raworth
Clarinda . . . Miss Cheer	terest attachés to these casts except as part	Arabella . . . Miss Hallam
Jacintha . . Miss F. Storer	of the record. Hallam had a fondness for the roles that Garrick had	Combrush . . Miss Cheer
Lucetta . Miss Wainwright	made famous, which was probably the reason for the revival of the	
	comedy, but on this occasion he played <i>Gaylove</i> in the farce as well as	
	<i>Ranger</i> in the comedy.	

Only three plays were presented in New York in 1767-8 that had been played in Philadelphia in 1766-7, without advertisement

BOLD STROKE FOR A WIFE.	of the casts in the	WONDER.
Col. Feignwell . . . Mr. Hallam	newspapers. These	Don Felix . . . Mr. Hallam
Obadiah Prim . . . Mr. Allyn	were Mrs. Centlivre's	Colonel Blinker . . . Mr. Wall
Sir Philip . . . Mr. Douglass	two comedies, "A Bold	Gibby . . . Mr. Douglass
Tradelove . . . Mr. Henry	Stroke for a Wife"	Don Lopez . . . Mr. Morris
Periwinkle . . . Mr. Morris	and the "Wonder: A	Don Pedro . . . Mr. Tomlinson
Freeman Mr. Wall	Woman Keeps a	Lissardo . . . Mr. Greville
Simon Pure . . . Mr. Woolls	Secret," and Rowe's	Frederick . . . Mr. Woolls
Sacbut . . . Mr. Tomlinson	tragedy, "Jane Shore."	Isabella . . . Miss Hallam
Mrs. Prim . . . Mrs. Douglass		Flora . . . Miss Wainwright
Betty . . . Miss Wainwright		Iris Mrs. Harman
Masked Lady . . Mrs. Wall		Violante . . . Miss Cheer
Ann Lovely . . . Miss Cheer		

Both of Mrs. Centlivre's comedies had held the stage over fifty years, the former being especially popular with American audiences, while in the latter many of the great lights of the English stage made reputation, from Wilks to Garrick as *Don Felix*, and from Mrs. Oldfield to Mrs. Abington as *Violante*. On the occasion of the production of the "Wonder" in New York, in 1768, the audience, however, was more noteworthy than the play. Toward the close of the year 1767 an Indian delegation visited New York.¹ It comprised the famous Attakullakulla, or the Little Carpenter; Onconostota, or the Great Warrior, and the Raven King of Toogoloo, with six other chiefs. They were Cherokees from South Carolina, who had come to see General Gage to ask his interposition

¹ PENNSYLVANIA GAZETTE'S REPORT. — New York, December 17. The expectation of seeing the Indian chiefs at the play on Monday night occasioned a great concourse of people. The house was crowded, and it is said great numbers were obliged to go away for want of room.

The Indians regarded the play, which was "King Richard III," with seriousness and

attention, but, as it cannot be supposed that they were sufficiently acquainted with the language to understand the plot and design and enter into the spirit of the author, their countenances and behavior were rather expressive of surprise and curiosity than any other passions. Some of them were much surprised and diverted at the tricks of *Harlequin*.

in mediating a peace with the Six Nations. Hearing that there was a theatre in New York, they expressed a desire to see a play acted, whereupon the General caused places to be taken for them. This was the second time an Indian delegation was entertained with a theatrical representation, the first, as already mentioned, being at Williamsburg, Va., during the first season of the original Hallam Company. To

EXTRACT FROM ADVERTISEMENT.

For the Entertainment of the Cherokee Chiefs
and Warriors.

HARLEQUIN COLLECTOR ;

Or,

The Miller Deceived.

Harlequin Mr. Hallam
Clown Mr. Morris
Miller Mr. Tomlinson
Magician Mr. Woolls
Baboon Mr. Wall
Anatomist Mr. Douglass
Porter Mr. Roberts
Haymakers by Mr. Henry, Mr. Malone, Mr.
Greville, Mr. Raworth, Mr. Roberts, Miss
Hallam, Miss Storer, Miss F. Storer, Miss
Wainwright, Mrs. Harman, Mrs. Tomlin-
son, Mrs. Wall, etc.

Columbine Miss Cheer
. The Cherokee Chiefs and Warriors,
being desirous of making some return for the
friendly Reception and Civilities they have
received in this city, have offered to entertain
the Public with the

War Dance,

Which they will exhibit on the stage after the
Pantomime.

It is humbly presumed that no part
of the audience will forget the proper Deco-
rum so essential to all public Assemblies,
particularly on this Occasion, as the Persons
who have condescended to contribute to their
entertainment are of Rank and Consequence
in their own country.

meet the tastes of these untutored
theatre-goers, a pantomime was
substituted for the "Oracle,"
which had been announced as
the afterpiece for the evening.
The substitution was no doubt
in consequence of Mr. Hallam's
recollection of what pleased the
savages at Williamsburg, in
1752. This performance took
place on the 14th of December,
1767, and on the 8th of April fol-
lowing the Indians paid a second
visit to the theatre. This was the
night when Mrs. Centlivre's com-
edy, the "Wonder," was produced.
The quaint language of the part
of the bill relating to the entertain-
ment of the Cherokees will be
found the best possible descrip-
tion of the event. So strong was
the reverence for royalty in those

days that even respect for rank and consequence in savages was insisted upon. The most interesting feature of the second entertainment, however, was that provided by the savages themselves, this being the first time an Indian war-dance was danced on any stage by native performers.

The tragedy of "Jane Shore" was evidently selected by Mrs. Douglass for her benefit to afford her an opportunity to repeat the title-role. It was only natural that the actress who had been the acknowledged star of the American stage from 1752 to 1766 should wish to put aside such subordinate roles as *Mrs. Heidelberg* and *Mrs. Wisely* to appear on her benefit night in one of the parts in which she had been a favorite, and this in itself will account for her re-appearance as the merriest and most unfortunate of the mistresses of Edward IV.

Nothing relating to the early history of the American stage is more interesting than the farces presented from time to time by the

<p style="text-align: center;"><u>CITIZEN.</u></p> <p>Citizen Mr. Wall Young Wilding . Mr. Henry Old Philpot . Mr. Douglass Sir Jasper . Mr. Tomlinson Beaufort . . . Mr. Woolls Quilldrive . . Mr. Malone Dapper . . . Mr. Greville Corunna . Mrs. Tomlinson Maria . . Miss Wainwright</p>	<p>American Company.</p> <p>In that age these delicious <i>morceaux</i> were as carefully cast as the full pieces, and so there was occasion to regret that Mr. Douglass refrained from advertising the performers in so many of them in his first season at the Southwark Theatre. In New York, however, he repaired this omis-</p>	<p style="text-align: center;"><u>APPRENTICE.</u></p> <p>Dick Mr. Wall Wingate . . . Mr. Morris Gargle . . . Mr. Henry President . . Mr. Woolls Simon . . Mr. Tomlinson Charlotte . Miss Wainwright</p>
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JANE SHORE.

Hastings	Mr. Hallam
Gloster	Mr. Morris
Dumont	Mr. Wall
Belmour	Mr. Woolls
Jane Shore	Mrs. Douglass
Alicia	Miss Cheer

sion in a great degree. Arthur Murphy's farces were just coming into vogue, and we thus have the casts, slightly modified, of three of them, the "Apprentice," the "Citizen" and the "Upholsterer." The "Apprentice" was written in derision of the "spouting clubs" then so common in London and thence transplanted to the Colonies. The "Citizen" was originally produced as a comedy, making the reputation of a new London actress, Miss Elliot, as *Maria*, but it was printed as a farce, and it was as a farce that it was always played in this country. The young girl who escaped an unwelcome lover by passing herself on him for a fool must have afforded Miss Wainwright

UPHOLSTERER.

Upholsterer Mr. Douglass
 Barber Mr. Wall
 Pamphlet Mr. Hallam
 Bellman Mr. Henry
 Rovewell Mr. Woolls
 Feeble Mr. Morris
 Maria Mrs. Wall
 Termagant Mrs. Harman

excellent scope for her talents.

The "Upholsterer" was taken from *The Tattler*, Nos. 155, 160 and 178, and was first acted for Mr. Mossop's benefit at Drury Lane, in 1758. All the characters

are *outré*, the old upholsterer, when he is declared bankrupt, showing no concern for himself or his family, but busying himself with schemes for the payment of the national debt. This farce, which was very funny, had great success both in England and America.

The "Brave Irishman" was written by Thomas Sheridan, the

BRAVE IRISHMAN.

Capt. O'Blunder . Mr. Henry
 Dr. Clyster . . Mr. Hallam
 Dr. Gallipot . Mr. Douglass
 Cheatwell . . . Mr. Wall
 Tradewell . . . Mr. Morris
 Marquis . . . Mr. Roberts
 Lucy . . . Miss Hallam
 Betty . . Miss Wainwright

father of Richard

Brinsley Sheridan,

when a mere boy at

college. It was ori-

ginally produced in

Dublin. As Henry was an Irishman, and

always took kindly to Irish parts, the coura-

CONTRIVANCES.

Rovewell . . . Mr. Woolls
 Argus Mr. Morris
 Hearty Mr. Allyn
 Robin . . . Mr. Tomlinson
 Betty . . . Mrs. Harman
 Arethusia . Miss Wainwright

geous but blundering Captain was just in his way. Another interesting farce, of which we have this season the first American cast that was preserved, was the "Contrivances," by Henry Carey, the author of "Sally in our Alley." A fact worth recalling in connection with this farce is that *Arethusa* used to be the probationary part for female singers before they were allowed to venture upon characters of more consequence. But a still more interesting cast of this season was that of the "King and the Miller of Mansfield." Dodsley's dramatic tale, based on the well-known story of Henry II and the miller, had been played ever since the dawn of the drama in this country, but this is the first cast apparently ever printed in the newspapers. It is noteworthy also that of the two men who played the *King* and the *Miller*, the *King* was afterward to become the king of the American stage.

MILLER OF MANSFIELD.

The King	Mr. Henry
The Miller	Mr. Hallam
Dick	Mr. Morris
Lord Lovewell	Mr. Wall
Joe	Mr. Woolls
Peggy	Mrs. Wall
Kate	Mrs. Tomlinson
Margary	Mrs. Harman

This season also gave us the first casts by the American Company, since its reorganization in 1766, of two familiar farces, Garrick's

LYING VALET.

Lying Valet . .	Mr. Hallam
Bean Trippet .	Mr. Greville
Gayless	Mr. Wall
Drunken Cook .	Mr. Morris
Justice Guttle .	Mr. Tomlinson
Melissa	Mrs. Harman
Kitty Pry .	Miss Wainwright

"Lying Valet" and

HOB IN THE WELL.

Cibber's "Hob in the Well." These are only introduced as

Hob	Mr. Allyn
Friendly	Mr. Woolls
Hob's Mother .	Mrs. Harman
Flora	Miss Hallam

part of the record which it is the aim of this work to preserve with as much completeness as possible. Hallam it will be noticed played *Sharp* in Garrick's farce.

An interesting study of the methods and conditions of theatrical management in America in the earlier years of the old Ameri

can Company is afforded by the indented table, showing the modifications the Philadelphia casts of 1766-7 underwent in New York in

CONTRASTED CASTS.			1767-8.
PLAYS.	NEW YORK.	PHILADELPHIA.	
<i>All for Love.</i>			observed, first of all, that Mr. Henry only succeeded to the roles of the actors of inferior position, as Broadbelt, Wall and Allyn. Mr. Hallam's name appears in this list only once, because he had already possessed himself of all the best roles, except <i>Lovegold</i> in the "Miser," which he now added to his own repertoire. Miss Cheer's name occurs only four times, once because it had not been printed, probably by mistake, in the Philadelphia ad-
Octavia	Miss Storer . . .	Mrs. Douglass . .	
<i>Beaux' Stratagem.</i>			
Aimwell	Mr. Henry . . .	Mr. Douglass . .	
Sullen	Mr. Tomlinson .	Mr. Wall	
Sir Charles	Mr. Malone . . .	Mr. Greville . .	
Boniface	Mr. Douglass . .	Mr. Tomlinson .	
Scrub	Mr. Wall	Mr. Morris . . .	
<i>Cato.</i>			
Portius	Mr. Henry . . .	A Gentleman . .	
Syphax	Mr. Morris . . .	Mr. Allyn . . .	
Marcus	Mr. Greville . .	Mr. Godwin . .	
Lucia	Miss Hallam . .	Mrs. Harman . .	
<i>Clandestine Marriage.</i>			
Trusty	Mrs. Tomlinson .	Mrs. Morris . . .	
<i>Committee.</i>			
Teague	Mr. Henry . . .	Mr. Allyn . . .	
Mr. Day	Mr. Morris . . .		
Obadiah	Mr. Tomlinson .		
<i>Conscious Lovers.</i>			
Sir John Bevil . . .	Mr. Henry . . .	Mr. Broadbelt . .	
Cymberton	Mr. Greville . .	Mr. Allyn . . .	
Daniel	Mr. Roberts . . .	Mr. Godwin . .	
Isabella	Miss Storer . . .	Mrs. Douglass . .	
<i>Constant Couple.</i>			
Beau Clincher . . .	Mr. Henry . . .	Mr. Allyn . . .	
Tom Errand	Mr. Greville . .		
Parly	Miss F. Storer .	Miss Wainwright.	
<i>Country Lasses.</i>			
Sir John English . .	Mr. Tomlinson .	Mr. Allyn . . .	
Carbuncle	Mr. Henry . . .	Mr. Broadbelt . .	
Shacklefigure . . .	Mr. Roberts . . .	Mr. Platt	
<i>Cymbeline.</i>			
Bellarius	Mr. Henry . . .	Mrs. Morris . . .	
Pissanio	Mr. Morris . . .	Mrs. Harman . .	
<i>Earl of Essex.</i>			
Countess of Nottingham	Miss Storer . . .	Miss Hallam . . .	

vertisement of the "Orphan of China," and once because she had turned over the part of *Kitty* in "High Life Below Stairs" to Miss Storer, *Mrs. Sneak* in the "Mayor of Garratt" to Miss Wainwright, and *Dorcas* in "Thomas and Sally" to Mrs. Harman. It will be seen also that, as Mrs. Douglass had previously yielded up her great roles to Miss Cheer, so now she gave up many of her smaller parts to Miss Storer. The minor changes in these casts are only important in showing the ease with which small

Gamester.

Charlotte Miss Hallam . . Mrs. Harman . .

Hamlet.

Horatio Mr. Henry . . . A Gentleman . .

Osric Mr. Roberts . . Mr. Godwin . .

Marcellus Mr. Greville . .

Player King Mr. Malone . . . Mr. Allyn . . .

Queen Mrs. Harman . . Mrs. Douglass . .

Player Queen Miss Storer . . . Mrs. Harman . .

King Lear.

Edmund Mr. Henry . . . Mr. Wall . . .

Kent A Gentleman . . Mr. Morris . . .

Albany Mr. Allyn . . . Mr. Wall . . .

Usher Mr. Wall . . . Mr. Godwin . .

Regan Miss Storer . . . Mrs. Harman . .

Love in a Village.

Eustace Mr. Henry . . . Mr. Allyn . . .

Macbeth.

Duncan Mr. Greville . . Mr. Allyn . . .

Malcolm Mr. Henry . . . Mr. Godwin . .

Donaldbain Mr. Malone . . . Mr. Platt . . .

Fleance Miss M. Storer . Miss Dowthwaite.

Hecate Mr. Woolls . . . Mrs. Harman . .

Merchant of Venice.

Salarino Mr. Malone . . . Mr. Matthews . .

Gobbo Mr. Raworth . .

Tubal Mr. Henry . . .

Miser.

Lovegold Mr. Hallam . . Mr. Allyn . . .

Ramillie Mr. Morris . . . Mr. Hallam . . .

Decoy Mr. Raworth . . Mr. Morris . . .

List Mr. Henry . . .

Furnish Mr. Malone . . . Mr. Platt . . .

Charles Mr. Roberts . . Mr. Godwin . .

Mrs. Wisely Mrs. Douglass . { Mrs. Douglass .
Mrs. Tomlinson .

Orphan of China.

Timurkan Mr. Henry . . . Mr. Allyn . . .

Octar Mr. Greville . . Mr. Tomlinson .

Morat Mr. Tomlinson .

Mandare Miss Cheer . . .

Provoked Husband.

Squire Richard . . . Mr. Woolls . . Mr. Allyn . . .

Lady Grace Mrs. Harman . . Mrs. Douglass . .

Lady Wronghead . . .	Miss Wainwright.	Mrs. Harman . .	parts were filled at
Mrs. Motherly . . .	Mrs. Tomlinson.	Miss Wainwright.	a time when actors
<i>Richard III.</i>			
Richmond	Mr. Henry . . .	Mr. Douglass . .	can not be supposed
Buckingham	Mr. Douglass . .	Mr. Wall	to have been nu-
Prince of Wales . .	Mr. Wall	Mr. Godwin . .	merous in the Col-
<i>Romeo and Juliet.</i>			
Escalus	Mr. Malone . .	Mr. Broadbelt .	onies. The cast
Friar Laurence . . .	Mr. Greville . .	Mr. Allyn . . .	of "Miss in her
Benvolio	Mr. Wall	Mr. Godwin . .	Teens," for Mrs.
Tybalt	Mr. Henry . . .	Mr. Wall	Douglass' benefit,
Friar John	Mr. Roberts . .	Mr. Platt	was an exceptional
Lady Capulet	Miss Storer . .	Mrs. Douglass .	one for that time,
<i>School for Lovers.</i>			
Steward	Mr. Tomlinson .		the younger Storer
FARCES.			
<i>Catherine and Petruchio.</i>			
Music Master	Mr. Raworth . .	Mr. Allyn . . .	sisters playing
Tailor	{ Mr. Henry . . .	Mr. Henry . . .	<i>Flash and Fribble.</i>
Bianca	{ Mr. Malone . .	Mrs. Wall . . .	Maria, the Mrs.
<i>Devil to Pay.</i>			
Nell	Miss Wainwright.	Mrs. Morris . .	Henry of a later
<i>High Life Below Stairs.</i>			
Sir Harry	Mr. Henry . . .	Mr. Allyn . . .	period, made her
Tom	Mr. Malone . .	Mr. Tomlinson .	first appearance in
Kingston	Mr. Tomlinson .	Mr. Matthews .	New York on the
Robert	Mr. Greville . .		7th of January,
Lady Charlotte . . .	Miss F. Storer .	Miss Wainwright.	1768, as a singer,
Cloe	Mr. Roberts . .	Mr. Platt	between the play
Kitty	Miss Storer . .	Miss Cheer . . .	and the farce of
<i>Lethe.</i>			
Tattoo	Mr. Malone . .		the evening. Fan-
Mrs. Tattoo	Miss Hallam . .	Mrs. Harman . .	ny, afterward Mrs.
Mrs. Riot	Miss Wainwright.		Mechler, remained
<i>Mayor of Garratt.</i>			
Crispin Heel-tap . .	Mr. Henry . . .	Mr. Morris . . .	on the stage for a
Roger	Mr. Malone . .	Mr. Godwin . .	comparatively brief
Snuffle	Mr. Roberts . .	Mr. Platt	
Mrs. Sneak	Miss Wainwright.	Miss Cheer . . .	
<i>Miss in her Teens.</i>			
Fribble	Miss M. Storer .	Mr. Allyn . . .	
Flash	Miss F. Storer .	Mr. Hallam . .	
Miss Biddy	Miss Hallam . .	Miss Storer . . .	

period and was the least distinguished of the sisters. It may be well to add that all the parts omitted in this

	<i>Neck or Nothing.</i>		
	Sir William	Mr. Henry . . .	Mr. Allyn . . .
	Jenny	Miss Storer . . .	Miss Wainwright.
	<i>Old Maid.</i>		
	Clerimont	Mr. Wall . . .	Mr. Hallam . .
	<i>Thomas and Sally.</i>		
	Dorcas	Mrs. Harman .	Miss Cheer . . .
	<i>Witches.</i>		
	Monsieur	Mr. Roberts . .	

table were played in New York by the same actors and actresses by whom they had previously been performed in Philadelphia. A reference to the Southwark Theatre performances will in all cases give the New York casts.

The incidents of the season were not numerous, but some of the advertisements afford quaint glimpses of the company and the

REGULATIONS FOR CARRIAGES.

*** To prevent accidents by carriages meeting it is requested that those coming to the House may enter John-street from the Broadway, and returning drive from thence down John-street into Nassau-street or forwards to that known as Cart and Horse street, as may be most convenient.

theatrical customs of the time. Early in the season the bills contained directions for carriages approaching and leaving the theatre, which in themselves suggest not only the interest that the wealth

and fashion of New York felt in the play-house, but the manner in which the rich Knickerbockers went to the play. Another advertisement shows that printed plays, not even Shakspeare's, were common at that period, for when "Macbeth" was produced, on the 3d of March, Hugh Gaine announced that copies of the tragedy might be had at the Bible and Crown, in Hanover Square. Generally the benefit bills were the most interesting. One or two of those of this season were particularly so. Mr. Hallam, for instance, boldly announced that as his benefit had not been up to his expectations, and as the rules of the theatre made it undesirable that he should take a second night,

he had arranged with Mr. Woolls to have his night in return for the profits of "Cymbeline." Miss Hallam, too, met with a misfortune

MISS HALLAM'S CHANGE OF BILL.

. As the "Clandestine Marriage," which Miss Hallam designed for her benefit, can not be performed on account of Miss Cheer's indisposition, she flatters herself the Ladies and Gentlemen who intended to honor her with their countenance and interest will not let an unavoidable accident deprive her of their appearance in her favor, and that they will be kind enough to approve of her choice of "Love in a Village," as it is the only piece of any merit in which Miss Cheer does not appear.

that is apt to befall aspiring actresses with pretensions to the lead—the leading lady was ill. This announcement of the change of bill can only mean that Miss Cheer, notwithstanding her illness, would not allow Miss Hallam to assume any of her parts, thus imposing upon the benefi-

ciary the necessity of substituting a piece in which the leading lady did not appear, for the comedy originally chosen for Miss Hallam's benefit. Mr. Wall, too, had his woes and consequent wail. One can not help wondering whether a report was

MR. WALL'S WAIL.

really "propagated with intent to injure him," or whether this was a device on his part to fill the treasury with sympathetic coin of the realm — Boxes, 8 shillings;

It having been reported about town that Mr. Wall intends to postpone his benefit of this evening, he takes this method to inform the public that such report is false and malicious and propagated with intent to injure him, being resolved not to defer it on any consideration whatever.

Pit, 5 shillings; Gallery, 3 shillings—tickets "to be had of Mr. Wall at Mrs. Sproul's in De Peyster's Street near the Fly Market." After the regular season closed the famous "Lecture on Heads" was given, August 22d, by Messrs. Douglass and Hallam, supplemented by the singing of Miss Hallam.

The first secession among the members of Mr. Douglass' original company, who returned with him in 1766, was in the retirement of Mr. and Mrs. Allyn this season. Mr. Allyn was an actor

who was ready to play anything at any time, as will be seen from the diverse characters in the list of his parts. Mrs. Allyn probably was not an actress at all, and it is likely she played the two roles credited to her because there was no one else at hand to play them. As to the causes of Allyn's retirement history is silent. All we know of him is his work as an actor, but of its quality we have no knowledge. Mr. Allyn must not be confounded with Mr. Allen, who came to America immediately before and was seen on the stage in this country immediately after the Revolution. The latter was the father of the self-styled Andrew Jackson Allen. An interesting fact in relation to Mr. Allyn was that he was the original in this country of *Lord Chalkstone* in "Lethe," after Garrick introduced the character into the farce. It is not improbable that Allyn was seen to best advantage in such roles, but as the *Miser* and *Iago* he must have been absurdly inadequate. It is evident, how-

MR. ALLYN'S PARTS.

Plays.

A Bold Stroke for a Wife . . .	Obadiah Prim
Beaux' Stratagem	Foigard
Beggars' Opera	{ Peachum Jemmy Twitcher
Busybody	Whisper
Cato	Syphax
Clandestine Marriage	Canton
Committee	Teague
Conscious Lovers	Cymberton
Constant Couple	Beau Clincher
Country Lasses	Sir John English
Cymbeline	Cymbeline
Don Quixote in England	John
Drummer	{ Vellum Gardener
Fair Penitent	Sciolto
Gamester	Dawson
George Barnwell	Uncle
Hamlet	{ Laertes Player King Gravedigger
Inconstant	First Bravo
Jealous Wife	{ Sir Harry Beagle Capt. O'Cutter
Lear	{ Albany Usher
Love for Love	Scandal
Love in a Village	Eustace
Love Makes a Man	Antonio
Macbeth	{ Duncan Witch
Merchant of Venice	Gratiano
Miser	Lovegold
Mourning Bride	Perez
Orphan	Ernesto
Orphan of China	Timurkan
Othello	Iago
Prince of Parthia	Barzaphernes
Provoked Husband	Squire Richard
Recruiting Officer	Constable
Richard III	{ Henry VI Stanley

Roman Father	: Tullus Hostilius
Romeo and Juliet	{ Apothecary Friar Laurence
Suspicious Husband	: Jack Meggot
Tamerlane	: Prince
Theodosius	{ Varanes Leontine
Venice Preserved	: Officer

Farces.

Catherine and Petruccio	: Music Master
Contrivances	: Hearty
Damon and Phillida	: Arcas
Devil to Pay	: Coachman
Harlequin Collector	: Miller
Harlequin Restored	: Petit Maitre
High Life Below Stairs	: Sir Harry
Hob in the Well	: Hob
Honest Yorkshireman	: Blunder
Lethe	{ Lord Chalkstone Frenchman
Mayor of Garratt	: Fourth Mob
Miss in her Teens	: Fribble
Mock Doctor	{ Mock Doctor Davy
Neck or Nothing	: Sir William
Old Maid	: Mr. Harlow
Reprisal	: M. Champignon
Spirit of Contradiction	: Ruin
Witches	: Petit Maitre

MRS. ALLYN'S PARTS.

Romeo and Juliet	: Lady Capulet
Theodosius	: Flavilla

ferry from Kill von Kull to New York, together with her maid servant. In a book entitled "Retrospections of America," published in 1887, but purporting to be compiled from the diary of John Bernard, an English comedian, who came to America

ever, that he was useful because of his versatility, whatever his talents, and he is to be remembered by posterity as one of the most active of the pioneers of the drama in America. It is a noteworthy fact that Mr. Allyn's best roles were accorded him while Mr. Douglass' company was in Rhode Island, in 1761-2, his position in the stronger American Company of 1766-8 being a subordinate one. It is not impossible that he left the stage because of a want of managerial appreciation.

Early in this season the first recorded death occurred among the players of the American Company. It was that of Mrs. Morris,¹ who was drowned in crossing the

¹ DROWNING OF MRS. MORRIS.—(New York *Mercury*, December 14th, 1767.)—We hear that last week one of the stage-wagons, crossing the ferry at Kill von Kull in a scow, some of the passengers seated

themselves in the wagon, but in approaching the shore the wagon was by some means overturned into the river, by which two women (Mrs. Morris, belonging to the play-house, and her maid) were drowned.

in 1797, and knew Mr. Morris in the closing years of his life, the statement is made that Morris told the story of his wife's death while crossing the Delaware with Bernard as occurring on that river. The statement is quoted here only to contrast an old man's recollections with the contemporary report of the accident. Mrs. Morris made her first appearance in this country at Annapolis, in 1760, as one of the *Conspirators* in "Venice Preserved," and her last part was *Trusty* in the "Provoked Husband," at the Southwark Theatre, November 19th, 1767. In the meantime, however, she had played some important roles, and in 1761 and 1762 she shared the lead with Mrs. Douglass in Rhode Island and New York. After Miss Cheer joined the company, in 1766, Mrs. Morris seldom appeared, and then apparently only to oblige the management.

Mrs. Morris' death was not the only fatal accident that marked the history of the John Street

Theatre in the month of December, 1767. On Monday, the 28th of December, John Abraham, a carpenter, went on the roof of the shed over the dressing-room to hang a window, when his foot slipped and he fell about twenty-eight feet into the yard. He was so terribly bruised that he died on the following Sunday. Because Hallam and

MRS. MORRIS' PARTS.

Plays.

A Bold Stroke for a Wife	Mrs. Prim
Beggars' Opera	Lucy
Cato	Lucia
Distressed Mother	Hermione
Don Quixote in England	Jezebel
Douglas	Anna
Fair Penitent	Lavinia
George Barnwell	Maria
Hamlet	Ophelia
Othello	Desdemona
Provoked Husband	Trusty
Richard III.	Lady Anne
Romeo and Juliet	Nurse
Theodosius	Pulcheria
Venice Preserved	Conspirator

Farces.

Devil to Pay	Nell
Honest Yorkshireman	Arabella
Mock Doctor	Dorcas
Old Maid	Trife
Spirit of Contradiction	Betty
Virgin Unmasked	Lucy

Henry, after the Revolution, built dressing-rooms and a green-room on the west side of the theatre, Dunlap assumes that previously they

MR. GREVILLE'S PARTS.

Plays.

Beaux' Stratagem	Freeman
Busybody	Butler
Cato	Marcus
Clandestine Marriage	Truman
Conscious Lovers	Cymberton
Constant Couple	Tom Errand
Country Lasses	Longbottom
Cymbeline	Guiderius
Don Quixote in England	Fairlove
Drummer	Coachman
Hamlet	Marcellus
Henry IV	Sir Richard Vernon
Inconstant	Fourth Bravo
Lear	Cornwall
Love for Love	Buckram
Love Makes a Man	Governor
Macbeth	Duncan
Mourning Bride	Alonzo
Orphan of China	{ Orasming Octar
Othello	Duke
Prince of Parthia	Phraates
Roman Father	Second Citizen
Romeo and Juliet	{ Balthazar Friar Laurence
Venice Preserved	Eliot
Wonder	Lissardo

Farces.

Citizen	Dapper
High Life Below Stairs	Robert
Lying Valet	Beau Trippet
Reprisal	Heartly

had been under the stage. The report of the accident by which the carpenter lost his life, in the newspapers of the beginning of January, 1768, shows that, as usual, his assumption was unfounded.

Mr. Greville left the company at this time. His history is in his parts.

A most determined attack was made upon the theatre this season, especially in the columns of Holt's *New York Journal*. On the 8th of January "Philander" wrote, saying: "The erecting of a play-house in this city has been and still is a matter of uneasiness to a very great part of the inhabitants," and hoping that those who were thus affected toward it would show their disapprobation by staying away. "Philander" kept up his

assaults, and the following week he declared that he had confidence in the good wishes and endeavors of the opponents of the drama "for rendering the play-house in the city of New York a useless fabric, by letting it remain a monument of the rashness and folly of

those who erected it against the general opinion and sentiments of the people."

A friend of the theatre, who signed himself "Dramaticus," undertook to defend the stage in Parker's *Gazette*, in reply to "Phlander." Because this defender did not persist in the controversy he was assailed in the *Journal* in a communication that was only remarkable for its peculiar and flaming heading. Not only was a funeral eulogium pronounced upon young "Dramaticus," but the muse was invoked to sing his elegy. The eulogium was too dull to be preserved, and the elegy is only worthy of preservation because of its rancor and bitterness toward the stage and its defenders.

This was signed "T," to whom the editor apologized for omitting the lines indicated by asterisks, but he thought the charge begin-

ELEGY.

Ye daring witlings that infest this town,
 Reflect upon the horrid deed you've done;
 He's dead! he's dead! Dramaticus is dead!
 From his pale cheek the rosy hue is fled;
 His eyes are closed that spark'd once with fire;
 His tongue is silent—that could mirth inspire,
 Charm every ear—and in his comic vein
 * * * * *
 But now, behold, his death the gay deplore,
 Absorbed in grief his corse stand weeping o'er;
 Each gentle nymph gives vent to mournful sighs,
 While pearly tears o'erflow the pitying eyes;
 So great their sorrow at this fatal shock!
 * * * * *

A
 Funeral Eulogium
 on
 The Death of
 DRAMATICUS,
 Who departed this life in January, 1768,
 Ætatis Suæ, 22.
 By a friend of the Deceased.
 Calcanda semel via lete—nec viteri mortem
 posse, nec retardari. HORACE.
 We must all tread the valleys of the dead—
 we can neither escape *death* nor retard it.
 TOWERS.

ning "Ye gentle nymphs" too general, as, in justice to the ladies, it must be acknowledged that a great number of them refrained from going to the playhouse on principle. Thereupon "Belinda" took up the pen to say that she was "one of those females" who were

In sober sadness, beaus inclined the head,
 And this their cry, Dramaticus is dead!
 He's dead! alas! how awful is the sound!
 Ye guilty wretches say, Who gave the wound?
 To you, Philander, we his fall ascribe,
 And your inhuman, wrong-head, scribbling tribe.
 But if resentment can avenge his death,
 Oh, tremble at each fop's and female's breath!
 How much I pity and lament his fate,
 In strains elegiac shall the muse relate;
 While cypress wreaths around our brows shall twine
 As wanton tendrils clasp the clust'ring vine.
 And for his tomb these verses I'll compose,
 To brand the name of his malignant foes:

Here lies a youth that once each grace adorn'd,
 Belov'd by all but bigots, whom he scorn'd;
 And who blind superstition did engage
 With labor'd dullness and unmanly rage
 To murder the great patron of the stage.

not ashamed to say they
 were enemies of the theatre.

A correspondent, signing his communication "R. S.," wrote on the 28th that he had not thought of troubling the public on the subject of the play-house, as he never imagined it could be so long supported against the wishes and inclinations of the most sober and respectable inhabitants. He

computed the weekly receipts at £300, which he of course looked upon as a tax upon the community. The opposition was based upon both moral and economic grounds, and it was so bitter that, according to "Thrifty," whose letter was dated the 21st of January, some poor debtors, who were seen at the play, were sued by their creditors in consequence and sent to jail.

Notwithstanding the reputed tax of £300 a week upon the poor New Yorkers for tickets to the theatre, the management was so seriously embarrassed that it was proposed to keep the company together by selling thirty boxes in advance for the next season. This led "Democritus" to suggest the raising of a fund of £3,000 for the actors, in consideration of which they were to sink into non-existence as a company. He thought that as the money would be lost if they came back, it was better to pay them for not coming back.

CHAPTER XXI.

THE NEW VIRGINIA COMPANY.

A SEASON AT NORFOLK AND WILLIAMSBURG—THE COMPANY AND THE
PLAYS—CASTS FROM THE VIRGINIA GAZETTE—AN ATTEMPT TO
COMPETE WITH MR. DOUGLASS' AMERICAN COMPANY.

WHILE the American Company was performing in New York, in the season of 1767-8, the good people of Norfolk and Williamsburg were entertained by a number of players who styled themselves the "Virginia Company of Comedians." With one or two exceptions none of them had ever been heard of before, as they were destined never to be heard of afterward. The only knowledge we have of the Norfolk season is an allusion in the *Virginia Gazette* of February 4th, 1768, to a prologue spoken by Mrs. Osborne on the 19th of January, her benefit night. Mrs. Osborne was the leading lady, and she may have been identical with Miss Osborne who played in New York with Murray and Kean in 1750-51. This is not clear, but the fact that there was no Mr. Osborne in the company suggests the adoption of the maturer title, as was customary at that time.

The season at Williamsburg began on the 4th of April, 1768, and lasted until June. The record is far from being complete, but as it stands it will afford a fair idea of the material composing the Vir-

ginia Company of Comedians, and the scope and character of their work. The titles of only six plays and as many farces have come down to us as the list of performances of the season, but these com-

LIST OF PERFORMANCES.

1768.

April 4—	Douglas	Home
	Honest Yorkshireman . . .	Carey
6—	Drummer	Addison
	Miss in her Teens	Garrick
8—	Venice Preserved	Otway
	Damon and Phillida	Cibber
5—	Orphan	Otway
	Harlequin Skeleton.	
May 18—	Constant Couple	Farquhar
	Miller of Mansfield . . .	Dodsley
	(Mrs. Osborne's Benefit.)	
June 3—	Beggars' Opera	Gay
	Anatomist	Ravenscroft
	(Mrs. Parker's Benefit.)	

prise in the full pieces tragedy, comedy and musical comedy.

The repertoire of the Virginia Company of Comedians, so far as it is known, is surprisingly similar to that of the American Company, even down to the pantomime, "Harlequin Skeleton." From all this it is evident that the manager in his selection of plays took a leaf from Mr. Douglass' book.

There was no announcement of the opening bill, but on the date of the initial performance the *Virginia Gazette* printed a full advertisement of the entertainment for the following Monday. We find from the casts contained in this announcement that Mr. Godwin, who was a member of the American Company at the Southwark Theatre in Philadelphia, in 1766-7, was now one of the Virginia Comedians, playing a better line of parts than had been accorded him by Mr. Douglass. Playing "old men" was Mr. Parker, who

A SPECIMEN BILL.

By permission of the Worshipful the Mayor
of Williamsburg,
At the Old Theatre, near the Capitol
By the Virginia Company of Comedians,
On Monday the 4th of April will be pre-
sented a Tragedy called

DOUGLAS.

Lord Randolph	Mr. Bromadge
Glenalvon	Mr. Godwin
Norval Douglas	Mr. Verling
Old Norval	Mr. Parker
Officer	Mr. Walker
Lady Randolph	Mrs. Osborne
Anna	Mrs. Parker

An occasional Prologue by Mr. Verling,
and after the Play a Dance by Mr. Godwin,
To which will be added a Farce, called

was in Philadelphia with the American Company the next winter, where he was advertised as from the theatre in Jamaica. Mrs. Parker was the soubrette and leading singer. Of Mr. Verling, who played the juvenile, and Mr. Bromadge, who had the heavy lead, there are no previous accounts, but Mrs. Osborne's name has a familiar sound. Other names

occur in the later casts, so that the company seems to have been as fully organized, so far as numbers go, as that which it attempted to rival. William Russell was the publisher of the *Virginia Gazette*.

The second bill printed in the *Virginia Gazette* comprised "Venice Preserved," in which Mr. Godwin had the important part

VENICE PRESERVED.
 Duke Mr. Charlton
 Priuli Mr. Bromadge
 Jaffier Mr. Godwin
 Pierre Mr. Verling
 Bedamer . . Mr. Bromadge
 Renault Mr. Parker
 Eliot Mr. Walker
 Belvidera . . Mrs. Osborne

of *Jaffier*, and "Damon and Phillida," with the *Belvidera* of the evening as *Damon* and Mrs. Parker as

DAMON AND PHILLIDA.
 Arcas . . . Mr. Bromadge
 Corydon . . . Mr. Godwin
 Damou . . . Mrs. Osborne
 Cymon . . . Mr. Parker
 Mopsus . . . Mr. Verling
 Phillida . . . Mrs. Parker

Phillida. It is only necessary to contrast the parts played by Messrs. Verling and Bromadge and Mrs. Osborne with those of Godwin and the Parkers to reach the conclusion that the company was composed of professional players. It would be interesting to compare the *Belvidera* of Mrs. Osborne, fond of coat and trousers as she was, with that of Miss Cheer, but not a line of criticism relating to either exists.

THE HONEST YORKSHIREMAN.

Sir Peurious Muckworm . . Mr. Bromadge
 Gaylove Mr. Verling
 Sapsull Mr. Parker
 Slango Mr. Godwin
 Blunder Mr. Walker
 Arabella Mrs. Osborne
 Combrush Mrs. Parker

Tickets to be had of Mr. William Russell, at his store next door to the Post Office, and at the door of the Theatre.

Boxes 7s. 6d., Pit 5s., Gallery 3s. 9d.
Vivant Rex & Regina.

N.B.—No person whatever can be admitted behind the Scenes.

[On *Wednesday* the *Drummer*, with *Miss in her Teens*.]

In the third bill that has come down to us, which comprised Otway's "Orphan," besides a dance called the "Bedlamites," and the

ORPHAN.

Acasto	Mr. Bromadge
Castalio	Mr. Verling
Polydore	Mr. Parker
Chamont	Mr. Godwin
Chaplain	Mr. Charlton
Ernesto	Mr. Walker
Page	Miss Dowthwaite
Monimia	Mrs. Osborne
Serina	Mrs. Parker
Maid	Mrs. Dowthwaite

pantomime, "Harlequin Skeleton," there are two names made familiar by the casts of the American Company in Philadelphia — those of Mrs. and Miss Dowthwaite. As in Philadelphia their parts at Williamsburg were unimportant, the chief interest of their

presence with the Virginia Company being the tenacity with which they clung to the stage under the discouraging conditions of that time.

HARLEQUIN SKELETON.

Harlequin . . .	Mr. Godwin
Pantaloon . . .	Mr. Verling
Conjuror . . .	Mr. Bromadge
Merchant . . .	Mr. Walker
Frénchman . .	Mr. Charlton
Clown	Mr. Parker
Scaramouch . .	Mr. Walker
Columbine . .	Mrs. Parker

Mr. Godwin, in recompense perhaps for his increased importance as an actor, made himself exceedingly useful as a dancer, appearing between the play and the farce almost nightly, sometimes in a very elaborate terpsichorean

BEDLAMITES.

Bedlamite . . .	Mr. Godwin
Mad Doctor . .	Mr. Charlton
Simon	Mr. Walker

production, as the "Bedlamites." In pantomime he was the *Harlequin*, showing a disposition on his part to rival Mr. Hallam in versatility, if not in talent.

At the time of these performances Williamsburg society was very gay, as was shown by the fact that Peyton Randolph, who became the first President of Congress, a few months later gave a dinner that was the talk of the whole Province. If the players had the favor of this society their lives were cast in pleasant places.

Only two benefits were advertised this season, those of Mrs.

Osborne and Mrs. Parker. The former chose for her bill Farquhar's comedy, the "Constant Couple," and the familiar farce, "Miller of

CONSTANT COUPLE.

Sir Harry Wildair . Mrs. Osborne
 Colonel Standard . Mr. Charlton
 Wizard Mr. Bromadge
 Alderman Smuggler . Mr. Parker
 Beau Clincher . . Mr. Verling
 Clincher, junior . . Mr. Godwin
 Dicky Mr. Farrell
 Tom Errand . . . Mr. Walker
 Lady Darling . Mrs. Dowthwaite
 Angelina . . Miss Dowthwaite
 Parley Miss Yapp
 Lady Lurewell . . Mrs. Parker

Mansfield." Mrs.

Osborne's evident fondness for gay and dashing male roles, she manifested on this oc-

MILLER OF MANSFIELD.

King Mr. Verling
 Miller Mr. Parker
 Lord Lurewell . Mr. Godwin
 First Courtier . Mrs. Osborne
 Second Courtier . Mr. Charlton
 Joe Mr. Farrell

casion by playing *Sir Harry* in the comedy and appearing as one of the *Courtiers* in the farce. In the fifth act of the play she

danced a minuet in character with Miss Yapp. Between the first and second acts Mr. Parker recited a prologue in the character of a *Country Boy*; after the second act Godwin, Bromadge and others gave a dance called the "Coopers," and after the third act Mrs. Parker sang a cantata. Mrs. Parker for her benefit manifested an economical spirit, refraining from printing the casts either of the opera or the farce. It may be assumed, however, that she was the *Polly* of the evening, and it is not improbable that Mrs. Osborne played *Captain Macheath*.

It is clear that it was the Virginia Company of Comedians of 1768 and their advertisements in the *Virginia Gazette* that suggested to John Esten Cooke the theatrical atmosphere and local color of his novel, "The Virginia

MRS. PARKER'S BENEFIT.

For the Benefit of
 MRS. PARKER.
 By Permission
 Of the Worshipful the Mayor of Williamsburg,
 At the old Theatre near the Capitol,
 By the VIRGINIA COMPANY OF COMEDIANS,
 On Friday the 3d of June
 will be presented
 THE BEGGARS' OPERA,
 and
 THE ANATOMIST
 or
Sham Doctor.

Comedians." It was these advertisements, no doubt, that induced Mr. Cooke to give the name of the "Virginia Company of Comedians" to the original Hallam Company, and led him to describe the Hallam theatre as "the old Theatre near the Capitol." It led, however, to his confounding the rival companies, but this is not surprising, because the files of the *Virginia Gazette* for 1768 are the earliest containing theatrical advertisements that have been preserved so far as the best informed librarians in the United States are aware.

CHAPTER XXII.

SOUTHWARK THEATRE, 1768-9.

A BRIEF SEASON IN PHILADELPHIA—HARD WORK FIGHTING AGAINST ADVERSITY—MORE NEW PLAYS AND NEW ACTORS—AN EXHIBITION OF FIREWORKS—ANOTHER SPECIMEN OF ANTI-THEATRICAL CANT.

AFTER an absence of eleven months from Philadelphia, during six of which the American Company gave performances at the new John Street Theatre in New York, Mr. Douglass returned with his forces to the Southwark Theatre, which was re-opened with the "Spanish Fryar" and "Honest Yorkshireman" on the 21st of October, 1768. Originally this season was intended to last only three weeks, and the announcement of the "Mourning Bride" and "Honest Yorkshireman" for the 28th of October was advertised as the "last week but one." Subsequently, however, it was determined to extend it, but so far as the newspapers are concerned there was no explanation of this change of purpose. The reason was probably the sufficient one of good business. The New York season had not been satisfactory, and when it closed the outlook for the future was a gloomy one. Indeed it seemed as if the disbandment of the company was impending. The cost of the New York theatre probably proved too heavy a load for the management in the face of a most determined effort to crush the enterprise. Never was the opposition to the drama in New York so bitter as in the spring of this year. As far as possible, the detested play-house was boycotted. Play-going was not only an

offense in the eyes of those who were opposed to the theatre, but it was punished as such, as is evident from the imprisonment of the poor debtors who were known to have been to the play. When the season closed Mr. Douglass was almost without money. In consequence, he was compelled to practice the most rigid economy in Philadelphia. Always before and always after this year his advertising was on an exceedingly liberal scale. This season, with a few exceptions, and in the following season in New York, it was confined to a mere mention of the pieces for the evening.

The list of productions of a brief season, lasting only little over two months, must necessarily be a short one; but, brief as this season

LIST OF PERFORMANCES.

1768.
 Oct. 21—Spanish Fryar Dryden
 Honest Yorkshireman . . . Carey
 28—Mourning Bride . . . Congreve
 Miss in her Teens . . . Garrick
 Nov. 4—Cymbeline Shakspeare
 Love a la Mode . . . Macklin
 25—Clandestine Marriage . .
 Garrick and Colman
 Lethe Garrick
 Dec. 2—Tamerlane Rowe
 High Life Below Stairs . Townley
 9—Busybody Centlivre
 Contrivances Carey
 12—King John Shakspeare
 14—Macbeth Shakspeare
 Miss in her Teens.
 16—False Delicacy . . . Kelly
 Catherine and Petruchio Shakspeare
 26—Zara Hill
 30—Alexander the Great . . . Lee
 Dissertation upon Noses—(Wall).
 Neck or Nothing . . . Garrick
 1769.
 Jan. 6—Alexander the Great.
 Contrivances.

was, four pieces never before acted in America were produced at the Southwark Theatre between the 12th and 30th of December, 1768. These were "King John," "False Delicacy," "Zara" and "Alexander the Great." Besides, the opening piece, the "Spanish Fryar," had not been played since its production at the theatre on Cruger's Wharf in New York, in 1759, when only the comic scenes were given. The first production of Shakspeare's "King John" in this country, it will be observed, was followed four days later by the first production of Hugh Kelly's "False

Delicacy" in America. But even apart from the novelties the season was a successful one. A company capable of playing Shakspeare's "Cymbeline" and Macklin's "Love a la Mode" the same evening, with a change of bill every acting night, was something known only at that early period in the development of the American stage.

The first advertisement of the season that contained the names of the performers was that of Rowe's tragedy, "Tamerlane." Some changes had occurred in the com-

pany after the close of the New York season. Malone, Greville and Allyn gave up the modest line of parts they were accustomed to fill to Parker, Darby and Byerly. The newcomers are first noticed in the existing bills on this occasion. Mr. Parker, it will be remembered, was with the

TAMERLANE.

Bajazet	Mr. Hallam
Monesses	Mr. Henry
Axalla	Mr. Parker
Omar	Mr. Tomlinson
Dervise	Mr. Morris
Haly	Mr. Wall
Tamerlane	Mr. Douglass
Tanais	Mr. Darby
Mirvan	Mr. Woolls
Stratocles	Mr. Byerly
Zama	Mr. Raworth
Selima	Miss Cheer
Arpasia	Miss Hallam

Virginia Company of Comedians at Williamsburg in the beginning of the year. Of Darby and Byerly we have no knowledge beyond the parts they played.

The production of a tragedy as elaborate as "King John" is at once a proof of the strength of the company and of the taste of the time. Many years afterward when it was revived by Charles Kean upon something like the splendid scale of his Shaksperian revivals in London, the undertaking was looked upon as an extraordinary theatrical event. It is not to be supposed that Mr. Douglass' production compared in *mise en scene* with Charles Kean's, but it is supposable that the acting of the earlier was fully equal to that of the later company.

No cast of "King John" was printed in the Philadelphia papers on the occasion of the first production of the tragedy in America.

KING JOHN.

King John	Mr. Douglass
Falconbridge	Mr. Hallam
Hubert	Mr. Henry
Pembroke	Mr. Tomlinson
Salisbury	Mr. Parker
Robert Falconbridge	Mr. Roberts
King Philip	Mr. Byerly
Dauphin	Mr. Wall
Austria	Mr. Darby
Pandulph	Mr. Morris
Chatillon	Mr. Raworth
Melun	Mr. Woolls
Prince Arthur	Miss M. Storer
Prince Henry	Mrs. Harman
Queen Eleanor	Mrs. Douglass
Lady Constance	Miss Cheer
Lady Falconbridge	Miss Storer
Blanche of Castile	Miss Hallam

Indeed, the only recognition of the importance of the production on the part of the management was in underlining the tragedy in the advertisements of the "Busy-body" in the *Pennsylvania Gazette* and the *Pennsylvania Journal*. As the cast was printed in the New York papers when "King John" was produced in that city just four weeks later, and as no changes had occurred in the company in the meanwhile, it may be assumed

that the parts were played by the same players in the two cities.

The most interesting production of the season was, of course, Hugh Kelly's "False Delicacy." This comedy was published soon after its production at Drury Lane,

FALSE DELICACY.

and it had been in print only a few months when it was presented in Philadelphia by the American Company. Kelly was an Irishman, who had learned the business of a staymaker in Dublin, but being disinclined to an occupation so

Colonel Rivers	Mr. Douglass
Cecil	Mr. Hallam
Lord Winworth	Mr. Henry
Sir Harry Newburg	Mr. Wall
Sidney	Mr. Byerly
Mrs. Harley	Mrs. Douglass
Miss Marchmont	Miss Hallam
Miss Rivers	Miss Storer
Sally	Mrs. Harman
Lady Betty Lambton	Miss Cheer

humble he went to London in 1763, hoping to live by his pen. His first literary work to attract attention was a poem called "Thespis," in

which he satirized Mr. Moody, Mrs. Clive and Mrs. Dancer among others, after the manner of Churchill's "Rosciad." This was an ill-judged beginning for a man who was soon to turn dramatic author, for when Garrick accepted his comedy neither Moody nor Mrs. Clive would consent to play in it, and Mrs. Dancer was with difficulty induced to accept the part of *Lady Betty*. The critics, too, were hostile and attacked the play as a dull, sentimental sermon,—

Vending in dialogue sermonic scenes,

sang one of them in dull verse,—but the piece was received with applause by the public. Its success was so great that it was almost immediately translated into most of the modern languages—Portuguese, French, Italian and German—and it had the unusual distinction of being played in America while it was still in the first flush of its European popularity.

In "Zara," a tragedy based on the "Zaire" of Voltaire, Miss Cheer had the title-role, with Hallam as *Ozman* and Douglass as *Lusignan*. "Alexander the Great" was Lee's tragedy known as the "Rival Queens." This piece, the scene of which is in Babylon, was revived at Drury Lane with great magnificence as late as 1795, when John Philip Kemble was *Alexander*. Although it shows evidences of Lee's madness, it has many merits, among them the admirable manner in which the steady *Clytus* is contrasted with

ALEXANDER THE GREAT.

Alexander	Mr. Hallam
Clytus	Mr. Douglass
Lysimachus	Mr. Henry
Hephestion	Mr. Wall
Cassander	Mr. Morris
Polyperchon	Mr. Parker
Philip	Mr. Tomlinson
Thessalus	Mr. Woolls
Perdiccus	Mr. Byerly
Eumenes	Mr. Roberts
Meleager	Mr. Raworth
Aristander	Mr. Darby
Statira	Miss Hallam
Lysigambis	Mrs. Douglass
Parisates	Miss Storer
Roxana	Miss Cheer

the fiery *Alexander*, and the mild and secure *Statira* with the disappointed and raging *Roxana*. It may be added that this was the only period before the Revolution when the American Company could safely have ventured upon a production so elaborate and exacting.

Besides the pieces, old and new, presented this season, Mr. Douglass sought to please the Philadelphia public by an exhibition of fireworks on the stage after the farce, which was announced for the 9th of December. "It having been hinted to Mr. Douglass," the manager said in his advertisement, "that an exhibition of this kind (the first upon any stage in America) would be acceptable to the public; he with pleasure embraced the opportunity of manifesting his zeal and attention by presenting them with this additional entertainment, for which, tho' the expense of the evening will be greatly increased, he demands no more than the usual prices." The fireworks were arranged by "the two Italian brothers," and comprised a large wheel illuminated with brilliant fire; a triumphal arch with a globe in the middle; a tornant with variegated fire and several fountains of different composition. The experiment seems to have been eminently successful, for on the 14th the fireworks were repeated with new combinations, the management making an acknowledgment of past

AT GREAT EXPENSE.

. Mr. Douglass having with great pleasure observed the satisfaction which the Exhibition on Friday gave to the audience in general has, at much greater expense, engaged the conductors to prepare this act, which, he doubts not, will meet with that countenance and encouragement every attempt of his to entertain the town has been favored with.

Nothing more than the usual prices will be demanded.

favors and indulging in cheerful promises for the future. It will be observed that down to "Nothing more than the usual prices will be demanded" Mr. Douglass' methods are identical with those of the modern manager.

An amusing specimen of the

cant of the period directed against the theatre found its way into print this season in the columns of the *Pennsylvania Gazette*. It was signed "J. R.," and described as a "genuine relation."¹ Anything more silly it is not easy to imagine. This man, who accepted a box-ticket to the play through "a principle of complaisance," had the bad taste to bestow it upon a negro, who, in turn, sold it for half price. As a consequence an intruder was introduced into the box, which evidently was intended only for the friends of the family where "J. R." found his way. It would not have been impolite for him to refuse the ticket, but the use to which he put it is surprising.

¹ A GENUINE RELATION.—Having been introduced a few evenings ago into the company of some ladies and gentlemen (to most of whom I was an entire stranger), after the tea equipage was removed, one of the gentlemen produced some box tickets for the play, which he generously bestowed on the company. I, as a stranger, being presented with one, which (having no taste for theatrical performances) a principle of complaisance prevailed on me to accept. What the unhappy consequence was of this piece of generosity in the gentleman follows: Some of the company who had before resolved to hear service at St. Paul's Church on that night found themselves now much straitened to put their pious resolution in practice, in short, a division in sentiment took place, some being strenuously bent to see the play and some to hear a sermon, and in order to reduce their

versatile inclinations they agreed the matter should be determined by drawing cards, which was accordingly done, when giddy chance determined in favor of the theatre. Good God, gentlemen, what a degenerate age do we live in! Into what a state of apostacy are we fallen, when our zeal for religion is actuated by the turn of a card and the mimicry of buffoons is put in competition with the sacred oracles of truth! I had almost forgot to tell you that the ticket which was conferred on me I gave to a negro who attended me at tea, but the virtuous slave (as I have since understood) immediately sold it for half price, with which he purchased a prayer-book. An example of religion and virtue in a slave worthy the imitation of the greatest ruler upon earth.

PHILADELPHIA, December 19th, 1768.

CHAPTER XXIII.

JOHN STREET THEATRE, 1769.

A SEASON THAT WAS NOT PROSPEROUS—THE MANAGEMENT AND THE PLAYERS EMBARRASSED—EFFORTS TO RAISE MONEY—RETIREMENT OF MISS CHEER AND MISS WAINWRIGHT—THEIR PARTS.

JUST ten days after the close of the Southwark Theatre for the season of 1768-9 Mr. Douglass' company re-opened the John Street Theatre, in New York. The season was not a prosperous one, but the players remained in New York until the middle of June, when they went to Albany, where they opened with "Venice Preserved," on the 3d of July, according to Dunlap. This reputed visit of the players to the ancient city of Albany is based upon tradition only and can not be verified, as no newspaper was printed there at that time. According to this tradition the performances were given in the hospital. The tradition is probably well founded, as Mr. Douglass had learned that neither Philadelphia nor New York could support a prolonged theatrical season every year, in consequence of which the necessity of seeking fresh pastures would force itself upon him. The Albany experiment does not appear to have proved satisfactory, however, and Mr. Douglass afterward looked to the South for new theatrical cities. Business embarrassments this season also taught him, apparently, to look to public subscriptions, as at Annapolis and Charleston, for the means with which to build new theatres.

Among the pieces acted in New York this season were many old favorites, and the new plays presented in Philadelphia the preceding December. Besides, there were several productions then seen for the first time in America. Steele's "Tender Husband," Garrick's "Guardian" and Bickerstaff's "Padlock" comprised the list of new productions. In Steele's comedy there was genuine humor without indelicacy, which until his time was thought to be inseparable from wit. The "Guardian" was still a new piece, having been first acted at Drury Lane, in 1759, for the benefit of Christopher Smart, a poet, at that time in jail for debt. In the "Padlock," which was newer still, having had a run of fifty-three nights at Drury Lane, in 1768, when it was originally produced, Mr. Hallam made a great "hit" as *Mungo*. He continued to be unrivaled in the part until his death, surpassing even Dibdin, the original, who also composed the music for the piece. It has

LIST OF PERFORMANCES.

- 1769.
- Jan. 16—King John Shakspeare
 20—Jealous Wife Colman
 Picture of a Playhouse.
 Miss in her Teens Garrick
 27—Beaux' Stratagem Farquhar
 Citizen Murphy
 30—Zara Hill
- Feb. 2—Romeo and Juliet Shakspeare
 Guardian Garrick
 9—Cymbeline Shakspeare
 Miller of Mansfield Dodsley
 17—Orphan Otway
 Lethe Garrick
 24—Alexander the Great Lee
 Contrivances Carey
- March 3—Beggars' Opera Gay
 Witches.
 10—King Henry IV Shakspeare
 Guardian.
 17—Busybody Centlivre
 Brave Irishman Sheridan
 20—Tender Husband Steele
 27—Tender Husband.
 Upholsterer Murphy
- April 10—Othello Shakspeare
 Hob in the Well Cibber
 14—False Delicacy Kelly
 Catherine and Petruccio Shakspeare
 27—King John.
 Thomas and Sally Bickerstaff
 (Mr. and Mrs. Tomlinson's benefit.)
- May 1—Jane Shore Rowe
 Devil to Pay Coffey
 (Benefit of Miss and Miss M. Storer.)
 4—Maid of the Mill Bickerstaff
 8—Romeo and Juliet.
 (Miss Hallam's benefit.)
 11—Jane Shore.
 Miss in her Teens

- Harlequin Skeleton.
(Benefit of Mr. Henry and Miss and
Miss M. Storer.)
- May 25—Richard III Shakspeare
Love a la Mode Macklin
(Mrs. Douglass' benefit.)
- 29—Constant Couple Farquhar
Padlock Bickerstaff
(Mr. Hallam's benefit.)
- June 1—Earl of Essex Jones
Padlock.
(Mr. Woolls' benefit.)
- 9—Love Makes a Man Cibber
Lying Valet Garrick
(Mr. and Mrs. Tomlinson's benefit.)
- 15—Drummer Addison
Alexander's Feast (Byerly).
Padlock.
(Parker and Byerly's benefit.)
- 17—Love for Love Congreve
Padlock.
- 29—An Entertainment by Mr. Henry.

been suggested that Mr. Hallam owed much of his excellence as *Mungo* to his study of the negro character and dialect in Jamaica and the Colonies.

All the indications seem to point to unusual embarrassment both on the part of the management and the members of the company individually. As early as the 10th of April, when "Othello" was in the bills, it was announced that the part of *Othello* would be "attempted by a gentle-

man, assisted by other gentlemen in the characters of the Duke and Senate of Venice, from a benevolent and generous design of encouraging the theatre and relieving the performers from some embarrassments in which they are involved." Mr. Ireland believes that the *Othello* on this occasion was Major Moncrief, a British officer, who was the most distinguished amateur actor in the Colonies before and during the Revolution. Even before this extraordinary efforts had been made to obtain good houses. On the 30th of March it was announced that the bill would be "performed by the particular desire of the Grand Knot of the Friendly Brothers of St. Patrick,"¹ on the following

¹ NEW YORK JOURNAL, MARCH 30TH.—The *Friendly Brothers* of *St. Patrick*, and several Gentlemen of this City intend dining together at Bolton and Sigel's, next Monday, and from thence to go to the Play in the

Evening; such Gentlemen as propose to join them will be pleased to send in their Names to the Bar of said Tavern two days before.

New York, March 28th, 1769.

Monday, the 3d of April. Dunlap gives the 17th of March as the date when the "Busybody" and the "Brave Irishman" were performed. The bill for the 3d of April was not advertised, but Sheridan's farce was probably the afterpiece. It may be that the Friendly Brothers encouraged the theatre both on St. Patrick's Day and afterward. A similar discrepancy exists in regard to a performance advertised for "the entertainment of the Right Worshipful the Grand Master, the Masters, Wardens and Brethren of the Ancient and Honorable Society of Free and Accepted Masons." According to the original advertisement the performance was set down for the 20th, but it was afterward announced for the 27th of March, without any explanation either of postponement or repetition. For the latter date, however, the "Upholsterer" was in the bill "by command," instead of the "pantomime entertainment" intended for the 20th. Previous to the performance of the 27th Mr. Douglass announced that it would be "taken as a favor if the ladies and gentlemen who desire to have places in the boxes reserved for them would send to bespeak 'em before Saturday evening at farthest, that proper lists may be made out for the box-keepers and every possible care taken to prevent mistakes."

A MASONIC ENTERTAINMENT.

By Command of his Excellency the
GOVERNOR.

For the Entertainment of the Right Worshipful the Grand Master, the Masters, Wardens and Brethren of the Ancient and Honorable Society of Free and Accepted Masons;

By the American Company

At the Theatre in John-Street on Monday the 20th of March, Inst., will be presented a Comedy never acted there, call'd, The

TENDER HUSBAND

or the

ACCOMPLISHED FOOLS.

With a Prologue and Epilogue and several Songs proper for the Occasion.

To which will be added a

PANTOMIME ENTERTAINMENT.

The Company of *all the Brethren* in Town is earnestly requested to meet at Burns' at five o'clock on the day of Performance and walk from thence in *Procession* to the Theatre where the Pit will be reserved for their Accommodation.

BOXES and Pit, 8s. Gallery, 3s.

Although "a new set of scenes" was provided for the "Othello" night, when the part of *Othello* was "attempted by a gentleman, assisted by other gentlemen in the characters of the Duke and Senate of Venice, from a benevolent and generous design of encouraging the theatre and relieving the performers from some embarrassments in which they are involved," there were many signs of unusual poverty on the part of the company. Among these was the peculiar character of the benefits. Mr. and Mrs. Tomlinson had two, Woolls had two, the Misses Storer had one, and another in conjunction with Mr. Henry. Mrs. Harman made an extraordinary effort to raise the wind by giving a concert at Burns' Room on the 13th of June, at which she had the assistance of Miss Hallam, Miss M. Storer, Mr. Woolls and Miss Wainwright. Besides, Mr. Henry gave a monologue entertainment at the theatre on the 29th of June. His bill comprised a lecture on "Hearts," with an original prologue; Hippley's *Drunken Man*, and some pantomimic bits which he called "Harlequin's Frolic." He announced, oddly enough, that as the late hours of the theatre had been complained of, he would begin at 8 o'clock, and assured the public that his entertainment would be over by half-past 10. On the day following, the 30th, Mr. Woolls and Miss Hallam assisted at a concert at Vauxhall Garden, Woolls singing "Black Sloven" and "Blest as the Immortal Gods is he," and Miss Hallam "Ye Men of Gaza" of Handel, and the two artists uniting in the duet "Fair Aurora" from "Artaxerxes." These later entertainments show that if Messrs. Henry and Woolls and Miss Hallam joined the company at Albany they gave themselves little time to make the journey.

A somewhat startling episode of the production of the "Beggars' Opera" this season in New York was Mr. Hallam's appearance

as *Captain Macheath*, and another event of some importance was Miss Hallam's appearance for the first time as *Juliet*, on the 8th of May. After many years of steady work on the American stage she had at last become the leading lady of the company, as the successor of Miss Cheer. This position she continued to hold until the company finally disbanded in 1774.

The motives for Miss Cheer's retirement are not clear. If it was in consequence of her marriage to Lord Rosehill, it is singular that it did not take place sooner, that event having occurred nearly a year before. That Lady Rosehill did not go to England immediately after her retirement is evident from the fact that she played *Queen Elizabeth* in "Richard III," for Mrs. Douglass' benefit, in New York, in 1773. This may or may not be accounted for by a story that somehow found its way into print, that she had previously eloped with her father's coachman. In any case she must have been a woman of good birth and education, and to have possessed both experience and adaptability to enable her to play the long list of trying roles that must be put to her credit within the brief period of three

MISS CHEER'S PARTS.

Plays.

A Bold Stroke for a Wife	Ann Lovely
Alexander the Great	Roxana
All for Love	Cleopatra
Beaux' Stratagem	Mrs. Sullen
Busybody	Miranda
Cato	Marcia
Clandestine Marriage	Miss Sterling
Committee	Ruth
Conscious Lovers	Indiana
Constant Couple	Angelica
Country Lasses	Aura
Cymbeline	Imogen
Distressed Mother	Hermione
Drummer	Lady Truman
Earl of Essex	Countess of Rutland
Fair Penitent	Calista
False Delicacy	Lady Betty Lambton
Gamester	Mrs. Beverly
George Barnwell	Millwood
Hamlet	Ophelia
Henry IV	Lady Percy
Inconstant	Bizarre
Jane Shore	Alicia
Jealous Wife	Mrs. Oakley
King John	Lady Constance
Lear	Cordelia
Love for Love	Miss Prue
Love Makes a Man	Angelina
Macbeth	Lady Macbeth
Merchant of Venice	Portia

Miser	Mariana
Mourning Bride	Almeria
Orphan	Monimia
Orphan of China	Mandare
Othello	Desdemona
Prince of Parthia	Evanthe
Provoked Husband	Lady Townly
Recruiting Officer	Sylvia
Richard III	{ Queen Elizabeth Lady Anne
Roman Father	Horatia
Romeo and Juliet	Juliet
School for Lovers	Araminta
Suspicious Husband	Clarinda
Tamerlane	Selima
Theodosius	{ Athenais Pulcheria
Venice Preserved	Belvidera
Wonder	Violante
Zara	Zara

Farces.

Catherine and Petruchio	Catherine
Harlequin Collector	Columbine
High Life Below Stairs	Kitty
Honest Yorkshireman	Combrush
Mayor of Garratt	Mrs. Sneak
Old Maid	Mrs. Harlow
Thomas and Sally	Dorcas
Witches	Columbine

A change almost equally important as the loss to the company of Miss Cheer was the retirement of Miss Wainwright. She did not appear in Philadelphia at all the previous season, and in New York in the beginning of 1769 she was seen only three times. Her services in two of the parts in which she appeared, *Polly* in the "Beggars' Ópera" and *Patty* in the "Maid of the Mill," seem to have been gratuities, and she evidently appeared in "Thomas and Sally" for the Tomlinsons, on the 27th of April, as appears from a quaint notice annexed to the announcement of the production of the "Maid of the Mill," on the 4th of May.

years. During her short reign on the American stage, besides a few parts in pantomime and farce, she is known to have played exactly fifty of the leading characters of the drama. This, it must be confessed, is a wonderful showing and one which no modern actress has exceeded in a life-time. Whatever may have been Miss Cheer's artistic capabilities her industry is unquestionable, and she probably earned a greater reward than her exertions ever obtained for her. After the Revolution she reappeared upon one occasion but was coldly received.

MISS WAINWRIGHT'S FAREWELL.

Miss Wainwright's performance on Monday se'nnight was advertised for the last, and intended to be so; but at the particular desire of some persons of distinction she performs in this opera

Miss Wainwright was an accomplished actress and singer. She had been with the American Company two years, her most important roles being *Polly* in the "Beggars' Opera" and *Rosetta* in "Love in a Village," in both of which she appeared at the Southwark Theatre in 1766-7. Her American *debut* was made in the former, and she was the original *Rosetta* in America. After leaving the stage Miss Wainwright lived in retirement in Philadelphia for many years, appearing a few times afterward, out of compliment to her old manager, when the company played in the Southwark Theatre for the last time before the Revolution. Miss Wainwright's place was not filled, her parts being taken by the Storer sisters and Miss Hallam, as occasion required.

Whether the company went to Albany after the close of the New York season of 1769, as has been shown, is open to doubt. According to Dunlap the Albany season was announced as for one month only. This would have

MISS WAINWRIGHT'S PARTS.

Plays.

All for Love	Charmian
Beaux' Stratagem	Cherry
Beggars' Opera	Polly
Clandestine Marriage	Betty
Conscious Lovers	Mrs. Sealand
Constant Couple	Parly
Country Lasses	Flora
Disappointment	Lucy
Don Quixote in England	Dorothea
Gamester	Lucy
Inconstant	Lamorce
Jealous Wife	Betty
Lear	Goneril
Love in a Village	Rosetta
Love Makes a Man	Elvira
Macheth	Witch
Maid of the Mill	Patty
Merchant of Venice	Jessica
Mourning Bride	Attendant
Prince of Parthia	Cleone
Provoked Husband	{ Mrs. Motherley Lady Wronghead
Recruiting Officer	Rose
Suspicious Husband	Lucetta
Wonder	Flora

Farces.

Apprentice	Charlotte
Brave Irishman	Betty
Chaplet	Laura
Citizen	Maria
Contrivances	Arethusia
Damon and Phillida	Phillida
Dence is in Him	Bell
Devil to Pay	Nell
High Life Below Stairs	Lady Charlotte
Lethe	Mrs. Riot
Lying Valet	Kitty Pry
Mayor of Garratt	Mrs. Sneak
Miss in her Teens	Tag
Neck or Nothing	Jenny

Polly Honeycomb	Polly	given the players ample time to
Spirit of Contradiction	Miss Harriet	
Thomas and Sally	Sally	go to Philadelphia for the next
Upholsterer	Harriet	season at the Southwark Theatre,

which did not begin until November. It is unfortunate that Dunlap is so uniformly inaccurate that what was perhaps the first theatrical season at what is now the capital of the State of New York should not only be without a history, but in doubt. At that time Albany was only a village, as is shown in the pictures of the period, and it does not seem likely that it should have been able to support a theatrical company, even for a month. This fact in itself is not a proof, however, that it was not visited by the Thespians in 1769.

CHAPTER XXIV.

THE NEW AMERICAN COMPANY.

ANOTHER SEASON AT ANNAPOLIS—THE COMPANY A COMPOSITE ONE—
A STRIKING LIST OF PERFORMANCES—OLD PLAYS AND FARCES
AND NEW COMEDIES PRODUCED—SOME FULL AND MANY PARTIAL
CASTS—MALONE AND GODWIN'S PARTS.

WHILE the American Company was playing in New York, from January to June, 1769, another theatrical organization, styling itself the New American Company, was entertaining the good people of Annapolis, the season beginning on the 18th of February and lasting until the 13th of June. This company was apparently organized, or rather re-organized by Mr. Godwin, who was with the American Company in 1766-7, but had left it and joined the Virginia Company of Comedians in 1768. This assumption is based on the fact that Godwin now had better roles than he ever had before.

The new company was made up in part of the leading people of the Virginia Company, of some of the least important members of the American Company at the Southwark Theatre in 1768, and of fresh accessions. Among the actors from the American Company besides Godwin and Parker, both of whom had been with the Virginia Comedians, were Malone and Darby. Mr. Verling, of the Virginia Company, had the lead, and next in consequence to him was Godwin. Mrs. Parker was the leading actress early in the season, but sub-

sequently Mrs. Osborne joined the company, assuming the heavy tragedy roles. With the exception of the Walkers the rest of the troupe was new to the American stage. Among the latter was a Mr. Jefferson, who, oddly enough, lodged with a Mr. Adams, at Annapolis. Who Mr. Jefferson was it is impossible to say. It is not likely, but he may have been John Jefferson, a son of the great Jefferson of Drury Lane, and the elder brother of Joseph Jefferson, afterward a favorite Philadelphia comedian. It was not uncommon for young English barnstormers to visit the Colonies at that time, and John Jefferson with Manager Godwin at Annapolis, in 1769, would not have been more out of place than he was with Manager Davis at Brixham, in 1786, as related by Ryley in the "Itinerant."

The Annapolis season of 1769 shows remarkable activity on the part of the company, such as it was, and a wide range of plays

LIST OF PERFORMANCES.

1769.	
Feb. 18—	Romeo and Juliet . . . Shakspeare
	Virgin Unmasked . . . Fielding
22—	Othello Shakspeare
	Honest Yorkshireman . . . Carey
24—	Jealous Wife Colman
	Brave Irishman. Sheridan
25—	Beggars' Opera Gay
	Brave Irishman.
March 4—	Douglas Home
	High Life Below Stairs . Townley
6—	Richard III Shakspeare
	Lethe Garrick
9—	Jealous Wife.
	Upholsterer Murphy
11—	Romeo and Juliet.
	Honest Yorkshireman.
14—	Inconstant Farquhar
	Merlin Hill
15—	Douglas.
	Mock Doctor Fielding

and farces for the entertainment of the patrons of the theatre. A noteworthy feature of the season was the number of amateurs who aspired to Thespian honors. On the 22d of February the part of *Othello* was "attempted by a gentleman for his amusement, being the first time of his ever appearing on the stage." The same gentleman played *Hamlet* on the 3d of April, and he repeated *Othello* on the 13th of May for Mrs. Walker's benefit. Another gentleman, on

one occasion, appeared as *Damon* in "Damon and Phillida," and still another was advertised for *Obadiah Prim* in "A Bold Stroke for a Wife." But perhaps the most daring of the amateurs was a gentleman who appeared "for his amusement" on the tight-rope for the benefit of Mr. Malone. The repertoire in its leading features was patterned after that of the American Company, but it comprised two pantomimes, two interludes, a farce and a comedy that were new in this country. The pantomime advertised as "Merlin" was probably Aaron Hill's "Merlin in Love," though it may have been Theobald's, or Giffard's alteration of Dryden's "King Arthur." It may be assumed that Henry Woodward's "Genii" was not the splendid spectacle at Annapolis, in 1769, that it was at Drury Lane when it was first acted, in 1752. The farce, "Wrangling Lovers," was taken by William Lyon from Vanbrugh's

- Mar. 16—Beaux' Stratagem . . . Farquhar
 Devil to Pay . . . Coffey
 17—Miser . . . Fielding
 High Life Below Stairs.
 18—Revenge . . . Young
 Damon and Phillida . . . Cibber
- April 1—Miser.
 Devil to Pay.
 3—Hamlet . . . Shakspeare
 Mayor of Garratt . . . Foote
 8—Richard III.
 Polly Honeycomb . . . Colman
 (Mr. Verling's benefit.)
 18—Provoked Husband . . . Vanbrugh
 Miller of Mansfield . . . Dodsley
 (Mr. Godwin's benefit.)
 22—Busybody . . . Centlivre
 Genii (Pantomime) . . Woodward
 (Mr. Spencer's benefit.)
 25—Merchant of Venice . . Shakspeare
 Lying Valet . . . Garrick
 (Mr. Malone's benefit.)
 29—Mourning Bride . . . Congreve
 Honest Yorkshireman.
 (Mr. Jefferson's benefit.)
- May 1—Suspicious Husband . . Hoadly
 Wrangling Lover . . . Vanbrugh
 Lethe.
 (Mr. Burdett's benefit.)
 2—Richard III.
 High Life Below Stairs.
 3—Douglas.
 Mayor of Garratt.
 4—King Henry IV . . . Shakspeare
 Damon and Phillida.
 9—Bold Stroke for a Wife . Centlivre
 Farmer's Return from London
 Garrick
 (Mrs. Malone's benefit.)
 13—Othello.
 Trick upon Trick . . . Yarrow
 (Mrs. Walker's benefit.)
 16—George Barnwell . . . Lillo
 17—Conscious Lovers . . . Steele
 Citizen . . . Murphy
 (Mrs. Osborne's benefit.)

- May 18—Beggars' Opera.
 Miss in her Teens Garrick
 20—Distressed Mother Philips
 Harlequin Skeleton.
 23—Way to Keep Him Murphy
 Mock Doctor.
 (Mr. Darby's benefit.)
 27—Earl of Essex Jones
 Chaplet Mendez
 (Mrs. Parker's benefit.)
 30—She Wou'd and She Wou'd Not
 Cibber
 (Mrs. Jones' benefit.)
 June 3—Conscious Lovers.
 Catherine and Petruchio Shakspeare
 (Mrs. Walker's benefit.)
 6—A Bold Stroke for a Wife.
 Upholsterer.
 (Mr. Page's benefit.)
 10—Love in a Village Bickerstaff
 Anatomist Ravenscroft
 (Mr. Parker's benefit.)
 13—Theodosius Lee
 Devil to Pay.
 (Mrs. Burdett's Benefit.)

“Mistake,” printed in Edinburgh in 1745, and “Trick upon Trick” suggests R. Fabian’s “Trick for Trick,” during the first performance of which occurred the fatal quarrel between Macklin and Thomas Hallam, but the cast shows it was the piece published by Joseph Yarrow, at York, in 1742. The comedy new to the American stage was Cibber’s “She Wou’d and She Wou’d Not,” of which, unfortunately, no cast was printed in the newspapers. This is the only comedy of the many written by Colley Cibber that has been

seen on the modern stage, Mr. Augustin Daly including it among the revivals which almost annually were a part of his policy as a manager. The piece was originally acted at Drury Lane. Cibber borrowed his plot from Leonerd’s “Counterfeits.” Mrs. Jones was probably the original *Hypolita* in this country.

In his advertisement of his benefit Mr. Malone supplied a quaint bit of autobiography. According to his announcement he must have been a more accomplished juggler than he was skillful as an actor. Malone was evidently an Irishman, and he utilized the opportunities afforded him by the An-

MALONE'S BIT OF AUTOBIOGRAPHY.

Between the Play and the Farce several performances on the slack rope in full swing by Mr. Malone—

- I. He vaults the rope.
- II. He lies on it at full length.
- III. He beats a drum.

napolis season to appear as *Captain O'Blunder* in Sheridan's farce, as well as to display his agility on the slack rope. In the full pieces Malone was generally content with very modest parts. He evidently belonged to the class of performers that in these latter days are called variety actors, although in this age it is not often that the juggler is able to act even such small parts as were played by Malone during his brief career on the American stage.

Full casts of only five pieces produced at Annapolis by the New American Company were printed in the *Maryland Gazette*. The

BEGGARS' OPERA.

Captain Macheath	Mr. Verling
Peachum	Mr. Darby
Lockit	Mr. Parker
Filch	Mr. Godwin
Robin of Bagshot } Drawer }	Mr. Malone
Jemmy Twitcher	Mr. Page
Crook-Fingered Jack	Mr. Walker
Mat o' the Mint	Mr. Godwin
Ben Budge	Mr. Burdett
Nimming Ned	Mr. Jefferson
Beggar	Mr. Parker
Player	Mr. Burdett
Mrs. Peachum } Lucy Lockit }	Mrs. Walker
(Her first appearance in these characters.)	
Diana Trapes } Mrs. Vixen }	Mrs. Jones
Mrs. Slammekin	Mrs. Walker
Mrs. Coaxer	Mrs. Burdett
Jenny Diver	Mrs. Malone
Moll Brazen	Mr. Walker
Polly	Mrs. Parker

- IV. He balances a pyramid of smoking pipes on the edge of a drinking glass.
- V. He balances the pipes and a pyramid of thirty glasses of jelly in each hand.
- VI. He stands on his head on a small pack-cord and holds a pistol in each hand, which he will fire, if agreeable to the Ladies.

N.B.—There will be several performances on the tight-rope by a Gentleman.

first of these was the "Beggars' Opera," in which Mr. Verling and Mrs. Parker had the favorite roles. They had had many predecessors, both on the English and American stage, as they were to have many successors. When Gay showed his musical comedy to Congreve before its production, that great dramatist said it would either take greatly or be damned confoundedly. It had now held the stage for half a century, and for almost half of that period there was no American company so

"mean and contemptible" as not to sing or attempt to sing it.

If Mr. Godwin was the manager of the New American Company the advertisement of the full cast of the "Miser" is readily accounted for:

MISER.	
Lovegold	Mr. Godwin
Frederick	Mr. Verling
Clerimont	Mr. Burdett
List	Mr. Malone
Ramillie	Mr. Darby
James }	Mr. Parker
Decoy }	
Mercer	Mr. Page
Lawyer }	Mr. Walker
Sparkle }	
Furnish	Mr. Jefferson
Mrs. Wisely	Mrs. Burdett
Harriet	Mrs. Jones
Lappet	Mrs. Walker
Wheedle	Mrs. Malone
Mariana	Mrs. Parker

he was himself the *Lovegold*. In Philadelphia, in 1766, when the comedy was first played in this country, he was compelled to be satisfied with a very small part, while Mr. Allyn played the *Miser*. Hallam afterward played *Lovegold*, and now Godwin was, in one part at least, Hallam's rival. All this is guess-work, of course, but it is guess-work based on human

nature—the human nature of the footlights, which is even more lasting than theatrical tradition. The performance must have been wretched.

Dr. Young's tragedy, the "Revenge," is a play that never proved attractive on the American stage. Why it should have been

REVENGE.		produced at
Don Alonzo .	Mr. Godwin	Annapolis it
Don Carlos .	Mr. Burdett	is impossible
Alvarez . . .	Mr. Parker	to say, un-
Don Manuel	Mr. Malone	less Mr. Ver-
Zanga	Mr. Verling	ling was desirous of showing his great tragic
Isabella . . .	Mrs. Walker	powers as <i>Zanga</i> , as he had previously gained distinction as <i>Lord Randolph</i> and <i>Richard III</i> . Although the "Revenge" had been previously played by the American Company, this is the earliest cast of it that was preserved.
Leonora . . .	Mrs. Jones	

MARYLAND GAZETTE, March 9th, 1769.

The Public may be assured that the Company of Comedians in this city have gained great applause by their two last performances, Viz: the tragedies of "Douglas" and "Richard III."

ling was desirous of showing his great tragic powers as *Zanga*, as he had previously gained distinction as *Lord Randolph* and *Richard III*. Although the "Revenge" had been previously played by the American Company, this is the earliest cast of it that was preserved.

Mr. Darby for his benefit chose a comedy never before acted

in America, Arthur Murphy's "The Way to Keep Him," partly, perhaps, because it was a novelty, and partly to enable him and his wife to appear as *Sir Bashful* and *Lady Constant*. The piece, as it was now played at Annapolis, had been produced at Drury Lane as long before as 1761, but Mr. Darby was careful to announce that on that occasion it had run twenty-six nights without intermission. Subsequently the comedy became a favorite one in the repertoire of the American Company.

THE WAY TO KEEP HIM.

Sir Bashful Constant	Mr. Darby
Sir Brilliant Fashion	Mr. Spencer
William	Mr. Parker
Sideboard	Mr. Burdett
Lovemore	Mr. Verling
Mrs. Lovemore	Mrs. Parker
Mignonet	Mrs. Jones
Muslin	Mrs. Walker
Lady Constant	Mrs. Darby
(Being her first appearance.)	
Widow Bellmore	Mrs. Osborne

Mrs. Parker went further than any of her associates in the New American Company and printed the casts of both pieces in her benefit

EARL OF ESSEX.

Earl of Essex	Mr. Verling
Southampton	Mr. Darby
Lord Burleigh	Mr. Burdett
Sir Walter Raleigh	Mr. Spencer
Lieutenant	Mr. Parker
Queen Elizabeth	Mrs. Jones
Countess of Nottingham	Mrs. Parker
Countess of Rutland	Mrs. Osborne

bill—Jones' trag-

edy, the "Earl of Essex," and Mendez' "musi-

cal entertainment," the "Chaplet." Both these pieces had been frequently acted by the American Company. These casts

CHAPLET.

Damon	Mr. Spencer
Palæmon	Mr. Darby
Laura	Mrs. Osborne
Pastora	Mrs. Parker

are only interesting for comparison and as part of the record.

When Mrs. Malone took her benefit she announced Garrick's "Farmer's Return from London" as the afterpiece, but as "Thomas

THOMAS AND SALLY.

Squire	Mr. Spencer
Thomas	Mr. Verling
Sally	Mrs. Parker
Dorcas	Mrs. Osborne

and Sally" was sub-

sequently advertised without any mention of the interlude, it is

FARMER'S RETURN.

Farmer	Mr. Parker
Farmer's Wife	Mrs. Parker
Roger	Mr. Malone

not certain whether it

was dropped from the bill or given between the play and the farce, as was the custom in London. Garrick originally wrote it to do Mrs. Pritchard a service at her benefit. It was a humorous description in rhyme of what the farmer saw in London—the coronation of George III and Queen Charlotte, the entertainments of the theatres and the famous imposition of the Cock-lane ghost.

The partial casts that were printed this season in the *Maryland Gazette* are interesting in showing who were the stars of the company.

PARTIAL CASTS.

Plays.*A Bold Stroke for a Wife.*

Colonel Feignwell Mr. Verling
Ann Lovely Mrs. Osborne

Busybody.

Marplot Mr. Spencer
Miranda Mrs. Parker

Conscious Lovers.

Young Bevil Mr. Verling
Indiana Mrs. Osborne

Distressed Mother.

Pyrhus Mr. Verling
Orestes Mr. Godwin
Hermione Mrs. Jones
Andromache Mrs. Osborne

Douglas.

Douglas Mr. Verling
Lady Randolph Mrs. Osborne

George Barnwell.

Barnwell Mr. Godwin
Maria Mrs. Walker
Millwood Mrs. Osborne

King Henry IV.

Prince of Wales Mrs. Osborne
Poins Mrs. Parker
Falstaff Mr. Verling

Love in a Village.

Young Meadows Mr. Spencer
Hawthorn Mr. Verling
Rosetta Mrs. Parker
Lucinda Mrs. Osborne

These casts show that Mr. Verling was to this company what Mr. Hallam was to the one it attempted to rival—the first in everything. His parts ranged from *Shylock* and *Romeo* to *Falstaff* and *Petruchio*; from *Hawthorn* to *Captain O'Blunder*, for it is to be remarked that he did not allow Malone a monopoly of the brave Irishman. He was, after Mr. Hallam, the first *Petruchio*, as Mrs. Walker was, after Miss Cheer, the first *Catherine*. This production of “*Catherine and Petruchio*” was the familiar farce, being advertised as “with alterations and additions by David Garrick.” There were four ladies in the company who were accorded

important roles. Of these, Mrs. Parker was apparently the most versatile, and Mrs. Osborne in possession of the greatest tragic force. It was, however, no mean distinction to Mrs. Walker to be given the part of *Catherine* in "*Catherine and Petruchio*," or to Mrs. Jones to be allowed to become the *Juliet* of the company.

The character of the theatre in which the New American Company played at Annapolis may be learned from a note appended to one of the advertisements. "Upper boxes," it was said, "are now preparing, the passage to which must be from the stage; 't is therefore hoped such ladies and gentlemen as choose to fix on *them* seats will come before the play begins, as it is not possible they can be admitted after the curtain is drawn up." The hour for beginning was six o'clock, and the prices were 7s. 6d. to the lower boxes, and 5s. to the pit and upper boxes. There was no

<i>Merchant of Venice.</i>	
Shylock	Mr. Verling
Portia	Mrs. Osborne
<i>Mourning Bride.</i>	
Almeria	Mrs. Osborne
<i>Othello.</i>	
Desdemona	Mrs. Osborne
<i>Provoked Husband.</i>	
Lady Townly	Mrs. Osborne
<i>Romeo and Juliet.</i>	
Romeo	Mr. Verling
Juliet	Mrs. Jones
<i>Suspicious Husband.</i>	
Ranger	Mrs. Osborne
<i>Farces.</i>	
<i>Anatomist.</i>	
M. le Medecin	Mr. Spencer
Crispin	Mr. Darby
Beatrice	Mrs. Parker
<i>Brave Irishman.</i>	
Capt. O'Blunder	Mr. Verling
<i>Catherine and Petruchio.</i>	
Petruchio	Mr. Verling
Grumio	Mr. Parker
Catherine	Mrs. Walker
<i>Citizen.</i>	
Maria	Mrs. Osborne
<i>Damon and Phillida.</i>	
Damon	Mr. Spencer
Phillida	Mrs. Parker
<i>Genii.</i>	
Genii	Master Knapp
Harlequin	Mr. Spencer
Columbine	Mrs. Parker
<i>Harlequin Skeleton.</i>	
Harlequin	Mr. Godwin
Columbine	Mrs. Parker
<i>Lying Valet.</i>	
Sharp	Mr. Verling
Melissa	Mrs. Malone
Kitty Pry	Mrs. Parker
<i>Merlin.</i>	
Harlequin	Mr. Godwin
Clown	Mr. Malone
Columbine	Mrs. Parker

Mock Doctor.

Mock Doctor Mr. Darby
 Dorcas Mrs. Parker

Polly Honeycomb.

Polly Mrs. Osborne

Trick upon Trick.

Vizard Mr. Verling
 Mrs. Mixune Mrs. Jones

gallery. It can scarcely be claimed for a structure such as this must have been that it was, in the language of Charles Durang, "that old Temple of the Muses, known as the first theatre erected in America." "This theatre," Durang wrote, "was built of old-fashioned brick. It was not very lofty, and might be called a one-story edifice. It had a very good depth for its proportions. When I saw it years afterward it had the appearance of being at one period of time surrounded with a flower-garden, tastefully laid out. It was viewed with reverence, on account of its historical associations with the earliest efforts of the drama on this continent." As the theatre that Mr. Durang saw was not built until 1771, his reverence was wasted at a false shrine.

With the close of the season at Annapolis the New American Company apparently ceased to exist. With it Mr. Malone, whose versatile talents as actor and juggler must have been exceedingly useful in such an organization, disappeared also, and the name of Mr. Godwin does not afterward occur in American dramatic annals until after the Revolution. The parts filled by these two players, under the different conditions in which they appeared, afford an insight into the dramatic methods of the time that is deserv-

MR. MALONE'S PARTS.

Plays.

Beaux' Stratagem Sir Charles
 Beggars' Opera { Robin of Bagshot
 Drawer
 Clandestine Marriage Traverse
 Hamlet Player King
 Henry IV Poins
 Macbeth Donaldbain
 Merchant of Venice Salarino
 Miser { Furnish
 List
 Othello Montano
 Romeo and Juliet Escalus
 Venice Preserved Spinosa

Farces.

Catherine and Petruchio Tailor
 Citizen Quilldrive
 Farmer's Return from London . . . Roger

ing of attention. In the American Company Malone and Godwin held the same rank. If there was any difference it was in Malone's

favor. Under Mr. Douglass' management he played the *Player King* in "Hamlet," *Poins* in "Henry IV," and *Donaldbain* in "Macbeth,"

MR. GODWIN'S PARTS.

Plays.

Beaux' Stratagem	Honslow
Beggars' Opera	Filch
Cato	Marcus
Conscious Lovers	Daniel
Constant Couple	Clincher, Jr.
Distressed Mother	Orestes
Douglas	Glenalvon
George Barnwell	Barnwell
Hamlet	Osrice
Lear	Usher
Love for Love	Jeremy
Love Makes a Man	Monsieur
Macbeth	Malcolm
Miser	{ Bubbleby Lovegold
Mourning Bride	Selim
Orphan	Chamont
Orphan of China	Messenger
Revenge	Don Alonzo
Richard III	Prince Edward
Romeo and Juliet	Benvolio
Tamerlane	Haley
Venice Preserved	Jaffier

Farces.

Bedlamites	Bedlamite
Damon and Phillida	Corydon
Harlequin Skeleton	Harlequin
Honest Yorkshireman	Slango
Mayor of Garratt	Roger
Merlin	Harlequin
Miller of Mansfield	Lurewell
Mock Doctor	Harry

Harlequin Collector	Haymaker
High Life Below Stairs	Tom
Lethe	Tattoo
Mayor of Garratt	Roger
Merlin	Clown

while Godwin's best parts were *Osrice*, *Malcolm* and *Benvolio*. In the New American Company Malone obtained no advance, but while he made himself useful in such insignificant roles as *Tom*, in "High Life Below Stairs," and *Roger*, in the "Farmer's Return from London," Godwin leaped at a single bound from *Bubbleby* to *Lovegold*, in the "Miser," and accorded himself such parts as *Clincher, Jr.*, in the "Constant Couple," *Orestes*, in the "Distressed Mother," *Glenalvon*, in "Douglas," *Chamont*, in the "Orphan," and *Jaffier*, in "Venice Preserved."

For an actor who had begun a few years before as *Daniel*, in the "Conscious Lovers," *Usher*, in "Lear," *Jeremy*, in "Love for Love," the *Messenger*, in the "Or-

phan of China," and *Haly*, in "Tamerlane," Mr. Godwin's new line of parts ought to have been a sign of great advancement in his profession, but somehow it does not seem possible that an actor who played only the humblest roles with the American Company in 1766, and was retained only for a single season, should have been able to play acceptably the parts attempted by Godwin at Williamsburg and Annapolis. After the Revolution Godwin again tried his fortunes both as actor and manager, but none of the other members of the New American Company were ever heard of after this season.

CHAPTER XXV.

SOUTHWARK THEATRE, 1769-70.

DUNLAP'S LOST PLAYERS—WHERE THEY WERE—ANOTHER BRILLIANT SEASON IN PHILADELPHIA—MISS HALLAM THE LEADING LADY—FIRST PRODUCTION OF A NUMBER OF NOTEWORTHY PLAYS.

AFTER the visit to Albany, in the summer of 1769, Dunlap finds no trace of the American Company until 1772, when it was playing at Annapolis. The fact was that Mr. Douglass once more transferred his forces to Philadelphia, where he reopened the Southwark Theatre, on the 8th of November, for a long and vigorous campaign. This season was one of the most brilliant in the history of the American stage. The repertoire was unusually attractive, and, although Miss Cheer and Miss Wainwright were no longer with the company, their absence does not seem to have proved a serious embarrassment. The older members had now had a sufficiently long experience to play almost any role acceptably, and fresh recruits were added from time to time. At last the American Company had reached that degree of perfection that its name was, in itself, a guarantee of a worthy entertainment in spite of the withdrawal of old favorites, and regardless of the addition of new candidates for public favor—that height of popularity that it was no longer necessary for

Mr. Douglass to resort to elaborate advertising. As a consequence,

LIST OF PERFORMANCES.

1769.	
Nov. 8—	Busybody Centlivre Padlock Bickerstaff
10—	Hamlet Shakspeare Musical Lady Colman
14—	Gamester Moore Padlock.
17—	Constant Couple Farquhar Padlock.
20—	Romeo and Juliet Shakspeare Love a la Mode Macklin
24—	Midas O'Hara Citizen Murphy.
Dec. 1—	Douglas Home Midas.
5—	Love in a Village . . . Bickerstaff Musical Lady
8—	Cymbeline Shakspeare Midas.
12—	Beaux' Stratagem . . . Farquhar Padlock.
15—	Beggars' Opera Gay Love a la Mode.
19—	Siege of Damascus . . . Hughes Harlequin Collector.
22—	Suspicious Husband . . . Hoadly Midas.
26—	Clandestine Marriage Garrick and Colman Love a la Mode
29—	George Barnwell Lillo Harlequin Restored.
1770.	
Jan. 2—	King John Shakspeare Padlock.
5—	Maid of the Mill . . . Bickerstaff Miller of Mansfield . . . Dodsley
9—	Orphan Otway Hob in the Well Cibber
12—	Maid of the Mill. Harlequin Restored.
19—	Tempest Shakspeare Neptune and Amphitrite.

the announcements in the newspapers this season contained only the name of the company, the titles of the pieces to be performed and the dates of the performances. This departure made it possible for the manager to advertise in the three papers published in Philadelphia at that time—the *Gazette*, the *Journal* and the *Chronicle*—and, consequently, the list of productions this season is nearly complete. This list shows a number of important additions to the repertoire of the American Company—some full pieces never before acted in America, besides new farces and interludes. These pieces, some of them produced with unusual elaboration, were Kane O'Hara's "Midas," one of the most delightful mythological burlesques ever written, and in which, at a later period, Madame Vestris was to become so great a favorite as *Apollo*; Dryden's version of

- Shakspeare's "Tempest," an atrocity with its Caliban's sister, and the scarcely less acceptable sister of Miranda that, happily, has long been banished from the stage; the "Siege of Damascus," by John Hughes, first acted at Drury Lane, in 1720, on the night of the author's death; "Wit's Last Shift," which had been produced at Drury Lane only a few months before its production in Philadelphia; "Edward, the Black Prince," Shirley's, not the play of Mrs. Hofer, originally produced in a theatre in Goodman's Fields, in 1748, "by a patched-up, wretched set of performers"—if Dunlap is right—by William Hallam's company; Goldsmith's "Good-Natured Man," produced at Covent Garden, in 1768; Steele's "Funeral" and "Tender Husband," once popular, but now, happily, no longer on the boards, and Shakspeare's "Merry Wives of Windsor." The new interludes and
- Jan. 23—Tempest.
Neptune and Amphitrite.
Mayor of Garratt Foote
- 29 Same bill as the 23d
- Feb. 2—Tempest.
Neptune and Amphitrite.
Padlock.
- 6—Edward, the Black Prince . Shirley
Citizen Murphy
- 9—Funeral Steele
Damon and Phillida Cibber
- 16—Orphan of China Murphy
Upholsterer Murphy
- 19—Funeral
Upholsterer.
- Mar. 2—Merry Wives of Windsor. Shakspeare
High Life Below Stairs . Townley
- 6—Tempest.
Neptune and Amphitrite.
Padlock.
- 9—Comus Milton
Edgar and Emmeline Hawkesworth
- 12—Edward, the Black Prince.
Edgar and Emmeline.
- 16—Revenge Young
Harlequin Restored.
- 19—Tempest.
Neptune and Amphitrite.
Devil to Pay Coffey
- 22—Beaux' Stratagem.
Edgar and Emmeline.
- 30—Tender Husband Steele
Miss in her Teens Garrick
(Miss Storer's benefit.)
- April 2—Fair Penitent Rowe
Harlequin Collector.
(Mrs. Henry's benefit.)
- 16—Alexander the Great Lee
Thomas and Sally. Bickerstaff
(Mrs. Harman's Benefit.)
- 20—Jane Shore Rowe
Padlock.
(Miss Hallam's benefit.)
- 27—Good-Natured Man . . . Goldsmith
Devil to Pay.
(Mr. Morris' benefit.)

- May 3—Good-Natured Man.
Catherine and Petruchio . Shakspeare
(Mr. Tomlinson's benefit.)
- 10—Love for Love Congreve
Wit's Last Stake King
(Mrs. Douglass' benefit.)
- 17—Wild Irishman.
High Life Below Stairs.
(Benefit of Mr. and Mrs. Henry and
Miss Storer.)
- 24—Cymbeline Shakspeare
Guardian Garrick
(Benefit of Parker and Broadbelt.)

afterpieces comprised Colman's
"Musical Lady," Hawkesworth's
"Edgar and Emmeline," and
"Neptune and Amphitrite," a
musical interlude popular in
London, but never printed. It
must be confessed that the pres-
entation of so many new pieces

by the American Company, at the time it was lost sight of by the historians, is some evidence that Mr. Dunlap, and those that came after him, might have found the players if they had looked for them.

The success of the season, judging from the number of times it was played and the commendations of an amateur critic¹ of the period, was the "Tempest." As no cast of the comedy was preserved, it is not possible to say how much of the Dryden version was retained. As, however, the whole of the Dryden title—"The Tempest, or the Enchanted Island"—was used, it is likely the excisions extended only to verbal "luxuriancies." Apart from these, the Dryden version was more showy, more intricate, more ex-

¹ EXTRACTS FROM CANDIDUS' CRITIQUE.
—As the representation of this play is certainly the greatest attempt ever made by the performers in this part of the world, the curiosity of the town was very much excited, and I felt a secret satisfaction in seeing it honored with the appearance of a numerous American audience, who had taste enough to distinguish and relish the beauties of that immortal bard.

* * * * *

It would be doing great injustice to the performers to pass unnoticed their manifest attention on this occasion to the entertain-

ment of the audience, which, with the good taste shown in the disposition of the machinery and decorations, certainly rendered this play the most delightful entertainment ever exhibited on the American stage. The thanks of the public are due to the person who superintended the getting up of this piece for his good judgment and discretion in pruning it of many indecent luxuriancies, which Dryden had introduced into it with the vitiated taste of the age in which he wrote. As there is nothing now to offend, but very much to delight, in this celebrated performance, I shall hope each evening it

tended in the musical parts, and better fitted to keep up the attention of an audience than Shakspeare's delightful comedy. It may be assumed, therefore, that the "Tempest" produced on this occasion is to be credited to Dryden rather than to Shakspeare, and it will be observed that there is nothing in the contemporary critique of "Candidus," printed in the *Pennsylvania Journal*, to contradict this assumption. Later the casts show the additional creations that Dryden added to Prospero's island thus settling the question definitely. The Dryden version was acted at Dorset Gardens as early as 1670. It is remarkable that such a production should have retained the stage for a century but such was the case not only in America but in England, even Kemble's revivals including some of Dryden's alterations.

As no casts were printed in the newspapers this season it is not easy to give a satisfactory account of the changes that had occurred in the company. It is not improbable that Mr. Goodman, who became an excellent actor, and the second Mrs. Morris, one of the most noted of the earlier actresses on the American stage, were brought forward at this time, and it is certain that Miss Richardson made her *début* at the Southwark Theatre this season. The fact that Miss Richardson was

may hereafter be given to the town to see a numerous appearance of the friends to useful recreation, bearing testimony of their invaluable obligations to the great poet of nature, and endeavoring to make some return to the players for their assiduity and expense in procuring this great addition to our rational amusements. I am not insensible, gentlemen, in saying this much in favor of theatrical performances, how obnoxious I render myself to the censure of a few, who, being entirely ignorant of their nature or uses, are continually railing against them; but so careless am I of the evil report of such people,

that I am not ashamed to own my admiration of dramatic performances hath induced me, now and then, to associate with some of the performers, from whose conversation I have often received both pleasure and advantage. It is this that gives me the satisfaction to advertise your readers, who are lovers of the drama, of another play which I think was never acted here, and will be highly interesting to every one zealous for the honor of his country. It is founded on the story of the immortal son of Edward III, surnamed the Black Prince, a man in whom innate courage shone with superior lustre. * * *

with the American Company in 1769-70 is established by a house-bill for Miss Storer's benefit, in the possession of the Pennsylvania Historical Society. This bill contains the casts of the "Tender Hus-

TENDER HUSBAND.

Humphrey Gubbin	Mr. Hallam
Sir Harry Gubbin	Mr. Douglass
Mr. Clerimont	Mr. Henry
Captain Clerimont	Mr. Byerly
Mr. Tipkin	Mr. Morris
Mr. Prince	Mr. Wall
The Niece	Miss Hallam
Aunt	Mrs. Tomlinson
Fainlove	Mrs. Harman
Jenny	Miss Richardson

band" and "Miss in her Teens," but is partially mutilated, so that it is uncertain whether Miss Richardson or Miss Hallam played *Miss Biddy*. It is probable, however, that the part was given to the former, as Miss Hallam was now fully installed as the leading lady of the company. Among the parts she is known to have played during the season were *Juliet* in "Romeo and Juliet" and *Mrs. Sullen* in the "Beaux' Stratagem." Oddly enough she appeared as *Nell* and Mr. Hallam as *Jobson* in the "Devil to Pay" for the first time this season. "A young gentle-

MISS IN HER TEENS.

Captain Flash	Mr. Henry
Captain Loveit	Mr. Parker
Fribble	Miss Storer
Puff	Mr. Morris
Tag	Mrs. Henry

woman" made her *debut* as *Dorinda* in the "Stratagem," December 12th, 1769. It is of course impossible to say whether this was Miss Richardson. The name of Mrs. Henry now occurs for the first time. Miss Storer was evidently Miss Maria Storer, the younger of the Storer sisters, while this Mrs. Henry was the Miss Storer of previous years. When she took her benefit Mr. Henry announced that as *Harlequin* in the pantomime he would "run up a perpendicular scene twenty feet high." History is silent as to the manner in which this remarkable feat was accomplished. This, however, was not the only *outré* incident relating to the benefits, for in the announcement of Mrs. Douglass' it was

promised that Mr. Wall would speak an epilogue, riding on an ass. Mr. Douglass sometimes indulged in advertisements that have a quaint sound to modern ears. One of these was as follows: "Mr. Douglass will be extremely obliged to any lady or gentleman who will lend him the burlesque of the 'Dragon of Wantley.'" At that time the newspapers gave little or no attention to the theatres, and consequently his advertisements are the only sources of information left to us in regard to the surroundings of the theatre in Southwark, or his foresight and energy in providing for the comfort of his patrons. "A foot-path is made," he announced in February, 1770, "across the common to the corner of Pine Street, in Fourth Street, on which those ladies who are not provided with carriages may come to the house without dirtying their feet." There is no attempt at fine writing in this announcement, but words could scarcely give a more vivid picture of the desolate and forbidding situation of the Southwark Theatre previous to the Revolution.

The peculiar relations of the theatre toward the public were frequently illustrated in the newspapers at that time. Everybody connected with the play-house was apparently outside of the pale of respectable society. According to his letter in the *Pennsylvania Journal* "Candidus" expected to be ostracised for writing it. Mr. Douglass evidently feared that some musical persons belonging to the city would be insulted for assisting his orchestra on opera nights. "As they have no view," he said in one of his advertisements, "but to contribute to the entertainment of the public, they certainly claim a protection from any manner of insult." After the close of the season Mr. Wall gave, on the 6th of June, a monologue entertainment made up from the writings of George Alexander Steevens, at the Lodge Room.

He called it "A Rhapsody," but even for this entertainment he thought it necessary to assure the public that no party, sect or denomination would be aimed at. But he must have horrified the good people who petitioned the General Assembly against the theatre, in 1759, by announcing that after the entertainment the music would be at the service of such ladies and gentlemen as might choose to dance. The Southwark Theatre was now closed, not to be re-opened again for many months, although at that time Philadelphia was certainly the best theatrical city in the Colonies.

CHAPTER XXVI.

IN MARYLAND AND VIRGINIA.

AT ANNAPOLIS IN 1770—A VISIT TO WILLIAMSBURG—THE NEW ANNAPOLIS THEATRE—ACCOUNT OF THE OPENING—THE PROLOGUE AND EPILOGUE—PEALE'S PORTRAIT OF MISS HALLAM—NEW PLAYS AT THE WILLIAMSBURG THEATRE.

AFTER the close of the Philadelphia season in May, 1770, the American Company went South, playing at Annapolis and Williamsburg in the winter of 1770-1 and again the following year. Unfortunately the material available for the history of these two years in Maryland and Virginia is not so full as would be desirable. Announcements of the intended performances were not regularly made, either in the *Maryland Gazette* at Annapolis or the *Virginia Gazette* at Williamsburg. This was owing, no doubt, to the small number of inhabitants in the two capitals and the necessity of depending upon the planters in the vicinity of each for patronage, whom it was necessary to reach by some other means than the tardy newspapers of the period. It is likely that during these two years other places were visited besides Annapolis and Williamsburg, but in that case all record of the travels of the American Company has been hopelessly lost. The first stop was at Annapolis, where the season began early and was very short. It was announced at the outset that the company's

engagement at Virginia would prevent more than a month's stay at that time, and a careful examination of the files of the *Maryland*

PERFORMANCES—ANNAPOLIS.

1770.

Aug. 27—Suspicious Husband . . . Hoadly
 Thomas and Sally . . . Bickerstaff
 30—Cymbeline . . . Shakspeare
 Miller of Mansfield . . . Dodsley
 Sept. 1—Love in a Village . . . Bickerstaff

Gazette shows only the bills for three nights of that brief season.

It is evident, however, from a communication printed in that journal on the 6th of September that Miss Hallam¹ succeeded in making a deep impression on the Marylanders as *Imogen* in "Cymbeline." No modern actress, not even Miss Neilson, has been able to extort such unreserved praise from the critics as "Y. Z." bestowed on Miss Hallam. So far as the actress is concerned the communication was not so much a criticism as a rhapsody. Praise certainly could not go farther than a comparison of the unknown Miss Hallam with the celebrated Mrs. Cibber. Never before had an American actress called forth such eulogy, and, as will be seen hereafter, this was only the beginning of the high

¹ MISS HALLAM AS IMOGEN.—*To the Printer*:—As I make it a matter of conscience to do justice to merit to the utmost of my abilities in whatever walk of life I chance to discover it, I shall take the liberty of publishing through the channel of your paper the observations which the representation at the Theatre on Thursday night drew from me.

I shall not at present expatiate on the merits of the whole performance, but confine myself principally to one object. The actors are indubitably entitled to a very considerable portion of praise. But by your leave, gentlemen (to speak in the language of *Hamlet*)—"Here's metal more attractive." On finding that the part of *Imogen* was to be played by Miss Hallam I instantly formed to myself from my predilection for her the most

sanguine hope of entertainment. But how was I ravished on experiment! She exceeded my utmost idea! Such delicacy of manner! Such classical strictness of expression! *The music of her tongue—the *vox liquida*, how melting! Notwithstanding the injuries it received from the horrid ruggedness of the roof and the untoward construction of the whole house, methought I heard once more the warbling of Cibber in my ear. How true and thorough her knowledge of the part she personated! Her whole form and dimensions how happily convertible and universally adapted to the variety of her part.

A friend of mine, who was present, was so deeply impressed by the bewitching grace and justness with which the actress filled the whole character, that immediately on going

regard in which Miss Hallam was to be held by the Maryland public. In *Imogen*, especially, their admiration for her was unbounded. Not only did the local poets sing her praises, comparing her face with Cytherea's and her form with the perfections of Diana, but they invoked their native artist, destined to become one of America's greatest painters, Charles Wilson Peale, to paint her in the part in which they best liked to see her, an invocation to which he gave heed. The poem of "Y. Z.'s" friend was, of course, printed in the *Maryland Gazette* at the same time with the critique. While it does not show a high order of poetic merit it is as gushing as anything in these latter days by unfledged singers to actresses of imagined charms and imaginary merits. But even fulsome praise is a sign that praise is not entirely undeserved, and it

TO MISS HALLAM.

Hail, wondrous maid! I grateful hail
 Thy strange dramatic power;
 To thee I owe that Shakspeare's tale
 Has charmed my ears once more.
 'Twas his to paint, with touch refined,
 Beyond the rules of art,
 Each varying passion of the mind,
 And probe the human heart.

home he threw out, warm from the heart as well as brain, the verses I enclose.

The house, however, was thin for want of sufficient acquaintance with the general as well as particular merits of the performers. The characteristic propriety of Mrs. Douglass cannot but be too striking to pass unnoticed. The fine genius of that young creature, Miss Storer, unquestionably affords the most pleasing prospect of an accomplished actress. The discerning part of an audience must cheerfully pay the tribute of applause due to the solid sense which is conspicuous in Mrs. Harman, as well as to her perspicuity and strength of memory. The sums lavished on a late set whose merits were not of the transcendent kind, in whatever point of light they are viewed, are still fresh in our memories. And should these their successors,

whose deportment, decency and unremitting study to please have ever been confessedly marked, meet with discountenance, methinks such a conduct would not reflect the highest honor either on our taste or spirit.

The merit of Mr. Douglass' company is notoriously in the opinion of every man of sense in America, whose opportunities give him a title to judge—take them all in all—superior to that of any company in England, except those of the metropolis. The dresses are remarkably elegant; the dispatch of the business of the theatre uncommonly quick; and the stillness and good order preserved behind the scenes are proofs of the greatest attention and respect paid to the audience.

Y. Z.

'Tis thine, with kindred reach of thought
 And magic powers to please,
 What he, sweet child of Fancy, wrought
 To act with grace and ease.

Great Bard of Nature! Hard the part
 Thy forceful scenes to play;
 And few like Hallam have the art
 To catch thy glowing ray.

Say! Does she plead as though she felt
 The tender tale of woe?
 Our eyes, albeit unused to melt,
 With tears of pity flow.

Or does she charm the jocund hours
 With strokes of comic wit?
 See, laughter holds his sides, and pours
 Full Ios round the pit.

She speaks! —What elocution flows!
 Ah! softer far her strains
 Than fleeces of descending snows,
 Or gentlest vernal rains.

Do solemn measures slowly move?
 Her looks inform the strings:
 Do Lydian airs invite to love?
 We feel it as she sings.

Around her, see the Graces play,
 See Venus' wanton doves;
 And in her eye's pellucid ray,
 See little laughing loves.

Ye God's! 'Tis Cytherea's face;
 'Tis Dian's faultless form;
 But hers alone the nameless grace
 That every heart can charm.

When laid along thy grassy tomb
 What pencil, say, can paint
 Th' unglorious but expressive gloom
 Of thee, fair sleeping saint.

Or thine, or none, self-tutored Peale!
 Oh! then, indulgent hear
 Thy bard's request, and let him kneel
 A weeping hermit there!

first dentist in America who made sets of artificial teeth. As a

may be assumed with safety that Miss Hallam had developed into an actress of more than usual ability. As an evidence that her Annapolis critic, who first sounded her praises, was a man of sound dramatic instinct his early appreciation of Miss Storer may be cited. This young girl, after the Revolution, completely fulfilled the predictions that were made by "Y. Z." concerning her future. Besides, his judgment of Miss Hallam is corroborated by the course pursued by the "self-tutored Peale." Charles Wilson Peale was born at Chestertown, near Annapolis. Early in life he was apprenticed to a saddler, and he subsequently carried on that business. Mr. Peale was "a jack-of-all-trades," being, besides, a silversmith, watchmaker and carver, sportsman, naturalist and preserver of animals. As an inventor he perfected some important improvements, and he was the

portrait painter he showed remarkable proficiency, even before he received any instruction in the art. In the winter of 1770-71 Mr. Peale studied under Copley, at Boston, and it is likely that his picture of Miss Hallam as *Imogen* was painted in the summer and autumn of the latter year, after his return from New England. This assumption is based on the fact that the lines in which his skill and this painting were so highly praised were printed in the *Maryland Gazette*, November 7th, 1771. There is no evidence that the picture was ever exhibited at Peale's Museum, in Philadelphia, and all trace of it has been lost.

After the close of the short season at Annapolis the American Company went to Virginia, but there is no record of the tour nor even of the engagement at Williamsburg during the winter of 1770-71 beyond a reference in the *Virginia Gazette* to the production of the "Tender Husband" and the "Honest Yorkshireman," on the 22d

To MR. PEALE on his Painting Miss Hallam in the character of *Fedele* in "Cymbeline."

The grand design in Grecian schools was taught;
 Venetian colors gave the pictures thought.
 In thee, oh Peale, both excellences join;
 Venetian colors and the Greek design.
 Thy style has matched what e'en the ancients knew,
 Grand the design and as the coloring true.
 Pursue the path thou hast so well begun,
 And second be to nature's eldest son.
 Shakspeare's immortal scenes our wonder raise,
 And next to him thou claim'st our highest praise.
 When Hallam as *Fedele* comes distressed,
 Tears fill each eye and passion heaves each breast;
 View with uplifted eyes the charming maid,
 Prepared to enter though she seems afraid.
 And see, to calm her fears and soothe her care,
 Bellarius and the royal boys appear.
 Thy pencil has so well the scene conveyed,
 Thought seems but an unnecessary aid.
 How pleased we view the visionary scene,
 The friendly cave and rock and mountain green;
 Nature and art are here at once combined,
 And all Elysium to one view confined.
 Another scene still claims thy pencil's aid,—
 Storer in *Ariel*—Enchanting maid!
 Whose easy nature every grace affords,
 And charms without the empty pomp of words;
 The list'ning ear on every word intent,
 Catches the sound and guesses what is meant.
 "Her name, the boast of every tuneful choir,
 Shall tremble on the strings of every lyre."
 Accept, oh Peale, these friendly artless lays,
 The tribute that a fond admirer pays;
 Unrival'd, as unmatched, be still thy fame,
 And Shakspeare's scenes still raise thy envy'd name.

of April, 1771. It is not certain, however, that this production was by the American Company. On the contrary, the probability is that Mr. Douglass paid a brief visit to Jamaica early in 1771, while Mr. Henry went to England for recruits. This supposition is strengthened by an announcement in the *Maryland Gazette*, on the 19th of September, 1771, that Henry arrived at Norfolk on the 11th, a passenger on the brigantine "Jenny," Isaac Mitchenson, master, from Whitehaven. At this time the American Company was again at Annapolis, while a company of comedians without any distinctive name was playing at Williamsburg. The performance of the "West Indian" and the "Musical Lady," on the 23d of October, was the opening night, the season lasting two months. So far as is known these are the first performances of the "West Indian," and of one of Ben Jon-

WILLIAMSBURG PERFORMANCES.

1771.

Oct. 23—	West Indian	Cumberland
	Musical Lady	Colman
26—	West Indian.	
	Musical Lady.	
Nov. 12—	King Lear	Shakspeare
23—	Every Man in his Humor .	Jonson
	Damon and Phillida . . .	Cibber
Dec. 21—	Jealous Wife	Colman
	Padlock	Bickerstaff

son's plays in America, but it is probable they had previously been seen at Williamsburg, because no special mention of them was made in the advertisements, while "King Lear" was announced as "never performed in Virginia."

When the American Company returned to Annapolis in the autumn of 1771 it was to dedicate a new temple to the drama. This was the theatre that Dunlap was led into accepting, on the authority of a writer in the *Maryland Gazette*, in 1828, as "the earliest temple reared in our country to the dramatic muse," and as being in existence in 1752. Contemporary authority in regard to the erection of the Annapolis theatre thus erroneously described is abundant. The clearest account of the building of the

Annapolis theatre of 1771 is contained in "Letters from America,"¹ 1769-77, by William Eddis (London, 1792), who was surveyor of the customs at Annapolis. There is internal evidence in this letter that Mr. Eddis was the critic who so favorably reviewed the performance of Miss Hallam as *Imogen*, already quoted, but his letter is chiefly valuable in showing how the funds were obtained for the erection of the new theatre. Although Mr. Eddis gives the credit of initiating the plan to the incumbent of the Province House there is no reason to doubt that it was suggested by Mr. Douglass. The manager had previously resorted to the same policy in New York to relieve himself from embarrassments incurred by the erection of the John Street Theatre. This is apparent from his appeal to the subscribers, dated nearly a fortnight before Mr. Eddis' letter was written. As has happened with subscriptions of every kind, in every age, some of Mr. Douglass' subscribers who were quick to sign were slow to pay, and he was consequently compelled to resort to a card in the *Maryland Gazette* to let them know that they were expected

¹ EDDIS' LETTER.—Annapolis, June 18th, 1771. — * * * When I bade farewell to England I little expected that my passion for the drama could have been gratified in any tolerable degree at a distance so remote from the great mart of genius; and I brought with me strong prepossessions in behalf of favorite performers whose merits were fully established by the universal sanction of intelligent judges. My pleasure and my surprise were therefore excited in proportion, on finding performers in this country equal at least to those who sustain the best of the first characters in your most celebrated provincial theatres. Our Governor, from a strong conviction that the stage, under proper regulations, may be rendered of general utility and made subservient

to the great interests of religion and virtue, patronizes the American Company; and as their present place of exhibition is on a small scale and inconveniently situated, a subscription by his example has been rapidly completed to erect a new theatre on a commodious if not elegant plan. The manager is to deliver tickets for two seasons for the amount of the respective subscriptions, and it is imagined that the money which will be received at the doors from non-subscribers will enable him to conduct the business without difficulty, and when the limited number of performances is completed the entire property is to be vested in him. The building is already in a state of forwardness, and the day of opening is anxiously expected.

to keep their promises.¹ This was apparently the first time that scenery was expressly painted in London for America; the regular scene painter of the American Company being Jacob Snyder, whom Mr. Douglass found at Providence in 1762. Snyder was esteemed a fair artist. Charles Durang wrote that he remembered an excellent street-scene of Snyder's painting in the old Southwark Theatre, as well as other stock scenery that remained in it till the house was burnt, in 1821. The set of scenes by Doll, for Annapolis, was an unusual luxury. Another set painted by Richards, of London, was procured for the Annapolis theatre the following year.

The new theatre was built on ground leased from St. Anne's Parish, in West Street, on the site now occupied by Adams' Express Office. "The structure," Eddis wrote, in November, 1771, "is not inelegant, but, in my opinion, on too narrow a scale for its length; the boxes are commodious and neatly decorated; the pit and gallery are calculated to hold a number of people without incommoding each other; the stage is well adapted for dramatic and pantomimical exhibitions; and several of the scenes reflect great credit on the painter."

•¹ MR. DOUGLASS' APPEAL. — Mr. Douglass begs leave to acquaint the Gentlemen who have subscribed to the new Theatre in Annapolis that all the materials for the building are now purchased and workmen engaged to complete it by the first of September. He assures them that nothing will be wanting on his part nor on the parts of the gentlemen who have undertaken to superintend the work, to render it as commodious and elegant as any theatre in America. He has sent to London to engage some performers, and expects them and a new set of scenes painted by Mr. Doll in a few weeks. In short, the Public, whose favors

he most gratefully acknowledges, will, he flatters himself, be convinced by the efforts he makes to entertain them, that he has a proper sense of their goodness, and an unremitting desire to make every return in his power for the obligations he is under to them.

He would esteem it a very great favor if the Gentlemen who have neglected to pay their subscription money will be good enough to send it as soon as possible, as the sum collected is by no means sufficient to answer the necessary demands that will very soon be made.

Annapolis, June 6th, 1771.

The building was of brick, with seating capacity for about six hundred persons. The new theatre was certainly in marked contrast with the old church. It is not surprising, therefore, to find in the columns of the *Maryland Gazette* a rhymed address from the old church to the inhabitants of Maryland's ancient capital complaining that,

Here in Annapolis alone
God has the meanest house in town,

and asking, at least, an equal share with the theatre in the indulgence and esteem of the people. This address, both in its temper and logic, is entirely different from everything relating to the theatre printed in America previous to the Revolution.

It is a singular fact that a claim for Annapolis, that it had the first theatre on this continent built expressly for dramatic uses, should ever have been made in the face of such ample testimony to the contrary, or being made, should have been allowed. The only authority for it is the assertion of a single blunderer—the writer in the *Maryland Gazette* in 1828. His mistake, being accepted by Dunlap, has been repeated ever since without inquiry, even by the Annapolis historians, Ridgely and Riley, notwithstanding its contradiction stared them in the face in the Maryland

CHURCH AND THEATRE.

Of sunshine oft a casual ray
Breaks in upon a cloudy day
O'erwhelmed with woe; methinks I see
A ray of hope thus dart on me.
Close at my door, on my own land,
Placed, it seems, by your command,
I've seen, I own, with some surprise
A novel structure sudden rise.
There let the stranger stay, for me,
If virtue's friend, indeed, she be;
I would not if I could restrain
A moral stage; yet would I fain
Of your indulgence and esteem
At least an equal portion claim.
And decency, without my prayers,
Will surely whisper in your ears,—
"To pleasure if such care you show
A mite to duty, pray, bestow."
Say, does my rival boast the art
One solid comfort to impart,
Or heal, like me, the broken heart?
Does she, like me, pour forth the strain
Of peace on earth, good will to men?
Merit she has; but, let me say,
The highest merit of a play,
Tho' Shakspeare wrote it, but to name
With mine were want of sense or shame.

State Library. While Dunlap stands pre-eminent as a historical blunderer, Mr. Benson J. Lossing, who has been making mistakes in American history for fully half a century, is almost his equal. Lossing, in a note in the first number of the *American Historical Record*, of which he was the editor, not only repeats Dunlap's mistake, but in describing a sketch of Annapolis in water color by Chevalier Colbert who came to this country with the Count de Volney, in 1795, and returned with him in 1798, adds one of his own. "The most prominent building delineated," he says in describing the sketch, "is the old State House, yet standing. On its left is seen the tower of the old Episcopal church, and on its right a three-story building, the theatre in which Hallam performed, built on ground leased from the church." Not only had the State House in Colbert's sketch been long replaced by the present structure, but the three-story building "on its right" was the college, not the theatre. The theatre, if it is included in the sketch, must be the insignificant looking structure on the high ground near the church.

According to the *Maryland Gazette* "the new Theatre in West Street" was opened on the 9th of September with the "Roman Father" and the "Mayor of Garratt," "to a numerous and brilliant audience, who expressed the greatest satisfaction not only at the performance but with the house, which is thought to be as elegant and commodious for its size as any theatre in America." An occasional

PROLOGUE.

To call forth genius, bid fair science bloom,
 Whilom enveloped in Cimmerian gloom;
 The mind, by ignorance intralld, to free
 From the hard bonds of rude barbarity;
 For this, at first was formed,—for this the stage
 Still claims th' indulgence of a polished age.

prologue was spoken
 previous to the perform-
 ance by Mr. Douglass,
 and at its close Mrs.
 Henry spoke an occa-

sional epilogue. In the prologue such local allusions as that to the rising stadthouse show that the poet was either an American by birth or long association, while the pedantic allusions to Greece and Rome, to Thespis and Æschylus, were characteristic of Colonial scholarship. The reverence for Shakspeare, too, was then, as now, more thoroughly American than English. This prologue seems to indicate that the house was not fully completed on the opening night. Indeed the epilogue as well as the prologue alludes to the unfinished state of the theatre, showing that the players had taken possession of the house before the carpenters departed.

In ancient Greece, in distant era, long
From some rude cart, his dramas Thespis sung;
And Athens saw revolve full many an age
Ere buskins, scenes and all the pomp o' the stage
Grave Æschylus taught; and with well-earned applause
Fast fixed the system of dramatic laws.
Long, too, had Rome, for arms and arts renowned,
Extended far her empire's narrow bound,
Ere she beheld her theatres arise
With towers and columns reaching to the skies.
Thus has true taste, like the revolving sun,
From East to West in even tenor run.
Now on these shores the goddess stands confest
And reigns supreme in every generous breast,
Nobly exerted by the thirst for fame,
To emulate the Greek and Roman name.
View yonder stadthouse, rising from the ground,
Whilst private buildings multiply around;
Sacred to Shakspeare! this your structure, see,
For which each actor thanks you thus,—by me.

Here solemn tragedy, imperial queen,
In awful and majestic state is seen;
An unsheathed dagger in her zone she wears,
And in her hand her regal sceptre bears;
'Tis hers each manly feeling of the heart,
Each soft sensation, to awake by art;
To teach the lab'ring breast to heave the sigh
When lovers suffer, or when heroes die.

Here, too, behold with soft hewitching smiles,
Gay Comedy the yielding heart beguiles.
'Tis hers with gentle force and happy powers
To wing with joy your gayer, lighter hours;
Oh, may she often here these arts diffuse,
And you, receiving from a sportive Muse
Pleasing instruction, mixed with soft delight,
Retire improved on each successive night.
So shall ye chase that demon, Spleen, away
And all shall catch good humor at a play.

To you, our friends, raised by whose bounteous hands,
This rude and yet unpolished structure stands,
Great is the debt of gratitude we owe,—
Great are the bounties you may yet bestow.
This debt to pay shall be our constant aim,
Whilst future favors shall increase your claim;
The heart that truly feels a favor done,
Hastes not impatient to repay it soon.

Be ours the pleasing task each night to learn
 The happy art your plaudits how to earn ;
 Be 't yours with candor—yes—it rests with you,
 Not to withhold your praise,—should praise be due.

This haste was prob-
 ably due to a desire to
 have the stage in work-

ing order before the week of the races—a gala-week at Annapolis—
 which began on the Monday following the opening of the theatre.

The epilogue was different in measure and in theme, but it was
 not so smooth in treatment as the prologue. The charm of the epi-

logue is the avowal of
 Mrs. Henry (Ann Storer)
 that she was born an
 actress. If, as has been
 assumed, the Storer sis-
 ters were the daughters
 of the once famous Cov-
 ent Garden vocalists,
 each of these actresses
 might with truth have
 asserted, "i' faith, I was
 born one." Although
 this Miss Storer was
 recognized as Mrs. Henry
 at the time this epilogue
 was written, as Mrs.
 Hogg she was destined
 to be the mother of a
 family of sons, some of
 whom lived down to the
 present decade, avoiding,

EPILOGUE.

Well, now that 'tis over—the ice fairly broken,
 The epilogue must be, by me, they say, spoken ;
 At a loss, I must own, I am for a beginning,
 Which divines say the case is seldom in sinning ;
 And a sinner I am, for no woman e'er breathing
 Turned actress but straight she was reckon'd a heathen.
 And how then, in conscience, can I, a forlorn one
 Be thought any other, for i' faith, I was born one.

'Twas but lately in France (the politest of nations
 Where actresses all have the best educations)
 Allowed that a Christian funeral's befitting
 An actor, this great stage of life on his quitting ;
 To our sins (if they're such) we hope you will be kinder
 And to the fair actress, if really you find her
 Deserving of favor, give due commendation,
 (The heaven she aspires to) instead of damnation.

But to come to the point; suppose me just entered,
 And excuse the digression on which I have ventured;
 Yet before I say more—let me look on your faces—
 And learn from your smiles, ye wits, critics and graces,
 That you of your bounty have not yet repented,
 And—with our endeavors to please you're contented.
 For the unfinished state of our house make allowance,
 Seeing we, of the time we've had, have not been truants.

To correct what is wrong, to add what is deficient
 In the house; and ourselves, if we can, more proficient
 To render, in this our theatrical calling,
 Is a determination united we're all in.
 Of our obligations I know 'tis expected,
 That I should say something—I have been directed
 To tell you—as how—it shall be our endeavor
 And ambition to merit your favor forever—

as far as was possible, all mention of their theatrical descent.

Considering the interest that attaches to the opening of a new theatre, built as the Annapolis theatre was, it is possible to obtain only a very unsatisfactory account of the season

ANNAPOLIS PERFORMANCES.

1771.

Sept. 9—	Roman Father . . .	Whitehead
	Mayor of Garratt . . .	Foote
20—	Maid of the Mill . . .	Bickerstaff
	Old Maid	Murphy
Oct. 5—	Jealous Wife	Colman
	Midas	O'Hara
7—	Cymbeline	Shakspeare

that followed from the columns of the *Maryland Gazette*. Only three of the performances were advertised in that journal, and besides these three bills the name of only one play presented during the season has come down to us.

This was Shakspeare's "Cymbeline," and it is only mentioned because another of the local poets of Annapolis rushed into print with some more verse in praise of Miss Hallam as *Imogen*. These stanzas were signed "Paladour," and as they were dated Thursday, October 10th, it follows that the performance of "Cymbeline" must have occurred on the 7th. This poem, although it has no merit in itself, has some value, both in showing the esteem in which Miss Hallam con-

TO MISS HALLAM
On seeing her last Monday night in the character of *Imogen*.

Say, Hallam, to thy wondrous art
What tribute shall I pay?
Say, wilt thou from a feeling heart
Accept this votive lay?
A votive lay to thee belongs,
For many a pleasing tear,
That fell for *Imogen's* foul wrongs
On fair *Fedele's* bier.
Fair, fair *Fedele!* how thy charms
The huntsmen's pity moved!
Artless as theirs, such soft alarms
My melting bosom proved.
In nature's breast, superior joy
The power of beauty wakes;

And the wild motion of her eye
 An easier prisoner takes.
 From earliest youth, with raptures oft
 I've turned great Shakspeare's page ;
 Pleased when he's gay, and soothed when soft,
 Or kindled at his rage.
 Yet not till now, till taught by thee,
 Conceived I half his power !
 I read, admiring now I see,
 I only not adore.
 E'en now amid the laurel choir
 Of blissful bards on high,
 Whom list'ning deities admire,
 The audience of the sky !
 Methinks I see his smiling shade,
 And hear him thus proclaim,
 "In Western worlds to this fair maid,
 I trust my spreading fame !
 "Long have my scenes each British heart
 With warmest transports filled ;
 Now equal praise, by Hallam's art,
 America shall yield."

"Roman Father" on the opening night. The only new name is that of Mr. Goodman, who probably made his *debut* in Philadelphia the previous season. Goodman was not only more than a substitute for Mr. Allyn, but, with the exception of Mr. Henry, he was the most capable recruit added to the American Company before the Revolution. He was a Philadelphian by residence and education and, probably, by birth. At the time he became "stage-struck" he was a student in the office of Mr. Ross, a lawyer. He accompanied the company on the Southern tour of 1771-2, and returned with it

continued to be held, and in fixing the date of one of the most important productions of the season at Annapolis. It will be remembered, besides, that the lines addressed to Peale on his portrait of the actress were dated just one month later. It is not improbable that Peale's lost picture was on exhibition at Annapolis at the time.

Only one cast of the Annapolis season of 1771 has come down to us, that of the

ROMAN FATHER.

Roman Father	Mr. Hallam
Tullus Hostilius	Mr. Douglass
Publius	Mr. Goodman
Valerius	Mr. Wall
First Citizen	Mr. Morris
Second Citizen	Mr. Woolls
Third Citizen	Mr. Parker
Fourth Citizen	Mr. Roberts
Soldier	Mr. Tomlinson
Valeria	Mrs. Henry
Horatia	Miss Hallam

to Philadelphia in October, 1772, where, so far as the bills are a guide, he made his first appearance for the season of 1772-3 on the 11th of November as *Major Sturgeon* in the "Mayor of Garratt." From this it may be inferred that he played the same part in the afterpiece on the opening night at Annapolis.

At the close of the Annapolis season, about the beginning of February, 1772, the American Company went to Williamsburg, as appears from a preliminary notice

PRELIMINARY NOTICE.

printed in the *Virginia Gazette*, January 23d, 1772. It is impossible to give anything like a full list of the company's repertoire

. The American Company of Comedians intend for this place by the meeting of the General Assembly, and to perform till the end of the April Court. They then proceed to the Northward by engagement, where it is probable they will continue some years.

this season, but that Mr. Douglass' forces arrived on time and began a vigorous campaign is apparent from an announcement of the intended production of new plays,¹ which the *Gazette* afforded its readers simultaneously with its account of the meeting of General Assembly.

When "A Word to the Wise" was produced the *Virginia Gazette*²

¹ NEW PLAYS.—We hear that a new comedy, called "The Brothers," written by Mr. Cumberland, author of the much approved "West Indian," is now in rehearsal and will soon make its appearance on our theatre;

also that "False Delicacy" and a "Word to the Wise," the productions of the ingenious Mr. Hugh Kelly, whose spirited letter to the Lord Mayor (Beckford) has been read by most people, are in great forwardness.

² A WORD TO THE WISE. — Williamsburg, April 2d.—Mr. Kelly's new comedy of "A Word to the Wise" was performed at our theatre last Thursday for the first time, and repeated on Tuesday to a very crowded and splendid audience. It was received both nights with the warmest marks of approbation; the sentiments with which this excellent piece is replete were greatly and deservedly applauded, and the audience, while they did justice to the merit of the author, did no less honor to their own refined taste. If

the comic writers would pursue Mr. Kelly's plan and present us only with moral plays the stage would become (what it ought to be) a school of politeness and virtue. Truth, indeed, obliges us to confess that for several years past most of the new plays that have come under our observation have had a moral tendency, but there is not enough of them to supply the theatre with a variety of exhibitions sufficient to engage the attention of the public, and the most desirable enjoyment by too frequent repetition becomes insipid.

criticised the comedy, not as was customary at that time, under the guise of correspondence, but as the opinion of the paper itself. This was not only one of the best of Mr. Kelly's comedies, but its success at Williamsburg is especially noteworthy, because it had failed at Drury Lane only two years before. The cause of the Drury Lane failure was purely political. Kelly, after the success of his first comedy, "False Delicacy," went into journalism and espoused the ministerial cause in his newspaper with great warmth. This made him many powerful enemies, who went deliberately to work to damn his next play, regardless of its merits. The plot succeeded and the piece was played only twice. In Virginia the comedy had a better fortune. As the virulence of English faction did

FALSE DELICACY.

On Tuesday Next, being the 14th Instant,
A new COMEDY, called
FALSE DELICACY.
By the Author of A WORD TO THE WISE.

It may not be improper to give notice that the Theatre in Williamsburg will be closed at the end of the April Court, the American Company's engagements calling them to the Northward, from whence, it is probable, they will not return for several years.

It was thought worth while to declare that it was by the author of "A Word to the Wise." Even at that day, it will be observed, there was a newspaper demand for moral plays, and the desire for novelty combined with excellence was stronger in Virginia than it is now.

On the 22d of April the bill comprised the "Provoked Husband" and "Thomas and Sally," with Mrs. Stamper for the first time as *Dorcas* in the farce, and on the 28th "The Way to Keep Him" and the "Oracle" were the pieces. The last announcement of the season

not reach the Colonies it was judged solely upon its merits and approved. So unanimous was this approval that when "False Delicacy" was announced for production in the *Gazette*, on the 9th of April—one of the few formal advertisements of the season—it

was dated May 7th. Whether either of Mr. Cumberland's comedies were actually produced is not proved, but the probabilities are that both the "Brothers" and the "Fashionable Lover" were seen at Williamsburg in 1772, because Mr. Douglass never made promises that he failed to keep. It may be assumed, therefore, that the "Fashionable Lover" closed the season, after which the company made its way Northward, stopping at Annapolis in September.

LAST ANNOUNCEMENT.

We are authorized to inform the public that the new comedy of the "Fashionable Lover," now acting at the Theatres Royal, Drury Lane and Edinburgh with the utmost applause, will shortly appear on our theatre. Such is the industry of the American Company that although the piece has not been above ten days in the country it has been rehearsed more than once and is already, we hear, fit for representation.

Either during or at the close of this Southern tour the connection of Mr. and Mrs. Tomlinson with the American Company came to

MRS. TOMLINSON'S PARTS.

Plays.

Beggars' Opera	{ Mr. Slammekin Mrs. Coaxer
Busybody	Mrs. Scentwell
Clandestine Marriage	Trusty
Committee	Mrs. Chat
Constant Couple	Lady Darling
Cymbeline	Helen
Lear	Aranthe
Macbeth	Witch
Mourning Bride	Attendant
Provoked Husband	{ Myrtilia Mrs. Motherly
Recruiting Officer	Lucy
Suspicious Husband	Lucetta
Tender Husband	Aunt
Theodosius	{ Delia Marina

Farces.

Citizen	Corunna
Devil to Pay	Lucy
Miller of Mansfield	Kate

an end. The Tomlinsons had been under Mr. Douglass' management since 1758, a period of nearly fifteen years. It is probable their first appearances in this country were made in New York at the theatre on Cruger's Wharf. On the opening night of the theatre on Society Hill, near Philadelphia, on the 25th of June, 1759, Mr. Tomlinson played *Omar* in "Tamerlane." Mrs. Tomlinson was first seen at that house as *Myrtilia* in the "Provoked Husband," on the 6th of July. The lady seldom

appeared, her list of parts comprising only twenty roles in fifteen

MR. TOMLINSON'S PARTS.

Plays.

A Bold Stroke for a Wife	Sacbut
Alexander the Great	Philip
All for Love	Serapion
Beaux' Stratagem	{ Mr. Sullen Boniface
Beggars' Opera	{ Peachum Lockit
Cato	Lucius
Clandestine Marriage	Sergeant Flower
Committee	Obadiah
Conscious Lovers	Humphrey
Constant Couple	Vizard
Country Lasses	{ Vulture Sir John English
Cymbeline	Caius Lucius
Distressed Mother	Phoenix
Don Quixote in England	Sir Thomas
Douglas	Officer
Drummer	Butler
Earl of Essex	Sir Walter Blunt
Fair Penitent	Sciolto
Gamester	{ Jarvis Bates
George Barnwell	Blunt
Hamlet	{ Ghost King Lucianus Gravedigger
Henry IV	Worcester
Inconstant	Petit
Jealous Wife	John
King John	Pembroke
Lear	Kent
Love for Love	Sir Sampson Legend
Love Makes a Man	Charius
Macheth	Seyton
Merchant of Venice	Antonio
Miser	James
Mourning Bride	Hali
Orphan	Chaplain
Orphan of China	{ Octar Morat
Othello	Ludovico

years, but Mr. Tomlinson was seldom out of the bill. That he was not an actor of much force is apparent in the fact that as was his relative rank at the beginning so it was at the end of his career. But that he was useful and trustworthy is equally apparent in the fact that he held a position that was at least respectable for so many years. He began with such parts as *Kent* in "Lear," *Antonio* in the "Merchant of Venice," *Sciolto* in the "Fair Penitent," *John Moody* in the "Provoked Husband" and *Obadiah* in the "Committee," and ended with *Philip* in "Alexander the Great," *Pembroke* in "King John" and *Don Pedro* in the "Wonder." Allyn was in his way at the outset, Henry at a later period, and finally Goodman, toward the close of his career. In the activity of the last two years of the company's existence he took no part, and so missed many roles that would have been his in the new productions of that

Prince of Parthia	Vardanes
Provoked Husband	John Moody
Recruiting Officer	Recruit
Richard III	{ Catesby Buckingham
Roman Father	Soldier
Romeo and Juliet	{ Capulet Montague Paris
School for Lovers	Steward
Suspicious Husband	Tester
Tamerlane	Omar
Theodosius	{ Leontine Atticus
Venice Preserved	Duke
Wonder	Don Pedro

Farces.

Apprentice	Simon
Catherine and Petruchio	Baptisto
Citizen	Sir Jasper
Cock-lane Ghost	Counsellor Prosequi
Contrivances	Robin
Devil to Pay	Jobson
Harlequin Collector	{ Doctor Porter Miller
Harlequin Restored	Pierot
High Life Below Stairs	{ Kingston Tom
Honest Yorkshireman	Slango
Lethe	{ Charon Bowman
Love a la Mode	Sir Theodore Coodchild
Lying Valet	Justice Suttle
Mayor of Garratt	Sir Jacob Jollop
Miss in her Teens	Captain Loveit
Mock Doctor	{ Hellebore Harry
Neck or Nothing	Mr. Stockwell
Polly Honeycomb	Ledger
Virgin Unmasked	Quaver
Witches	Pierot

period, beginning with the "Way to Keep Him" and ending with "She Stoops to Conquer." No public notice was taken of his retirement, and so it is impossible to say whether it was his own act or in consequence of his death. The latter supposition is the more probable, as it is known that Mrs. Tomlinson was living in New York during the British occupation, where she played with the military Thespians who opened the John Street Theatre in 1777, and was accorded a benefit at the close of the season of 1777-78. There was a Miss Tomlinson, but nothing is known of her beyond the fact that she made her *debut* as one of Antony's children in "All for Love." Of the actors on the American stage in 1758 only Hallam, Douglass and Morris were with the company when Tomlinson left it, in the beginning of 1772, and

of these only Hallam was earlier as a pioneer of the drama in America. Tomlinson's parts comprise his biography.

CHAPTER XXVII.

SOUTHWARK THEATRE, 1772-3.

ANOTHER BRILLIANT SEASON IN PHILADELPHIA—MORE NEW PIECES PRODUCED—PRESENTATION OF THE SECOND AMERICAN PLAY, THE "CONQUEST OF CANADA"—MRS. MORRIS, AN OLD-TIME FAVORITE, MAKES HER DEBUT—CHANGES IN THE AMERICAN COMPANY.

ON its way to the Northward from Williamsburg, as noted in the preceding chapter, the American Company again stopped at Annapolis, where "A Word to the Wise" was presented on the first of September. A new set of scenes, painted by Mr. Richards, of London, was provided for the comedy. After this, Dunlap informs us, with his usual recklessness of statement, the "routine of playing and traveling from the North American Colonies to the West Indies and back again occupied the Thespians, without leaving any memorable trace until the year 1773, when, on the 14th of April, Douglass opened the theatre in New York, giving notice that it would be impossible to keep it open 'longer than the end of May.'" So far were the Thespians from making a voyage to and from the West Indies at that time, that after a brief season at Annapolis they returned to Philadelphia, where they reopened the Southwark Theatre on the 28th of October, 1772, and kept it open until the last day of March, 1773.

This was the fourth prolonged season of the American Company at the Southwark Theatre. It will be seen from the list of performances, which, full as it is, unfortunately is not complete, that thirty-two full pieces and twenty-two farces, some of them new, were produced in Philadelphia at the time Dunlap says the company was not "leaving any memorable trace." Among the pieces played for the first time before a Philadelphia audience were "A Word to the Wise," by Kelly, and the "West Indian" and the "Fashionable Lover," both by Cumberland, and all previously produced in Virginia; another comedy by Cumberland, played at Williamsburg as the "Brothers" but here presented as the "Shipwreck;" Bickerstaff's "Lionel and Clarissa," Foote's "Englishman in Paris," Garrick's "Cymon," Arthur Murphy's "Way to Keep Him," previously played in Virginia, and the "Conquest of Canada," an American drama never before acted. None of the farces

LIST OF PERFORMANCES.

- 1772.
- Oct. 28—Word to the Wise Kelly
Padlock Bickerstaff
- Nov. 2—Roman Father Whitehead
Midas O'Hara
- 4—Love in a Village . . Bickerstaff
Old Maid Murphy
- 9—West Indian Cumberland
Miss in her Teens Garrick
- 11—Mourning Bride Congreve
Mayor of Garratt Foote
- 16—Hamlet Shakspeare
Miller of Mansfield . . . Dodsley
- 18—Shipwreck Cumberland
Lethe Garrick
- 23—Way to Keep Him . . . Murphy
Honest Yorkshireman . . Carey
- 25—Maid of the Mill . . . Bickerstaff
Lying Valet Garrick
- 30—Fashionable Lover . Cumberland
Guardian Garrick
- Dec. 2—George Barnwell Lillo
Love a la Mode Macklin
- 7—Cymbeline Shakspeare
Upholsterer Murphy
- 9—West Indian.
Devil to Pay Coffey
- 14—Lionel and Clarissa . . Bickerstaff
High Life Below Stairs . Townley
- 16—Romeo and Juliet . . . Shakspeare
Old Maid.
- 21—Romeo and Juliet.
Old Maid.
- 23—Suspicious Husband . . . Hoadly
Thomas and Sally . . . Bickerstaff
- 28—Richard III Shakspeare
Musical Lady Colman
- 30—School for Lovers . . Whitehead
Padlock.
- 1773.
- Jan. 4—Lionel and Clarissa.
Love a la Mode.

- Jan. 6—Tamerlane Rowe
Catherine and Petruchio Shakspere
11—King Henry IV Shakspere
Devil to Pay.
13—Love for Love Congreve
High Life Below Stairs.
18—Conscious Lovers Steele
Love a la Mode.
20—Shipwreck.
Englishman in Paris Foote
25—False Delicacy Kelly
Lethe.
27—Othello Shakspere
Midas.
- Feb. 1—Tempest Shakspere
Neptune and Amphitrite.
Miss in her Teens.
3—Tempest.
Neptune and Amphitrite.
High Life Below Stairs.
8—Beggars' Opera Gay
Mayor of Garratt.
10—Theodosius Lee
Honest Yorkshireman.
15—Lionel and Clarissa.
Edgar and Emmeline Hawkesworth
17—Conquest of Canada . . Cockings
22—Conquest of Canada (last time.)
Love a la Mode.
24—Word to the Wise.
Catherine and Petruchio.
- March 3—Cymon Garrick
8—Fashionable Lover.
Edgar and Emmeline.
10—Merchant of Venice . . Shakspere
Hob in the Well Cibber
(Mr. and Mrs. Henry's benefit.)
15—West Indian.
Bucks Have at Ye All.
Padlock.
(Mr. Hallam's benefit.)
17—Beaux' Stratagem Farquhar
Catherine and Petruchio.
(Mr. and Mrs. Morris' benefit.)
22—Earl of Essex Jones
Citizen Murphy
(Benefit of Woolls and Wall.)

played during the season were new to the American stage, except one, Joseph Reed's "Register Office." This list of productions, new and old, must be acknowledged as extraordinary. It included the best of the English dramatists, from Shakspeare to Kelly and Cumberland. With the single exception of Shakspeare the works of all these playwrights have been banished from the stage, and of the nine pieces of the master, played in Philadelphia in 1772-3, three, "Cymbeline," "Henry IV" and the "Tempest," have not been seen by this generation of play-goers. There is no living *Imogen* or *Falstaff*. Neither Cibber nor Farquhar, Congreve nor Rowe, Lee nor Whitehead, Steele nor Macklin, Foote nor Garrick, Murphy nor Colman, Bickerstaff nor O'Hara, Kelly nor Cumberland, has been accorded a revival since early in the century. Tragedies such as the "Mourning Bride" and the "Roman Father"

have no modern representative. There is no actress on the English speaking stage capable of playing these high comedy roles. No living manager, except Augustin Daly, has sufficient knowledge of

Mar. 24—Recruiting Officer . . . Farquhar
Edgar and Emmeline.
(Byerly, Parker and Johnson's benefit.)
29—Wonder . . . Centlivre
Register Office . . . Reed
(Mr. and Mrs. Henry's benefit.)
31—Tempest.
Neptune and Amphitrite.
Guardian.

stage-business to produce one of these masterpieces of the last century. If "A Word to the Wise" or the "Fashionable Lover" was to be played by any company except his, it would be so utterly lacking in the flavor of the old school that we should think our grandfathers were satisfied with very insipid stuff. And yet were it possible to realize, even in imagination, the performances of Mr. Douglass' company for a season, we should learn how completely the Nineteenth century has failed to realize the dramatic promise of the Eighteenth.

Kelly's "Word to the Wise," with which the season opened, was probably played in Philadelphia with the same cast as at Williams-

WORD TO THE WISE.

Captain Dormer . . . Mr. Hallam
Sir George Hastings . . . Mr. Henry
Sir John Dormer . . . Mr. Douglass
Villars . . . Mr. Goodman
Willoughby . . . Mr. Morris
Mrs. Willoughby . . . Mrs. Morris
(Being her first appearance on that stage.)
Miss Willoughby . . . Miss Storer
Lucy . . . Miss Richardson
Miss Montagu . . . Miss Hallam

burg and Annapolis. Although the comedy failed at Drury Lane through the opposition of a party formed to prevent its representation for political reasons, the author was consoled for his disappointment by a large subscription to its publication, at a crown, \$1.25, for

each copy. It is not improbable that Mr. Kelly also found consolation in the success that attended the successive productions of the comedy in America. At Williamsburg, as has been shown, it was highly praised by the *Virginia Gazette*, and in Philadelphia it was favorably

noticed by a correspondent of the *Pennsylvania Chronicle*.¹ The ladies in the cast are all warmly praised, but only Miss Hallam, as *Miss Montagu*, is specially mentioned. This is to be regretted, as Mrs. Morris made her Philadelphia *debut* as *Mrs. Willoughby*. In this critique Mr. Hallam's *Mungo* in the "Padlock," which was the after-piece, was accorded higher praise than was ever before given to any part acted on the American stage, except Miss Hallam's *Imogen*.

While it is uncertain whether Mr. Cumberland's comedy, the "Brothers," was played at Williamsburg, where it was announced for

SHIPWRECK.

Young Belfield	Mr. Hallam
Belfield	Mr. Henry
Captain Ironsides	Mr. Goodman
Sir Benjamin Dove	Mr. Morris
Patterson	Mr. Byerly
Skiff	Mr. Woolls
Old Goodwin	Mr. Douglass
Philip	Mr. Wall
Jonathan	Mr. Parker
Francis	Mr. Johnson
Lady Dove	Mrs. Morris
Violetta	Mrs. Henry
Lucy Waters	Miss Storer
Kitty	Mrs. Harman
Fanny	Miss Richardson
Sophia	Miss Hallam

production early in 1772, it is certain it was produced in Philadelphia as the "Shipwreck." When the "Brothers" was first played Woodward had the part of *Ironsides*, Yates that of *Sir Benjamin Dove* and Quick, then a young performer, was the *Skiff*. Smith, at whose suggestion the comedy was written, played *Young Belfield*. Mrs. Green was the *Lady Dove*, and Mrs. Yates the heroine, *Sophia*.

¹ PENNSYLVANIA CHRONICLE, Oct. 31st, 1772.—On Wednesday last the theatre in Southwark was opened by the American Company with Kelly's "Word to the Wise" and the "Padlock" to a most crowded and brilliant audience. The "Padlock" we have with pleasure seen many repetitions of the last season, and Mr. Hallam in *Mungo* was then supposed excellent, but we now, upon the judgment of gentlemen of undoubted knowledge and taste in theatrical performances, pronounce him to be the best *Mungo* upon

the British stage; the other characters, except *Leander*, which we verily believe Mr. Wall does as well as he can, and therefore we must by no means censure him, are well supported. * * * The performers in the "Word to the Wise" are entitled to much praise for being so correct, spirited and characteristic. The ladies, besides their pleasing figures, were genteel, elegant and fashionable in their deportment. Miss Hallam, in the sprightly *Miss Montagu*, was as much a woman of fashion as we have seen on any stage.

Garrick was in the house on the first night of the comedy, and was surprised at hearing himself complimented in the epilogue to a new piece in the rival establishment. The epilogue was spoken by Mrs. Yates. The piece had a good run at Covent Garden, where it was originally produced in 1769, but neither in merit nor success did it compare with either of Mr. Cumberland's pieces, the "Fashionable Lover" or the "West Indian," played at the Southwark Theatre this season. When the former was originally produced at Drury Lane it was coldly received, but after its objectionable features were modified it met with a fair degree of success. The latter was not only one of

FASHIONABLE LOVER.

Mortimer Mr. Hallam
 Aubrey Mr. Henry
 Tyrrel Mr. Goodman
 Lord Abberville . . Mr. Byerly
 Dr. Druid Mr. Morris
 Bridgemore Mr. Parker
 Naphthali Mr. Wall
 Jarvis Mr. Woolls
 Le Jeunesse Mr. Roberts
 Colin Macleod . Mr. Douglass
 Lucinda Mrs. Henry
 Mrs. Bridgemore . Mrs. Douglass
 Betty Miss Storer
 Mrs. Mackintosh Miss Richardson
 Augusta Aubrey . Miss Hallam

the best come-

dies of its time,

but it had a

great and de-

served success.

The "West In-

dian" was first

played in 1771,

a year before

the production

of the "Fashionable Lover." King was the

WEST INDIAN.

Belcour Mr. Henry
 Major O'Flaherty . Mr. Goodman
 Mr. Stockwell . . . Mr. Morris
 Captain Dudley . Mr. Douglass
 Charles Dudley . . . Mr. Wall
 Fulmer Mr. Byerly
 Varland Mr. Parker
 Stukeley Mr. Johnson
 Sailor Mr. Woolls
 Lady Rusport . . Mrs. Douglass
 Louisa Dudley . . Miss Storer
 Mrs. Fulmer . . . Mrs. Henry
 Lucy Miss Richardson
 Charlotte Rusport Miss Hallam

original *Belcour*, Moody the *O'Flaherty* and Mrs. Abington the *Charlotte Rusport*. In the "Fashionable Lover" *Lord Abberville* was originally acted by Dodd, *Aubrey* and his daughter *Augusta* by Mr. and Mrs. Barry, *Mortimer* by King, and *Dr. Druid* by Baddeley. Hallam generally played *Belcour*—as *O'Flaherty* Henry was admirable. Miss Hallam as *Augusta Aubrey* and *Charlotte Rusport* had no possible rival in the company except Mrs. Morris.

After the success that attended the production of Dryden's version of the "Tempest," in 1770, Mr. Douglass evinced a partiality

<u>CYMON.</u>	
Cymon	Mr. Hallam
Merlin	Mr. Goodman
Linco	} Mr. Woolls
First Demon	
Dorus	Mr. Morris
Damon	Mr. Wall
Dorilas	Mr. Byerly
Cupid	} Miss Storer
First Shepherdess	
Second Shepherdess	} Miss Richardson
Dorcas	
Urganda	Mrs. Morris
Fatima	Mrs. Henry
Sylvia	Miss Hallam

for "show-pieces." Among these was "Cymon," a so-called "dramatic romance," by Garrick, a wretched production, devoid of wit, humor and poetry, which owed whatever success it obtained at Drury Lane to the vocal performers and the scene-painter. It was the story of Cymon and

Iphigenia greatly extended, heightened by incantation, and rendered entertaining by fine scenery, splendid dresses, brisk music and lively dances. It made the judicious grieve but met with great success.

Another "show-piece" which was produced for the first time on any stage this season was a play called the "Conquest of Canada," which is interesting because of the elaborate way in which it was presented, as well as from the fact that it was supposed to have been of American origin and consequently the second American play ever performed on the stage. It was a tragedy based upon the conquest of Quebec and the death of Wolfe, but the author, George Cockings, was an Englishman who held a small place under the Gov-

CONQUEST OF CANADA.

By Authority.
By the American Company,
At the Theatre in Southwark This Evening
will be presented a New Historical Tragedy,
NEVER PERFORMED, called the
CONQUEST OF CANADA, or
The Siege of Quebec.

General Wolfe	Mr. Hallam
Leonatus *	Mr. Douglass
Britannicus †	Mr. Henry
Montcalm	Mr. Goodman
Levi	Mr. Morris
Bougainville	Mr. Wall
Ochterlony	Mr. Henry
Peyton	Mr. Byerly

* Mon-t-n. † T-n-d.

ernment at Boston. His later life was spent in England, where for thirty years previous to his death, which occurred February 6th, 1802, he was register of the Society of Arts, Manufactures and Commerce. Mr. Cockings wrote a poem called "The American War," and at one time he read Milton by way of a lecture. His play was printed in London, in 1766. It was a wretched composition, neither prose nor verse. It is apparent from Mr. Douglass' advertisement that he had the earnest co-operation of the military then stationed in Philadelphia, but, notwithstanding the pageantry, the play failed. It was played only twice.

Bickerstaff's comic opera, "Lionel and Clarissa," which was originally produced at Covent Garden, in 1768, was presented for the

LIONEL AND CLARISSA.

Lionel Mr. Woolls
 Colonel Oldboy Mr. Goodman
 Sir John Flowerdale Mr. Douglass
 Mr. Jessamy Mr. Wall
 Harman Mr. Henry
 Jenkins Mr. Parker
 Clarissa Miss Storer
 Lady Mary Oldboy Mrs. Harman
 Jenny Mrs. Henry
 Diana Oldboy Miss Hallam

First Caledonian Chief by a Gentleman
 (Being his first appearance on any Stage.)
 Second Caledonian Chief by Mr. Woolls.
 Sea and Land officers by Messrs. Byerly, Johnson, Parker, Woolls, Roberts and a Young Gentleman (who never appeared on any Stage before).
 Jemmy Chaunter (with a song in character) by Mr. Woolls.
 Sailors by Messrs. Johnson, Roberts, &c., &c.
 Sophia Miss Hallam
 Abbess Mrs. Morris
 First Nun Mrs. Henry
 Second Nun Miss Storer
 Maid Miss Richardson
 Sophronia Mrs. Douglass
 After the Play DANCING by MR. FRANCIS.

It will be taken as a favor if the Town for this night will dispense with a Farce, as the Stage will be much crowded with the ARTILLERY, BOATS, &c., necessary for the Representation of the Piece, and with the men from both Corps, whose assistance the Commanding Officers are good enough to indulge us with.

TICKETS, without which no Person can be admitted, are sold at the bar of the Coffee house.

Boxes, 7s. 6d. Pit, 5s. Gallery, 3s.

first time in America this season as the "School for Fathers," the name applied to it when it was revived at Drury Lane after its successful run at the rival house. Mr. Vernon was the original *Lionel*, and Mrs. Baddeley the first *Clarissa*.

Mrs. Wroughten, known in this country as Mrs. Pownall, was the Covent Garden *Diana*. The originality of this production has never been questioned, neither the characters nor incidents being borrowed from any other author.

Foote's two-act comedy, the "Englishman in Paris," although it was produced at Covent Garden for Macklin's benefit as early as

ENGLISHMAN IN PARIS.

Buck Mr. Goodman
 Sir John Buck Mr. Morris
 Mr. Subtle Mr. Henry
 Classic Mr. Parker
 Daupaine Mr. Roberts
 Solitaire Mr. Wall
 Gamut Mr. Woolls
 Roger Mr. Johnson
 Marquis Mr. Byerly
 Mrs. Subtle Miss Richardson
 Lucinda Miss Storer

1753, was not played in the Colonies until this season, and then only as an afterpiece. Mr. Macklin was the original *Buck* and Miss Macklin the *Lucinda*. It was said of *Lucinda* that the part seemed written to give Miss Macklin an opportunity of displaying her

varied qualifications of acting, singing and dancing, in all of which she obtained universal applause. Its production in this country was intended, no doubt, to give Miss Storer, who possessed like talents, a similar opportunity.

The only new farce this season, unless Foote's "Englishman in Paris" is regarded as a farce rather than a comedy, was the "Register Office," at that time a popular

REGISTER OFFICE.

afterpiece at Drury Lane. The object of this little piece was to expose the pernicious practices of intelligence offices or employment agencies, still called "register offices" in England. The provincial characters, the Scotch peddler, the Irish spalpeen and *Maria*, the

Captain Le Brush Mr. Hallam
 Lord Brilliant Mr. Goodman
 Scotchman Mr. Douglass
 Irishman Mr. Henry
 Frenchman Mr. Roberts
 Harwood Mr. Wall
 Tricket Mr. Morris
 Gulwell Mr. Byerly
 Frankly Mr. Woolls
 Williams Mr. Johnson
 Maria Miss Storer
 Margery Monfort Mrs. Henry

Yorkshire servant-maid, are particularly well drawn. In *Captain Le Brush* Mr. Hallam had the part of a slip-slop military man, whose ignorance constantly led him into the use of hard words, the meaning of which he did not understand, but his impudence was so great that he was never known to blush when his absurdities were detected. The farce never became a favorite afterpiece with American audiences, probably because the evils at which it was aimed did not exist in this country at that time.

While the company was in Virginia Arthur Murphy's comedy, the "Way to Keep Him," was played, probably with the same cast as at Philadelphia this season. The

WAY TO KPEP HIM.

lesson of the comedy is to teach wives to preserve the affections of their husbands by practicing the same arts after as before marriage. Originally this piece was in only three acts, but it was extended to five by the deft introduction of *Sir Bashful* and *Lady*

Lovemore	Mr. Hallam
Sir Bashful Constant	Mr. Douglass
Sir Brilliant Fashion	Mr. Henry
William	Mr. Goodman
Sideboard	Mr. Morris
Richard	Mr. Parker
Thomas	Mr. Roberts
Mrs. Lovemore	Mrs. Henry
Lady Constant	Mrs. Morris
Muslin	Miss Storer
Mignonet	Miss Richardson
Furnish	Mrs. Harman
Widow Belmour	Miss Hallam

Constant into the comedy. The play was not without humor, but its great charm was in the fact that it was a series of pictures of domestic life. This comedy, it will be remembered, was first acted in this country by the New American Company at Annapolis, in 1769.

The first of Shakspeare's plays presented at the Southwark Theatre this season was "Hamlet," last played at that house during the engagement of 1769-70. The masterpiece, which was presented on the 16th of November, 1772, was followed by "Cymbeline," on the 7th of December. The casts of these tragedies at this time not only

show the changes that had been made in the company, but the rise or descent of the actors. In "Hamlet" Hallam, Douglass and Morris re-

HAMLET.	tained their former	CYMBELINE.
Hamlet Mr. Hallam	roles, but Henry,	Posthumous . . Mr. Hallam
King Mr. Douglass	who before played	Cymbeline . . . Mr. Douglass
Polonius Mr. Morris	<i>Horatio</i> , now suc-	Iachimo Mr. Henry
Laertes Mr. Henry	ceeded Wall as	Bellarius . . . Mr. Goodman
Ghost Mr. Goodman	<i>Laertes</i> , while Wall	Cloten Mr. Wall
Horatio Mr. Parker	sank into the <i>Player</i>	Guiderius . . . Mr. Parker
Marcellus . . . Mr. Woolls	<i>King</i> , previously	Arviragus . . . Mr. Woolls.
Bernardo Mr. Byerly	played by Allyn	Caius Lucius . . Mr. Byerly
Player King . . . Mr. Wall	and Malone; Good-	Pisanio Mr. Morris
Lucianus Mr. Roberts	man was the suc-	Philario Mr. Parker
Francisco . . . Mr. Johnson	cessor of Tomlinson as	Cornelius . . . Mr. Roberts
Guildestern . . Mr. Woolls	the <i>Ghost</i> , Parker was	Frenchman . . Mr. Woolls
Rosencranz . . . Mr. Byerly	<i>Horatio</i> , instead of	Captain . . . Mr. Johnson
Player Queen . Miss Richardson	Henry, Byerly had Platt's part of	Queen . . . Mrs. Douglass
Queen Mrs. Douglass	<i>Bernardo</i> , Miss Richardson was	Helen . . . Miss Richardson
Ophelia Miss Hallam	the <i>Player Queen</i> ,	Imogen . . . Miss Hallam
	instead of Mrs.	
	Harman or Mrs.	
	Henry (Miss Sto-	
	rer), and Miss	
	Hallam succeeded	
	Miss Cheer as	
	<i>Ophelia</i> . In "Cym-	
	beline" Douglass	
	now had the title-role, instead of Allyn; Henry, who had previously	
	played <i>Bellarius</i> , was now <i>Iachimo</i> , instead of Douglass, Goodman	
	was <i>Bellarius</i> , Parker <i>Guiderius</i> , instead of Greville, and <i>Philario</i> ,	
	instead of Morris; Byerly <i>Caius Lucius</i> instead of Tomlinson; Miss	

Richardson *Helen*, instead of Mrs. Tomlinson, and Miss Hallam *Imogen*, in which she made a greater impression than her predecessor,

KING HENRY IV.

Hotspur Mr. Hallam
King Henry Mr. Morris
Prince of Wales . . Mr. Henry
Sir Walter Blunt . Mr. Goodman
Worcester Mr. Byerly
Vernon Mr. Parker
Westmoreland . . . Mr. Wall
Northumberland . . Mr. Woolls
Bardolph Mr. Johnson
Francis Mr. Roberts
Sir John Falstaff . Mr. Douglass
Poins Mr. Byerly
Douglas Mr. Woolls
Peto Mr. Wall
First Carrier . . Mr. Goodman
Second Carrier . . Mr. Parker
Prince John Mr. Roberts
Hostess Quickly . Mrs. Harman
Lady Percy Mrs. Morris

Miss Cheer. The

other Shakspeare

plays afford similar

contrasts. In "Romeo and Juliet"

Miss Hallam now

played *Juliet* to Mr.

Hallam's *Romeo*.

Henry was *Capulet*,

instead of Morris;

Morris *Friar Lau-*

rence, instead of Allyn or Greville; Good-

man *Escalus*, instead of Broadbelt or

Malone; Wall *Benvolio*, instead of Godwin, as at the John Street Theatre,

New York, in 1767; Parker *Tybalt*, instead of Wall or Henry, and

MERCHANT OF VENICE.

Shylock Mr. Henry
Antonio Mr. Hallam
Bassanio Mr. Douglass
Gratiano Mr. Goodman
Lorenzo Mr. Woolls
Duke Mr. Byerly
Salarino Mr. Wall
Tubal Mr. Roberts
Gobbo Mr. Byerly
Launcelot Mr. Morris
Jessica Miss Hallam
Nerissa Miss Richardson
Portia Mrs. Morris

Byerly *Montagu*, in-

stead of Tomlinson.

Mr. and Mrs. Doug-

lass and Mrs. Harman

retained their previous

roles. In "Richard III"

Henry played *Rich-*

mond, instead of Doug-

lass, while Douglass

was content with *Buck-*

ingham, as in New York, in 1767. Miss Richardson was the

TEMPEST.

Prospero . . . Mr. Douglass
Ferdinand . . Mr. Hallam
Alonzo Mr. Byerly
Antonio Mr. Parker
Hipolito Mr. Wall
Gonzalo Mr. Johnson
Stephano . . . Mr. Morris
Trinculo . . . Mr. Henry
Ventoso Mr. Johnson
Mustachio . . Mr. Woolls
Ariel Miss Storer
Caliban Mr. Goodman
Sycorax Mr. Roberts
Miranda . . . Mrs. Henry
Dorinda . . . Miss Hallam

OTHELLO.

Othello Mr. Hallam
Iago Mr. Douglass
Cassio Mr. Goodman
Roderigo Mr. Wall
Ludovico Mr. Henry
Brabantio . . . Mr. Morris
Duke Mr. Byerly
Montana Mr. Parker
Gratiano Mr. Woolls
Officer Mr. Johnson
Messenger . . . Mr. Roberts
Emilia Mrs. Douglass
Desdemona . . Mrs. Henry

Duke of York, a part that had been played by Miss S. Dowthwaite, among others. Parker succeeded Tomlinson as *Catesby*, and Mrs. Morris was *Queen Elizabeth*, instead of Mrs. Douglass. Miss Cheer, in her time, had been the *Lady Anne*, now in possession of Mrs. Henry. In "King Henry IV" Mrs. Morris succeeded Miss Cheer as *Lady Percy*, Henry became the *Prince of Wales*, instead of Wall; Goodman *Sir Walter Blunt*, instead of Henry; Byerly *Worcester*, instead of Tomlinson, and *Poins*, instead of Malone; Parker *Vernon*,

CATHERINE AND PETRUCHIO.

Petruchio	Mr. Goodman	<i>moreland</i> , instead of Raworth, and
Grumio	Mr. Morris	<i>Peto</i> , instead of Roberts, and
Biondello	Mr. Wall	Roberts <i>Francis</i> , instead of <i>Peto</i> ,
Hortensia	Mr. Parker	and <i>Prince John</i> , instead of Mrs.
Baptista	Mr. Byerly	Wall. This is the first cast
Tailor	Mr. Roberts	extant of the Shakspeare-Dryden
Curtis	Mrs. Harman	
Bianca	Miss Richardson	
Catherine	Mrs. Morris	

"*Tempest*." In "*Othello*" and the "*Merchant of Venice*" the only important changes were the assumption of *Desdemona* in the former by Mrs. Henry and of *Portia* in the latter by Mrs. Morris, in which Miss Hallam condescendingly consented to play *Nerissa*. These contrasts show that the company had four young actresses capable of playing leading roles, that Mr. Goodman was already a favorite with the public and the management, and that Mr. Henry was ascending slowly and Mr. Wall descending rapidly.

The "*Conscious Lovers*" was seen in Philadelphia for the first time in six years. In New York the comedy had not been played since 1768 when it was given for Mr. Morris' benefit. The only changes in the cast were Goodman as *Sir John Bevil*, Byerly as *Cymberton*, Parker as *Humphrey*, Roberts as *Daniel*, Miss Storer as *Phyllis*,

Mrs. Harman as *Mrs. Sealand*, Miss Richardson as *Lucinda* and Mrs. Morris as *Isabella*.

The casts that are appended at the bottom of this and the following pages show the changes that had occurred in the representatives of familiar parts. Mr. and Mrs. Tomlinson had withdrawn, while Messrs. Goodman, Byerly and Johnson, and Mrs. Morris and Miss Richardson were recent acquisitions. It is not improbable that all these were seen at the Southwark Theatre before the Southern tour was undertaken—Miss Richardson certainly was. Little is known of this lady, who apparently was an actress of experience, beyond the fact that she played "walking ladies," such as *Fanny* in the "Shipwreck," in which she is first noticed, and afterward *Lucy Waters* in the same play; *Theodosia* in the "Maid of the Mill," and *Mrs. Trippet* in the "Lying Valet;" the *Lady* in "Love a la Mode;" *Lucy* in the "West Indian" and in the "Devil to Pay;" *Lucetta* in the "Suspicious Husband" and *Mrs. Subtle* in the "Englishman in Paris;" the *Player Queen* in "Hamlet," *Mysis* in "Midas" and *Lucy* in a "Word to the Wise." Her first appearance this season was in the part last named. More important than the acquisition of Miss Richardson was that of Mrs. Morris. She began with the little part of *Margery* in "Love in

NEW CASTS OF FAMILIAR PIECES.

MOURNING BRIDE.		TAMERLANE.		THEODOSIUS.	
Osmyn	Mr. Hallam	Monesses	Mr. Goodman	Varanes	Mr. Hallam
King	Mr. Douglass	Axalla	Mr. Wall	Theodosius	Mr. Henry
Garcia	Mr. Henry	Omar	Mr. Henry	Leontine	Mr. Goodman
Gonzales	Mr. Morris	Dervise	Mr. Morris	Marcian	Mr. Douglass
Heli	Mr. Parker	Haly	Mr. Parker	Atticus	Mr. Woolls
Selim	Mr. Wall	Stratocles	Mr. Byerly	Lucius	Mr. Parker
Alonzo	Mr. Byerly	Tanais	Mr. Woolls	Aranthus	Mr. Wall
Perez	Mr. Woolls	Zama	Mr. Johnson	Pulcheria	Mrs. Morris
Zara	Mrs. Morris	Mirvan	Mr. Roberts	Marina	Miss Storer
Leonora	Miss Storer	Selima	Mrs. Henry	Flavella	Miss Richardson
Almeria	Miss Hallam	Arpasia	Mrs. Morris	Athenais	Miss Hallam

a Village," but was seen a week later as *Zara* in the "Mourning Bride." When *Lady Dove* was introduced into the "Shipwreck," on its second representation, she played the part, and subsequently she appeared as *Millwood* in "George Barnwell," *Mrs. Sullen* in the "Conscious Lovers," *Lady Beverly* in the "School for Lovers," *Portia* in the "Merchant of Venice," *Lady Constant* in the "Way to Keep Him," *Catherine* in "Catherine and Petruchio" and *Queen Elizabeth* in "Richard III." Her first appearance was made as *Mrs. Willoughby* in a "Word to the Wise." This Mrs. Morris was the second wife of Owen Morris. She was described by Dunlap as a tall, elegant woman, and by William B. Wood as an imposing, well-formed person, with a

NEW CASTS OF FAMILIAR PIECES.

GEORGE BARNWELL.		SCHOOL FOR LOVERS.		EARL OF ESSEX.	
George Barnwell . . .	Mr. Hallam	Modely . . .	Mr. Hallam	Essex	Mr. Hallam
Thorowgood . . .	Mr. Douglass	Sir John Dorilant .	Mr. Douglass	Southampton	Mr. Henry
Trueman	Mr. Parker	Bellmour	Mr. Wall	Lord Burleigh	Mr. Morris
Uncle	Mr. Henry	Steward	Mr. Morris	Raleigh	Mr. Byerly
Blunt	Mr. Morris	Lady Beverly	Mrs. Morris	Lieutenant	Mr. Woolls
Maria	Miss Storer	Araminta	Mrs. Henry	Queen Elizabeth . . .	Mrs. Morris
Lucy	Mrs. Harman	Celia	Miss Hallam	C. of Nottingham . .	Mrs. Henry
Millwood	Mrs. Morris			Countess of Rutland	Miss Hallam
SUSPICIOUS HUSBAND.		LOVE FOR LOVE.		BEAUX' STRATAGEM.	
Ranger	Mr. Hallam	Valentine	Mr. Hallam	Archer	Mr. Hallam
Mr. Strickland . .	Mr. Douglass	Sir Sampson Legend .	Mr. Henry	Aimwell	Mr. Douglass
Frankly	Mr. Henry	Scandal	Mr. Douglass	Sullen	Mr. Henry
Bellamy	Mr. Parker	Tattle	Mr. Wall	Foigard	Mr. Goodman
Jack Meggot . . .	Mr. Wall	Foresight	Mr. Morris	Freeman	Mr. Wall
Jester	Mr. Morris	Jeremy	Mr. Byerly	Gibbet	Mr. Woolls
Buckle	Mr. Woolls	Frapland	Mr. Parker	Boniface	Mr. Byerly
Simon	Mr. Johnson	Buckram	Mr. Woolls	Bagshot	Mr. Dermot
Mrs. Strickland . .	Mrs. Henry	Ben	Mr. Goodman	Hounslow	Mr. Roberts
Jacintha	Mrs. Morris	Angelica	Mrs. Henry	Scrub	Mr. Morris
Lucetta	Miss Richardson	Miss Prue	Miss Storer	Dorinda	Miss Richardson
Milliner	Miss Storer	Mrs. Foresight .	Miss Richardson	Cherry	Miss Henry
Landlady	Mrs. Harman	Nurse	Mrs. Harman	Gipsy	Miss Storer
Maid	Mrs. Wall	Mrs. Frail	Mrs. Morris	Mrs. Sullen	Mrs. Morris
Clarinda	Miss Hallam				
NEPTUNE AND AMPHITRITE.		THOMAS AND SALLY.		EDGAR AND EMMELINE.	
Neptune	Mr. Woolls	The Squire	Mr. Woolls	Edgar	Mr. Hallam
Amphitrite	Miss Storer	The Sailor	Mr. Henry	Emmeline	Miss Hallam
		Dorcas	Mrs. Harman		
		Sally	Miss Hallam		

"The mysterious manner alluded to in Mrs. Morris," Mr. Wood wrote, "was not confined to the stage, but the chariness of her exposure to the vulgar eye of day was very amusing. So inveterate was her dislike to being seen in daylight that Mr. Morris obtained from a near relative of mine permission to put up a little gate in his garden, by which Mrs. Morris could pass from her lodgings in Maiden Lane direct to the theatre, without a circuit of Broadway. On the few occasions of her showing off freely as a pedestrian, I can truly assert that much more curiosity and bustle were excited than latterly at a Fanny Ellsler or a Fanny Kemble. She seemed to realize the boast of Bolingbroke—

"Being seldom seen,
She could not stir, but like a comet
She was wondered at.

NEW CASTS OF FAMILIAR PIECES.

HIGH LIFE BELOW STAIRS.		MAYOR OF GARRATT.		DEVIL TO PAY.	
Lovel	Mr. Hallam	Major Sturgeon . . .	Mr. Goodman	Sir John Loverule . .	Mr. Woolls
Freeman	Mr. Parker	Sir Jacob Jollop . .	Mr. Douglass	Jobson	Mr. Henry
Lord Duke	Mr. Wall	Sneak	Mr. Morris	Butler	Mr. Morris
Sir Harry	Mr. Henry	Lint	Mr. Wall	Doctor	Mr. Byerly
Philip	Mr. Morris	Bruin	Mr. Byerly	Coachman	Mr. Johnson
Coachman	Mr. Woolls	Roger	Mr. Parker	Cook	Mr. Parker
Kingston	Mr. Byerly	Mrs. Bruin	Mrs. Harman	Footman	Mr. Wall
Lady Bab	Miss Storer	Mrs. Sneak	Mrs. Henry	Blind Fiddler . . .	Mr. Roberts
Lady Charlotte . . .	Miss Richardson	_____		Lady Loverule . . .	Mrs. Harman
Cook	Mrs. Harman	MILLER OF MANSFIELD.		Lucy	Miss Richardson
Chloe	Mr. Roberts	King	Mr. Henry	Lettice	Mrs. Wall
Kitty	Mrs. Henry	Miller	Mr. Morris	Nell	Miss Storer
MUSICAL LADY.		Richard	Mr. Byerly	UPHOLSTERER.	
Old Mask	Mr. Morris	Lord Lurewell . . .	Mr. Wall	Barber	Mr. Wall
Mask	Mr. Wall	Joe	Mr. Woolls	Quidnunc	Mr. Byerly
Freeman	Mr. Parker	Peggy	Miss Richardson	Feeble	Mr. Morris
Rosini	Mr. Roberts	Kate	Miss Storer	Bellmour	Mr. Parker
Lady Scrape	Miss Storer	Margery	Mrs. Harman	Rovewell	Mr. Woolls
Laundress	Mrs. Harman	HOB IN THE WELL.		Harriet	Miss Richardson
Sophy	Miss Hallam	Hob	Mr. Hallam	Termagant	Mrs. Henry
OLD MAID.		Friendly	Mr. Woolls	LOVE A LA MODE.	
Old Maid	Mrs. Harman	Sir Thomas Testy . .	Mr. Morris	Callaghan O'Brallaghan	Mr. Henry
Captain Cape	Mr. Morris	Old Hob	Mr. Byerly	Archy MacSarcasm	Mr. Douglass
Clerimont	Mr. Wall	Dick	Mr. Johnson	Squire Groom	Mr. Wall
Mr. Harlow	Mr. Byerly	Hob's Mother	Miss Richardson	Beau Mordecai . . .	Mr. Morris
Heartly	Mr. Parker	Betty	Mrs. Henry	Sir Theodore	Mr. Parker
Mrs. Harlow	Mrs. Henry	Flora	Miss Storer	The Lady	Miss Richardson

“The walk of half a dozen miles, which the less artificial actors of modern times sometimes bodily execute, between the rehearsal and dinner, would have puzzled Mrs. Morris not a little, from the fact of her indulging, among other peculiarities of dress, in a pair of heels of such dangerous altitude as required the utmost caution.”

The season was almost without incidents, but a note appended to the announcement of the “Recruiting Officer” for the 24th of March, 1773, when Mrs. Morris played *Sylvia* for the joint benefit of Messrs. Byerly, Parker and Johnson, is curious in itself and indicative of the character of the actress.

MRS. MORRIS' CARD.

Mr. Durang, in his “History of the Philadelphia Stage,” published in the *Sunday Dispatch*, thinks the deprecatory manner of this announcement indicates a fear on the part of the actress that she would not be able to play *Sylvia* well. The probability is that Mrs.

* * Mrs. Morris in Respect to those few Ladies and Gentlemen, who thro' kindness to her have advised her not to play the Part of *Sylvia*, begs leave to assure them, that she performs it now in compliance with the Request of many friends to the Theatre, and with a fixed Rule amongst the Performers, to lend each other every help they can in Time of Benefits.

NEW CASTS OF FAMILIAR PIECES.

MISS IN HER TEENS.	GUARDIAN.	HONEST YORKSHIREMAN.
Captain Flash . . . Mr. Henry	Guardian Mr. Hallam	Gaylove Mr. Woolls
Captain Loveit . . . Mr. Johnson	Sir Charles Mr. Morris	Sapscull Mr. Wall
Fribble Mr. Wall	Young Clackit . . . Mr. Wall	Muckworm Mr. Morris
Puff Mr. Morris	Lucy Mrs. Henry	Blunder Mr. Parker
Jasper Mr. Woolls	Miss Harriet Miss Hallam	Slango Mr. Byerly
Tag Mrs. Henry		Combrush Mrs. Morris
Miss Biddy Miss Storer		Arabella Miss Storer
	ROMAN FATHER.	CITIZEN.
	Roman Father . . . Mr. Hallam	Young Wilding . . . Mr. Hallam
	Tullus Hostilius . . Mr. Douglass	Young Philpot . . . Mr. Wall
	Publius Mr. Goodman	Old Philpot Mr. Morris
	Valerius Mr. Wall	Beaufort Mr. Woolls
	First Citizen Mr. Morris	Sir Jasper Mr. Byerly
	Second Citizen . . . Mr. Byerly	Quilldrive Mr. Roberts
	Third Citizen Mr. Woolls	Corunna Miss Richardson
	Fourth Citizen . . . Mr. Johnson	Maria Miss Hallam
	Soldier Mr. Parker	
	Valeria Mrs. Henry	
	Horatia Miss Hallam	
MIDAS.		
Midas Mr. Goodman		
Apollo Mr. Woolls		
Jupiter Mr. Morris		
Sileno Mr. Parker		
Damætus Mr. Wall		
Pan Mr. Byerly		
Juno Mrs. Henry		
Mysis Mrs. Harman		
Daphne Mrs. Morris		
Nysa Miss Storer		

Morris did not consider the part sufficiently stately for her grand style. Other incidents of the season were the occasional appearances, between the acts, of Mrs. Stamper, as a singer, and Mr. Francis, as a dancer. Mrs. Stamper was the lady who played *Dorcas* in "Thomas and Sally," at Williamsburg. She was now advertised as from the Theatre Royal, Edinburgh. Mr. Francis was announced as from the Theatre in Amsterdam. This dancer's real name was Francis Mentges, which he made illustrious as a Colonel in the Revolutionary army, while he afterward rendered his assumed name of William Francis distinguished as an actor. When General Washington came to Philadelphia, in 1787, as a member of the Constitutional Convention, Francis was among those who welcomed him and escorted him into the city. The old actor's features as *Sir George Thunder* have been preserved in an engraving in the series of prints known as the Lopez and Wemyss series. Nothing is known of the actors who were added to the company about this time beyond the parts played by them.

In the letter of "Philo-Theatricus," dated October 30th, 1772, and printed in the *Pennsylvania Chronicle*, from which the criticism of the acting in a "Word to the Wise" and the "Padlock," above quoted, was taken, complaint is made of a grievance that the writer said must be remedied. "Some ruffians in the gallery who so frequently interrupted the performance, and in the most interesting scenes," wrote "Philo-Theatricus" in his suggestive letter, "deserve the severest reprehension; they are too despicable to argue, otherwise they might be told that because they pay three shillings for their admittance into a public assembly they are not therefore entitled to commit frequent outrages upon that part of the audience who go there really to see the play and be instructed and entertained; or to interrupt

the actors who are doing their best to entertain them. They might be informed that, though they have an undoubted right to every species of entertainment promised them in the bills, they have not the smallest title to anything else, and that if they call for a song or a prologue of which no notice is given in the bills, the actors have an equal demand upon them for an extraordinary price for a compliance with their request." The remedy suggested by "Philo-Theatricus" to the manager of the theatre was "to engage a number of constables and dispose them in different parts of the gallery, who, upon the smallest disturbance for the future, may be authorized by any magistrate—and there are always enough in the house—to apprehend and carry to the work-house such rioters, by which means peace will be restored and a few examples deter others from the like outrages."

When the Philadelphia season closed the company went to New York to play its last engagement in that city prior to the Revolution.

CHAPTER XXVIII.

LEAVE-TAKINGS.

CLOSING ENGAGEMENTS OF THE OLD AMERICAN COMPANY—LAST SEASON
IN NEW YORK—DEATH OF MRS. HARMAN—A FORTNIGHT AT
THE SOUTHWARK THEATRE—FAREWELL TO PHILADELPHIA—
DR. COOPER'S PROLOGUE, NEW YORK, AND THE LAST PHILA-
DELPHIA EPILOGUE.

NOTWITHSTANDING Mr. Douglass announced when he opened the New York Theatre on the 14th of April, 1773, that it would be impossible to keep it open longer than the end of May the season was extended to August.

This season, which was destined to be the last in New York for many years, seems to have begun with a disposition among a part of the audience to annoy the actors. "The repeated insults," Mr. Douglass announced on the 3d of May, "which some mischievous persons in the gallery have given, not only to the stage and orchestra, but to the other parts of the house, call loudly for reprehension." He then says that unless these disorders are amended "the gallery for the future will be shut up." This threat seems to have had the desired effect. The season in New York opened with Murphy's comedy, the "Way to Keep Him," which was new to that city, and "Catherine and Petruchio," with Mrs. Morris for the first time there as the *Shrew*.

- June 28—Tamerlane Rowe
 Irish Widow Garrick
 (Mr. and Mrs. Morris' benefit.)
- July 1—Constant Couple . . . Farquhar
 Harlequin Collector.
 (Benefit of Mr. Hallam and Mr.
 Goodman.)
- 8—Recruiting Officer . . . Farquhar
 Guardian Garrick
 (Benefit of Mr. Byerly and Mr.
 Parker.)
- 12—Jane Shore Rowe
 (Benefit of Mr. Roberts and Miss
 Richardson.)
- 19—Merchant of Venice . . Shakspeare
 Miller of Mansfield . . . Dodsley
 (Benefit of Mr. Dermot and Mr.
 Francis.)
- 26—George Barnwell Lillo
 Edgar and Emmeline Hawkesworth
 (Benefit of the New York Hospital.)
- Aug. 2—She Stoops to Conquer. Goldsmith
 Musical Lady Colman
- 5—She Stoops to Conquer.
 Padlock.

comedy and farce from time to time the old masterpieces still held a prominent place in the repertoire of the company, and the names of Farquhar, Congreve, Cibber and Rowe occur as often as those of Garrick, Murphy, Bickerstaff, Cumberland and Goldsmith.

Milton's *Masque*, which was originally presented at Ludlow Castle, on Michaelmas Night, in 1634, has not often been given on the American stage. It would be interesting to know if Dr. Arne's music, which he composed specially

for Dalton's version of "*Comus*," was sung on this occasion. It may be assumed that such was the case, for while the masque

COMUS.

Comus	Mr. Henry
First Spirit	Mr. Byerly
Second Spirit	Mr. Morris
Third Spirit	Mr. Woolls
Elder Brother	Mr. Blackler
Younger Brother	Mr. Goodman
Euphrosine	Miss Storer
Sabina	Miss Hallam
The Lady	Miss Cheer

is truly poetical it is deficient in dramatic action, and it is not likely that Woolls would have given it on the occasion of his joint benefit with Miss Cheer without the music, even with the powerful assistance of that actress so long absent from the stage.

The farce, "*Cross Purposes*," was by the celebrated Irish actor, William O'Brien. To judge from a "preliminary notice" in Riving-

ton's *Gazette*,¹ on the 6th of June, it was probably through kindly personal remembrances that O'Brien's farce was brought out in New York. This piece had been acted at Covent Garden a year before, where it had considerable success.

It contains many happy touches of genuine humor and some admirable strokes of satire leveled at the follies of the times. Of the New York life of O'Brien and his high-born wife there are, unfortunately, few details.

CROSS PURPOSES.

Mr. Grub	Mr. Goodman
Francis Bevil	Mr. Douglass
Harry Bevil	Mr. Henry
George Bevil	Mr. Hallam
Chapeau	Mr. Wall
Robin	Mr. Morris
Consol	Mr. Byerly
Emily	Miss Storer
Housemaid	Miss Richardson
Mrs. Grub	Mrs. Morris

As it happened, the production of Goldsmith's masterpiece, "She Stoops to Conquer," was the farewell of the American Company

SHE STOOPS TO CONQUER.

Hardcastle	Mr. Goodman
Sir Charles Marlow	Mr. Morris
Young Marlow	Mr. Henry
Hastings	Mr. Byerly
Tony Lumpkin	Mr. Hallam
Landlord	Mr. Woolls
Diggory	Mr. Hughes
Mrs. Hardcastle	Mrs. Morris
Miss Hardcastle	Miss Hallam
Miss Neville	Miss Storer

at New York. It was played twice. This great comedy was originally acted at Covent Garden the same year it was first produced at New York. Mr. Gardner was the original *Sir Charles Marlow*, Mr. Lee Lewis *Young Marlow*, Mr. Quick *Tony Lumpkin*, Mr.

Shuter *Hardcastle*, Mrs. Green *Mrs. Hardcastle* and Mrs. Buckley *Miss Hardcastle*. Mr. Du Bellamy, who came to America soon after the Revolution, but was known by another name, was the original *Hastings*. The only comment that needs to be made on this great

¹ NOTICE IN RIVINGTON'S GAZETTE.—The new farce of "Cross Purposes," to be performed to-morrow, was written by William O'Brien, Esq., formerly of Drury Lane The-

atre: a gentleman who, with his amiable consort, Lady Susan, daughter of the Right Hon. the Earl of Ilchester, resided several years in this city.

production is that it is the one comedy produced by the Old American Company that still holds its place on the stage.

The only additional casts printed in the New York papers this season, apart from those of the new pieces, were two—of the “Constant

DAMON AND PHILLIDA.	Couple” and “Damon	CONSTANT COUPLE.
Damon Mr. Woolls	and Phillida.” What-	Beau Clincher . Mr. Goodman
Arcas Mr. Byerly	ever changes were	Angelica . . . Miss Hallam
Corydon Mr. Morris	made in the pieces	Parly . . . Miss Richardson
Mopsus Mr. Parker	that had been played	Lady Darling . Mrs. Douglass
Cymon Mr. Wall		Lady Lurewell . Mrs. Morris
Phillida Miss Storer		

in Philadelphia a few months before were due, as a rule, to the changes in the company. These, however, were not important. Mr. Johnson had dropped out, and Messrs. Hughes and Blackler, neither of whom attained to eminence, were occasionally put down for small parts. Mr. Dermot, who was with the company in Philadelphia, succeeded Johnson as *Roger* in the “Englishman in Paris,” Byerly succeeded him as *Jemmy Twitcher* in the “Beggars’ Opera,” and Parker as *Ventoso* in the “Tempest.” The other minor changes were Mrs. Wall, instead of Mrs. Harman, in the “Way to Keep Him;” Dermot as *Nimming Ned* in the “Beggars’ Opera,” instead of Byerly; Wall as *Mat o’ the Mint*, instead of Goodman; Woolls as *Varland* in the “West Indian,” instead of Parker, and Henry as *Major O’Flaherty*, instead of Goodman. Miss Storer and Miss Richardson exchanged parts in “Theodosius.” In the “Merchant of Venice” Hallam was *Shyloch* once more, although Henry had played the Jew that Shakspeare drew upon at least one occasion in Philadelphia; Henry was *Antonio*, Dermot the *Duke*, instead of Byerly, Hughes *Salarino*, instead of Dermot, and Miss Storer *Jessica*, instead of Miss Hallam. Mr. Hallam still retained the lead, of course, but Miss Hallam divided the choice of the

female parts with Mrs. Morris. Mrs. Douglass seldom appeared, but she played the *Queen* in "Hamlet," as usual. Miss Cheer emerged from her retirement to take a benefit in conjunction with Mr. Woolls. She played *Araminta* in the "School for Lovers," on the 11th of June, and for her own and Woolls' benefit the *Lady* in "Comus" and *Kitty* in "High Life Below Stairs." She also recited a Mason's epilogue to the "West Indian," on the 24th. Mrs. Harman was still with the company at the opening of the season, but she died on the 27th of May, 1773.

A notice of Mrs. Harman's death was printed in Rivington's *Gazette*, on the 3d of June. This brief tribute to the virtues of a worthy woman was the first obituary notice of an actress ever printed in an American newspaper. When Mrs. Morris, the first, was drowned in the Kill von Kull, in December, 1767, the papers reported the accident in the fewest possible words, adding, by way of description, that the victim was "of the play-house."

Now, however, a number of interesting facts relating to the deceased actress were printed. Mrs. Harman's full name was given. This, in

OBITUARY OF MRS. HARMAN.

On Thursday last, died, in the 43d year of her age, Mrs. Catherine Maria Harman, granddaughter to the celebrated Colley Cibber, Esq., poet-laureate. She was a just actress, possessed much merit in low comedy, and dressed all her characters with infinite propriety, but her figure prevented her from succeeding in tragedy and genteel comedy. In private life she was sensible, humane and benevolent. Her little fortune she has left to Miss Cheer, and her obsequies were on Saturday night attended by a very genteel procession to the cemetery of the old English Church.

MRS. HARMAN'S PARTS.

Plays.

Beaux' Stratagem Lady Bountiful
 Beggars' Opera { Mrs. Peachum
 { Diana Trapes
 Busybody Patch
 Cato Lucia

connection with the fact that she was a granddaughter of Colley Cibber, enables us to identify her as the daughter of Charlotte Charke. Dying in her forty-third

Conscious Lovers	{ Phillis Mrs. Sealand
Constant Couple	Mob's Wife
Cymbeline	Pisanio
Distressed Mother	Andromache
Douglas	Anna
Drummer	Abigail
Fair Penitent	Calista
False Delicacy	Sally
Gamester	Charlotte
George Barnwell	Lucy
Hamlet	{ Ophelia Player Queen
Henry IV	Hostess Quickly
Inconstant	Oriana
Jealous Wife	Toilet
King John	Prince Henry
Lear	Regan
Lionel and Clarissa	Lady Mary Oldboy
Love for Love	Nurse
Love in a Village	Margery
Macbeth	{ Hecate Witch
Merchant of Venice	Nerissa
Midas	Mysis
Miser	Lappet
Orphan	Florella
Othello	Emilia
Provoked Husband	{ Lady Grace Lady Wronghead
Recruiting Officer	{ Melinda
Richard III	{ Lady Anne Duchess of York
Romeo and Juliet	Nurse
School for Lovers	Lady Beverly
Shipwreck	Kitty
Suspicious Husband	{ Mrs. Strictland Landlady
Tamerlane	Selima
Tender Husband	Fainlove
Theodosius	Pulcheria
Way to Keep Him	Furnish
Wonder	Iris
<i>Farces.</i>	
Catherine and Petruchio	Curtis
Contrivances	Betty

year, after being fifteen years in America, Mrs. Harman must have been in her twenty-eighth year when she crossed the Atlantic. We gather, besides, from this obituary a just estimate of her abilities as an actress and of the esteem in which she was held as a woman. Indeed, we even catch a glimpse of her figure and person in the intimation that her comeliness was not equal to her skill. In the bequest of her little fortune to Miss Cheer we see evidence that her husband had long ceased to occupy her thoughts, and that Miss Cheer, for whom she must have felt a peculiar friendship, had continued to reside in New York after her retirement. More than this, it is not improbable that Miss Cheer's benefit was part of the Harman legacy, and that her re-appearance was due to the death of that estimable actress.

Visitors to the New York of twenty years ago will remember the splendid structure in Broad-

way that was then the New York Hospital. It was as a contribution toward this noble charity that the performance of the 26th of July was given. The advertisement for this benefit contained a quaint reference to its object.¹ From this it will be seen that the assistance given by the players to the New York Hospital, at the close of Mr. Douglass' admini-

Deuce is in Him Mad. Florival
 Devil to Pay Lady Loverule
 Harlequin Restored Cook
 High Life Below Stairs Cook
 Hob in the Well Hob's Mother
 Lethe Mrs. Tattoo
 Lying Valet { Melissa
 Mrs. Gadabout
 Mayor of Garratt Mrs. Bruin
 Miller of Mansfield Margery
 Musical Lady Laundress
 Old Maid Old Maid
 Polly Honeycomb Mrs. Honeycomb
 Spirit of Contradiction Mrs. Partlet
 Thomas and Sally Dorcas
 Upholsterer Termagant
 Witches Cook

stration, was not characterized by the illiberality of sentiment displayed by the managers of the Pennsylvania Hospital in accepting a similar gift fourteen years before, when he was only beginning his career as a theatrical manager in the American Colonies. For the Hospital benefit the Rev. Dr. Myles Cooper, Provost of King's, now Columbia, College, wrote a prologue suited

DR. COOPER'S PROLOGUE.

With melting breast the wretch's pangs to feel,
 His cares to soften, or his anguish heal;
 Woe into peace by pity to beguile.
 And make disease, and want, and sorrow smile;
 Are deeds that nobly mark the gen'rous mind,
 Which swells with liberal love to human kind,
 And triumphs in each joy to others known
 As blissful portions added to his own.

to the occasion, that was spoken by Mr. Hallam. This was the only time in the long history of the American stage before the Revolution when a clergyman in any way contributed

¹ EXTRACT FROM THE HOSPITAL ADVERTISEMENT. — *.* It is hoped that all who are charitably disposed or wish well to so laudable and useful an undertaking will countenance this play with their presence, or otherwise contribute their mite to so good a work

as providing a receptacle for the sick and needy. It is hoped by the friends of the hospital that the moral of the play to be acted will have some influence with those who are otherwise no friends to the theatre.

Small though our powers, we pant with honest heart,
 In pity's cause to bear a humble part;
 We gladly give this night to aid a plan
 Whose object's charity and good to man.

Patrons of charity! While time endures,
 Be every bliss of conscious virtue yours!
 The hoary father snatched from want and pain,
 Oft to his consort and his youthful train
 Shall praise the hand that rais'd his drooping head,
 When every hope, when every friend had fled,
 That raised him, cold and naked, from the ground,
 And pour'd the healing balsam in his wound.
 With kindly art detain'd his parting breath,
 And back repelled the threat'ning dart of death.
 The plaintive widow, shedding tears of joy,
 As fondly watching o'er her darling boy,
 Her anxious eyes with keen discernment trace
 The dawn of health reluming his face,
 Shall clasp him to her breast with raptures new,
 And pour the prayer of gratitude to you.
 In you the long lost characters shall blend,
 Of guardian, brother, father, husband, friend!
 And sure if bliss in mortal care can shine,
 That purest bliss, humanity! is thine.

Let not mistaken avarice deplore
 Each mite diminished from his useless store,
 But tell the wretch—that liberal acts bestow
 Delights which hearts like his can never know.
 Tell—for you feel—that generous love receives
 A double portion of the joy it gives,
 Beams o'er the soul a radiance pure and even,
 And antedates on earth the bliss of heaven.

This night to youth our moral scene displays
 How false, how fatal are the wanton's ways;
 Paints her alluring looks, fallacious wiles,
 And the black ruin lurking in her smiles;
 Bids us the first approach of vice to shun,
 And claims a tear for innocence undone.

While scenes like this employ our humble stage
 We fondly hope your favors to engage;
 No ribald page shall here attendance claim,
 Which decency or virtue brands with shame;
 No artful hint that wounds the virgin's ear,

to the literature of the theatre or gave the drama any recognition, either direct or indirect. It will be observed that Dr. Cooper's prologue is by all odds the best written for our stage between 1752 and 1774. Dr. Cooper, who was a graduate of Oxford University, was an active Tory when the Revolution broke out, and was reported to be one of the authors, if not the author, of a tract, entitled "A Friendly Address to all Reasonable Americans," which was answered by Alexander Hamilton, then a student in the college, in a pamphlet of great ability. Cooper became very obnoxious to the Whigs, and on the 10th of May, 1776, he was driven from the college by a mob, led by "Sons of Liberty." He

succeeded in reaching a British vessel and sailed for England. This event he commemorated in a poem, printed in the *Gentleman's Magazine*, describing the attack of the mob and his flight when

———— the furious throng
 An entrance forcing, poured along,
 And filled my peaceful cell;
 Where harmless jest, and modest mirth,
 And cheerful laughter oft had birth,
 And joy was wont to dwell.

Although Mr. Douglass was still the manager of the American Company Mr. Henry appears to have been taking an active part in

ADVERTISEMENT.

All persons having any demands on the American Theatre are requested to send in their accounts to the subscriber, that they may be paid.

JOHN HENRY.

the business, as is shown by an advertisement in the New York papers on the 1st of July, just four days before the close of the season and the final leave-taking of the New York public.

From New York the Company went to Annapolis for the races.

A similar event to the final departure of these favorite performers from New York occurred in Philadelphia four months later. Before the Southwark Theatre opened, on the 1st of November, 1773, for the brief season that proved to be the last engagement of the company in Philadelphia before the Revolution, it was announced that the stay of Mr. Douglass' forces could be for a fortnight only. The limit was not exceeded, except by one night, when, in consequence of the vessel in which the company was to sail for Charleston being delayed, the "West Indian" was given, with Mrs. Douglass as *Lady Rusport*. The bills for five of the six nights of this short season have been preserved,

and of these we have casts for three nights—the 3d, 10th and 15th of November. In the “Earl of Essex” no change was made since

LIST OF PERFORMANCES.

1773.

Nov. 1—	Lionel and Clarissa	Bickerstaff
	Love a la Mode	Macklin
3—	Earl of Essex	Jones
	Citizen	Murphy
8—	Hamlet	Shakspeare
	Irish Widow	Garrick
10—	Clandestine Marriage	
		Garrick and Colman
	Padlock	Bickerstaff
15—	West Indian	Cumberland
	Cross Purposes	O'Brien

Byerly as *Sir Jasper Wilding*, and Mr. Douglass was advertised as *Dapper*, Mr. Roberts as *Quilldrive* being dropped. The cast of the “Padlock” was identical with that previously printed, but for the “Clandestine Marriage” there was a new distribution of parts. As this was the last time the comedy was performed in Philadelphia by the old American Company, and on the last night but one of acting at the Southwark Theatre before the Revolution, it is worth reproduction here. It will be noted that Miss Wainwright was the *Chambermaid*. This, however, was not her last appearance on the stage, her farewell being made as *Lucy* in “Cross Purposes,” which was the afterpiece to the “West Indian” on the 15th. In the “West Indian,”

the play was last performed in Philadelphia, except the substitution of Miss Storer for Mrs. Henry as *Countess of Nottingham* and of Mr. Hughes for Mr. Byerly as *Sir Walter Raleigh*. In the farce Miss Wainwright appeared as *Maria*, the first time in six years. Hughes also succeeded

CLANDESTINE MARRIAGE.

Lord Ogelby	Mr. Hallam
Sir John Melville	Mr. Douglass
Lovewell	Mr. Henry
Sterling	Mr. Morris
Sergeant Flower	Mr. Goodman
Canton	Mr. Hughes
Brush	Mr. Wall
Traverse	Mr. Dermot
Truman	Mr. Woolls
Miss Sterling	Miss Hallam
Miss Fanny	Miss Storer
Betty	Miss Richardson
Chambermaid	Miss Wainwright
Housekeeper	Mrs. Wall
Mrs. Heidelberg	Mrs. Douglass

on this occasion, Hallam played *Belcour*, Henry *O'Flaherty*, Woolls *Varland*, Hughes *Fulmer*, and a gentleman made his *debut* as *Charles Dudley*. The other parts were unchanged. In "Cross Purposes" Morris played *Mr. Grub*, instead of Goodman, Hughes *Robin*, instead of Morris, and Dermot *Consol*, instead of Byerly. When the curtain fell that night the doors of the theatre Mr. Douglass had built seven years before closed forever upon his management.

On the last night of the performance in Philadelphia Mr. Goodman spoke an epilogue, which, although not intended as such, proved a last farewell. No

mention of it was made in the Philadelphia papers, but it was printed in the *Virginia Gazette* at Williamsburg, on the 13th of January, 1774. There is no hint as to the authorship, but its phraseology is so personal to the actor as to convey the impression that he was also the poet. The most interesting fact in connection with it

GOODMAN'S EPILOGUE.

To strike with magic touch the attentive ear;
 To draw from pity's eye the generous tear;
 To soothe the heart and feel another's woe;
 To catch the uplifted sword and save the blow;
 To wake with melody the breathing lyre;
 To warm the soul and animate its fire:
 Labors like these, in far sublimer lays,
 Be crowned with laurels and unenvied bays.
 Should friendship move poor me to paint distress,
 For I can feel, ye rich, but not redress;
 Oh could each generous heart whose tears will flow
 For others' griefs, but mitigate the woe!
 Then would the world in happy concord join,
 And warring nations feel the change divine;
 Friendship and love erect their sacred throne,
 And hail sweet peace an offspring of their own.
 But I, alas, by fortune placed so low,
 Must check my fond ideas as they flow.
 What! cries the proud, shall paltry play'rs engage
 To preach up reformation to the age?
 Shall they, whose borrowed wit can scarcely raise
 The sniggering leer, or vulgar shouts of praise,
 Shall they by reason or by judgment shine,
 Whose "ten low words oft creep in one dull line?"
 Mere *strollers*, so our chronicles have shown, [gone.
 Like Hamlet's ghost—they're here—they're there—they're
 To these good gentlemen I'd speak one word—
 A slave ere now gave counsel to his lord—

Tho' we inured to bear the public jeers
 Of ambling authors, in their awkward geers,
 Yet can we whip and cut the comic muse,
 And beat, if virtue drives, where'er we chuse;
 Or, if with tragedy we're loaded deep
 We mourn *Monimia*, and for virtue weep,
 Praise virtue's cause in whatsoe'er we say,
 For she's the heroine, whate'er the play.

Thus *Belisarius*, seamed with many a fear,
 The poor returns of long and fearful war,
 Whose mind with virtue and with truth elate
 Beyond the vassals of inglorious state,
 'Twas thus she spoke aloud this firm decree,
 "My sons, be virtuous and, my sons, be free."

(*Taking Leave*)

Ladies, the favors which your bounty show
 Will raise my gratitude, where'er we go;
 And now, kind gentlemen, with heart sincere,
 I take my leave and thank your goodness here.

by Mr. Hallam. This intention was probably changed to allow Mr. Goodman to speak his own production.

It may be well to add that down to the Revolution Philadelphia was the most important theatrical city in the Colonies.

is that it should have been first printed in Virginia weeks after its delivery in Philadelphia and while the company was performing at Charleston. It is to be remembered, however, that the advertisements in the Philadelphia papers announced the Farewell Epilogue to be spoken

CHAPTER XXIX.

THE CHARLESTON THEATRE.

OPENING OF THE FIRST THEATRE IN SOUTH CAROLINA—A COMPLETE LIST OF THE PERFORMANCES—A BRILLIANT SEASON—CHARLESTON AUDIENCES IN 1773-4—A SLIGHT SPIRIT OF OPPOSITION MANIFESTED.

IN Rivington's *Gazette*, under date of July 27th, 1773, it was announced that a large subscription had been solicited and was raising for building an elegant theatre in Charleston, S. C., in which Mr. Douglass' American Company would perform during the winter. Mr. Douglass evidently had gone to Charleston on this business before the close of the New York season, leaving Mr. Henry in charge, as it was announced he would sail thence for Philadelphia on the 30th of August with Captain Blewer, "having secured the patronage of the gentlemen of that city, which will enable him to build and open an elegant theatre before Christmas." This indicates that the Charleston Theatre was built upon a plan similar to that which enabled Mr. Douglass to build the theatre at Annapolis, in 1771. The house was not large, but it was more commodious than either the Southwark Theatre at Philadelphia or the John Street Theatre in New York. It was said of it that it was elegantly finished and well supplied with new scenery. How long this theatre stood is uncertain, but it does not seem to have been used as a play-house after the Revolutionary war.

Previous to the erection of this building entertainments such as the concerts of the St. Cecilia Society were given in a large, inelegant structure, situated, Josiah Quincy, Jr., says in his "Journal," down a yard.

The new Charleston Theatre was opened on the 22d of December, 1773, with "A Word to the Wise" and "High Life Below Stairs."

LIST OF PERFORMANCES.

- 1773:
 Dec. 22—Word to the Wise Kelly
 High Life Below Stairs . Townley
 24—Hamlet Shakspeare
 Cross Purposes O'Brien
 27—Suspicious Husband Hoadly
 Catherine and Petruchio. Shakspeare
 30—Clandestine Marriage
 Garrick and Colman
 Mayor of Garratt Foote
1774.
 Jan. 1—Earl of Essex Jones
 Irish Widow Garrick
 3—Love in a Village Bickerstaff
 Lethe Garrick
 5—Gamester Moore
 High Life Below Stairs.
 8—Beans' Stratagem Farquhar
 Miller of Mansfield Dodsley
 10—Constant Couple Farquhar
 Catherine and Petruchio.
 13—Mourning Bride Congreve
 Lying Valet Garrick
 15—She Stoops to Conquer. Goldsmith
 Irish Widow.
 17—Jane Shore Rowe
 Cross Purposes.
 19—Busybody Centlivre
 Love a la Mode Macklin
 24—Cymbeline Shakspeare
 Honest Yorkshireman Carey
 25—Beggars' Opera Gay
 Love a la Mode.
 27—Romeo and Juliet Shakspeare
 Miss in her Teens Garrick

This was the beginning of a season of fifty-nine nights, during which as many as forty-eight distinct plays and twenty-nine farces were given. The season lasted until the 19th of May, 1774, a period of five months. When it closed a complete list of the performances, from the beginning, was printed in the *South Carolina Gazette*. As already mentioned, this is the only complete list of any season before the Revolution, except that for the Annapolis engagement of 1760. It is, however, in every way more interesting than the Annapolis repertoire. The good people of Charleston had not only an opportunity of witnessing the American Company's last performances before the Revolution and of seeing the

performers at their best, but the list of performances presented for their approbation is almost bewildering in extent and variety. Nearly everything that then held the stage was produced at least once during the season. Nine of Shakspeare's masterpieces were given, including "Julius Cæsar," for the first time in America. Dryden, Vanbrugh, Congreve, Farquhar, Colley Cibber, Whitehead, Otway and Addison were all represented. Eight of Garrick's productions were in the list. Bickerstaff's English operas, then in the height of their popularity, were sung, and the comedies of Kelly and Cumberland were in the bills from time to time. Goldsmith's masterpiece, "She Stoops to Conquer," was twice played, and Murphy's "Way to Keep Him" and "Apprentice" once each. There was, besides, an afterpiece, "Young America in London," the title of which seems to indicate that it was of local

- Jan. 29—Merchant of Venice . . . Shakspeare
 Devil to Pay Coffey
 31—Richard III Shakspeare
 Thomas and Sally . . . Bickerstaff
- Feb. 2—Tempest Dryden
 4—Love in a Village.
 Love a la Mode.
 7—Wonder Centlivre
 Midas O'Hara
 10—Alexander the Great Lee
 Miller of Mansfield.
 12—Tempest.
 Guardian Garrick
 14—George Barnwell Lillo
 Edgar and Emmeline Hawkesworth
 17—King Henry IV Shakspeare
 Thomas and Sally.
 19—Theodosius Lee
 Citizen Murphy
 21—Bold Stroke for a Wife . Centlivre
 Mayor of Garratt.
 24—Othello Shakspeare
 Damon and Pbillida . . . Cibber
 26—She Stoops to Conquer.
 Edgar and Emmeline.
 28—Jealous Wife Colman
 Citizen.
- Mar. 2—Shipwreck Cumberland
 Catherine and Petruchio.
 4—Lionel and Clarissa . . Bickerstaff
 Lethe.
 7—Fashionable Lover . Cumberland
 Padlock Bickerstaff
 10—Maid of the Mill . . . Bickerstaff
 High Life Below Stairs.
 13—Lear Shakspeare
 Irish Widow.
 14—Tempest.
 Padlock.
 16—Cymon Garrick
 Miss in her Teens.
 18—Recruiting Officer . . Farquhar
 Oracle Mrs. Cibber
 21—West Indian Cumberland
 Devil to Pay.

- Mar. 25—Provoked Husband . . Vanbrugh
Lying Valet.
26—Romeo and Juliet.
Hob in the Well Cibber
- April 4—Lionel and Clarissa.
Englishman in Paris . . . Foote
6—English Merchant . . . Colman
Contrivances Carey
8—Fair Penitent Rowe
Cross Purposes.
11—Roman Father Whitehead
Irish Widow.
13—Way to Keep Him . . . Murphy
Contrivances.
15—Constant Couple.
Lying Valet.
18—False Delicacy Kelly
Witches.
20—Julius Cæsar Shakspeare
Register Office Reed
22—Macbeth Shakspeare
Young America in London.
25—West Indian.
Midas.
27—Tamerlane Rowe
Catherine and Petruchio.
29—Cymbeline.
Love a la Mode.
- May 2—Bold Stroke for a Wife.
Neck or Nothing Garrick
4—Orphan Otway
Miss in her Teens.
7—Clandestine Marriage.
Apprentice Murphy

OPENING OF THE CHARLESTON THEATRE.

—On Wednesday last the new theatre in this town was opened with Mr. Kelly's "Word to the Wise" and "High Life Below Stairs," with an occasional prologue and epilogue spoken by Mr. Hallam and Mrs. Douglass. The performance gave universal satisfaction. Mr. Hallam in particular in *Captain Dormer* displayed his extraordinary theatrical talents in a most splendid manner. Indeed, all the performers did great justice to their characters;

origin. If this assumption is correct it was the first farce by an American author that found its way to the stage.

The records of this season, doubly interesting because it was the first and last campaign before the Revolution, are exceedingly meagre. All the Charleston papers printed just before and immediately after the opening of the new theatre are lost. Fortunately Rivington's New York *Gazette*, which was the best newspaper of that period in the modern sense, contained an account of the opening that almost compensates the loss of the South Carolina reports. Indeed, it is not improbable that the account printed in Rivington's *Gazette*¹ was copied from the *South*

but that gentleman's superior abilities were so remarkably striking that we could not pass them over unnoticed. The house is elegantly finished and supposed for the size to be the most commodious on the continent. The scenes, which are new and well designed, the dresses, the music and what had a very pleasing effect, the disposition of the lights, all contributed to the satisfaction of the audience, who expressed the highest approbation of their entertainment.

Carolina Gazette. From this it will be seen that Mrs. Douglass spoke the epilogue on this occasion, thus proving beyond all question that a report of her death,

May 11—Cato Addison
 Reprisal Smollett
 (A Masonic benefit.)
 16—Douglas Home
 Devil to Pay.
 19—King John Shakspeare
 Guardian.

printed in many newspapers the previous September, was a mistake. In the *South Carolina Gazette*¹ of the 30th of May there was, however, a very satisfactory report of the close of the season. From this account it will be noted that Mr. Douglass had laid out a very elaborate programme for the future, extending over a period of three years. This programme, fortunately for the country but unfortunately for the theatre, was not destined to be carried out, for on the 24th of October, 1774, the Continental Congress passed a resolution recommending a suspension of all public amusements. Information of this resolution was conveyed to Mr. Douglass in a letter from Peyton Randolph, the President of Congress, and with its receipt was closed the history of the American theatre before the Revolution.

¹ CLOSE OF THE CHARLESTON SEASON.— On Friday last the theatre which opened here the 22d of December was closed. Warmly countenanced and supported by the public the manager and his company were excited to the most strenuous efforts to render their entertainments worthy of so respectable a patronage. It was considered how late it was in the season before the house could be opened, the variety of scenery and decorations necessary to a regular theatre, the number of plays represented and that almost every piece required particular preparations, it must be confessed that the exertions of the American Company have been uncommon and justly entitles them to those marks of public favor that have for so many years stamp a merit in

their performances. The choice of plays hath been allowed to be very judicious, the director having selected from the most approved English poets such pieces as possess in the highest degree the *utile dulce*, and while they entertain improve the mind by conveying the most useful lessons of industry and virtue. The company have separated until the winter, when the New York Theatre will be opened. Mr. Hallam being embarked for England to engage some recruits for that service. The year after they will perform at Philadelphia, and in the winter following we may expect them here with a theatrical force hitherto unknown in America.
 Scratch me, countryman!—and I'll scratch thee.

Only one advertisement printed this season, that was in any way complete, has come down to us through the existing files of the

ADVERTISEMENT.

The last time but ONE of performing this season

By Permission of

His Honor the Lieutenant-Governor

For the BENEFIT of the Charity Fund of the Union Kilminning Lodge, appropriated to the Relief of all Members of the Society of Freemasons, their Wives, Widows, Children and Orphans when in distress

At the New THEATRE

On Wednesday, May 11th, 1774

By the American Company

Will be presented the Tragedy of
CATO.

Never Performed There.

Cato Mr. Douglass
Sempronius Mr. Hallam
Portius Mr. Henry
Marcus Mr. Goodman
Juba Mr. Hughes
Syphax Mr. Morris
Lucius Mr. Dermot
Decius Mr. Woolls
Lucia Miss Storer
Marcia Mrs. Morris

An occasional PROLOGUE to be spoken by Mr. Hallam.

An EULOGIUM on Masonry to be spoken as an Epilogue by Mr. Goodman.

The Masonic Anthem by Mr. Woolls.

To which will be added

A Comedy of Two Acts called

THE REPRISAL,

or The Tars of Old England.

Never Performed There.

Lieut. O'Clabber, with a song . . Mr. Henry
Ensign Maclaymore Mr. Douglass
Lieut. Lyon Mr. Goodman
Capt. Champignon Mr. Roberts
Black, a drunken sailor . . . Mr. Hallam

Charleston papers. This is an announcement of a Masonic benefit, contained in the *South Carolina and Country Gazette Journal* of the 10th of May, 1774. It affords us full casts of the play and farce, the only ones we have of the Charleston season of 1773-4. The only new name is that of Mr. Davis, who played *Hearty* in the farce. These casts indicate that no important changes had been made in the company, only the name of Mr. Wall being missing among those of the older members. It may be assumed, therefore, that with slight modifications, owing to these unimportant changes, the pieces presented at Charleston were played substantially as they had previously been cast at New York and Philadelphia.

The first theatrical season in Charleston was evidently a great event in the history of that city. It is not surprising that the players

met with a warm reception at the hands of the Charleston play-goers. In Philadelphia and New York those who arrogated to themselves a finer clay than the ordinary mortal is made of disdained the drama as interpreted by the strolling players of the American Company. Ladies who held

Hearty Mr. Davis
 Brush Mr. Hughes
 Halyard, with "Hearts of Oak" Mr. Woolls
 Harriet Miss Storer
 (With a song in Character.)

To conclude with Rule Britannia.
 At the end of Act I a new Mason's song, with a Chorus.

Boxes, 35s. Pit, 25s. Gallery, 20s.
 No money will be taken at the doors, nor any person admitted without tickets.

The doors will be opened at Five and the PLAY begin precisely at a Quarter past Six o'clock.

themselves aloof from their commoner sisters seldom went to entertainments of any kind and never to the play. In Charleston the best society was fond of amusement—it was the fashion for the fine lady to be seen in public. Early in 1773 Josiah Quincy, Jr., of Boston, attended a concert of the St. Cecilia Society, and was astonished to find as many as two hundred and fifty ladies present, this, he was assured, being an unusually small number. In richness of dress he found the Charleston ladies to surpass their sisters of the North, and their superiors in manners—as he quaintly put it, "in taciturnity during the performance greatly before our ladies." The gentlemen, too, dressed with richness and elegance, and many wore their swords. Mr. Douglass' audiences throughout the season were always large, and in the matter of attire the most brilliant the American Company had ever played before. Still there was opposition to profane stage-plays, even in Charleston. "From the bad opinion I begin to entertain of the play-house now building," a lady signing herself "Cleopatra" wrote in the *South Carolina Gazette*, on the first of November, 1773, "and the evils it might probably produce, I considered it as no other than the D——'s Synagogue, and resolved never to set foot

on the inside of it." "Cleopatra," however, seems to have changed her mind, for she added that she had actually adopted a plan of life quite contrary to that which she was so foolish as to think a more laudable way of spending her time and money. Later, "at a time when the theatre is crowded and the Church neglected," a "Friend of the Clergy" recommended for their imitation, through the *South Carolina and Country Gazette Journal*, a specimen of the pulpit eloquence aimed at the stage by the Rev. Mr. Toplady. The opposition, however, does not seem to have become virulent, and the season closed as brilliantly as it had opened.

CHAPTER XXX.

GENERAL SUMMARY.

CLOSE OF THE EPOCH—DEATH OF MRS. DOUGLASS—REVIEW OF MR. HALLAM'S CAREER—MR. DOUGLASS, MR. HENRY, MR. MORRIS AND MR. WOOLLS—MISS HALLAM—THE STORER FAMILY—THE SECOND MRS. MORRIS—MR. GOODMAN—MISS RICHARDSON—THE MINOR MEMBERS OF THE COMPANY.

ALTHOUGH the season at Charleston was the last work performed by the American Company before the Revolution, the last performances by professional players took place at the Southwark Theatre, on the 19th and 23d of September, 1774. These were called "An Attic Evening's Entertainment," and were given by Mr. Goodman, of the American Company, and Mr. Allen, of the Theatre Royal, Edinburgh. This is the first mention of Allen, who remained in America during the War for Independence, and was a manager and actor afterward. He was the father of Andrew Jackson Allen, a noted theatrical character of the first half of the present century. Goodman and Allen's entertainments consisted of "specimens of elocution taken from the writings of the most approved English authors," together with an Introductory Address to the Town, spoken by Mr. Goodman, a humorous and satirical oration delivered by Mr. Allen, the "Lecture on Heads," by Goodman and Allen, and "Bucks Have at Ye All," after

the manner of Mr. King, of the Theatre Royal, Drury Lane, by Mr. Allen. A month later, on the 24th of October, Congress passed a resolution recommending a suspension of all amusements, and thus closed the first epoch in American theatrical history.

In parting with the actors and actresses who made the theatrical epoch previous to the Revolution the first place must of course be

REPORT OF MRS. DOUGLASS' DEATH.

—
Last week died at Philadelphia Mrs. Douglass, wife of Mr. Douglass, manager of the American Company of Comedians, mother of Mr. Lewis Hallam and of Mrs. Mattocks, of Covent Garden Theatre, and aunt of Miss Hallam; a lady who, by her excellent performances upon the stage and her irreproachable manners in private life, had recommended herself to the friendship and affection of many of the principal families on the Continent and in the West Indies.

not at the Southwark Theatre at the time Annapolis was substituted for Philadelphia. The report, however, was a mistake, for Mrs. Douglass played *Mrs. Heidelberg* in the "Clandestine Marriage," on the 10th, and *Lady Rusport* in the "West Indian," on the 15th of November, at the Southwark Theatre, and then accompanied her husband and the company to Charleston, where she delivered the epilogue on the opening night of the new theatre. Her death, therefore, must have occurred in

accorded to Mrs. Douglass. According to Dunlap she died in Philadelphia in 1773. This is apparently based on a report of her death, published in *Rivington's Gazette*, September 23d, 1773. The announcement was copied into the *Pennsylvania Chronicle* of the 27th, but as the company was

MRS. DOUGLASS' PARTS.

Plays.

A Bold Stroke for a Wife . . .	Mrs. Lovely
Albion Queens	Mary of Scotland
Alexander the Great	Lysigambis
All for Love	Octavia
Beaux' Stratagem	Mrs. Sullen
Beggars' Opera	Mrs. Coaxer
Careless Husband	Lady Betty
Cato	Marcia
Clandestine Marriage	Mrs. Heidelberg
Committee	{ Rnth Mrs. Day
Conquest of Canada	Sophronia
Conscious Lovers	{ Isabella Indiana

1774. According to the recollections of John North, who was the janitor or care-taker of the Southwark Theatre for many years, both before and after the Revolution, Mrs. Douglass died at a large frame house that then stood at Fifth and South Streets, nearly opposite the theatre. She had been complaining for a long time of a hurt she received in the theatre, and the inference is that it was this that finally led to her death. Mrs. Douglass was highly respected in Philadelphia, and Mr. North said all the ladies in the neighborhood of the theatre attended her funeral. She was buried in the grounds of the Second Presbyterian Church, at Third and Arch Streets. This burial-ground unfortunately has been dug up and the ashes of the dead scattered, so that it is impossible to identify the spot where her remains reposed. The house in which Mrs. Douglass died was a tavern, and was afterward known

Constant Couple	{ Lady Lurewell Lady Darling
Cymbeline	Queen
Distressed Mother	Andromache
Douglas	Lady Randolph
Drummer	Lady Truman
Earl of Essex	Countess of Rutland
Fair Penitent	{ Calista Lavinia
False Delicacy	Mrs. Harley
Fashionable Lover	Mrs. Bridgemore
Gamester	Mrs. Beverly
George Barnwell	Millwood
Hamlet	Queen
Inconstant	Bissarre
Jane Shore	Jane Shore
Jealous Wife	Lady Freelove
King John	Queen Eleanor
Lear	Cordelia
Love for Love	{ Angelica Mrs. Frail
Love in a Village	Mrs. Deborah
Love Makes a Man	Louisa
Macbeth	{ Lady Macbeth Lady Macduff
Maid of the Mill	Lady Sycamore
Merchant of Venice	Portia
Miser	Mrs. Wisely
Mourning Bride	Zara
Orphan of China	Mandare
Othello	{ Emilia Desdemona
Prince of Parthia	Thermusa
Provoked Husband	{ Lady Townly Lady Grace
Recruiting Officer	Sylvia
Richard III	Queen Elizabeth
Roman Father	Valeria
Romeo and Juliet	{ Juliet Lady Capulet
Suspicious Husband	Clarinda
Tamerlane	Arpasia
Theodosius	Athenais
Tunbridge Walks	Hillaria
Twin Rivals	Constance
Venice Preserved	Belvidera
West Indian	Lady Rusport
Woman is a Riddle	Lady Outside

Farces.

Anatomist	Beatrice
Harlequin Collector	Columbine
Lethe	{ Fine Lady
Neck or Nothing	{ Mrs. Riot
Oracle	Mrs. Stockwell
Tom Thumb	Fairy Queen
	Queen Dollalolla

as the "Convention of 1787." For a sign it had a painting representing the Federal Convention, beneath which were inscribed the following lines :

These thirty-eight men have signed a powerful deed
That better times to us shall very soon succeed.

Besides his mother, Mrs. Douglass, Mr. Hallam was the only member of the American Company who began with it at its beginning and remained with it without interruption from 1752 to 1774.

Mr. Hallam enjoyed the distinction among his contemporaries of being an excellent general actor, both in tragedy and comedy. High comedy, however, was his forte. In parts like *Ranger*, *Marplot* and *Capt. Dormer* he was very clever. But his style of acting, like the costumes of the period, was formal, stiff and prim. One of his most noteworthy low comedy roles was *Tony Lumpkin* in "She Stoops to Conquer," of which he was the original in America. As a pantomimist Hallam was a great favorite, his *Harlequin* being especially remarkable

MR. HALLAM'S PARTS.

Plays.

A Bold Stroke for a Wife	{ Freeman
Albion Queens	{ Col. Feignwell
Alexander the Great	Page
All for Love	Alexander
Beaux' Stratagem	Marc Antony
Beggars' Opera	Archer
Busybody	Macheath
Cato	Marplot
Clandestine Marriage	Sempronius
Committee	Lord Ogleby
Conquest of Canada	Colonel Blunt
Conscious Lovers	General Wolfe
	{ Daniel
	{ Young Bevil
Constant Couple	{ Dicky
	{ Sir Harry Wildair
Country Lasses	Modely
Cymbeline	Posthumous
Cymon	Cymon
Distressed Mother	Orestes
Don Quixote in England	Don Quixote
Douglas	Norval
Drummer	Tinsel
Earl of Essex	Essex
Englishman in Paris	Buck
Fair Penitent	{ Servant
	{ Horatio
	{ Lothario
	{ Altamon

for activity and grace. It was also said of him that he was very piquant in the delivery of prologues and epilogues, which were then indispensable to the play. His list of parts shows a wonderful range, and he seems to have been equally admired whether he appeared in tragedy, comedy, farce or pantomime. But previous to the Revolution he had practically no rival. There was no actor with whom to compare him, and he took care that there should be no opportunity for comparisons. For nearly a quarter of a century the stage of the New World was his own. He was an absolute sovereign of the theatre. Not only did he have the choice of parts, but of plays. He was at once the star and the stage-manager. Even Henry was not allowed to aspire to many important roles until after the Revolution, when he became Hallam's partner. According to John Durang, Hallam was accused to say of Henry after the

False Delicacy	Cecil
Fashionable Lover	Mortimer
Gamester	Beverly
George Barnwell	George
Hamlet	Hamlet
Henry IV	Hotspur
Inconstant	Mirabel
Jane Shore	Hastings
Jealous Wife	{ Oakley Lord Trinket
King John	Falconbridge
Lear	{ Edgar Lear
Love for Love	{ Ben Valentine
Love in a Village	Hodge
Love Makes a Man	Clodio
Macbeth	Macbeth
Maid of the Mill	Aimworth
Merchant of Venice	{ Portia's Servant Antonio Shylock
Miser	{ Ramillie Lovegold
Mourning Bride	Osmyn
Orphan	Chamont
Orphan of China	Zapheniri
Othello	{ Cassio Iago Othello
Prince of Parthia	Arsaces
Provoked Husband	{ Marly Lord Townly
Recruiting Officer	Capt. Plume
Richard III	{ Prince of Wales Tressel Richmond Richard
Roman Father	Roman Father
Romeo and Juliet	{ Balthazar Romeo
School for Lovers	Modely
She Stoops to Conquer	Tony Lumpkin
Shipwreck	Young Belfield
Suspicious Husband	{ Ranger Tester
Tamerlane	{ Bejazet Haly
Tender Husband	Humphrey Gubbin

Theodosius	{ Marcian Varanes
Twin Rivals	Frizure
Venice Preserved	Pierre
Way to Keep Him	Lovemore
West Indian	Belcour
Wonder	Don Felix
Word to the Wise	Captain Dormer
Zara	Ozman

Farces.

Brave Irishman	Dr. Clyster
Catherine and Petruchio	Petruchio
Citizen	Young Wilding
Cross Purposes	George Bevil
Damon and Phillida	Mopsus
Deuce is in Him	Colonel Tamper
Edgar and Emmeline	Edgar
Guardian	Guardian
Harlequin Collector	Harlequin
High Life Below Stairs	{ Lovel
Hob in the Well	{ Dick Hob
Honest Yorkshireman	Gaylove
Lethe	{ Fine Gentleman Drunken Man
Love a la Mode	Squire Groom
Lying Valet	Sharp
Mayor of Garratt	{ Matthew Mug Major Sturgeon
Miller of Mansfield	Miller
Miss in her Teens	Flash
Neck or Nothing	Slip
Old Maid	Clerimont
Padlock	Mungo
Register Office	Captain Le Brush
Reprisal	Block
Upholsterer	Pamphlet
Witches	Harlequin

latter's death that he was a splendid amateur actor. It would, perhaps, not be unjust to Hallam should he be placed in the same category. Hallam was a graceful dancer and a skillful fencer. In learning the latter accomplishment, it was said, he received a hurt in one of his eyes, which gave, in some points of view, an odd expression to his face. This was scarcely perceptible, however, and generally his countenance was well adapted to the business of the stage, especially in comedy. In person he was above the medium height, thin, straight and wiry. This is all we know of the personal appearance of the first actor whose training and career entitles him to be called American. The description we owe to Dunlap. It is at least not so much of a caricature as the drawing Dunlap made of him for the frontispiece to Major Tyler's comedy, the "Contrast."

After Mr. Hallam the oldest members of the company of continuous service were Messrs. Douglass, Morris, Woolls and Henry. Among these the name of Mr. Douglass stood first, both as actor

and manager, throughout the entire period. Whatever may have been his qualifications for the stage, and they certainly were respectable,

THE LEADING MEN—THEIR PARTS.

PLAYS.	<i>Douglass.</i>	<i>Henry.</i>	<i>Morris.</i>	<i>Woolls.</i>
A Bold Stroke for a Wife	Colonel Feignwell . Sir Philip	Tradelove	Periwinkle Tradelove	Simon Pure
Alexander the Great	Clytus	Lysimachus	Cassander	Thessalus
All for Love	Ventidius . . . . .	. . . . .	Alexas	Myris
Beaux' Stratagem	Boniface Aimwell	Aimwell Sullen	Scrub	Gibbet
Beggars' Opera	Peachum Moll Brazen . . . . .	. . . . .	Lockit Beggar	Macheath
Busybody	Sir Jealous Traffic	Sir George Airy	Sir Francis Gripe . . . . .	. . . . .
Cato	Cato	Portius	Syphax	Decius
Clandestine Marriage	Sir John Melville	Lovewell	Sterling	Truman
Committee	Colonel Careless	Teague	Mr. Day	Abel
Conquest of Canada	Leonatus	Ochterlony Britannicus	Levi	ad Caledonian Chief Jemmy Chaunter
Conscious Lovers	Sealand	Sir John Bevil	Tom . . . . .	. . . . .
Constant Couple	Colonel Standard	Beau Clincher	Alderman Smuggler	Dickey
Country Lasses	Heartwell	Carbuncle	Freehold	Sneak
Cymbeline	Cymbeline Iachimo	Iachimo Bellarius	Bellarius Pisanio	Arviragus Frenchman
Cymon . . . . .	. . . . .	. . . . .	Dorus	Linco First Demon
Distressed Mother	Pyrrhus . . . . .	. . . . .	Pylades . . . . .	. . . . .
Don Quixote in England	Grizzel . . . . .	. . . . .	Sancha Panza	Cook
Douglas	Lord Randolph . . . . .	. . . . .	Norval . . . . .	. . . . .
Drummer	Coachman Sir George Truman . . . . .	. . . . .	Fantome Gardener . . . . .	. . . . .
Earl of Essex	Southampton	Southampton	Burleigh	Lientenant
Englishman in Paris . . . . .	. . . . .	Mr. Subtle	Sir John Buck	Gamut
Fair Penitent	Lothario Horatio	Sciolto	Rossano . . . . .	. . . . .
False Delicacy	Colonel Rivers	Lord Winworth . . . . .	. . . . .	. . . . .
Fashionable Lover	Colin Macleod	Aubrey	Dr. Druid	Jarvis
Gamester	Stukely . . . . .	. . . . .	James Bates . . . . .	. . . . .
George Barnwell	Thorowgood	Uncle	Trueman Blunt . . . . .	. . . . .
Hamlet	Ghost King	Horatio Laertes	Horatio Polonius	Guildenstern Rosencranz Marcellus
Henry IV	Sir John Falstaff	Prince of Wales Sir Walter Blunt	King Henry	Northumberland Douglas
Inconstant . . . . .	. . . . .	. . . . .	Old Mirabel	Third Bravo
Jane Shore . . . . .	. . . . .	. . . . .	Gloster	Belmour
Jealous Wife	Major Oakley	Charles	Russet	Tom
King John	King John	Hubert	Pandulph	Melun
Lear	Edgar	Edmund	Kent Gloster Albany . . . . .	. . . . .
Lionel and Clarissa	Sir John Flowerdale	Harman . . . . .	. . . . .	Lionel
Love for Love	Valentine Scandal	Sir Sampson Legend	Foresight	Buckram

his ability as a business man is unquestionable. The fact that he maintained the American Company intact for the long period of fifteen

THE LEADING MEN—THEIR PARTS.

PLAYS.	<i>Douglass.</i>	<i>Henry.</i>	<i>Morris.</i>	<i>Woolls.</i>
Love in a Village	Justice Woodcock	Eustace Young Meadows	Sir William Meadows	Hawthorn
Love Makes a Man	Carlos		Don Lewis	Priest
Macbeth	Macduff	Malcolm	Banquo Lenox	Hecate
Maid of the Mill	Fairfield			Farmer Giles
Merchant of Venice	Bassanio	Tubal Shylock	Launcelot	Lorenzo
Midas			Jupiter	Apollo
Miser	Frederick	List	Ramillie Decoy	Sparkle
Mourning Bride	King	Garcia	Gonzales	Mute Perez
Orphan		Castalio	Acasto	
Orphan of China	Zaniti	Timurkan	Mirvan	Zimventi
Othello	Othello Iago	Cassio Ludovico	Brabantio	Gratiano
Prince of Parthia	Artabanes		Bethas	
Provoked Husband	Manly Lord Townly		Sir Francis Squire Richard	Squire Richard
Recruiting Officer	Sergeant Kite Buckingham	Captain Brazen	Worthy Justice Balance	Worthy
Richard III	King Henry Richmond Richard	Richmond Tressel	Stanly King Henry	Ratcliff
Roman Father	Tullius Hostilius Publius Horatius	Publius Horatius	First Citizen	Third Citizen
Romeo and Juliet	Mercutio Montagu	Tybalt Capulet	Friar Laurence	Paris
School for Lovers	Sir John Dorilant		Steward	
SheStoops toConquer		Young Marlow	Sir Charles Marlow	Landlord
Shipwreck	Old Godwin	Belfield	Sir Benjamin Dove	Skiff
Suspicious Husband	Strickland Frankly	Frankly	Tester Bellamy	Buckle
Tamerlane	Tamerlane Monesses	Monesses Omar	Dervise	Mirvan Tanaïs
Tempest	Prospero	Triculo	Stephano	Mustachio
Tender Husband	Sir Harry Gubbin	Mr. Clerimont	Mr. Tipkin	
Theodosius	Lucius Marcian	Theodosius	Aranthes Theodosius	Atticus
Venice Preserved	Priuli	Jaffier		
Way to Keep Him	Sir Bashful Constant	Sir Brilliant Fashion	Sideboard	
West Indian	Captain Dudley	Belcour O'Flaherty	Mr. Stockwell	Sailor
Wonder	Gibby	Colonel Briton	Lissardo Don Lopez	Frederick
Word to the Wise	Sir John Dormer	Sir George Hastings	Willoughby	
Zara	Lusignan			
FARCES.				
Apprentice		Gargle	Wingate	President
Brave Irishman	Dr. Gallipot	Capt. O'Blunder	Tradewell	
Catherine and Pe- truchio	Hortensio	Tailor	Grumio	Peter

years is in itself a proof of his managerial skill. His list of parts shows that he played many important roles in his time. He was especially fond of Scotchmen. In the Shakspearean drama he was the original *King John* and *Sir John Falstaff* on the American stage. Mr. Douglass' services in the establishment and development of the drama on this

THE LEADING MEN—THEIR PARTS.

FARCES.	Douglass.	Henry.	Morris.	Woolfs.
Chaplet				Damon
Citizen	Old Philpot	Young Wilding	Old Philpot	Beaufort
Cock-lane Ghost	Irish Sergeant		Shadrach Bodkin	
Comus		Comus	Second Spirit	Third Spirit
Contrivances			Argus	Rovewell
Cross Purposes	Francis Bevil	Harry Bevil	Robin	
Damon and Phillida			Corydon	Damon
Deuce is in Him	Major Belfort			
Devil to Pay	Doctor	Jobson	Butler	Sir John Loverule
Guardian			Sir Charles	
	Anatomist			
Harlequin Collector	Clown		Clown	Magician
	Doctor		Anatomist	
HighLife BelowStairs	Freeman	Sir Harry	Philip	Coachman
Hob in the Well			Sir Thomas Testy	Friendly
HonestYorkshireman			Muckworm	Gaylove
Lethe	Æsop		Old Man	Mercury
Love a la Mode	Sir Archy	Sir Callaghan	Beau Mordecia	
			Cook	
Lying Valet			Sharp	
Mayor of Garratt	Sir Jacob Jollop	Crispin Heeltap	Crispin	First Mob
	Bruin		Sneak	
		King	Dick	Joe
Miller of Mansfield			Miller	
Miss in her Teens		Capt. Flash	Puff	Jasper
Mock Doctor	Gregory		Sir Jasper	Leander
Musical Lady			Old Mask	
Neck or Nothing		Sir William	Martin	
Neptune and Amphitrite				Neptune
Old Maid	Captain Cape		Capt. Cape	
			Heartly	
Padlock				Don Diego
Polly Honeycomb			Mr. Honeycomb	
Register Office	Scotchman		Tricket	
Reprisal	EnsignMacClaymore	Lieut. O'Clabber	Lieut. O'Clabber	Halyard
Spirit of Contradiction	Steer		Mr. Parlett	
Thomas and Sally		Sailor		Squire
Upholsterer	Upholsterer	Bellman	Feeble	Rovewell
Virgin Unmasked			Goodwill	
Witches	Statuary		Pantaloon	Mercury
				Necromancer

continent have never been fully appreciated, his achievements being robbed of their significance by the fictions relating to the Hallams with which Dunlap began his so-called "History of the American Theatre."

Although Mr. Henry was kept in the background by Hallam during this period of his service on the American stage he had managed to impress the public with his general excellence, while in Irish parts it was universally recognized that he was inimitable.

Owen Morris—"Old Mr. Morris," as he was afterward known—was held to be an excellent actor in the serious fathers, and he was especially clever in humorous and eccentric old men, as *Sir Francis Gripe*, *Alderman Smuggler*, *Old Mirabel* and *Beau Mordecai*. His Shakspearean roles, as *Polonius*, *Brabantio*, *King Henry* and *Friar Laurence* were highly esteemed. Mr. Morris lived to be a very old man, his latter years being spent in retirement in Philadelphia.

Stephen Woolls was a fair singer, but as an actor it is fair to assume his merits were not great. It was said that he sang the music of *Hecate* very effectively, and he was above all things else an honest man. Both Morris and Woolls were sharers in the American Company down to the Revolution. They resumed their places in the company under Hallam and Henry after the War for Independence, Mr. Douglass being the only one of the quintette whose career on the American stage ended with the epoch.

As the leading lady of the old American Company at the time of its dissolution Miss Hallam asserts her right to consideration. That she was the niece of Mrs. Douglass and the cousin of Mr. Hallam may be accepted as established. It is not likely that a journalist as well informed as James Rivington would have made

the mistake of calling Mrs. Douglass her aunt instead of her mother, especially as he mentions Mrs. Mattocks as Mr. Hallam's sister. Her list of parts shows her to have been first in everything, from *Statira* and *Juliet* to *Polly* in the "Beggars' Opera,"—in tragedy, comedy and farce. In her day her admirers sang her praises with a fervor and passion that her predecessor, Miss Cheer, had never been able to command. Even allowing for poetic license and enthusiasm she must have had a fair share of personal beauty, else the Maryland poet would scarcely have dared to exclaim in his impassioned, pedantic way:—

Ye Gods! 'Tis Cytherea's face!

The poem accords Miss Hallam theatrical talents of the most versatile order, making her one of the few actresses who have had the ability to catch Shakspeare's glowing ray; investing her comedy with the power to compel laughter to hold his sides and make the pit resound with ios of enjoyment, and matching her elo-

MISS HALLAM'S PARTS.

Plays.

Alexander the Great	Statira
Beaux' Stratagem	Dorinda
Beggars' Opera	Polly
Busybody	Isabinda
Cato	Lucia
Clandestine Marriage	Miss Sterling
Committee	Isabella
Conquest of Canada	Sophia
Conscious Lovers	Lucinda
Constant Couple	Angelica
Cymbeline	Imogen
Cymon	Sylvia
Distressed Mother	Cleone
Earl of Essex	{ Countess of Nottingham Countess of Rutland
False Delicacy	Miss Marchmont
Fashionable Lover	Augusta Aubrey
George Barnwell	Maria
Hamlet	Ophelia
Jealous Wife	Harriet
King John	Blanche
Lionel and Clarissa	Diana Oldboy
Love, for Love	Angelica
Love in a Village	{ Lucinda Rosetta
Maid of the Mill	Patty
Merchant of Venice	Jessica
Miser	Harriet
Mourning Bride	{ Attendant Almeria
Provoked Husband	Miss Jenny
Recruiting Officer	Rose
Roman Father	Horatia
Romeo and Juliet	Juliet
School for Lovers	Celia
She Stoops to Conquer	Miss Hardcastle
Shipwreck	Sophia
Suspicious Husband	Clarinda
Tamerlane	Arpasia
Tender Husband	Niece

Theodosius	{	Mirina
		Athenais
Way to Keep Him		Widow Delmour
West Indian		Charlotte Rusport
Wonder	{	Violante
		Isabella
Word to the Wise		Miss Montagu

Farces.

Brave Irishman	Lucy
Citizen	Maria
Comus	Sabina
Deuce is in Him	Emily
Edgar and Emmeline	Emmeline
Guardian	Miss Harriet
Harlequin Collector	Haymaker
High Life Below Stairs	Lady Bab
Hob in the Well	Flora
Honest Yorkshireman	Arabella
Lethe	Mrs. Tattoo
Love a la Mode	Charlotte
Miss in her Teens	Miss Biddy
Musical Lady	Sophy
Neck or Nothing	Miss Nancy
Oracle	Cynthia
Padlock	Leonora
Reprisal	Miss Harriet
Thomas and Sally	Sally

cution only with the notes of her singing voice when her looks inform the strings. Of Miss Hallam after her return to England there is no information. After being sung of by the poets and painted by Peale she was destined to be ignored, if not entirely forgotten by the dramatic historians. She has always been confounded with her cousin, the Miss Hallam of 1752-4, and her merit as an actress denied, while her parts show that she occupied a more important position on the American stage than had ever been filled by her aunt, Mrs. Douglass.

Of the three Storer sisters who came to the Southwark Theatre at the same time with Mr. Henry, in 1767, Ann was the eldest, and until shortly before the Revolution, when she was known as Mrs. Henry, the most prominent actress. Her list of parts shows her in a favorable light as an actress from the very beginning of her career. It is true she did not occupy the front rank, especially in tragedy, at any time, *Desdemona* being her

ANN STORER'S PARTS.

Plays.

Alexander the Great	Parisates
All for Love	Octavia
Beaux' Stratagem	Cherry
Beggars' Opera	Mrs. Coaxer
Clandestine Marriage	Betty
Conquest of Canada	First Nun
Conscious Lovers	Isabella
Cymon	Fatima
Distressed Mother	Cephisa
Earl of Essex	Countess of Nottingham
False Delicacy	Miss Rivers

best role in the Shakesperean drama, but all her parts were responsible, and some of them excellent. She suddenly dropped out of the bills altogether, Miss Richardson taking her part of *Betty* in the "Clandestine Marriage," when it was last played in Philadelphia, in 1773, and her sister succeeding her in the "Earl of Essex," as already noted. It does not follow that she did not remain with the company until the end, although it is more probable that she separated from Mr. Henry in the winter of 1772-3 and retired. She died in New York, in 1816. Her son, the late George Hogg Biddle, used to tell of meeting the celebrated Mrs. Wheatley in the street as a boy, who recognized him because of his resemblance to his mother.

Fanny Storer, the second of the sisters, who became Mrs. Mechler, was on the stage with the old American Company for only a brief period. Dunlap is authority for the statement that she became Mrs. Mechler, but he seems to fix the date of her marriage after Mr.

Fashionable Lover	Lucinda
Hamlet	Player Queen
King John	Lady Falconbridge
Lear	Regan
Lionel and Clarissa	Jenny
Love for Love	Angelica
Midas	Juno
Orphan	Serina
Othello	Desdemona
Recruiting Officer	Melinda
Richard III	Lady Anne
Roman Father	Valeria
Romeo and Juliet	Lady Capulet
School for Lovers	Araminta
Shipwreck	Violetta
Suspicious Husband	Mrs. Strickland
Tamerlane	Selima
Tempest	Miranda
Way to Keep Him	Mrs. Lovemore
West Indian	Miss Fulmer
Wonder	Flora

Farces.

Catherine and Petrucchio	Bianca
Guardian	Lucy
High Life Below Stairs	Kitty
Hob in the Well	Betty
Lying Valet	Kitty Pry
Mayor of Garratt	Mrs. Sneak
Miss in her Teens	{ Miss Bid- Tag
Neck or Nothing	Jenny
Register Office	Margery Monfort
Upholsterer	Termagant

FANNY STORER'S PARTS.

Plays.

Constant Couple	Parly
Fair Penitent	Lucilla
Suspicious Husband	Jacintha

Farces.

High Life Below Stairs . . . Lady Charlotte
Miss in her Teens Flash

Henry's death, while Mr. Ireland confounds her with her younger sister, Maria. Her list of parts shows her in only three plays and two farces. Her last appearance was in New York, in 1768, when she played *Flash*, and her sister, Maria, *Fribble* in "Miss in her Teens." As Maria was called Miss Storer in the bills, when Ann became Mrs. Henry, it is probable that Fanny's marriage occurred about this time.

Maria Storer became more of a favorite than either of her elder sisters. Growing from childhood into womanhood under Mr. Henry's eye their subsequent relationship is peculiar—perhaps reprehensible.

It is sad to reflect that her girlish beauty and great gifts should have led him into wishing to make her the successor of her sister, or that she should have been willing to occupy her sister's place. Dunlap sees in Henry's successive relationships to the Storer family "a glimpse at the state of manners and morals among these teachers of virtue and morality," and declares that "it is unjust to fix a stigma on a profession which appertains to an unworthy individual," but he does not point out the unworthy individual. On the contrary, his ambiguity and dul-

MARIA STORER'S PARTS.

Plays.

Beaux' Stratagem Gipsy
Beggars' Opera Lucy
Cato Lucia
Clandestine Marriage Miss Fanny
Comus Euphrosine
Conquest of Canada Second Nun
Cymon { Cupid
 { First Shepherdess
Earl of Essex Countess of Nottingham
Englishman in Paris Lucinda
False Delicay Miss Marchmont
Fashionable Lover Betty
George Barnwell Maria
King John Prince Arthur
Lionel and Clarissa Clarissa
Love for Love Miss Prue
Love in a Village Lucinda
Macbeth Fleance
Maid of the Mill Fanny
Midas Nysa
Mourning Bride Leonora
Orphan Page
She Stoops to Conquer Miss Neville
Shipwreck Lucy Waters
Suspicious Husband Milliner
Tempest Ariel
Theodosius Marina
Way to Keep Him Muslin

ness have left the stigma on Ann Storer's name. To her it certainly did not belong, whether there was or was not a marriage ceremony at the time Henry first recognized her as his wife. Whether he afterward actually married Maria Storer is equally problematical. It seems certain, however, that his fondness for the younger sister caused his separation from the elder, because the younger had sup-

West Indian Louisa Dudley
 Wonder Isabella
 Word to the Wise Miss Willoughby

Farces.

Cross Purposes Emily
 Damon and Phillida Phillida
 Devil to Pay Nell
 High Life Below Stairs Lady Bab
 Hob in the Well Flora
 Honest Yorkshireman Arabella
 Lethe Mrs. Riot
 Miller of Mansfield Kate
 Miss in her Teens Fribble
 Musical Lady Lady Scrape
 Neptune and Amphitrite Amphitrite
 Register Office Maria

AN ODE
 INSCRIBED TO MISS STORER.

Genius of Harmony, descend,
 In all thy smiles appear,
 And pleased, thy Storer's voice attend;
 For her thou lov'st to hear.
 Bid every ruder sound remove,
 Bid care, bid sorrow fly,
 For now thy Storer wakes the lay
 And, mistress of the heart,
 Does with our yielding passions play,
 Submissive to her art.
 'Tis hers to lead the mind along,
 With love's own ardor warm;
 Hers all the various powers of song,
 And music's magic charm.
 'Tis portion of th' ethereal flame,
 This high-wrought charm is given
 To those alone of finer frame,
 The favorites of heaven.
 For sure, it asks celestial art,
 And all the Seraph's skill,
 To rule th' emotions of the heart,
 Or fix the wavering will.

Mrs. Henry. As an actress and singer Maria Storer was held in high esteem, even before she reached womanhood. The Maryland poets invoked Peale to paint her as *Ariel*, when singing his praises for painting Miss Hallam as *Imogen*, and an Ode, signed "Philomelos," inscribed to her and printed in the *Maryland Gazette*, October 14th, 1773, was as fulsome as the verses addressed to Miss Hallam in previous years. Dunlap pronounces her the best public singer America had known previous to the year 1792, and

As on the banks of Nile's famed stream,
 Old Memnon's lyre renown'd,
 Touch'd by the sun's enliv'ning beam,
 Return'd a tuneful sound.
 So warm'd by some diviner ray,
 Some emanation bright
 Of harmony, fair Storer's lay
 Thus pains us with delight.

While now she wakes the living lay,
 And fills the enraptured soul,
 I feel my beating heart obey,
 And own her soft control.
 Sweet Harmonist! prolong the strain,
 The melody of Heaven;
 And soothe with songs the tender pain,
 Thy tender songs have given.

adds that she played tragedy and comedy with spirit and propriety, although her figure was rather *petite* for the former or for the heroines of Congreve and Cibber. Wood calls her "a prodigious favorite," but alludes to her silly and capricious conduct, which frequently led to a change in the performance through some capitious objection to a character, a

slender box-sheet, or a stinted proportion of applause. Charles Durang on the other hand, apparently on the authority of his father, John Durang, tells us that "opinions differed widely as to her merits as an actress." The testimony of none of them has much value. Wood, if he knew her at all, could have known her only as a boy, and his knowledge of her was so slight that he says she had previously been well esteemed at Bath as a principal singer. Durang calls her "Miss Storer of the London theatres," who, "soon after her arrival, became the wife of Mr. Henry." As has been shown, her training, both as a singer and an actress, was entirely American. Maria Storer died soon after Henry's death, in a house he had built back of the Southwark Theatre, heart-broken, demented and very poor.

No greater contrast is possible than between Maria Storer and the second Mrs. Morris. The one was slight, girlish, blue-eyed—the other tall, stately, imposing. The one was the ideal *Ariel* of our early drama—the other the *Portia*. Which was the greater favorite even Wood does not undertake to decide. Their line of parts was so

distinctly opposite that there was in reality no opportunity for rivalry. No such queenly *Elizabeth* had ever been seen in America in the "Earl of Essex," when Mrs. Morris essayed the role; no such stately *Shrew* had been presented by her predecessors in "Catherine and Petruchio." In such parts as *Marcia*, *Arpasia* and *Pulcheria* she was superb. Tradition speaks without reserve of her excellence in the elegant comedy introduced by Kelly and Cumberland—*Lady Betty Lambton*, *Lady Dove*, *Lady Constant* and *Mrs. Willoughby*. She was the original *Mrs. Hardcastle* in "She Stoops to Conquer" in this country. An ideal English dame of the period she must have been, for it is recorded of her in her latter years that she was herself a fine specimen of the polished old lady of fantastic etiquette. At the close of the first quarter of the present century she still affected the styles of the beginning of the last quarter of the eighteenth—white cravat for the neck, short waist, long train gown and full head-dress. Mrs. Morris died in Philadelphia in 1829, having survived all the actors and actresses who were on the American stage before the Revolution.

MRS. MORRIS' PARTS.

Plays.

Beaux' Stratagem	Mrs. Sullen
Beggars' Opera	Mrs. Peachum
Cato	Marcia
Conquest of Canada	Abbess
Constant Couple	Lady Lurewell
Earl of Essex	Queen Elizabeth
False Delicacy	Lady Betty Lambton
George Barnwell	Millwood
Henry IV	Lady Percy
Love for Love	Mrs. Frail
Love in a Village	Margery
Merchant of Venice	Portia
Midas	Daphne
Mourning Bride	Zara
Richard III	Queen Elizabeth
School for Lovers	Lady Beverly
She Stoops to Conquer	Mrs. Hardcastle
Shipwreck	Lady Dove
Tamerlane	Arpasia
Theodosius	Pulcheria
Way to Keep Him	Lady Constant
Word to the Wise	Mrs. Willoughby

Farces.

Catherine and Petruchio	Catherine
Cross Purposes	Mrs. Grub
Honest Yorkshireman	Combrush
Irish Widow	Mrs. Brady
Lying Valet	Melissa
Padlock	Ursula

Miss Richardson was an actress who came unheralded to the American Company and left it without a biographer. No Maryland

MISS RICHARDSON'S PARTS.

Plays.

Beaux' Stratagem	Dorinda
Beggars' Opera	Jenny Diver
Clandestine Marriage	Betty
Conquest of Canada	Maid
Cymbeline	Helen
Cymon	{ Dorcas Second Shepherdess
Englishman in Paris	Mrs. Subtle
False Delicacy	Sally
Fashionable Lover	Mrs. Mackintosh
Hamlet	Player Queen
Love for Love	Mrs. Foresight
Maid of the Mill	Theodosia
Merchant of Venice	Nerissa
Recruiting Officer	Lucy
Richard III	Duke of York
Shipwreck	Fanny
Tender Husband	Jenny
Theodosius	Flavella
Suspicious Husband	Lucetta
Way to Keep Him	Mignonet
West Indian	Lucy
Wonder	Iris
Word to the Wise	Lucy

Farces.

Catherine and Petruchio	Bianca
Citizen	Corunna
Cross Purposes	Housemaid
Devil to Pay	Lucy
High Life Below Stairs	Lady Charlotte
Hob in the Well	Hob's Mother
Love a la Mode	Lady
Lying Valet	Mrs. Trippet
Miller of Mansfield	Peggy
Upholsterer	Harriet

poet sang her praises in halting verse, and Charles Wilson Peale was not implored to paint her portrait. Her history is only a name, and her fame is comprised in the modest line of parts in which she appeared. But even as a name a certain interest attaches to her, for like her predecessors in the same walk of the drama, Nancy George, Miss Palmer and Miss Wainwright, the only wonder is that she should ever have found herself in it, only to sink out of sight with such apparent indifference. Whether she accompanied the company to Charleston is uncertain, her last known appearance being during the farewell engagement in Philadelphia. There is a tradition that Lady Susan O'Brien played for two years with the American Company. The only actress with whom

it would be possible to identify her is Miss Richardson, but the O'Briens seem to have returned to England before Miss Richardson's *debut*.

All that is known of Mr. Goodman has already been told in this volume, but his list of parts is so interesting for a young man who went from a lawyer's office to the stage, at that early period of American dramatic history, that it is sure to command attention. From the very outset he was allowed as high a rank as was accorded to Mr. Henry, after ten years' service. It has long been the habit to accord the honor of being the first actor of American birth to John Martin, but Goodman seems to be entitled to that distinction. At the same time it ought to be remembered that the old American Company was almost wholly of American training, Hallam, Douglass, Henry, Morris, Woolls, Miss Hallam and Maria Storer having gained their theatrical experience in the Colonies. With the close of the Charleston season Mr. Goodman's name disappears from our dramatic annals. He deserves especially to be remembered as the original *Hardcastle* in the only

MR. GOODMAN'S PARTS.

Plays.

Beaux' Stratagem	Joigard
Beggars' Opera	Mat o' the Mint
Cato	Marcus
Conquest of Canada	Montcalm
Constant Couple	Bean Clincher
Cymbeline	Bellarius
Cymon	Merlin
Englishman in Paris	Buck
Fashionable Lover	Tyrrel
Hamlet	Ghost
Henry IV	Sir Walter Blunt
Lionel and Clarissa	Colonel Oldboy
Love for Love	Ben
Maid of the Mill	Sir Harry Sycamore
Merchant of Venice	Gratiano
Midas	Midas
Othello	Cassio
Recruiting Officer	Bullock
Richard III	Buckingham
Roman Father	Publius
Romeo and Juliet	Escalus
She Stoops to Conquer	Hardcastle
Shipwreck	Captain Ironsides
Tamerlane	Monesses
Tempest	Caliban
Theodosius	Leontine
Way to Keep Him	William
West Indian	Major O'Flaherty
Wonder	Don Pedro
Word to the Wise	Villars

Farces.

Catherine and Petruccio	Petruccio
Comus	Younger Brother
Cross Purposes	Mr. Grub
Lethe	Tattoo
Lying Valet	Guttle
Mayor of Garratt	Major Sturgeon
Register Office	Lord Brilliant
Reprisal	Lieut. Lyon

play of the period that has survived, "She Stoops to Conquer." It is to be regretted that as the first American actor our knowledge of Goodman is so incomplete.

Mr. Wall's service with the American Company was much longer than that of Mr. Goodman, but in spite of his experience he

MR. WALL'S PARTS.

<i>Plays.</i>	
A Bold Stroke for a Wife	Freeman
Alexander the Great	Hephestion
All for Love	Dolabella
Beaux' Stratagem	{ Mr. Sullen Scrub Freeman
Beggars' Opera	Filch
Busybody	Charles
Cato	Juba
Clandestine Marriage	Brush
Conquest of Canada	Bougainville
Conscious Lovers	Myrtle
Constant Couple	Young Clincher
Country Lasses	Lurcher
Cymbeline	Cloten
Cymon	Damon
Don Quixote in England	Squire Badger
Douglas	Glenalvon
Drummer	Butler
Englishman in Paris	Solitaire
False Delicacy	Sir Harry Newburg
Fashionable Lover	Naphthali
Gamester	Lewson
Hamlet	{ Player King Laertes
Henry IV	{ Westmoreland Peto Prince of Wales
Inconstant	Dugard
Jane Shore	Dumont
Jealous Wife	Charles
King John	Dauphin
Lear	{ Edmund Usher
Lionel and Clarissa	Mr. Jessamy
Love for Love	Tattle

was completely eclipsed by the younger actor. Wall made his first appearance on the opening night of the Southwark Theatre, in 1766, as *Glenalvon* in "Douglas" and *Biondello* in "Catherine and Petruccio." His roles during his first season were generally those in which youth and good looks are important, as *Laertes* in "Hamlet," *Belmour* in the "School for Lovers," *Sullen* in the "Beaux' Stratagem" and *Young Clincher* in the "Constant Couple." Somehow he has left behind him the impression that he was the dandy of the company, both on and off the stage. Durang left a note to the effect that the early players were always fashionably attired, some of them dressing in the extreme of the foppish costume of the period. First among these

theatrical fops I am irresistibly led to place Wall. A number of circumstances, each unimportant in itself, suggests this portrait. Once in Philadelphia he advertised the loss of his chest, indicating the value that the owner placed upon the wearing apparel it contained. In New York, at a later period, he bewailed the evil reports put in circulation in regard to him by some malicious person, showing in his wail the vanity of the coxcomb. In Baltimore, where he lived during the Revolution, he kept a horse for his own pleasure, until he became so hard pressed for money that he was compelled to advertise the animal for sale. As an actor Wall's ambition was certainly greater than his merit. In spite of his opportunities he gradually sank in the favor of his manager and the public, until he found himself allowed only the most insignificant roles, *Lint*, instead of *Jerry Sneak*, in the "Mayor of Garratt," and the *Usher*, instead

Love in a Village	Young Meadows
Love Makes a Man	Don Duart
Macbeth	Lenox
Maid of the Mill	Ralph
Merchant of Venice	Salanio
Midas	Damætas
Miser	Clerimont
Mourning Bride	{ Selim Garcia
Orphan	Polydore
Orphan of China	
Othello	Roderigo
Prince of Parthia	Gotarzes
Provoked Husband	Count Basset
Recruiting Officer	{ Bullock First Recruit
Richard III	{ Buckingham Edward V
Roman Father	Valerius
Romeo and Juliet	{ Tybalt Benvolio
School for Lovers	Belmour
Shipwreck	Philip
Suspicious Husband	{ Frankly Jack Meggot
Tamerlane	{ Axalla Haly
Tempest	Hipolito
Tender Husband	Mr. Prince
Theodosius	Aranthes
Venice Preserved	Bedamar
West Indian	Charles Dudley
Wonder	Colonel Blinker
<i>Farces.</i>	
Apprentice	Dick
Brave Irishman	Cheatwell
Catherine and Petruccio	Biondello
Chaplet	Palemon
Citizen	Young Philpot
Cock-lane Ghost	{ Peter Paragraph Orator
Damon and Phillida	Cymon
Dence is in Him	Prattle
Devil to Pay	Footman
Guardian	Young Clackit
Harlequin Collector	Baboon
Harlequin Restored	Valet
High Life Below Stairs	Lord Duke

and Henry company being officially called the Old American Company after the Revolution, as he adopted the name of the American Company for his Baltimore corps.

Whether there were two Parkers on the American stage at the same time, one, together with his wife, with the Virginia Company at Williamsburg, in 1768, and the New American Company at Annapolis, in 1769, and one without a wife, at least on the stage, with the American Company, from 1768 to 1774, is a question that existing records fail to settle. Mr. and Mrs. Parker made their first appearance at the Southwark Theatre, June 4th, 1767. While they were with the Virginia Company, from April to June, 1768, there was no person of the name with the American Company in New York. Mr. Parker first joined Mr. Douglass' forces at the Southwark Theatre in the season of 1768-9. As the Philadelphia season closed January 2d, 1769, there was ample time for him to join the New American Company at Annapolis, in February. While a Parker was at Annapolis from February to

MR. PARKER'S PARTS.

Plays.

Alexander the Great	Polyperchon
Beggars' Opera	{ Ben Budge Lockit Beggar
Conscious Lovers	Humphrey
Constant Couple	Alderman Smuggler
Cymbeline	{ Guiderius Philario
Douglas	Old Norval
Earl of Essex	Lieutenant
Englishman in Paris	Classic
Fashionable Lover	Bridgemore
George Barnwell	Truman
Hamlet	Horatio
Henry IV	{ Vernon Second Carrier
King John	Salisbury
Lionel and Clarissa	Jenkins
Love for Love	Frapland
Love in a Village	Hodge
Midas	Sileno
Miser	{ James Decoy
Mourning Bride	Heli
Orphan	Polydore
Othello	Montano
Richard III	Catesby
Roman Father	{ Third Citizen Soldier
Romeo and Juliet	Tybalt
Shipwreck	Jonathan
Suspicious Husband	Bellamy
Tamerlane	{ Axalla Haly
Tempest	Antonio
Theodosius	Lucius

Venice Preserved *Renault*
 Way to Keep Him { *William*
 Richard
 West Indian Varland

Farces.

Catherine and Petruchio { *Hortentio*
 Grunio
 Damon and Phillida { *Mopsus*
 Cymon
 Devil to Pay Cook
 Farmer's Return from London . . *Farmer*
 Harlequin Skeleton *Clown*
 High Life Below Stairs Freeman
 Honest Yorkshireman { *Sapsull*
 Blunder
 Love a la Mode . . Sir Theodore Goodchild
 Lying Valet Cook
 Mayor of Garratt Roger
 Miller of Mansfield *Miller*
 Miss in her Teens Captain Loveit
 Musical Lady Freeman
 Old Maid Heartly
 Upholsterer Belmour

June the American Company was playing in New York, but as there are no casts extant for this period it is impossible to say whether he and the Parker who was at Philadelphia a few months before are identical. I have placed the parts played by Mr. Parker in Maryland and Virginia in Italics. It will be observed that they are not of a character to disprove identity. If Parker left the American Company and rejoined it after playing a season with the opposition, it

was the only case of the kind that occurred before the Revolution.

When the American Company closed its first season at the Southwark Theatre, in 1767, Messrs. Matthews and Platt retired, their places being filled by Malone and Roberts. Malone's career has been summed up in the chapter devoted to the New American Com-

MR. BYERLY'S PARTS.

Plays.

Alexander the Great . Perdiccus
 Beaux' Stratagem . . Boniface
 Beggars' Opera . Nimming Ned
 Comus First Spirit
 Conquest of Canada . Peyton
 Conscious Lovers . Cymberton
 Cymbeline Caius Lucius
 Cymon Dorilas
 Earl of Essex . Sir Walter Raleigh
 Englishman in Paris . Marquis
 False Delicacy Sidney

pany. Roberts remained under Mr. Douglass' management until the old American Company disbanded. A later acquisition was Mr. Darby,

MR. ROBERTS' PARTS.

Plays.

Alexander the Great . Eumenes
 Beaux' Stratagem . . Hounslow
 Conscious Lovers . . Daniel
 Country Lasses . Shackleguire
 Cymbeline Cornelius
 Englishman in Paris . Daupaine
 Fashionable Lover . Le Jeunesse
 Hamlet { *Lucianus*
 Osric
 Henry IV { Francis
 Peto
 Prince John

Fashionable Lover . Abberville
 Hamlet { Bernardo
 { Rosencranz
 Henry IV { Worcester
 { Poins
 King John King Philip
 Love for Love Jeremy
 Love in a Village . . . Eustace
 Merchant of Venice . . { Duke
 { Gobho
 Midas Pan
 Mourning Bride . . . Alonzo
 Othello Duke
 Recruiting Officer . Capt. Brazen
 Roman Father . Second Citizen
 Romeo and Juliet . Montagu
 She Stoops to Conquer . Hastings
 Shipwreck Patterson
 Tamerlane Stratocles
 Tempest Alonzo
 Tender Husband . Capt. Clerimont
 West Indian Fulmer
 Wonder Don Lopez

Farces.

Catherine and Petruccio . Baptista
 Citizen Sir Jasper
 Cross Purposes Consol
 Damon and Phillida . . Arcas
 Devil to Pay Doctor
 High Life Below Stairs . Kingston
 Hob in the Well . . . Old Hob
 Honest Yorkshireman . Slango
 Lethe Fine Gentleman
 Lying Valet Trippet
 Mayor of Garratt . . . Bruin
 Miller of Mansfield . . Richard
 Old Maid Mr. Harlow
 Register Office Gulwell
 Upholsterer Quidnunc

american stage, while unassuming usefulness, as in the case of Roberts, and modest talent, as in that of Byerly, went plodding on without recognition or reward.

With Mr. Darby in such roles as *Sir Bashful Constant* and the *Mock*

who joined it with Parker and Byerly in 1768, and left it with Godwin and Malone after only one season. Darby's parts with the American Company are in Roman letters—with the New American Company in Italics. The summary of his parts

has been reserved for this place to show

how unappreciated genius was sometimes able to assert itself even at that early period in the history of the American

King John . Robert Falconbridge
 Merchant of Venice . . Tubal
 Miser Charles
 Othello Messenger
 Recruiting Officer Second Recruit
 Roman Father . Fourth Citizen
 Romeo and Juliet . { Apothecary
 { Friar John
 Tamerlane Mirvan
 Tempest Sycorax
 Venice Preserved . . . Durand
 Way to Keep Him . . . Thomas
 Wonder Valquez

Farces.

Brave Irishman . . . Marquis
 Catherine and Petruccio . Tailor
 Citizen Quilldrive
 Devil to Pay . . . Blind Fiddler
 Harlequin Collector . . Porter
 High Life Below Stairs . . Cloe
 Mayor of Garratt . . . Snuffle
 Musical Lady Rosini
 Register Office . . . Frenchman
 Reprisal . . . Capt. Champignon
 Witches Monsieur

MR. DARBY'S PARTS.

Plays.

Alexander the Great . Aristander
 Beggars' Opera . . . *Peachum*
 Earl of Essex . . . *Southampton*
 King John Austria
 Miser *Ramillie*
 Tamerlane Tanais
 Way to Keep Him . *Sir Bashful*

Farces.

Anatomist *Crispin*
 Chaplet *Palemon*
 Mock Doctor *Gregory*

“Reprisal.” Oddly enough Dunlap ignores Hughes and says the only new name added to the *dramatis personæ* during the last New York engagement was that of Blackler.

Every preparation had been made for a vigorous campaign during the winter of 1774-5; Mr. Hallam, who had gone from Charleston to London, having sent out his cousin, Thomas Wignell, as his own substitute. Wignell, who afterward became an important figure on the American stage, especially in Philadelphia, where he was the first manager of the Chestnut Street Theatre, arrived in New York only a day before the news that Congress had passed a resolution recommending that all public amusements should be suspended reached that city. He was sitting under his hairdresser's hands, Dunlap says, when he learned that all the theatres on the Continent were virtually closed by this recommendation. Wignell hearing the news in the barber's chair was the last incident in the History of the American Theatre before the Revolution.

END OF THE EPOCH.

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