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THE DRAMATIC WORKS
OF
GENERAL JOHN BURGOYNE.

THESIS

PRESENTED TO THE FACULTY OF PHILOSOPHY
OF THE UNIVERSITY OF BERNE

BY

HANS GRAF

FROM

HÄUTLIGEN (KT. BERNE)

FOR THE DEGREE OF DOCTOR OF PHILOSOPHY.

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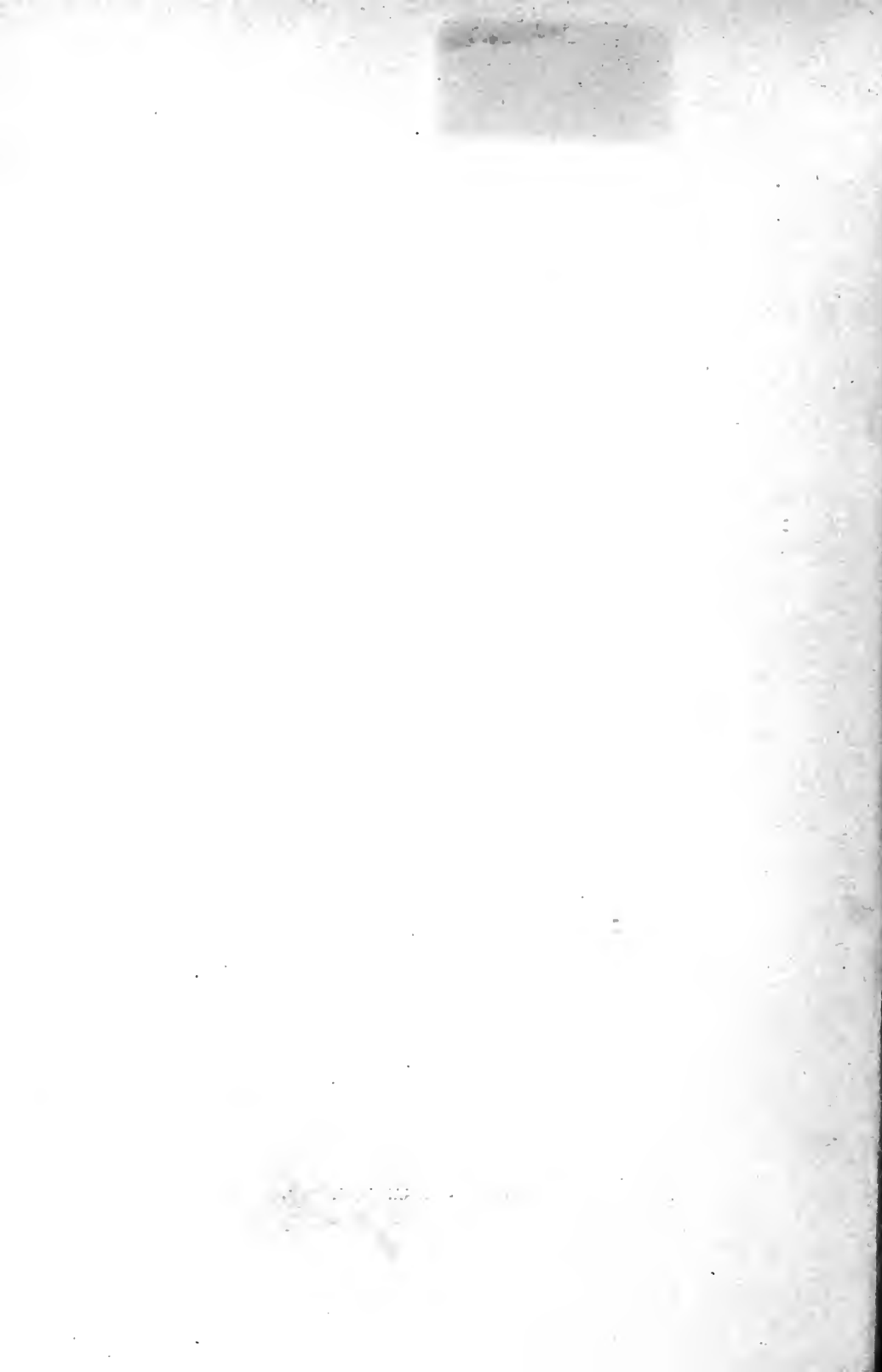
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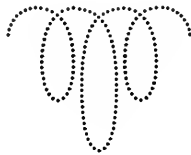
Von der philosophischen Fakultät auf Antrag des
Herrn Prof. Müller-Heß angenommen.

Bern, den 22. Juli 1914.

Der Dekan:
Prof. Ed. Fischer.

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A. Introduction.

Lord Macaulay describes Burgoyne as “a man of wit, fashion and honour, an agreeable dramatic writer, and officer whose courage was never questioned, and whose skill was, at that time (1773), highly esteemed¹.”

Undoubtedly he might have been highly esteemed at that time, but to-day, Burgoyne belongs to those characters, who steadily worked their way up to distinguished eminence, who are forgotten now, and whose fruitful services are buried in total oblivion.

In 1876, Edward Barrington de Fonblanque lighted this darkness in writing the famous biography of Burgoyne which he published in connection with “The Political and Military Episodes in the latter Half of the Eighteenth Century. Derived from the Life and Correspondence of The Right Hon. John Burgoyne, General, Statesman, Dramatist.”

It is not my intention, to give new traces about the life of Burgoyne and his being a politician and a soldier, nor to correct the famous work of De Fonblanque. My writing may rather be a supplement to Fonblanque’s in treating “The Dramatic Works of Burgoyne, its characters, sources etc., as you may see later on. In giving a narrow sketch of Burgoyne’s life, it is only to make you acquainted with the author J am occupied with.²

¹ Essay an Lord Clive, Edinburgh Review, January 1840.

¹ Lord Mahom says: — “In war his bravery was never questioned, and in civil life he was gifted with many high accomplishments, a fluent speaker in Parliament and an agreeable writer of plays. (Hist. of England, vol. VI.)

² See: Dictionary of National Biography. Vol. VII.

B. John Burgoyne.

¹ "John Burgoyne was born in the year 1722. His father was the second son of the third baronet of the name, and his mother the daughter and heiress of a wealthy London merchant named Burnestone. It is curious that a piece of idle gossip, originally traceable to no higher source than the loose tongue of a jealous woman, should have given rise to the belief that General Burgoyne was of illegitimate birth." In a short sketch of his life, prefixed to a collection of his dramatic and poetical works published in 1808 we find the following lines: "The time and place of his birth are unknown. Even his parentage is doubtful. He is said, but upon what authority does not appear, to have been the natural son of Lord Bingley, who died, at an advanced age, in 1774."² Quite the same notice we read in an article of the *Morning Herald*, Sept. 25th 1823.³ Later biographers and historians⁴ have without exception adopted this story and have fallen into an error which a little inquiry would have avoided, for the fact of Burgoyne having been born in wedlock is beyond all dispute, and if any scandal had attached to his mother, it must necessarily have been of that nature of which the law does not take cognizance, and which can under no circumstances sustain the public charge of illegitimate birth. It does not appear, however, that his parents ever lived upon other than affectionate terms, or that the slightest blot had at any time rested upon the reputation of his mother. And this is fully confirmed by the following extract from a letter written by Miss Warburton (whose mother Lady Elisabeth Warburton was a sister of Lady Charlotte Burgoyne).⁵

¹ See: *De Fonblanque*: Political and milit. Episodes, page 4.

² " The Dramatic and Poetical Works 1808.

³ " *Morning Herald*, Sept. 25th 1823.

⁴ " *Horace Walpole*: Letter to the Rev. William Mason, Vol. VI, page 494.

⁵ " *De Fonblanque*: Political and milit. Episodes, page 6.

September 25th 1823.

*My dear Caroline,*¹

"J must take a folio sheet to vent my rage (not at you, but) at the Morning Herald of to-day, in which there is an article relating to your father that moves my ire, and which J think we might contrive to have contradicted in some parts, and cleared up in others. It speaks handsomely of him and his writings in the main, but expresses astonishment that nothing should be known of the origin and early life of a man of so much celebrity. You would suppose from what is said that his birth was obscure; and it alludes to a report that he was a natural son of Lord Bingley, in which there was not one word of truth. I dare say you remember old Mrs. Carr, of this place, who knew him from his earliest years, and whose parents lived in great intimacy with Mr. and Mrs. Burgoyne, his parents. Your grandfather, I'm sorry to inform you, was one of those many fine gentlemen about town who contrive to run through their means, and finish their days in the King's Bench. He was at one time a captain in the army, and was the second son of Sir John Burgoyne (third baronet of the family) by Constance, daughter of Richard Lucy, Esq., of Charlecote, in Warwickshire. Your grand-mother's name was Burnstone. She was a co-heiress, and brought a good fortune, which, however, her husband dissipated. She was exceedingly beautiful, of which she had great remains when J knew her at more than seventy years of age. Her intimacy with the Carrs continued as long as Mrs. Carr, a highly respectable woman, lived. Lord Bingley also lived intimately in the same set, but not so his lady, whose ungovernable temper and malignancy of disposition rendered her a dangerous as well as disagreeable associate. It happened that when your father was christened, Lord Bingley was one of the sponsors; upon which Lady Bingley raised a story to poor Mrs. Burgoyne's disadvantage, which, at a later period, in some minds gained a footing, in consequence of Lord Bingley bequeath-

¹ The letter is adressed to Mrs. Parker, a sister of the late Fieldmarshal Sir John Burgoyne.

ing your father a handsome legacy as his godson. But Mrs. Carr (my old friend) assured me there was not the slightest truth in the story; and she added: — “My mother was so particularly nice in the choice of her acquaintance (of which she gave a strong instance) that J’m very sure if she had seen the least impropriety in Mrs. Burgoyne’s behaviour, she would not have continued in friendship with her.”

So much for your father’s birth and parentage. J wish Mr. Montagu Burgoyne would take the matter up, so far as to make known the relationship he bore to an old and honourable house, of which he was indeed a member; and J think it not unlikely, if he sees the article in the Herald, that he will do so.”

John Burgoyne was educated at Westminster, where he made friends with Lord Strange, eldest son of the Earl of Derby, who at every important crisis in his life was his faithful friend. He entered the army at an early age, and succeeded to a troop in the 13th Dragoons in 1740. “At 1741 he purchased a lieutenancy, when the regiment was stationed at Preston. From Preston he frequently went over to Knowsley to see his old school fellow, and his intimacy there culminated in his elopement with Lady Charlotte Stanley, the sister of Lord Strange, in 1743. The lady’s brother was quite content with the match, but her father was so angry that he only gave her a small sum of money, and declared he would never see her again.”¹ In 1747, they were so overwhelmed with debt, that he was obliged to retire from the army and take up his abode on the Continent. There are unfortunately no records relating to his seven years exile, the greater part of which he passed in France, having settled near Chanteloup, the magnificent residence of the Due de Choiseul. During this time, Burgoyne made himself a master of the French language and literature.¹

He was meanwhile reconciled to his father - in - law, the eleventh Earl of Derby, who subsequently left Lady Charlotte Burgoyne 25,000 £ and an annuity of 400 £. He returned to England, and by Lord Derby’s interest obtained in 1756, on the

¹ Dictionary of Nat. Biography. Vol. VII.

outbreak of the seven years war, a captaincy in the 11th Regiment of Dragoons. In 1758, Captain Burgoyne served under the Duke of Marlborough in the attack upon Cherbourg, and St. Malo.¹ On his return to England, Burgoyne was transferred as Captain and Lieutenant-Colonel to the 2nd Foot-Guards, and when in 1759 George the Second determined to raise two regiments of light horse, he was selected for the formation, and promoted to the command of the 16th Dragoons.² After this success he was elected M. P. for Midhurst in 1761; but before he could take his seat England had declared war with Spain (January, 1762) and his regiment received orders, to assist the Portuguese against Spain. The troops destined for this service arrived in the Tagus on the sixth of May 1762, and Burgoyne received the command of the outposts. He stormed the town of Valencia d'Alcantara in July, and on the fifth of Oct. stormed the entrenched camp of Villa Velha, which closed the campaign.

In 1768 he was elected M. P. for Preston, through the Derby influence, with free leave to say what he liked. Early in this year Burgoyne had taken his seat in the House of Commons, and was present when he and his corps received the thanks of Parliament for their conduct in Portugal. His chief subjects were foreign policy and the war office, and his most successful speeches were on the government of the Falkland Isles in 1771,³ and on the government of India in 1772. This India motion is the most striking proof of his ability as a statesman, and in his motion for a select committee, on April 13th 1772,⁴ he proposed the principle afterwards incorporated into the India bills of Pitt and Fox, that some government control should be instituted over the proceedings of the East India Company.

When the report of the committee was brought up, on 3^d May 1773, he made a violent attack on Lord Clive, and brought about his condemnation by the House of Commons.⁵ Burgoyne was a

¹ See: Mahon's History of England.

² „ Gentl. Magazine, Vol. 1759, page 393 and vol. 1763, page 203.

³ „ Gentl. Magazine, Vol. 1771.

⁴ „ Gentl. Magazine, Vol. 1772.

⁵ „ *The Gentl. Magazine* 1773, pages 533, 579, 629.

„ *Macaulay*: "Lord Clive" in the *Edinburgh Review* Jan. 1840.

member of all the fashionable clubs, a friend of Sir Joshua Reynolds, an amateur actor, and a reckless gambler. In 1774 he wrote a play, "The Maid of the Oaks", which we shall treat afterwards. His attention, however, was soon called off from letters to arms. In September 1774 Burgoyne was sent out to America to reinforce General Gage. It is touching to read of his leave-taking from his invalid wife.¹ He arrived at Boston in May 1775, and at once heard the news of the skirmish at Lexington. From the moment of his arrival Burgoyne was chafed by his forced inaction, and he bitterly complains that, owing to the number of generals and brigadiers, he had nothing to do. He occupied himself in a correspondence with the American General Lee, who had served with him in Portugal,² and in writing home letters of bitter complaint.³ He witnessed the battle of Bunker's Hill and returned home in disgust in November 1775. It was then determined to attack the colonists at once in the south, in New England, and in Canada. Burgoyne reached Canada in June 1776, the very month in which Lady Charlotte Burgoyne died.⁴ By Lady Charlotte the General had no children. Their only daughter died early, on 7th March 1764.⁵ In Canada, Burgoyne was attached to Sir Hvy Carleton, the commander in chief, as second in command. He advanced, and, after a naval battle with a newly built flotilla on Lake Champlain, occupied Crown Point and reconnoitred Ticonderoga. It is alleged by American writers, that Burgoyne urged the assault, but Carleton decided not to attack. Disgusted at this inaction, Burgoyne

¹ See: *Fonblanque's* Political and Milit. Episodes. Private memorandum pages 120—135.

² See: *London Magazine*: Volume 1775 page 514; Major General Lee's Letter to General Bourgoyne.
Volume 1775 page 516: General Burgoyne's answer to General Lee.
Volume 1775 page 518: General Lee's Letter to General Burgoyne.
Volume 1776 page 82: A Letter from General Lee to General Burgoyne.

³ „ *Fonblanque's* Polit. and Milit. Episodes, pages 161—206.

⁴ „ *London Magazine* Volume 1776, page 392.

⁵ „ *Gentlem. Magazine* Volume 1764, page 146.

returned home, and at the request of the prime minister drew up a plan of campaign for the next year.

He proposed that an army of 12,000 men accompanied by 2000 Canadians as guides and pioneers, and 1000 Indians as scouts should advance from Canada, take Ticonderoga and then advance for two hundred miles through the forests to Albany in the state of New York, where a junction should be formed with a division from the Army of Sir William Howe. His energy impressed the King and the ministry, and he returned to America in the spring of 1777. On his arrival in Canada he found that his army could not be furnished and the number of 12,000 men he had proposed amounted only to 6740 infantry (of which over 3000 were Germans), while the 3000 Canadians and Indians dwindled down to 650.¹ The army was far too small, and not well found in stores and ammunition; but it was composed of thoroughly disciplined troops under trustworthy and able officers. His advance was at first successful, and on 30th June Burgoyne prepared to attack Ticonderoga and after six day's siege he took this fort.² The King wished to confer the order of the Bath on Burgoyne; and when Lord Derby refused this on his behalf, he insisted on promoting him lieutenant-general on 29th Aug. 1777. Burgoyne slowly moved forward after too much delay. He failed in his attack on a small American force at Bennington, and then crossed the Hudson. But his advance was blocked, he was disheartened, yet he determined to keep on advancing. The Americans under Schuyler continued to retreat before him until he was superseded by Gates, who believed the time was come to stand at bay. Accordingly, on 24th Sept., Burgoyne found the American army, of nearly 20,000 men strangely entrenched on Behums' Heights, and immediately attacked it, though his own troops were reduced to 5000 men. The attack was futile and he had to attempt to retreat, and at last surrounded him at Saratoge. All Burgoyne's provisions and ammunition were expended, and he found himself obliged to surrender to Gates on 17th Okt.

¹ *Fonblanque*: page 240.

² *Fonblanque*: page 245—249; *Walpole*. Letter

to the Countess Ossory
1777, Aug. 8 th
to sir Horace Mann Sept. 1
1777.

1777.¹ In a very courteous letter Burgoyne obtained leave from General Washington, to return to England, and had to face a storm of disapprobation. Lord Chatham, two weeks before the tidings of the disaster reached England, spoke of "the sufferings, perhaps the total loss, of the northern army."² In the House of Commons he found no friend but Charles James Fox, and on 26th May 1778 had to answer a motion by Mr. Oyner, in which he asked why Burgoyne had been allowed to return to England. He defended himself in an able speech, which he afterwards published.³ When the true state of the case begins to transpire, Horace Walpole does Burgoyne justice so far as to say of him that: — "He did not want spirit or knowledge nor zeal for serving his masters, who seem to have sacrificed him because he did not execute a bad and impossible plan drawn by them."⁴ Nevertheless a select committee was appointed by a large majority to examine the state of the army. He had also to meet the anonymous attacks of the public press, and published his *State of the Expedition from Canada, as laid before the House of Commons by Lieutenant-general Burgoyne and verified by Evidence*,⁵ in which he proved that his army was one-half the size he had demanded, and in every way badly provided.⁵ The attacks on him continued, and after pretending to order him to return to America as a prisoner of war, which he refused to do the King deprived him of the command of the 16th light dragoons and of his government of Fort William, and he was left with only his pay as a general officer. This conduct threw him more and more into the hands of the opposition. His support was warmly received. Fox and Sheridan insisted that he was an illused man, whose defeat was due to the incapacity of the ministry; and

¹ *Fonblanque*: pages 255 – 339. *Walpole*. Letter { to the Countess of Ossory
Oct. 26th 1777.
" " } to sir Horace Mann Nov.
7th 1777.
to sir Horace Mann Dec
4th 1777.

² *Walpole*: Letter to Lady Ossory Nov 3^d 1777.

³ See: *Fonblanque*: page 345.

⁴ See: *Horace Walpole*: Last Journals.

⁵ See: *Fonblanque*: page 377 and *Critical Review* 1780 II page 390, 467.

when the whigs returned to power, the party which had so long and so eloquently opposed the ruinous war with America having at last been called to share in the toils and the honours of government, Burgoyne, in June 1782, was made commander - in - chief in Ireland, and soon afterwards, a member of the privy council of that country. He helped with his pen to turn Pitt's administration into ridicule. He contributed to the "Rolliad" and the "Probationary Odes". Of these exquisitely witty and satirical compositions no less than twenty-one editions have been published since their first appearance in 1785. He wrote also nearly the whole of the bitter and scurrilous "Westminster Guide" which is reprinted in the collection of his Works published in 1808.

But the friends of Fox had commenced a long period of exclusion from office, and Burgoyne withdrew more and more from politics and confined himself to the literary and social life, in which he made practically his last political appearance as a manager of the impeachment of Warren Hastings in 1787 for malpractices committed by him in his capacity of Governor-General of India.¹ The conclusion of Mr. Hastings' trial the General did not live to witness. After being present at the Haymarket Theatre in good health on 3rd June 1792, he died suddenly next day at his house in Hertford Street, Mayfair, and was buried, in a very private manner, on the 13th in Westminster Abbey.²

Burgoyne had formed a connection with Susanna Caulfield, a popular singer, by whom he had four children between 1782 and 1788, who were brought up by Lord Derby.³

¹ See: *Fonblanque*: page 445.

² See: *Gentleman's Magazine* August, 1892.

³ See: *Colonel Wrottesley's Life of Sir John Fox Burgoyne* 2 vols 1873.

C. Dramatic Works.

Burgoyne the soldier and politician has certainly been very well acquainted with the stage of his time. It was the time when dramatic writers as Garrick, Murphy, Coleman, Cumberland, Foote, Hughes, Franklin, Macklin etc. furnished quantities of plays which were very often small of importance and value. In those days, prologues and epilogues were thought as indispensable adjuncts to a play; and managers, politicians and fine gentlemen, were fond of making these compositions the instrument for their satire upon events of the public life and the government, for complimenting individuals among the audience, or eulogizing the charms and merits of an actress.

Burgoyne's love for the stage gave to his active mind the stimulus also to write some of that kind. We will see now whether General Burgoyne may claim a place among the dramatic authors of England.

In 1808 Burgoyne's dramatic and poetical works were printed and published by Scatcherd and Letterman,¹ in two volumes which contain:

1. The Maid of the Oaks, a dramatic entertainment.
2. The Lord of the Manor, a comic opera.
3. The Heiress, a comedy.
4. Richard Cœur de Lion, a historical romance.

Poems.

1. Irregular Ode for Music.
2. The Westminster Guide.
3. To Mrs. Robinson.
4. Epilogue to "the Tempest".
5. Epilogue to "False Appearance".
6. Epilogue to "the Way to keep him."

¹ *The Dramatic and Poetical Works* by Scatcherd and Lettermann, London 1808.

I. "The Maid of the Oaks".

1. History of the play.

The "Maid of the Oaks" was Burgoyne's first dramatic composition. In June 1774 a marriage took place between his wife's nephew, then Lord Stanley, afterwards Earl of Derby, and Lady Betty Hamilton, daughter of the Duke of Hamilton. On this occasion a *fête champêtre* was given at his seat, the Oaks, near Epsom, which in taste and splendour far exceeded everything of the kind that had been seen before. The direction of the whole was committed to Burgoyne. "It was for this festival that he wrote his first dramatic piece: This elegant comic entertainment was afterwards, with some additions, it is said, from the pen of Garrick, successfully brought forward on the boards of Drury Lane Theater. Nor has it yet lost its attraction with the public, though Mrs. Baddely and Mrs. Abingdon, the original representatives of Maria and Lady Bab Lardoon, have never been equalled by later performers of those characters."¹ "The Critical Review" for the month of November 1774 contains the following remark concerning this play: "The Maid of the Oaks": a new dramatic entertainment, as it is performed at the Theatre-Royal, in Drury. 1 S, 6 d. This piece is well contrived for affording a theatrical representation of a "Fête champêtre"; and the author has greatly heightened the entertainment by contracting the manner of the beau monde, with the innocence and simplicity of rural life. The characters in general are agreeable, either from the naiveté with which some of them are drawn, or the address with which the affectation is supported in others. The songs are likewise properly enough adapted to the occasion; and the whole is such a production as will give pleasure to the audience."²

Horace Walpole however the keen adversary of Burgoyne, writes in a letter to the Hon. H. S. Conway Nov. 1774: "J have nothing to tell Lady Aylesbury, but that J hear a deplorable account of the opera. There is a new puppet-show at Drury-Lane,

¹ Sketch of the Life of Burgoyne, appended to his Dram. and Poet. Works by Scatcherd and Lettermann.

² Critical Review Nov. 1774.

as fine as scenes can make it, called "The Maid of the Oaks" and as dull as the author could not help making it.¹

Among the performances at Drury-Lane we find in the List of Plays of the "Gentleman's Magazine" in Winter 1774:

"The Maid of the Oaks" Nov. 5, 10, 12, 17, 22, 26, 30,
Dec. 3, 10, 14, 28.

The same news-paper gives also the Prologue to "the Maid of the Oaks".² It follows now the list of the *Dramatis Personae* with the names of the actors at Drury-Lane.

Dramatis Personae.

Mr. Oldworth	Mr. Aickin.
Old Groveby	Mr. King.
Sir Harry Groveby	Mr. Palmer.
Mr. Dupeley	Mr. Dodd.
Hurry	Mr. Suett.
Painter	Mr. Moody.
Architect	Mr. Wrihten.
Druid	Mr. Bannister.

Shepherds.

Lady Bab Lardoon	Mrs. Abingdon.
Maria	Mrs. Crouch.

Shepherdesses.

Gardeners, Carpenters, Painters, etc.

The Epilogue was written by Mr. Garrick and spoken by Mrs. Abingdon.

2. Summary of the Play.

Act I, scene 1 st. (Part of an ornamented Farm.) Sir Harry Groveby is going to be married with an orphan ward of Mr. Oldworth, who has on this occasion arranged a Fête Champêtre at the Oaks. Harry's friend Mr. Dupely, whom he has invited, and who has just arrived from abroad, is ignorant of the love-affairs of his friend Harry. Sir Groveby instructs Mr. Dupely, tells him

¹ Horace Walpole: Letter to the Hon. H. S. Conway, Nov. 1774.

² Gentleman's Magazine 1774, page 535.

of his lovely sweetheart, and presents him to Mr. Oldworth, the foster-father of Maria, his bride. Now Hurry appears, the manager of the preparations for the Fête, and begs Mr. Oldworth, to come down to the building directly — it is for all the world like the town of Babylon — one of the cooks threw a ham and chickens into a tub of white-wash — a lamp-lighter spilt a gallon of oil into a cream of an apple-tart etc.

Whilst Oldworth talks and exit with Hurry, Dupely is laughing at Mr. Oldworth, and he asks Sir. Harry: "How came your acquaintance in this odd family?" Harry answers: "The story is too delicate for thy relish, suffice it that I came, saw and loved." Dupely sneers at that and replies: "I should like to see the woman that could entangle me in this manner." Upon the question of Dupely, "what says your uncle Old Groveby to this match," Harry replies, that he dare trust, that "his resentment will end with a dramatic forgiveness." Hurry enters to wait on Mr. Dupely, whilst Sir Harry exit, to dress. Dupely asks Hurry: "Who is this Maid of the Oaks?" and gets the answer: "She is one of the most charmingest, sweetest, delightfulest, mildest, beautifullest, modestest, genteelest, never to be prais'd enough, young creature in all the world."

Scene 2. In an outside building workmen of all sorts are passing to-and-fro. Gardeners are running with flowers. Two lamp-lighters are occupied with the illumination of the portico and the saloon. One is quarrelling with an irish painter, who boasts to know rhyme as well as paint — "all the differences, I do one with a brush, and the other with a pen." The first act closes with a song of the irish painter - poet to an irish tune.

Act II, scene 1. Maria the lovely bride is sitting under a great tree, where she expects her lover. Whilst she is singing a little love-song, Mr. Oldworth meets her and gives her the best wishes for the future; then Lady Bab Lardoon enters, a woman of fashion and wit, and in a long conversation they talk about town-life, fashion, love, music etc. "Filer le parfait amour, is the first happiness in life," that's the principle of Lady Bab, who also finds, that matrimonial comforts are absolutely reduced to two, to "plague a man and to bury him." Maria however remarks,

that, "some of those subjects might not always be managed with sufficient delicacy for a Lady's ear."

As soon as the preparations of the festival are finished, Hurry runs in followed by a crowd of lads and girls with garlands and roses, to bring their congratulations to the young couple, and a group of shepherds and shepherdesses enter singing and dancing.

Act III, scene 1. (The garden gate) Old Groveby, the uncle of Sir Harry, appears, booted, splashed, and angry. He has by chance heard some of his nephew's intended marriage and now he insists upon speaking with him before he is wedded; for Groveby apprehends, that the girl his nephew loves, is without birth, fortune or "without any body's knowing any thing about her."

Scene 2. (A grove) Maria meets Groveby, whom she does not know at all, and Groveby supposes to speak to a bride-maid. The more Groveby asks about the parties, the bride, etc., the more confused and astonished becomes Maria and the more finds Groveby, how a lovely, sweet creature this Lady is, he talks to. When at last Groveby speaks of the young man, his nephew, who is going to marry, "who must be a blockhead, otherwise he would have fallen in love with you; for I could fall in love with you myself," Maria quite overpowered can't help herself and exit, for at the very moment Sir Harry enters, starts at seeing his uncle and looks ashamed. He endeavours to excuse himself, but Groveby's short reply is: "Give up the lady, or give up me!" Then it proves, that Groveby had spoken with the bride of his nephew, whom he has found so nice and sweet a girl and who had so 'bamboozled' him.

Act III, scene 1. (A flower-garden) Mr. Dupely who had boasted, never to be entangled by any woman, meets Lady Bab Lardoon who is dressed as a shepherdess. She tries to turn his head in giving him her nosegay, then she curtsies awkwardly, simpers and looks at him. Dupely becomes more and more ensnared by the charms of the sweet shepherdess. He asks her name, which she gives him as "Philly Nettle-top", whilst he pretends to be a fine gentleman. But she laughs at the gentlemen of the time, who "take wives for fortune, mistresses for show"; squander their

money among tailors, barbers, cooks and fiddlers; pawn their honour to sharpers, and their estates to jews; and at last run to foreign countries to repair a pale face, a flimsy carcass, and an empty pocket: "After a very short time Dupely calls her" my dear heavenly creature and tries to kiss her, to thank her for the nosegay, as he says. During the struggle Hurry enters to call Lady Bab; Dupely stares, Lady Bab laughs in having succeeded to make a fool of Mr. Dupely. Mr. Oldworth reconciles the two in saying, that they have both acquitted themselves admirably. Sir Harry now announces the arrival of his uncle and tells how he became reconciled to him. Old Groveby appears with Maria under his arm, kissing her and calling her "my sweet niece" to make fun he pretends to bequeath to his nephew not a guinea, whilst his niece shall have the whole inheritance. Groveby is in such a joy for the good turning of the events, that he promises, not to quit the Champêtre and he allows Lady Bab Lardoon, to choose for him a fancy-dress.

Act IV, scene 1 (a grove). Hurry in great spirits and agitation gives the last orders for the preparation; then we see arcades of flowers, a wedding procession appears; bells are ringing, music is playing; all the merry-making of a wedding-day is going on. Then all the partakers retire; Mr. Oldworth walks about, greatly agitated; at the question of Maria, what might be the cause of the agitation, he gives her a clearing up concerning her family Groveby, till now known as her foster-father, is in reality her true father. "The hour of Maria's birth made him a widower and her a splendid heiress." Being abroad at the time, Groveby determined to conceal her birth, in order to save her from all the dangers a young, rich girl is surrounded by. These news produce great astonishment among the party; then every body rejoices with Maria, who has found her father. After a huntingsong of Actaea the cousin of Lady Bab, the scene opens and discovers the garden illuminated, then all crowd off. Hurry alone remains, saying: "J am as giddy as a goose; yet J have not touched a drop of liquor to day - but two glasses of punch, a pint of hot negus to warm me, a bottle of cyder to cool me again, and a dram of cherry-bounce to keep all quiet" etc. . . .

Act V. In the saloon the wedding-festival is going on. Songs and dances follow. Maria is made "Queen of the Oaks" and receives an oaken crown by the druid of these oaks. Mr. Dupely and Lady Bab Lardoon are so touched by the joy and happiness of the young couple, that they change their former opinion about love. Mr. Dupely means: "There wants but the hand of Lady Bab, to make Oldworth's Oaks distinguished by another union." Lady Bab agrees but with the proposal: "After the life we have led, six months probation may be very proper for us both." A short flourish of instruments follows, then a vaudeville of shepherds and shepherdesses and the hole finishes with "a grand dance".

3. Appreciation.

We can easily believe, that the "Maid of the Oaks" enjoyed a great popularity for many years, and continued even within the present century a stock piece of the London and provincial theatres. As says "de Fonblanque"¹. Though the material is not very well selected, it is well arranged and Burgoyne has shown with it his ability to create with the matter of a simple love-story, a nice comic entertainment. As for the characters there is Lady Bab Lardoon, who is very well drawn as a woman of fashion, clever, and witty (Act II).

In contrast to the silly, innocent Maria, whose character is rather tiresome and ineffective, the very best figure is Hurry, the diligent and merry manager of the festival-preparations, wherever he appears, there's laughing and pleasure. See act I, 1. scene and act IV, at the end.

In Dupely we have the true type of the so called "fine gentleman", who pretends to be well acquainted with fashion and education, scorns about love and marriage, (act I, 1. scene) and then falls in love with the first woman, who shows him a fair face (act III, 1. scene).

There seems to be a mistake in Dibdin's saying:² "There was a good deal of Cibber in Burgoyne's "the Maid of the Oaks".

¹ „De Fonblanque“. Polit. and military Episodes, page 398.

² See Dibdin: History of the Stage V 304.

I couldn't find any resemblance between this piece of Burgoyne and the comedies of Cibber.

II. The Lord of the Manor, a comic Opera.

1. History of the Play.

In the preface of this piece, the author says, that these scenes were written in summer 1780 in the country for mere amusement to relax a mind which had been engaged in more intense application — and the only view in bringing them upon the stage was a continuation of amusement, encouraged and enhanced by the reflection, that if they were defective in many parts, they were harmless in all; that although they might not correct the follies, they would not offend the moral of the spectators.¹ There he states also, that the piece was composed with the object of familiarizing the comic opera (to which he is disposed to assign a high place in dramatic literature) on the English stage. "The Critical Review" of 1781, contains the following criticism:² "Though this comic opera is not upon a level with the "Duenna" (by Sheridan) and two or three others which we could name, it is by no means void of merit; and, if well performed, will always hold a respectable place in that species of the drama. The story is interesting, the dialogue easy and agreeable, the characters well supported and the songs, in general, well-written; though we cannot, as the anonymous author informs us many have done, attribute them to Mr. Sheridan."

The Lord of th. M. was first acted at Drury Lane in 1781. The music was composed by the celebrated Jackson of Exeter. In 1812 this opera was altered by C. Dibdin, Jun., for the purpose of reviving it with new songs. Then it was acted at Covent Garden in 1812 and 1816.³

In the list of Dramatis Personae at Drury Lane and Covent Garden, we find the following characters:

¹ See: Preface to the Lord o. th. M., page 127.

² See: Critical Review, april 1781, page 318.

³ See: The London Theatre, volume XXI, London 1816.

	Drury Lane 1781	Covent Garden 1812 and 1816.	
Sir John Contrast	Mr. Parsons	Mr. Fawcett	id
Contrast	Mr. Palmer	Mr. Jones	"
Trumore	Mr. Vernon	Mr. Sinclair	"
Rashly	Mr. Bannister	Mr. Incedon	"
Rental	Mr. Aickin	Mr. Chapman	"
La Nippe	Mr. Dodd	Mr. Matthews	"
Captain Trepan	Mr. Baddely	—	—
Sergeant Crimp	Mr. R. Palmer	—	—
Huntsman	Mr. Du Bellamy	—	—
Corporal Snap	Mr. Williams	—	—
Corporal Drill	—	Mr. Hamerton	id
Corporal Snip	—	Mr. King	"
Sergeant Sash	—	Mr. Treby	"
Ralph	—	Mr. Taylor	"
Huntsman	—	Mr. Durnsel etc.	"
Annette	Miss Prudom	Miss Bolton	Miss Matthews
Sophia	Miss Farren	Mrs. Sterling	Miss Stephens
Peggy	Mrs. Wrighten	Mrs. Liston	id
Moll Flaggon	Mr. Suett	Mr. Liston	"

Soldiers, Recruits, Countrymen.

2. Summary of the Play.

Act I, 1. scene (the surroundings of a gothic castle with a park and a small, neat farmhouse).

There is great excitement in the country, for the arrival of the new landlord of the castle Manor is expected, his name is Sir John Contrast; who as people know already claims the title of knight and Baronet and "shall be as rich as Mexico". Everyone is hurrying to get a sight of the Lord of the Manor and of his son, who is much more interesting to the country-girls Annette, Sophia etc. The steward Rental has been presenting tenants to the Lord, their new master. Rental meets now Rashly, the sole tenant who didn't congratulate Sir John Contrast. And when Rental asks him, why he did so, Rashly gives him full explanation of his behaviour. Namely he is the elder son of Sir John Contrast, who has turned him out of doors twenty years ago, for a marriage

without his consent. He has disinherited him and has declared the son of his second wife his heir. As Rashly received nothing of his obstinate father but "a note of a thousand pounds," and "a prohibition of his presence for ever," he purchased a small farm in this country, where he lost his beloved wife and is living now under the name of Rashly, with his two daughters Annette and Sophia.

After Rental has heard of that, enters la Nippe, the french valet de chambre of the young Contrast, the son of the Lord o. th. M; he announces the coming of his master, who having had a little accident with his coach arrives soon afterwards. He begins straight in a haughty way to insult the bad government in that country, which, as he says, is seen in the "indulgence for arrears, and impunity for poaching" etc. To change this system and law as soon as possible, he gives to his attendance the order "for seizing all guns, nets and snares; let every dog in the parish be collected for hanging to-morrow morning, give them a taste of Norfolk discipline." Nothing like execution to support government: In the mean time La Nippe has met Sophia, the pretty daughter of Rashly and sweetheart of Trumore.

Scene 2 (the inside of Rashly's house). Young Contrast and La Nippe are invited to stay some time at Rashly's where they are entertained by Sophia with songs and by Peggy, the servant of Sophia, with a guitar. Contrast and La Nippe find, that these lasses are not without attraction.

Act II, scene 1 (a shrubbery). Sophia and Annette are much pleased by the flattery of the gentlemen. Annette finds it a great joke, to turn them a friendly face, to play some love sickness; it is to her, she says, as "to gaze at the moon, prattle to the evening breeze, and make a companion of a rose for hours together - only J don't like to prick my fingers with it." Sophia however, who is with all her heart attached to Trumore, says to scorn even the shadow of deceit towards the man she loves, and would sooner die than give him pain. (Annette exit.)

Some minutes afterwards Sophia and young Contrast meet quite as by accident. Instantly Contrast begins to flatter her, talks of love, beauty, and troubles her with mean proposals. So-

phia in disgust and confusion struggles to go her way, but in vain; contrast offers to take hold of her when she at last enraged bursts into a passion of tears. In the very moment Trumore appears as her rescuer, happy to have got a chance to show her his true love in treating the scoundrel Contrast with a lot of vulgar expressions. Contrast doesn't remain any longer; then Rashly comes and learns of the sad accident his daughter has experienced. When the three are gone, we see Contrast enraged telling to La Nippe his misfortune. He curses the place and its inhabitants; and to revenge himself, proposes thus: "Rashly for poaching to gaol, the lover to sea; my pointers in Rashly's chamber; and his daughter in exchange in mine.

Scene 2 (Inside of Rashly's house). Rashly in conversation with his daughter Sophia, concerning her love to Trumore. He withdraws as soon as Annette announces the arrival of Rental with a strange gentleman. It is Sir John Contrast, who will become acquainted with his tenants. Rashly, afraid to be known by his father, will not yet see him and orders his daughter, to receive the gentleman.

Sir John, perceiving Sophia and Annette, is first vexed and says: "Zounds! are all my farms overrun thus with evil-eyed wenches? But Rental assures him, "to stay in a family, which is indeed worth his notice." Sir John commences to talk with Sophia and Annette; he asks them about their business, family, father, and the two sisters, in their simplicity and naivety answer him in such a touching manner, that Sir John Contrast says to Rental, to have really found "a family, which shall be secured! protected! raised! — It shall become the mansion of plenty and joy." He invites the two girls, to come to the castle in the evening, with their father, whom he also wishes to become acquainted with.

Act III, scene 1. La Nippe the lewd french valet de chambre is endeavouring to make Peggy the instrument of his bad intentions. Though Peggy the witty servant of Sophia, is a married woman, La Nippe entreats her, to be his mistress and to help him to lead Sophia into the arms of his master, young Contrast. Peggy refuses all his means of seduction, but La Nippe tries again and again to catch her. At last she determines, to play him a trick. Feigning to comply with his wishes, she proposes to him,

an hour before sunset, to come to the hay-rick by the pool of the farm-yard.

Scene 2. Booths for a country wake — a large one in the farm of a tent — Recruits in different coloured cockades at work in fitting it up. Captain Trepan with a division of recruits has established himself at a place of the Manor-estate. Here they are going to show, some military exercises, to allure the young country-fellows, to be, as Trepan says, a recruiting officer, who intends, to press some lads. Here he meets Rental, to whom the trade, which Trepan exercises, seems to be a very wicked one, as a good soldier, explains him the importance of his doings. He shows the valour of a good army and proudly says to Rental: "Let us have a fair trial with our enemies in any part of the world and then see if Captain Trepan's skins don't figure." Whilst they are disputing about that, Trumore enters hastily and in a very desperate humor, he begs Captain Trepan, to enlist him, but on condition to give him beforehand twenty guineas, "to make up a sum for an indispensable obligation." Rental having heard of Trumore's intention, asks him, what may have driven him to such an act of despair, and receives the answer, that Rashly will quit the country and that his repugnance to Trumore's union with Sophia is the cause. Rental determines, to help this fellow, and exit. Trumore receives leave of absence of half an hour to settle his obligation.

Scene 3. Peggy comes, laughing, with an empty cag. She had ordered La Nippe to the hay-rick, where she had placed for him a cag of poppy water and cherry brandy. La Nippe waiting for Peggy drank it and is now sleeping in a ditch. In the mean time sergeant Crimp and some soldiers come forwards. They seek a young fellow, who got leave of absence for half an hour and having not yet returned is suspected to be a deserter. (They mean Trumore). Peggy, who is asked by them about the deserter, sees young Contrast coming and immediately she determines, to exercise a special vengeance "and pointing to Contrast, says to the soldiers, that this is the fellow they are seeking. She still entreats the sergeant archly, but don't treat him hardly", then she goes away. As soon as Contrast enters, he is arrested. Astonished and angry he assures them, that they mistake him for another, but sergeant

Crimp gives orders, "to lay hold of that fellow, because he is a deserter — a thief" etc. When they have left with him, Sophia and Annette enter hastily and Trumore after them. The two sisters are full of sorrow, for they have heard, that their father is going to gaol, Trumore promises them the father's safety and now he tells Sophia of his resolution, and will take leave of her. All are very sorry and agitated, when Rental enters, who comforts them in saying, that all will soon turn out for the best.

Scene 4 (a large gothic hall). Sir John Contrast in conversation with captain Trepan, when sergeant Crimp enters, giving notice of his having apprehended a deserter, „who is the worst of swindlers.“ Sir John wants to see this ragged fellow and is greatly surprised, when young Contrast, his very son, is lead before him. The mistake is cleared up by Peggy, who confesses her trick and her revenge. "Only a little retaliation," she says - a wolf was in full chase of an innocent lamb, that to be sure, J had foolishly helped to expose to his paws - a trap offered to my hand, and J must own, J did set it, and the wolf was caught, as you see." In the same time Trumore enters to fulfil his engagements. To effect the liberty of Rashly, who is charged with "killing game to the amount of forty pounds," he lays down the money, he has received from Captain Trepan.

Sir John finally wants to make the acquaintance of this Rashly, whose name he has heard so often. Rashly enters with his two daughters. They throw themselves at Sir John's feet, who is in the greatest surprise, for he recognizes in Rashly his elder son, who is the father of the two girls, whom he knows since the first meeting in their farm-house.

Sir John cannot be angry any longer with his son. For the sake of his daughters he becomes reconciled to him and to keep his word he had given to the two girls, makes them possessors of castle Manor.

Young Contrast quite bewildered asks for La Nippe, who at last appears, covered with mud. Upon the question, where he is coming from, he relates his adventure. "J waked, and found myself half smothered in dirt, lying like king Log in the fable, with a congress of frogs on my back; then Peggy and La Nippe continue — to act in dumb show."

Young Contrast determines to leave immediately this place and to return to town, which is the only sphere he can live in. Exit with La Nippe. Rashly is full of joy and happiness, and seeing the purity of Trumore's attachment to his daughter Sophia, gives his consent to their union, which Sir John Contrast sanctions with great pleasure. The whole ends with a song of the family.

3. Characters and Sources of the Play.

Concerning the sources of "the Lord o. th. M." Burgoyne gives himself information in the preface of the play.¹ He says there: "The Lord of the Manor," although the leading incident of the story is professedly taken from the "*Silvain*" of "*Marmontel*", is an humble attempt at the species of Opera which J have ventured to call English, and to describe as a drama the next in gradation below regular Comedy, and which might perhaps be carried a step above it. It will not therefore be thought want of attention to the excellencies of Marmontel's piece, which as adapted to French manners J believe no man of taste will dispute, but respect and preference to our stage, that induced me to alter and enlarge the plan and conduct of the original, to substitute characters, and to add scenes and circumstances entirely new.

Let us see now how far he was influenced by Marmontel and what he himself has added to it.

Silvain, Comédie en un act, mêlée de chant qui était représentée pour la première fois, par les comédiens italiens ordinaires du roi, le 19 février 1770.²

In the list of persons we find the following parallels:

<i>Silvain</i> :	<i>The Lord of the Manor</i> :
Dolmon, père	Sir John Contrast.
Dolmon, fils aîné de <i>Silvain</i> , sous le nom	Rashly, elder son of Sir John Contrast.
Dolmon, fils cadet	Contrast, younger son of Sir John.
Hélène, femme de <i>Silvain</i>	Anna, wife of Rashly.
Pauline } filles des <i>Silvain</i>	Sophia } daughters of Rashly.
Lucette }	Annette }
Bazile, jeune villageois	Trumore.

¹ Preface to the Lord, of th. M. page 133.

² See: Oeuvres de Marmontel, tome cinquième, Paris 1819.

Sir John Contrast, the Lord of the Manor, is borrowed from Dolmon père in "Silvain". In the following passages we can state a narrow resemblance:

1) He is the father of two sons; the elder of them he turned out of doors for a love-affair. Silvain scene XIII. 696. "Lord of the M." II/2 197.

Silvain to his wife (I. 680). Rashly says of his father (I./1,157):

<p>"Il était un père indigne ravisseur."</p>	<p>"In his character there is a continual variance between a good heart and a perverse head; and he often appears angry with all mankind, when in fact he is only out of humor with himself."</p>
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2) He purchases a large estate, upon which he finds his cast out son as a simple farmer and father of two lovely girls.

("Silvain" XV. 699, Lord of the Manor III/4, 228).

3) Finally he becomes reconciled with his son on account of his daughters, to whom, as he promised, he will be a protector and a friend.

Silvain, XIII, 697: Lord of the M. II/2, 198.

<p>"Oui, je veux leur servir de père, je viendrai vivre en paix avec eux."</p>	<p>"This house and all that belongs to it — father, daughters, servants to the very squirrels and linnets, shall be secured! protected! raised!"</p>
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Rashly, elder son of Sir John Contrast, is in "Silvain" Dolmon fils aîné, sous le nom de Silvain.

1) As a disobedient son he was years ago driven away by his father and is now living as a small farmer with his two daughters. His wife Anna he has lost some years ago. In Marmontel's play the wife of Silvain, Hélène, is still living.

Silvain to Hélène (I. 678) Rashly to Rental (the L. o.

"Je te donnai ma foi sans l'aveu th. M. I/1,157.

<p>de mon père: Voilà ma seule faute, il m'en a trop puni."</p>	<p>"For the sole offence of a marriage with the most amiable</p>
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<p>Aussi: Mais dût sa colère cent fois m'accabler: T'aimer fut mon crime, je suis la victime qui doit s'immoler."</p>	<p>of womankind, I received one of Sir John's rescripts with a prohibition of his presence for ever."</p>
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2) Rashly, suspected by young Contrast, to be a poacher, shall be arrested and punished.

Dolmon fils, à trois gardes (VI 689). "L'a-t-on pris enfin? Le chasseur!"
 Trumore to Sir John (III/4 226) "Mr. Rashly is charged with informations for killing game to the amount of forty pounds".

3) Frightened by the news of his father's arrival, Rashly keeps himself concealed for some time.

Silvain seul: (II 681).

Rashly to his daughters: (with emotion II/2 193).

"Il vaut mieux nous éloigner. Ici tout me ferait connaître. Je serais découvert et je veux m'épargner sa honte et la douleur de l'être."
 "Sir John Contrast! how my heart throbs at his approach! (Aside) Girls I have a reason to be concealed; You must not discover I was within."

4) At last he ventures, to see his father, who becomes reconciled to him, for the sake of his two good-natured daughters.

5) Rashly finally allows his daughter Sophia the union with her lover Trumore.

Silvain XV. 700:

Rashly to Sir John (III/4, 231)

"Ce que j'ai fait dans la misère, je n'en rougirai point dans la prospérité. Bazille a ma parole et le cœur de ma fille."
 "I think the purity of Trumore's attachment to the poor farmer's daughter, is the best recommendation to the fortune of the heiress."

Contrast, younger son of Sir John Contrast, plays the part of Dolmon, fils cadet in Marmontel's play. He is the type of a haughty, young fellow, who, having much travelled in France and elsewhere, means to be the wittiest of men, though he has nothing done till now, but wasted the fortune of his father with sport, dress and love-affairs. He pretends to correct the laws and government of the country and to act as a judge among the peasantry. (The Lord o. th. M. I./1, 166) Then he falls in love with Sophia and troubles her with mean offers (II/1, 183) and finally leaves the country, saying, that in town alone he may find his true sphere (III/4 232). In *Silvain*, this younger son plays but a very smaller part. He appears only with three soldiers, to arrest Silvain for

poaching. Dolmon, père says of his sons: "L'un est perdu pour moi, l'autre me désespère." (Silvain XIII. 696.)

La Nippe the french valet de chambre plays a similar part as his master young Contrast. He is a type of Burgoyne's imagination; there is no model of that in Marmontel's Silvain. *La Nippe* is a detestable, lewd man, who knows nothing to talk about but toilette articles, good eating and love-adventures. "The current utensils of a fine gentleman"- he says, "is a bag containing a fresh perfumed fillet for the hair, a pot of cold cream for the face, and a calico under-waistcoat compressed between two sachets à l'odorat de Narcisse; with a dressing Marechalle powder, court plaister, lip-salve, eau de luce."

As soon as he sees Peggy, he tries with all means of lewdness to seduce her, but being too stupid to be aware of her trick, he is bamboozled by Peggy, who allures him behind the hay-rick where he gets an intoxication (act III 202 and 230).

Trumore is taken from "Bazile" in Silvain. He is the sincere lover of Sophia, whom he protects from the annoyances of young Contrast (II 185). As his wooing is refused by Sophia's father, he resolves in his despair to go to the army (III 313). Before he goes, he shows once more his good character, when he saves Rashly from going to gaol in paying a sum of twenty guineas (III/4, 226). At last Trumore's love is rewarded by the hand of Sophia.

In Silvain "Bazile" is the happy lover of Pauline and seeing the father of his sweetheart persecuted by some soldiers, he takes an axe, to protect him. (V. 688).

Concerning "Trumore" Burgoyne says in the preface¹, to have drawn a character, "where the two extremes of that passion which fills, or ought to fill, every youthful breast, is employed to excite martial ardour in one instance disappointment and despondency in love are made the motives for enlisting as a private soldier, in the other, success in love, the supreme happiness in human existence, is not admitted as an excuse for relinquishing the military service during the exigencies of our country."

¹ See: preface page 129.

In Captain Trepan Burgoyne shows some of his own military feelings and opinions in the Captain's explaining to Rental the importance of the recruiting - service (III/2, 209). Here again Burgoyne gives some explanation about this part, saying.¹ "It could not but be matter of surprise, and some pain, to a writer intent upon these principles, to find himself accused of having introduced the character of Captain Trepan for the purpose of impeding the recruiting service of the army. So little is the writer of that opinion, that he has thought it incumbent upon him to restore in print the passages which from apprehension of sudden misconstruction, and from no other apprehension, were omitted in the representation."

Sophia and Annette play partly the rôles of Pauline and Lucette in Marmontel's, as the daughters of the farmer, whose real name and descent they don't know. Whilst in *Silvain* (III, 685) the love of Pauline to Bazile is from beginning a happy one, in Burgoyne *Sophia's* father does not agree with his daughter from the first (II./2, 192), but finally *Sophia* and *Trumore* become also a happy couple (III./4, 231). *Sophia* is persecuted by young *Contrast*, but she proves her true love to *Trumore* by refusing *Contrast's* mean offers in a resolute manner (II./1. 184).

The two sisters love their father with all their hearts, and therefore they try to turn the opinion of Sir John *Contrast* in favour of their father; they succeed; at last Sir John is so touched by the behaviour of the lovely girls, that he is reconciled with their father.

(*Silvain* XIV. 699)

(The Lord o. th. M. II. 199)

Dolmon père: "Je sens un plaisir
à les voir!

J'éprouve un charme à les entendre! C'est en vain que je m'en défends; je n'éprouvai jamais de mouvement si tendre. (Il les embrasse!)"

Sir John: "Come forward, my little clients, give a kiss of partiality a piece-now I am your advocate for ever"... etc.

¹ See: preface page 127.

Peggy: this character has no parallel in "Silvain". It is certainly one of the best figures Burgoyne has created. *Peggy* is the witty servant of *Sophia*. She says of herself (I. 153): "My whole life has been an oddity - all made up of chequers and chances - you don't know half of it - but *Margery Heartease* is always honest and gay; and has a joke and a song for the best and worst of times." She is some times a little unrestrained as a married woman. So she sings to *Trumore*: (I. 173).

"All women are born to believe
In the sweets of the apple of Eve,
If it comes in my eye,
'Tis in vain to deny;
I so much long to try,
I must bite, though I die -
'Tis done! - and, oh fie!
Lack, how silly was I!
Oh, the devilish apple of Eve!"

But nevertheless she is a sincere and pure minded woman and proves it in playing this famous trick to *La Nippe*, who attempted to seduce her.

III. The Heiress.

1. History of the Play.

In a dedication to the Earl of Derby, with the date of feb. 1 st 1786, Burgoyne writes, that "this play owes its existence to the leisure and tranquillity he enjoyed during the two summers 1784 and 1785 at Knowsley! In winter 1785/86 "the Heiress" was performed at Drury Lane and was welcomed, by a crowded audience, with that distinguished applause, which is so well merited."¹ In consequence of these performances there appeared in "the Critical Review" for february 1786 a long notice thoroughly in favour of the play. Only one sentence may here be cited: "Indeed we have seldom seen a play, where the appearance and part allotted to each person is so justly proportioned to their real importance."

¹ See: Sketch of the life of Gen. B. prefixed to his dramat. Works. page 33.

Miss Farren, playing the part of Lady Emily, made on that occasion her great success and charmed the heart of Lord Derby, who afterwards married her.¹

The popularity of the piece may be estimated by the fact that it was acted for thirty nights during its first season, ran through ten editions in one year, was translated into French (*l'Héritière*),² German (*Die Erbin*)³ Italian, and Spanish, and acted in Paris and Stuttgart.⁴

"The Annual Register" of the year 1786⁵ published the Prologue and Epilogue of the "Heiress", by the Right Hon. Richard Fitzpatrick, and the nice song Miss Alton sings in the second act to Miss Alserip:

"For tenderness fashion'd in life's early day.

A parent's soft sorrows, to mine led the way..."

And even Horace Walpole, the famous critic, writes to the Countess of Ossory; "I went through" the Heiress "twice in one day, and like it better than any comedy I have seen since "the Provoked Husband" (by Cibbler), and in an-other letter he says: "Burgoyne's battles and speeches will be forgotten, but his delightful comedy of the "Heiress" still continues the delight of the stage and one of the most pleasing domestic compositions."

Other authorities as "Horne Tooke"⁶ describe "the Heiress" as being, one little morsel of false moral excepted, the most perfect and meritorious comedy of any on our stage."

We have already mentioned that the play was first performed at Drury-Lane, in winter 1785/86, where we find the following list of actors:

Sir Clement Flint,	acted by	Mr. King.
Clifford	"	Mr. Smith.
Lord Gayville	"	Mr. Palmer.
Alserip	"	Mr. Parsons.

¹ See: Dictionary of Nat. Biography, vol. VII.

² See: Chefs-d'œuvre des théâtres étrangers 1822.

³ See: Schenk Hermann, Deutsche Schaubühne.

⁴ See: De "Fonblanque" Political and military Episodes, page 401.

⁵ See: Annual Register of the year 1786, page 206 and 222 and 223.

⁶ Horne Tooke 1736—1812, in his Diversions 1786. See Dictionary of N. B.

Chignon	acted by	Mr. Baddely.
Mr. Blandish	"	Mr. Bannister, jun.
Prompt	"	Mr. R. Palmer.
Mr. Rightly	"	Mr. Aikin.
Lady Emily	"	Miss Farren.
Miss Alscrip	"	Miss Pope.
Miss Alton	"	Mrs. Crouch.
Mrs. Sagely	"	Mrs. Booth.
Tiffany	"	Miss Tidswell.
Mrs. Blandish	"	Mrs. Wilson.

Chairman, Servants, etc.

The Prologue was spoken by Mr. King and the Epilogue by Miss Farren.

2. Summary of the Play.

Lord Gayville, a young gentleman, is on intimate terms with Miss Alscrip, the daughter of an attorney. She is coquetish, vulgar, full of ambition and without noble breeding (act II/3 and act III/1,2). She claims the reputation of a rich heiress and it is only for this reason that Lord Gayville is designed by his uncle Sir Clement Flint for this lady. Thus Gayville pursues her only for her wealth, whilst he detests her person. When he accidentally meets with Miss Alton, a lovely, nice girl, he feels true love awaking in his heart. Now he endeavours in a very inconsiderate and dishonourable manner, to gain the affection of this unknown lady, whose staying he has found out with the assistance of Prompt, a valet de chambre. The lady, though she appears in a low situation, refuses his approach with a decided firmness and a virtuous resolution. Gayville's friend and adviser, Clifford, loves his sister Lady Emily, but believing himself to be in too low a situation, he admires her as a "bright star in the firmament, and considers the distance of both as equally immeasurable" (act. II/1). Lady Emily Gayville however knows his merits and his true affection. But she is watched by her suspicious uncle Sir Clement Flint, and therefore she seeks to conceal her sentiments in treating Clifford with a kind of brittleness and lively, fashionable gaiety. Miss Alton in order to get rid of Gayville's pursuit, follows the

advice of her friend Mrs. Sagely and seeks for the protection of some lady. In the mean time Miss Alscrip wants a new companion and Miss Alton is by chance directed to her, who receives the lady with a scornful affability and accepts her, when she has proved to have some talent for music. But in this family Miss Alton's situation is worse than before on account of the lewd Mister Alscrip and Chignon, the french valet de chambre of Miss Alscrip.

Gayville having lost his favourite, once again visits Miss Alscrip. First she will not see him, then determines to punish her lover for some late inattentions "(act III,2) and to let him undergo a kind of "purgatory". Thus Miss Alton must take her part, "to double her like a second actress at Paris, when the first has the vapours." (act. III/2) Miss Alton goes to the door, and sees in Lord Gayville her former persecutor, whom she had known only by the false name of Heartly. Both are greatly surprised and as Lord Gayville sees before him his "charming fugitive", whose traces he meant to have lost, he forgets his intended visit and addresses Miss Alton with warmth and affection. In the very moment, when he is taking her hand, kneels before her and entreats her "to accept his contrition, — to pity a wretch struggling with the complicated torments of passion, shame, penitence, and despair," Miss Alscrip comes forward, to see how her "double" performs. All stand confused and Miss Alscrip finds, that "there never was a part better doubled but that." Lord Gayville however gives her information about the true state in saying - "Madame your sudden entrance has effected a discovery which with shame I confess, ought to have been made before - The lady who stands there is in possession of my heart. If it is a crime to adore her, I am the most guilty wretch on earth."...

The consequence of that event is that Miss Alscrip wrathful and disappointed, leaves Lord Gayville, assuring him, that all further efforts to regain her heart, would be in vain. In the mean time, Clifford and Sir Clement Flint are endeavouring to prevent the progress of Gayville's new connection. They go to Alscrip's, wanting to see the young lady, who has entered the family some days before, "to try her - and find out what she really is." Chignon

however, the french valet de chambre, who has himself some warm feelings for "Mademoiselle la Musicienne," does not trust in these two gentlemen and, to play a "foolish trick", introduces them to Tiffany, Miss Alscrip's waiting-maid instead to Miss Alton. The conversation between Clifford and Tiffany becomes very confused, for she does not know at all what the gentleman means and being interrupted, she desires Clifford, to put his proposals and inquiries in writing. This confirms the gentleman in the opinion, that Gayville's new acquaintance is an adventurer, and Clifford writes to her by the name of Miss Alton. Chignon, the Frenchman receives a letter, to bring it to the right address, namely to Miss Alton, as Clifford distinctly tells him. Chignon doesn't venture, to continue his trick and delivers the letter, as it is ordered.

Miss Alton reads the letter and her fear and anxiety soon turns to joy and happiness, for as the letter is signed with "Clifford" she finds it comes from her brother. She had been left under the protection of an uncle, from whom she escaped, on his attempting to force her to marry a man, she detests. Since she lived in London under the name of "Miss Alton". As soon as possible she sends a letter to her brother, telling her occurrences and praying him, to free her from the Alscrip family. Clifford receives the letter, which is of so quite a different nature from that he expected; joyfully he hurries to convey his sister Harriet to his own apartment, where he conceals her. During this time there is great confusion at Alscrip's. Alscrip wrathfully speaks of revenge, of pistols, daggers, etc. whilst Miss Alscrip expects some attempt of reconciliation from Lord Gayville, but in vain.

Lord Gayville, ignorant of Miss Alton's being the sister of Clifford, sees in him a dangerous rival and his jealousy leads him as far as to challenge his friend for a duel. In the last moment, when the two stand face to face, Gayville learns, that Miss Alton really is the sister of Clifford, and the whole ends happily.

In consequence of that a lot of mistakes and suspicions is cleared up and the joy among the Cliffords and Gayvilles is still augmented by Rightly, the clever attorney of Sir Clement, who shows a certain deed, which Alscrip has by mistake given him

instead of an other particular writing. This deed was longtime unjustly concealed by Alscip, the former steward and creditor to Clifford and his sister. Thus Miss Harriet Clifford at once becomes a rich heiress and the happy bride of Lord Gayville, whilst Sir Clement Flint allows his niece, Lady Emily, to give her hand to Clifford. The whole ends with a complete defeat of the Alscip family and their friends Miss and Mr. Blandish, and with two happy couples.

3. Characters and Sources of "the Heiress".

Soon after this play has been first published, some of the daily papers charged Burgoyne of having written a species of plagiarism, upon which Burgoyne in a later preface of the play gives the following explanation: "In point of originality of characters it is humbly hoped this Comedy is not without it. But present instances apart, it is submitted to the judicious, whether such an exaction of novelty as would make a resemblance to any thing ever seen upon the stage before unacceptable, might not materially vitiate the public taste, carry the major part of writers beyond the scope of nature and probability, and deprive the spectator of that pleasing and infinite diversity of shape and colouring that the leading passions, vices, and follies of civilized life admit love, avarice, misanthropy etc. etc., if drawn a thousand and a thousand times with new shades, and in different points of view, will do as much credit to invention, and have as just an effect in exhibition, as if Molière or Congreve had never touched the subjects. It is not whether there may not be personages in "the Heiress", in whom we may discover family features, that is asked, but whether they are not still individuals, with whom we have been hitherto unacquainted - a question, not for the author to determine. - Original thought - It has been observed that there is an image, in a speech of Lord Gayville, copied closely from Rousseau. Very possibly it may be so. The author of "the Heiress" certainly has read that elegant writer; and to show how easily invention may be deceived, he will quote another writer (in his estimation still more elegant) who thus accounts, and apologizes for, unconscious plagiarism. "Faded ideas", says Mr. Sheridan, float in the fancy like half forgotten dreams; and imagination, in

its fullest enjoyments, becomes suspicious of its offspring, and doubts whether it has created or adopted". Miss Warburton (in a letter which has been already cited)¹ says: "I happen to know that your father took the idea of „the Heiress“ from Mrs. Lennox' novel of Henrietta.² which he reckoned one of the cleverest works of its class that had appeared; and I think what he says in his preface about acknowledging obligations to novelists was aimed Sheridan" etc. Unfortunately I could not find this novel of Mrs. Lennox, and therefore cannot state whether Burgoyne used this source. But we will see now what the author has borrowed from two other poets, from Sheridan's "The school for scandal"³ and Diderot's "Le Père de Famille."

In comparing the characters of Sheridan's "Th. Sch. for Sc." with those of "the Heiress" we can state the following parallels:

The Sch. for Sc.

Joseph Surface,	acted by	Mr. Palmer
Charles Surface,	" "	Mr. Smith.
Rowly	" "	Mr. Aickin.
Crabtree	" "	Mr. Parson.
Sir Peter Teazle	" "	Mr. King.
Mrs. Candour	" "	Miss Pope.
Lady Sneerwell	" "	Miss Sherry
Maria	" "	Miss P. Hopkins.

the Heiress

Lord Gayville.	acted by	Mr. Palmer.
Clifford	" "	Mr. Smith.
Mr. Rightly	" "	Mr. Aickin.
Alscrip	" "	Mr. Parson.
Sir Clement Flint	" "	Mr. King.
Miss Alscrip	" "	Miss Pope.
Miss Sagely	" "	Mrs. Booth.
Miss Alton	" "	Miss Crouch.

¹ See: Page 7.

² See: Dictionary of Nat. Biog. Vol. XXXIII. and Genest V, 241.

³ "The. Sh. for Sc." written in 1777.

The resemblance of some situations in the two pieces may show us, that Burgoyne knew very well the play of Sheridan.

1. "The Sch. for Sc." act II/2: A room in Lady Sneerwell's house. Lady Sneerwell, Mrs. Candour, Crabtree, Sir Benjamin Backbite and Joseph Surface. Conversation about Miss Vermilion's having a "charming fresh colour", Mrs. Evergreen's age, the pretty teeth of Miss Simper etc. etc. "The Heiress" act III/2; A room in Miss Alscrip's, Miss Alscrip sitting in the drawing-room at her toilet. Conversation with Mrs. Blandish about hair-dressing, fashion, about Lady Simper-mode, who has broken a tooth, and other tell-tale.

2. "Th. Sch. for Sc." act II/2: Joseph Surface: Nay, but Maria, do not leave me with a frown: by all that's honest I swear- (kneels). In this moment both are surprised by Lady Teazle.

"The Heiress" act III/2: Miss Alton, Lord Gayville. In the very moment when Gayville kneels before Miss Alton and directs his love-protestations to Miss Alton, Miss Alscrip enters. (All stand confused).

3. "Th. Sch. for Sc." act III/3: Sir Oliver Surface, who has heard of his nephew's bad conduct, endeavours with Moses, to find out, whether Charles Surface is such a one as he is called, or not.

"The Heiress", act IV/1: Sir Clement Flint and Clifford at Gayville's, to explore, what Miss Alton, the new lover of Gayville really is.

4. "Th. Sch. for Sc." act IV/3: Lady Teazle with Joseph Surface. He conceals her behind a screen, when Sir Peter Teazle enters.

"The Heiress" act III/1: Miss Alton in Miss Alscrip's dressing-room. Chignon with her, Alscrip enters. Chignon keeps her in hiding.

5. "The Sch. for Sc." act V/2: Sir Benjamin Backbite relates of the duel between Sir Peter Teazle and Joseph Surface and of Sir Peter's being dangerously wounded.

"The Heiress" act V/2: Gayville challenges his friend for a duel. They meet in Hyde Park, but become reconciled as soon as

Clifford tells of his being really the brother of Miss Alton. That may be the chief points, which show us a narrow resemblance between the two pieces. A much greater part Burgoyne has borrowed from Diderot's "Le Père de Famille", écrit en 1758, vit la rampe dès 1761, eut à Paris d'abord, puis en province et à l'étranger, d'assez fréquentes reprises.¹

The following similarities may give evidence what Burgoyne has adopted from Diderot.

1 "Le Père de Famille" act I/1: Le Commandeur et sa nièce font une partie de trictrac. Germeuil (un ami du père de la famille) est assis derrière le commandeur, un livre à la main. Il en interrompt de temps en temps la lecture pour regarder tendrement Cécile, dans les moments où il ne peut en être aperçu. Le Commandeur se doute de ce qui se passe derrière lui. Ce soupçon le tient dans une inquiétude qu'on remarque à ses mouvements.

"The Heiress", act II/1: Lady Emily, Gayville and Clifford at Chess. Sir Clement Flint sitting at a distance, pretending to read a parchment, but slyly observing them. Here Sir Clement Flint plays partly the roll of "the Commandeur" in suspecting and observing Lady Emily and Clifford.

2. "Le Père de F." act I/9: "Le Commandeur" informs "le Père de Famille" of what he has remarked between Cécile and Germeuil, in saying: "Ils s'aiment". D'abord ils ne peuvent ni se souffrir, ni se quitter. Ils se brouillent sans cesse, et sont toujours bien etc.

"The Heiress", act II/1: "Lady Emily" does not venture to show Clifford her sympathy, for she is guarded by her uncle Sir Clement Flint; she veils her feelings with a kind of coyness and gaiety.

3. "Le Père de F.", act I/7: S. Albin, le fils du "Père de Famille" relates his father of Sophie, the girl he loves; how he has met her first at church, how he has sought her afterwards and at last has found, poor, hungry, in a miserable lodging; then of his taking a room in the same house and of his making acquaintance with the lovely girl, under the false name "Sergi".

¹ See: Diderot. La Grande Encyclop.

"The Heiress", act I/2: Enter Lord Gayville and Clifford. Gayville tells of his adventures with a nice, lovely girl. He has met her by chance, lost her trace and finds her out again. Then he takes also a lodging in the same building, where she stays. Quite contrary to Diderot's, Gayville, who acts under the false name Heartly, sees all his attempts at reconciliation refused by the girl he loves.

4. "Le Père de F." act II/4 and IV/10: Sophie introduced to "Le Père de Famille" relates her sad fate. She comes from a small countrytown, where she has lost her father, and is now urged to seek employment in Paris.

"The Heiress", act V/3: Miss Alton also a country girl, gives her brother an explanation of the detested pursuit of an uncle of hers, and of her flying to London "to seek an asylum."

5. "Le Père de F." act II/4: Madame Hébert, the sole friend Sophie has found treats her as her own child.

"The Heiress" act I/3: Miss Sagely takes Miss Alton in her house and protects her.

6. "Le Père de F." act II/4: "Le Père de Famille" does not allow his son Saint Albin the marriage with this poor girl Sophie, whom he suspects to be a mere adventurer. He says: "Quelle différence d'un amant à un époux! D'une femme à une maîtresse! Homme sans expérience, tu ne sais pas cela."

Also Germeuil, who has heard of the love-affair of his friend St. Albin, tells him, act II/11: "Abandonnez votre projet. Vous attirez sur vous le blâme public; vous vous exposez à la poursuite des lois..." etc.

"The Heiress" act I/2: Clifford (playing here the part of the "Père de Famille") warns his friend Gayville of the person in saying: "If this girl is an adventurer, which I suspect, you are making yourself ridiculous. If she is strictly innocent, upon what ground dare a man of your principle think further of her? You are on a double precipice!"

7. "Le Père de F." act IV/2: St. Albin seeing also his friend Germeuil opposed to his love with Sophie, is really greatly disappointed.

In his rage he writes a letter to Germeuil, challenging him for a duel. Then as soon as St. Albin becomes aware of the sincerity and the goodwill of his friend, he is reconciled to him.

"The Heiress", act V/2: Lord Gayville suspecting his friend Clifford as a dangerous rival challenges him for a duel in Hyde-Park; but when Clifford tells his friend of his being the brother and not the lover of Miss Alton, Lord Gayville acknowledges his mistake and the two are reconciled.

8. "Le Père de F.," act IV/12,13: Lady Cecile takes pity on the poor Sophie, whom her brother St. Albin loves, and conceals her from the lewd "Commandeur", her uncle, who suspects Sophie as a mean, vulgar lover of his nephew. Then "le Commandeur" learns of Sophie's staying in the lodging of Cecile and now he hopes joyfully to disturb "these friendly terms of his nephew", as soon as possible.

"The Heiress" act IV/4: Lady Emily shuts Miss Alton in Cliffords apartment, to hide her from Sir Clement, who takes her for a person who does not deserve at all the love of his nephew Lord Gayville. Sir Clement soon afterwards finds out Miss Alton locked up in Clifford's, and is full of joy in having caught at last this wench.

9. "Le Père de F.," act V/12: There is a great surprise, when it appears, that Sophie is the niece of "le Commandeur". When "le père de Famille" sees that there is no further hindrance, to make his children happy, he unites the two loving couples Cecile and Germeuil - Sophie and St. Albin.

"The Heiress", act V/3: In Gayville's there is great astonishment when it turns out, that Miss Alton is really the sister of Mr. Clifford and moreover a rich heiress. Sir Clement Flint draws back all his former objections and gives his allowance to the union of the two couples Lady Emily and Clifford, Miss Clifford (the former Miss Alton) and Lord Gayville.

The result of the above cited parallels gives the following list of persons:

<i>The Heiress.</i>		<i>Le Père de Famille.</i>
Sir Clement Flint	borrowed from	Le Père de Famille et le Commandeur.
Clifford	" "	Germeuil.
Lord Gayville	" "	St. Albin.
Lady Emily	" "	Cécile.
Miss Alton	" "	Sophie.
Mrs. Sagely	" "	Madame Hébert.

Burgoyne, as we have seen, has much in his play, which is not of his own mind, some of the characters nevertheless prove his skilful hand in drawing real existence. Lady Emily, though she loves with tenderness disguises a feeling heart by affected gaiety. She joins in the circle of fashionable pleasure, but she knows also to estimate the sincere love of Clifford. Her counterpart is Miss Alscip, who shows nothing of noble feeling, and we can but congratulate Lord Gayville on his dropping the acquaintance of this mean person.

There are two other characters of Burgoyne's own imagination. These are Blandish and his sister, two infamous parasites, attached to Lord Gayville and Miss Alscip. Their chief endeavour is to please where they can and to derive advantage from every one. Though they are of no great consequence to the general story, they seem copied from real life.

IV. Richard Cœur de Lion.

1. History of the Play.

Richard Cœur de Lion, an historical romance, taken from a french comedy by M. J. Sédaine († 1797) was performed it is said with great success, at Drury Lane in 1786 and 1801, and at Covent Garden in 1814.

The managers of Covent Garden in 1786 accepted another translation of the same piece by Mr. Macnally (1752—1820),¹ and a sort of contest ensued between the two theatres for precedence of representation. Mr. Macnally succeeded as to time, but

¹ See: Dictionary of Nat. Biogr. XXXV. Biographia Dramatica III. 205.

not at all in point of effect: and though "the Covent Garden Richard" was played a few nights contemporary with the rival play at Drury-Lane, the latter maintained its ground, and Mr. Macnally's was eventually withdrawn, although it possessed much more of probability and historical fact."¹

"The Critical Review" for November 1786 contains a short critique of the piece, which we shall mention later on.

2. Summary of the Play.

Act I, scene 1. (a view of a strong castle, situated in a wild mountainous country; on one side a rustic mansionhouse, on the other a stoneseat).

Richard Cœur de Lion, a crusader is imprisoned by his adversary in a strong, old castle in Germany. Here he is guarded by the governor Florestan. In the neighbourhood of this castle we meet "Old Mathew" and his wife Dorcas, who are happy to celebrate to morrow their wedding-day. Antonio their grandson comes to visit his grand-parents; he has met on his way a strange youth, who has bound his eyes, pretending to be blind. It is Matilda, the disguised sweetheart of Richard. Having heard of her lover's imprisonment and hardships, she has determined to seek him and to effect his liberty. To avoid suspicion, she pretends to come from the saracens, who put out her eyes, having taken her prisoner in a great battle, where she was page to a captain in King Richard's army!

As soon as she is alone, she takes the bandeau from her eyes and perceives the fortress, where Richard suffers. Afterwards she is found by Sir Oven and his daughter Lauretta, who take the blind lad into their house, to support him. In the meantime Sir Oven has received a letter by Guillot from Florestan, the governor of the castle. It is a love-letter directed to Lauretta, in which Florestan prays her to excuse his staying away; for he dare not leave the castle on account of a certain prisoner, whom he must guard. Matilda hears of that; Sir Oven, who is also a Briton, does not like the governor and refuses the letter.

(Scene 2. A gothic chambre). Lauretta asks Matilda about

¹ See: The London Theatre, volume IV (London 1815).

the letter her father has received from Florestan and then she confesses Matilda her love to him, to the governor of the castle. Upon the question of Matilda, who that prisoner may be, on account of which Florestan can not leave the fortress, Lauretta replies, that no one knows who it is (Exit).

Sir Oven enters with Blondel and some pilgrims, who are all disguised, for they seek their royal master Richard. They see Matilda and are afraid to be discovered, Sir Oven however reassures them in saying "it is a poor blind youth, a wandering minstrel, who diverts the peasants." Now Matilda hears their conversation concerning poor King Richard and the lovely unfortunate Matilda, whose father the Senechal is searching her "with a chosen band of troops."

Scene 3. (a chambre in the castle). Richard means to be forgotten - "deserted by his people - by the world", and breaks out into lamentations - "O death! I call on thee - thy dart alone can break my chains-my freedom is my grave!"

Act II. scene 1. (Represents the inner works of an old fortification.) Matilda has entreated her guide Antonio to lead her once to the old castle. Now they appear on the other side of the fossé and parapet. Here Matilda desires to remain a while and she sends Antonio away to buy something for breakfast on that lofty spot. When he is gone, she lifts up the bandeau and raises herself on the parapet, but nothing is to be seen.

She begins to sing, then stops and raises herself to listen. In the same time Richard walks to the farther end of the terrace and remains in a posture of deep despair. Here he hears the song, he had in his happy days so often heard with joy. A ray of hope flashes through his heart and to make himself conspicuous he answers with an other little song. But all seems to be in vain; Florestan and soldiers appear and Richard retires into the castle, while another party seizes Matilda, suspecting her as a spy, but she pretends to be blind and begs the soldiers to lead her before the governor. Being alone with Florestan, she confesses to be a friend of Lauretta. Then she relates that Lauretta has received his letter with joy, and invites him to come to her father's house

this evening, for there is a wedding in the neighbourhood; all the village is invited and Sir Oven takes hold of this opportunity to give some friends a fête. Florestan is surprised by this message, thanks the poor, blind youth and sends him with his guide who meanwhile has returned, to Lauretta with the answer, that he will not fail in the evening.

Act III/1. scene (a great Hall in Sir Oven's house).

Blondel and his friend seeing their search for King Richard fruitless in this country, are on the point to leave Sir Oven who has invited them to a country-festival in the neighbourhood. Before they start, Matilda is come back from the castle with her guide, and wishes now to speak with Blondel. She relates him all she knows of Richard, of his being imprisoned in the fortress. At the same time the Sénéchal and two knights enter at Sir Oven's, to ask what is known here about Richard and his sweetheart Matilda. All hear from the disguised Matilda, where Richard is imprisoned and they prepare now his rescue. (Matilda tells them, that Florestan the governor of the castle intends to partake of the wedding-dance, which shall be performed in the neighbourhood, in hopes of speaking with Lauretta. In the evening Matilda discovers herself to be Richards sweetheart. She appears no longer blind, having drawn the bondage from her eyes. As soon as Florestan enters, he is arrested by Matilda's knights, but no harm is done him, for Lauretta has entreated the soldiers to spare him.)

Scene 2: "The castle, assaulted by Matilda's troops.

Blondel puts himself at the head of the pioneers, and the assault continues - Richard appears on the fortress without arms, endeavouring to free himself from three armed soldiers. - Blondel mounts the breach, runs to the King, wounds one of the guards, and snatches his sword - the King seizes it - they put the rest of the soldiers to flight - Blondel then throws himself at Richard's feet, who embraces him - at this moment the grand chorus of "Long live the King" is heard. - The besiegers then display the colours of Matilda, who appears - She sees Richard at liberty - flies towards him, and sinks into his arms - Florestan is then conducted to the King, who returns him his sword."

3. Appreciation and Sources.

"Richard Cœur de Lion" is among Burgoyne's four dramatic pieces the one which has the smallest value; in short it is a bad version of the french comedy by Sédaine.¹

"The Critical Review" for November 1786 brings the following lines concerning the play: "Richard was an able warrior, and a keen politician, a sagacious legislator, and an elegant poet; to see him then sunk into the hero of an opera, to reflect that his praises are sung almost in the words of a rival nation; of a nation which he might have subdued, if he had not sought nobler triumphs from the defeat of the galant Saladin dims the splendour of the scene, and renders the harmony discordant. It may be from this cause, or, from the defects of the performance, that we have received little pleasure from the opera before us: as a dramatic or poetical piece, it seems to have little merit: its splendour probably drew spectators; and its being fashionable, admirers. The story relates to the discovery of Richard's prison, and his delivery: this circumstances are sufficiently known, and they give somewhat which resembles propriety to the design of relating the tale partly in measure. The means of his deliverance are, however, poetical; and the parts which are thrown into song are so ill-chosen, as to render this piece, in many places, ridiculous."

Burgoyne closely follows Sédaine; there are but some few songs and scenes which he has altered, and that in consequence of his having unhappily changed the character of Blondel in Sédaine's with Matilda. Matilda appears disguised as a poor blind youth, then, being the sweetheart of Richard, she finally leads the troops to the castle to deliver the beloved King.

There is no further merit Burgoyne has acquired with his play. He only proves with it of his being pretty well acquainted with the French language. Some songs may show his skill in translating from the French:

¹ Richard Cœur de Lion. Comédie en trois actes, en prose et en vers, représentée pour la première fois le 21 octobre 1784.

Act I/6 in Sédaine's: Laurette.

"Cette nuit? Ah, la nuit!
 Je crains de lui parler la nuit
 J'écoute trop tout ce qu'il dit.
 Il me dit: " Je vous aime,"
 Et je sens malgré moi,
 Je sens mon cœur qui bat,
 Et je ne sais pourquoi:
 Puis il prend ma main, il la
 presse
 Avec tant de tendresse,
 Que je ne sais plus où j'en suis;
 Je veux le fuir, mais je ne puis.
 Ah! pourquoi lui parler la nuit?"

Act II/1. Richard sur la terrasse:

"Si l'univers entier m'oublie,
 S'il faut passer ici ma vie,
 Que sert ma gloire, ma valeur?
 Douce image de mon amie,
 Viens calmer, consoler mon
 cœur,
 Un instant suspend ma douleur."

"O souvenir de ma puissance!
 Crois-tu ranimer ma constance?
 Non, tu redoubles mon malheur:
 O mort! viens terminer ma
 peine!
 O mort! viens, viens briser
 ma chaîne!
 L'espérance a fui de mon cœur."

Act 1/2 in Burgoyne's: Laurette.

"This night!
 Oh! would the night may blushes
 hide,
 The truth to thee I would confide.
 Yes, yes, I own'tis true,
 When ever his eyes I meet
 I feel my heart begins to beat,
 It beats, and trembles too
 But when my hand he gently
 presses,
 A struggling sigh I fear confesses,
 Ah! more than blushes could
 impart,
 And more than words betrays
 my heart."

Act I/3. Richard:

"Lost to the world, forgot, forlorn,
 In vain to me returns the morn
 That brings no more my glorious
 toils,
 Yet bless the beams thas give
 to sight
 This image of my soul's delight,
 This heaven of soothing smiles."

"Vain is the thought of former
 power
 To sooth the present mournful
 hour:
 O Death! be thou my friend;
 Hopeless I live, my sorrow's end."

D. Conclusion.

Thus we have appreciated General Burgoyne in his being a dramatist, and if we now resume in short, what we have found in our examination, we may obtain the following results:

He certainly never claimed a high reputation as a dramatic writer. His time, his whole life he devoted to a labour much more harsh and when he changed the field-marshal's baton with the pen, it was to write keen political pamphlets. The four plays are mere "occasional pieces" which he wrote in his recreation time, to give his thoughts another direction and to unbend his fatigued mind.

Though, as we have seen, he has on this occasion much borrowed from other poets, his plays are not without merit. There are some scenes full of true life, the characters are skilfully drawn in a language of a clever style and expression. On several occasions he interweaves his personal reproof with the chief action, concerning faults and abuses among his fellowmen. Exaggerated fashion he knows very well to turn into ridicule, see for inst. Lady Bab Lardoon in "The Maid of the Oaks" or Miss Alscrip in "The Heiress". He mocks at the young gentlemen, who have no other occupation but to waste their father's money in sport, dress and love-affairs (Mr. Dupely in "The Maid o. th. O.," young Contrast in "The Lord of th. M."). Burgoyne shows his high estimation of matrimony and is a protector of true and sincere love (Maria in "The Maid of th. O."; Sophia in "The Lord of th. M." and Trumore or Miss Alton in "The Heiress"). It is interesting to state Burgoyne's special liking, to introduce french types in drawing some unsympathetic characters as "la Nippe in "The Lord of the M." and Chignon in "The Heiress".

Burgoyne's best production undoubtedly is "The Heiress".

The Characters of this play are properly varied, and often contrasted with peculiar skill, and it is impossible or would be an act of injustice to deny some claim to distinction to an author, who wrote a play which was appreciated and praised in a time, when distinguished authors as Sheridan produced their well known plays and keen critics as Walpole watched over the literary men.



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