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THE
AMERICAN THEATRE

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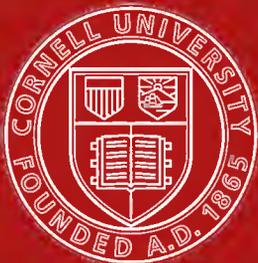
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HISTORY

OF THE

AMERICAN THEATRE:

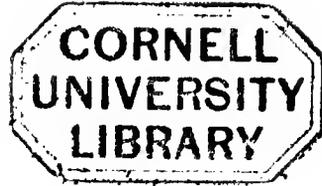
NEW FOUNDATIONS.

BY

GEORGE O. SEILHAMER.

PHILADELPHIA:
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1891.

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TO
ALBERT M. PALMER
THIS VOLUME OF
NEW FOUNDATIONS

IS INSCRIBED BY

THE AUTHOR,

IN TESTIMONY OF HIS TASTE AND SKILL AS A MANAGER,

AND

HIS EARNEST INTEREST IN THE HISTORY OF THE
AMERICAN THEATRE.

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A History of the American Theatre:

NEW FOUNDATIONS.

CHAPTER I.

AMERICAN STROLLERS.

ENGLISH ACTORS LOOK TO THE WEST—THE KENNAS—VAUGHAN'S MISHAP—"WALKING STEWART"—MRS. GARDNER—AN AMERICAN WANDERING PATENTEE—SIGNOR TRISOBIO—MCGRATH AND GODWIN—VIRGINIA STROLLING—MR. AND MRS. SOLOMON.

DURING the first forty years of the American theatre there was little change in the composition of the company that supplied theatrical entertainments to the few towns that could support a theatre at intervals; but even before 1792, when the Old American Company was reorganized, English strollers began to make their way to the United States. What the crown had lost Thespian royalty determined to reconquer. As early as 1783 one of the London newspapers said that as a taste for theatricals was beginning to prevail in America, English actors may yet have one chance more—perhaps two or three on that continent—if they differ with the managers of the British

theatres. Three thousand miles, it was said, is a great journey; but that is nothing to a willing mind, spurred on by the goad of expectation. English notions of American theatrical possibilities at that time were misty, as is apparent from a paragraph printed in the *Morning Post*, in February, 1783, in which it was said that Mr. Hallam, brother to Mrs. Mattocks, had lately had a letter from the American Congress inviting him to the direction of three theatres—namely, New York, Boston and Philadelphia. “A gentleman is now in town,” the *Post* said, “raising some theatrical troops for Mr. Hallam at handsome salaries;” and that journal added, “the war being now over, Congress has given him a genteel invitation to recompense him for his honorary banishment.” Notwithstanding this theatrical lie, that would have done no discredit to the “press agent” of a century later, Mr. Hallam seems to have met with little success in procuring recruits; and when English actors and actresses began to arrive on this side of the Atlantic, he was slow to accept them. In spite of Hallam’s disinclination to allow an invasion of the Old American Company’s monopoly, the forecast of the London paragrapher proved well founded, and before the close of the century many of the London favorites of the decade succeeding the Revolution found their way to the United States.

In the first decade after the Revolution the earliest of the theatrical adventurers who found their way to America was the Kenna family. Mr. and Mrs. Kenna were actors of experience, and it may be assumed they were the Mr. and Mrs. Kenna to whose company Mrs. Entwistle, the mother of Harriet Mellon, was attached for a number of years, 1777 to 1783. In America, as in England, Wales and Ireland, the Kennas were itinerants. Mrs. Kenna especially seems to have been a woman of many resources, both as an actress and a manager. She

was equally ready to play all the leading roles in a drama, male and female, herself, or to teach them to unpromising candidates for public favor. Her labors, it must be confessed, were not always crowned with a success that honored them. The difficulties she had to contend with are illustrated by a misfortune that befell Mr. Vaughan one night at the theatre in the Northern Liberties, Philadelphia. A ludicrous actor named Purcell had advertised "Othello" for his benefit, the beneficiary appearing as the *Moor*. Vaughan had agreed to recite the famous epilogue, "Bucks Have at Ye All," between the play and the farce. Purcell's acting, unfortunately, resulted in an unceasing roar of laughter. This paved the way for Vaughan's downfall, for his habits were convivial, and during the play he devoted himself with great ardor to the flowing bowl at the "Noah's Ark" in the neighborhood of the theatre. When he came on the stage his condition was apparent to the audience, and there was a hiss. Undaunted by this mark of disapprobation, Vaughan began:

Ye social friends of claret and of wit,

when the hiss was repeated. Vaughan looked among the audience with indignation as if trying to discover the offenders, stamped on the floor, clenched his fist, and cried out in a loud voice, "Damn you, ye blackguards, I wish I had you here—I'd soon settle you." For once in his life poor Vaughan could say that the house rose at him, and the indignant elocutionist was pelted off the stage. Purcell, however, was equal to the occasion. He came forward with an apology. He hoped, he said, the ladies and gentlemen would not go for to say he was at all to blame—it was all Dr. Vaughan's fault—for though he had promised to keep sober till the play was over, he got as drunk as David's sow before it began. This unique harangue, as meritorious in

its way as Purcell's performance of *Othello*, had the desired effect, and it was agreed that Vaughan should be allowed to recite the epilogue without hissing. The promise was kept; but when the epilogue was finished, the drunken actor was pelted off again with the fury of a cloudburst. When it is remembered that Vaughan was for a number of years the principal member of the Kenna company outside of the Kenna family, some of the difficulties that beset this earliest band of American strollers will be appreciated.

Perhaps the most remarkable of the first appearances under the auspices of the Kennas was that of John Stewart, better known on both sides of the Atlantic as "Walking Stewart." Stewart was the son of a linen-draper in Bond Street, who placed him at the Charter House for a classical education, and in due time secured him a writership in the service of the East India Company. His representations of the abuses of the service receiving no attention, he conceived himself at liberty to quit the company's employ and seek employment among the native powers in India. This resolution he carried into effect, and served both under Hyder Ally and the Nabob of Arcot. The Nabob being in arrears for salary and seeing no hope of payment, Stewart resolved to return to Europe. After his reappearance in England he wore for a time the Armenian habit. He remained there only a short time, making his way to America, where he delivered eccentric lectures upon an eccentric philosophy of which he was the apostle. When Stewart returned to England, from India, he had £3,000 besides his claim against the Nabob of Arcot. This he deposited in the French Funds before his departure for America, in consequence of which he was reduced to so low a state in this country that he asked a very rich man whom he had known in India to allow him to sit by his

kitchen fire, and to grant him a johnny-cake daily for food, both of which requests were refused. Stewart made two visits to the United States, the second being undertaken in the belief that the growth of French Revolutionary principles would destroy all regular government and give ascendancy to the mob; Stewart believing, according to John Taylor, that America was the only secure asylum for the friends of order and rational freedom. It was during this second visit that he made his *debut* at the theatre in the Northern Liberties as *Altamont* in the "Fair Penitent" and *Captain Fitzroy* in the "Poor Soldier" on the 14th of November, 1792. Stewart again returned to England, however, and was contemplating an appearance as *Macheath* in the "Beggars' Opera" at the Haymarket Theatre, but luckily the fortunate adjustment of his affairs with the late Nabob, by which he came into possession of £16,000, frustrated this design. Although Stewart was a great traveler, he was not an observer of the manners and customs of the people, his "Travels to Discover the Sources of Moral Motion" being wholly devoted to the principles of justice and morality in the countries that he visited.

Soon after the advent of the Kenna family came a solitary adventurer, Mrs. Gardner, to try her fortunes in America. She never obtained recognition here; but in her day she was a distinguished actress. When Foote was the manager of the little theatre in the Haymarket she played the heroines in most of his productions. Subsequently she went to Jamaica, where she lived for a number of years, and managed to save a small fortune. In 1782 she returned to England, carrying with her in rums, sugars, etc., the provision she had made for her declining years. Unfortunately her little all was lost at sea. There was no resource left to her but to return to the stage. Her re-entry

was made at the Haymarket for Mr. Wilson's benefit, on the 13th of August, 1782, as *Mrs. Cadwallader* in the "Author," a character in which she had been without a rival. Three days later she appeared in the farce of the "Female Dramatist" for the benefit of Mr. Jewel, the treasurer, but she did not succeed in obtaining a London engagement. It must have been previous to this that the incident related by John Bernard in his "Retrospections of the Stage" occurred in Dublin, if it occurred at all. She was, it appears, a member of a company that had been playing at Cork and Belfast under two moneyless managers, and undertook to play at Dublin in opposition to Crawford and Daly. The season ended abruptly; and Mrs. Gardner, unable to pay her debts, determined, as she could not satisfy her creditors, to elude them. In this she was assisted by some of her Dublin friends. Her illness and death were announced in the newspapers, to the dismay of numerous tradesmen, and preparations for a funeral were made with many demonstrations of sorrow. In the meantime a lady who very much resembled her took passage on a Holyhead packet, and two days afterward was drinking to Mrs. Gardner's repose in lodgings near the Strand. Mrs. Gardner, however, again returned to Dublin, where she gave the entertainment that she subsequently presented at Charleston and in New York.

The most remarkable itinerant of this period, however, was Christopher Charles McGrath. McGrath was the typical stroller of his epoch. He was a poet and singer as well as an actor; something of a dramatist as well as a manager. Godwin, under whom he had made his *debut* at Charleston in 1786, maliciously described him in a Baltimore paper as a spoiled priest, turned itinerant player—"capable of doing up a smart piece either in prose or verse." In 1796 McGrath advertised proposals for publishing his "Miscellaneous Poems,

Theatrical Pieces," etc. The work was to be in one volume, printed by Thornton at Dumfries, Va. The price was one dollar. "Any description or comment on the above design," the poet and comedian said, "would to many frequenters of the Virginia and Maryland theatres be altogether superfluous. The author has professionally brought forward several of his pieces in both States, and to the approbation with which they were occasionally honored he must now appeal for the hazard of a publication." Whether the publication was actually made I have been unable to ascertain. I have, however, met with some of his pieces in the newspapers. The *Oracle of Dauphin* printed one of his songs, addressed to Washington and Adams, and sung to the tune of "Nancy Dawson," which contained the following stanza:

May his successors ever be
 What in immortal George we see,
 The guardians of our liberty,
 Protectors of their country.

This at least shows his patriotism. For the Fourth of July, 1798, McGrath wrote an "Address to the Young Men of America," in which he sang:

With jealous eye has Europe long beheld
 This blooming paradise from war withheld;
 Its trade extending thro' the peopled world,
 The eagle tow'ring and the sails unfurled.
 Abounding harvests smiling o'er the soil
 To pay luxuriantly the farmer's toil;
 In laws and constitution standing high,
 Cemented all by unanimity.

Mr. McGrath, it is clear enough, was not a great poet. He seems, however, to have been an energetic manager in his way. In 1791, assisted by Mrs. McGrath and such local talent as he could procure, he gave performances at Hagerstown, Md., his repertoire comprising Dodsley's "Miller of Mansfield," Foote's "Devil Upon Two Sticks,"

Fielding's "Miser," Young's "Revenge," Vanbrugh's "Like Master Like Man" and Tyler's "Contrast." From this it may be inferred that he was the first American "pirate" of American copyright plays. On the 19th of November, 1792, McGrath's company of comedians gave a performance at York, Pa. Mr. McGrath in a card in the *Herald* thanked the "respectable citizens of York for their patronage, hospitality and support," and promised to repeat his visit. In September "An Eye-Witness in the Gallery" wrote to the newspapers from Lancaster that a part of the Old American Company had played there two months past. An honest countryman who had never seen a play was so wrought upon by the distress manifested by Miss Smith as *Jane Shore*, that he left his seat to go out and buy her some cakes that she might not die of hunger. This Miss Smith appeared in Boston in the Autumn under Mr. Harper's management, and afterward became Mrs. Harper. She was never with the Old American Company, but was probably McGrath's leading lady. In September, 1793, McGrath was at Baltimore with a company that he called the Maryland Company, giving performances at the New Theatre. On the 16th, which was the last night but one of the engagement, when he presented Henry's "School for Soldiers" and the "Miller of Mansfield" for Mrs. Kelly's benefit, he recited the "Epilogue in the character of Nobody with a hint to Somebody" between the play and the farce. On the 20th, McGrath advertised a second benefit, postponed to the 23d on account of the illness of one of the performers, when he presented the "Carmelite," an interlude from the "Good-Natured Man," and the farce of "Three Weeks After Marriage." In June, 1796, McGrath was at Norfolk, where he gave a concert at the borough tavern on the 29th, "the theatre being under repair." With

Mrs. Graupner, McGrath had assisted Signor Trisobio in trios and duets at a concert at the new theatre on the 16th. Trisobio advertised himself in the *Norfolk Herald* as from Italy. He claimed to have been three years in the service of the Queen of Portugal in the royal chapel, and to have sung in the concerts of ancient music in London before the royal family. In December, 1798, McGrath was at Harrisburg, where he produced the "Provoked Husband" and "Lovers' Quarrels" on the 13th, and later "Douglas," "Love and Latin" and the "Citizen," the "characters by young gentlemen of the town for their amusement." Between the play and the farce on the first night Mrs. McGrath recited the epilogue, "Belles Have at Ye All;" and the entertainment closed with "The Jockey Club; or, Jockeys of All Trades," described as "Mr. McGrath's dramatic whim." Preceding the play on the last night, McGrath delivered a patriotic address to the Sons of America in the character of an American tar. Mr. McGrath died at Reading, Pa., on the 23d of February, 1799.

In the earlier part of this epoch McGrath had a rival in the person of Mr. Godwin, under whose auspices he had originally appeared at Charleston. Godwin apparently had agreed to appear at Baltimore during the McGrath engagement there in 1793, but he left the city abruptly and went to Annapolis, where he announced in the *Maryland Gazette* of the 19th of September that he proposed and had long wished to settle in that city with his family. Godwin's abrupt departure called out a caustic communication from McGrath, printed in the Baltimore *Evening Post* on the 16th. To this "rhapsody of invectives against Mr. Godwin," one of Godwin's friends, "Toby Tickle," replied on the 18th, claiming that Godwin's theatrical abilities and character in private life were fully equal, and he believed superior, to

his assailant's. "I have known Mr. Godwin near ten years," his champion wrote, "and always found him to be much of the gentleman; and I can further say that in the line of his profession—the tragic walk—he has not his equal in America." A train of unforeseen embarrassments, it was claimed, occasioned Godwin's retirement to Annapolis, where he was waiting in expectation of being able to accumulate a sufficiency to pay off every demand that might be brought against him in Baltimore or elsewhere. To this McGrath replied with vigor, avowing full responsibility for the attack on Godwin, saying that Godwin's departure from Baltimore on the very day advertised for his performances was an imposition on the public, an escape from justice and a direct stab at Mrs. McGrath's benefit. McGrath added that on a previous occasion it was by a mortgage on his own property that Godwin's release was secured when he was locked up in jail. More than this, McGrath's bitterness toward Godwin was exhibited on the occasion of his second benefit in Baltimore, at this time by his choice of the interlude from the "Good-Natured Man"—a creditor in the hands of a bailiff. This gave great offense to Godwin's friends, but in a card McGrath declared that it was given *verbatim* from the book—not a line was foisted in. Godwin, however, was not always as loyal to his author as McGrath seems to have been on this occasion, for on the night that McGrath intended to present the interlude from the "Good-Natured Man" at Baltimore—September 20th, 1793—he was advertised to appear at Annapolis in the "Beaux' Stratagem" and "Lethe," his version of Farquhar's comedy being "a new edition, corrected and rendered pleasing to the most refined taste." I find no mention of Godwin after this last desperate effort until 1796, when he appeared at the City Theatre in Charleston as *Lovegold* in the "Miser," on the 28th

of June, his first appearance there, the bills said, in ten years, when he delivered an address relative to his performing in that city several years past, with a humorous description of certain cities he had visited. One fancies he can catch a glimpse of this address in a prologue recited by John Bignall, at Richmond, in 1792:

In Baltimore I found congenial spirits,
 Oh, could I worthily proclaim their merits;
 They frolic'd, danc'd and sung, and boldly roar'd,
 And "keep it up" was the perpetual word.
 But Philadelphia every praise demands—
 She boasts determined hearts, and heads, and hands—
 Hearts which will pay for claret and champagne,
 Heads which the former night's debauch disdain,
 And hands, untrembling, which the glass sustain.

And what better could Godwin have offered to Charleston than the sentiment of Bignall's lines of universal application:

Thou city, foremost in the Union found;
 For beauty, wit and gallantry renowned;
 Thy patient sons the wreath of merit claim,
 And genius consecrates each hero's fame.

The Virginia towns at this period, although Bignall thought

Too many Madisons in them are found,
 Instead of fun, who study now the nation,
 And talk of politics and reformation,

seem to have been overrun with strolling players: Among these Alexandria was prominent. A certain, or rather an uncertain, Mr. Fitzgerald was there in November, 1793, giving performances in Fullmore's Long Room. Before the play on the opening night Mr. Fitzgerald delivered "A Moral Defence of the Stage," and after the farce, "A Dissertation on Lying." On the second night, it will be

LIST OF PERFORMANCES—*Alexandria.*

1793.
 Nov. 7—Douglas Home
 Lying Valet Garrick
 9—Contrast Tyler
 Miller of Mansfield . . . Dodsley
 15—Roman Father Whitehead
 Poor Soldier O'Keefe

observed, Royall Tyler's comedy, the "Contrast," was played, apparently in defiance of stage morality. No names of performers are given,

LIST OF PERFORMANCES—*Dumfries.*

1796.
 April 6—Venice Preserved . . . Otway
 Divorce Jackman
 (Mrs. Moore and Mr. Fitzgerald's
 Benefit.)
 16—Death of Major André
 Mrs. Marriott
 Divorce
 (Mr. and Mrs. Marriott's Benefit).

but three years later, in 1796, at Dumfries, Mrs. Moore and Mr. and Mrs. Marriott were fellow-players with Mr. Fitzgerald. Mrs. Moore may have been the actress who was with Allen at Albany in 1785. Mr. and Mrs. Marriott had

made their American *debut* with the Old American Company at Philadelphia in 1794. The full title of Mrs. Marriott's play was the "Death of Major André; or, The Land we Live In." When it was announced for performance on the 16th of April, 1796, it was described as performed but once in America. Mrs. Marriott died soon afterward.

Baltimore, as has already been indicated, was a favorite resort of strolling players, and it was besides very strong in local amateurs.

<u>ROMP.</u>	On the 11th of	<u>THOMAS AND SALLY.</u>
Barnacle Mr. Redfield	November, 1793,	Squire . . Mr. Solomon
Old Cockney A Gentleman	Mr. and Mrs. Sol-	Thomas . . A Gentleman
Watty Cockney . . . Mr. Solomon	omon, aided by	Dorcas . . Mrs. Owens
Penelope Mrs. Owens		Sally . . Mrs. Solomon
Priscilla Tamboy . Mrs. Solomon		

Mr. Redfield, who was with them in the first Boston attempt, and by a Mrs. Owens, played the "Romp" and "Thomas and Sally" for the benefit of Mrs. Solomon. Afterward Mrs. Solomon and her daughter, Miss Solomon, played regular engagements with the Philadelphia, New York and other companies and were recognized as legitimate members of the profession.

CHAPTER II.

THE BEGINNING AT BOSTON.

HALLAM AND HENRY'S PETITION—PLAYS AT PORTSMOUTH AND SALEM—
REPEAL MEETINGS IN FANUEIL HALL—LEGISLATIVE ACTION—NEW
EXHIBITION ROOM—POWELL—THE LAW DEFIED—PLACIDE'S PAN-
TOMIMES—FIRST BOSTON CAMPAIGN—HARPER'S ARREST.

WHEN the Vauxhall was opened in Boston in 1785, the fear was expressed that an attempt to establish a theatre would follow. Mr. Hallam, as we have seen, had already looked with longing eyes upon that city as an addition to his theatrical territory, but it was not until 1790 that Hallam and Henry made a formal movement in that direction. On the 5th of June, their petition asking to be allowed to open a theatre was presented to the Massachusetts House of Representatives. The application of the petitioners was premature, and their prayer was promptly denied. Boston had once more escaped invasion by the profane players, and it was fondly hoped by the good people of that good town that this denial would be a final rescue from the impending evil. The players, however, were determined to obtain a foothold in New England, and in midsummer, 1792, a company of comedians appeared at Portsmouth, N. H., where the "Absent Man" and "Lethe" were given on the 8th of August before a large audience. It was said that the Governor of the State, who was at Portsmouth at the time, was only prevented by illness from attending the per-

formance, but his wife gave it the sanction of her presence. A prologue was written for the occasion by Mitchell Sewall, Esq., and

EXTRACT FROM MR. SEWALL'S PROLOGUE.

—
 The other manager, the courteous CIVIL,
 Say, is he a magician, or the D—l?
 Methinks I see him with his magic wand,
 Like some old necromancer circl'd stand.
 He strikes the *warehouse*, and the fabric, lo!
 Turns to a theatre beneath the blow.
 Where hogsheads, bales, were once conspicu-
 ous seen
 Here frowns a monarch, and there stalks a
 queen;
 That woods, that mountain and that beaute-
 ous valley,
 Were where the worthy owner once kept tally;
 Where porter-men, with muddy boots, once
 flock'd,
 Great Chronobotonthologos has stalked;
 And where yon beauteous forms attract you,
 love,
 Dry-goods, tier over tier, were piled above.
 Then oh! this Conjuror favor with your nod;
 If you refuse, that self-same potent rod,
 Which from a warehouse reared this magic
 scene,
 Shall turn all to a paltry store again.

spoken by Mr. Watts. The theatre had previously been used as a warehouse, and the Prologue contained an apt description of its transformation into a playhouse, which fortunately has been preserved. Mr. Watts, who seems to have been the leading spirit in the enterprise, had been a provincial actor in England, and at a later period he became a member of West's company in the South. Watts is described by Dunlap as "a vulgar fellow with a wry neck." From Portsmouth the company went to Salem, where the "Beaux' Stratagem" and "Miss in her

Teens" were given on the 11th, with Watts as *Archer* and *Captain Flash*. The "Miser" and "Thomas and Sally" followed. No restraint was attempted at Salem, and even the families of several of the clergy went to see the wicked players. From Salem, Watts carried his forces to Dorchester, and a few weeks later to Boston.

While the surrounding towns were enjoying such entertainments as the itinerant players could afford, Boston felt particularly aggrieved at being deprived of theatrical amusements. This feeling seems to have had its inception in the denial of the petition of Hallam and

Henry, and it grew so rapidly that in the autumn of 1791 two meetings were held in Fanueil Hall in favor of the repeal of the prohibitory act of 1750. At the first of these meetings, which was held on the 26th of October, the venerable Samuel Adams rose to speak against the theatre, but the meeting refused to hear him. Thereupon a frantic correspondent rushed into print in the *Argus*, hysterically asking, "Shall Europe hear, shall our Southern brethren be told that Samuel Adams rose to speak in the midst of his fellow-citizens and was silenced!—That while others who were born in season to enjoy the blessings which he earned were applauded, Samuel Adams could not be heard! Long may we remember that he rose to speak against the theatre in Boston and could not be heard. Was he in fault that he wished to speak the sentiments of his heart and to deliver the language of enlightened religion and truth? Do you blame him that he wished at death to leave his country virtuous as well as free?" This was transmuted into verse by one of the Hartford wits in No. 5 of the *Echo*, as follows:

Shall Europe hear, shall Gallia's king be told,
 That Prince so spirited, so wise and bold,
 Whose duteous subjects, anxious to improve
 On common forms of loyalty and love,
 Took from their sovereign's hands the reins of state,
 For fear his royal nerves could not support the weight;
 And shall our worthy brethren of the South
 Be told Sam Adams could not ope his mouth?—
 That mouth whence streams of elocution flow'd,
 Like tail of saw-mill, rapid, rough and loud—
 Sweet as honey-dews that Maia pours
 O'er her green forests and her tufts of flow'rs—
 That potent mouth, whence issued words of force
 To stun an ox, or terrify a horse—
 Be told that while those brats whose feeble sight
 But just had op'd on freedom's dawning light,
 Born in the nick of time that bliss to know
 Which to his great and mighty toils we owe,

Received applause from sages, fools and boys,
The mighty Samuel could not make a noise.

* * * * *
Long may our souls the fond remembrance prove,
How, with a bosom crowded full of love,
To blast a wicked stage his voice he rear'd,
And yet that thundering voice could not be heard.

* * * * *
Was he to blame when, struck by mighty death,
He wish'd, by puffing his expiring breath,
To raze the pillars of a vicious stage,
And scatter virtue in his holy rage?

At the first Faneuil Hall meeting a committee was appointed to prepare instructions to the representatives of the town in the Legislature in the matter of repeal. This committee reported at the adjourned meeting on the 9th of November, and, in obedience to the instructions then reported and adopted, Mr. Tudor brought the question before the House on the 17th of January, 1792. The legislative proceedings were printed at considerable length in the *Massachusetts Magazine*,¹ from

¹ THE LEGISLATIVE PROCEEDINGS. (From the *Massachusetts Magazine*.) Jan. 17.—Mr. Tudor called the attention of the House to the subject of the repeal of the law prohibiting theatrical exhibitions. After stating the reasons which induced him thus early to rise, he read the law above mentioned, and moved that a committee be appointed to consider the expediency of bringing in a bill for the repeal of it. No person rising on the subject, the question was called for and put, when the members were, for the committee 37, against it 69.

On the speaker's declaring the vote in the negative, Mr. Gardiner rose, and moved for a reconsideration. Some attention, he said, was due to so respectable a town as Boston, three quarters of the citizens of which had in two public town meetings voted for the repeal. If on an individual's presenting a petition, or

complaining of a grievance, he was sure to have his case committed, he could not, he said, see the justice of refusing to take into consideration the request of so large a part of the community. He thought gentlemen had mistaken the motion and therefore wished the vote might be reconsidered.

Mr. Wedgery also thought the motion had been misunderstood. He had no idea of refusing to consider the request of so respectable a town as Boston, or even the poorest in the commonwealth. The committee, he said, was not chosen to bring in a bill to repeal the law—this was quite another thing—but merely to consider of the expediency or in expediency of so doing. Surely, said he, the House can not refuse to do this. He, therefore, seconded Mr. Gardiner's motion.

Mr. Breck mentioned that the Legislature last year had sustained the petition of Mr.

which it appears that the House at first showed scant courtesy to the town of Boston. Although this summary action was reconsidered and a committee allowed, the committee reported the repeal of the prohibitory act inexpedient, and the House sustained the report.

It was clear that if Boston was to have a theatre it must be in evasion or defiance of the law. This was resolved upon by a few men

Henry, of the American Company of Comedians, on the same subject; he could not therefore see the propriety or consistency of refusing to commit the present subject.

Dr. Jarvis called on those who voted against the commitment to come forward with their reasons therefor. Perhaps, said he, they may be so forcible as to convince me that it is wrong to commit the subject. If they could demonstrate that the object of the institution was detrimental either to liberty, morality, religion, or the rights of society, he would readily vote with the majority. But until they did this he should still vote as he had done. Mr. Washburn and several other members mentioning that the motion had been misunderstood, the question of reconsideration was taken and passed in the affirmative. For it 71, against it 33.

The subject was then committed to Messrs. Gardiner, Greenleaf, Hitchborn, Bowers, Flagg, Washburn and Kingsley for to consider and report on.

Jan. 20.—Mr. Gardiner, chairman of the committee to whom was referred the instructions of the town of Boston to their representatives to procure a repeal of the law prohibiting theatrical exhibitions, as well as the remonstrance of a number of inhabitants against such repeal, as also the order of the House to consider the expediency of such repeal, reported verbally that it was inexpedient to repeal the said law. He observed that the committee consisted of seven mem-

bers; that two were decidedly against the repeal, and that two others who voted against the report and repeal of that law as at present advised acknowledged in committee that they were not perfect masters of the subject, not being well acquainted with the whole nature and tendency of stage plays. That himself was decidedly in favor of the repeal of the law, which he considered as an undue restriction of the unalienable rights of the free citizens of this state; and that two others of the committee were for a repeal also.

Dr. Jarvis then moved that the house take up the subject matter of the report of that committee at 3 o'clock on the next Tuesday afternoon, which was accordingly ordered.

Jan. 26.—The House proceeded to take into consideration the report of the committee on the law for preventing stage plays and other theatrical entertainments, which was, that it was not expedient to repeal that law. The report was opposed in a sensible and judicious speech by Mr. Tudor; Mr. Gardiner delivered a learned and elaborate essay to prove the stage consistent with the principles of Christianity and good morals; and Dr. Jarvis displayed the blaze of eloquence in a speech pure, forcibly and refinedly ingenious. Yet all this, enforced by observations from other gentlemen, and not opposed by any other speaker, did not produce conviction on the House. On the question, Will you accept the report of your committee?—it passed in the affirmative, 99 to 44.

bolder than the rest. An association was accordingly formed with this end in view, and a committee, consisting of Joseph Russell, Dr. Charles Jarvis, Gen. Henry Jackson, Joseph Barrell and Joseph Russell, Jr., was appointed to erect a building that should be a theatre in everything except in name. Ground was purchased in Broad-alley near Hawley Street, and the building when erected was called the New Exhibition Room. This was the first theatre in Boston. It had a pit, a row of boxes forming three sides of a square, and a gallery, the theatre accommodating about five hundred persons. The structure was a temporary one, but it served its purpose before it gave way to the more pretentious theatre in Federal Street two years later.

While the New Exhibition Room was building, Charles Stuart Powell, from the Theatre Royal, Covent Garden, arrived in Boston.

MR. POWELL'S ENGLISH PARTS.

1789		
Oct. 9	Poor Soldier	Bagatelle
Nov. 7	Miser	Tailor
	9—Romeo and Juliet	Peter
	13—Citizen	Quilldrive
	14—Lady of the Manor	Vulture
	20—As You Like it	William
	Bon Ton	Mignon
	27—Clandestine Marriage	Canton
Dec. 10	Hob in the Well	Old Hob
	11—Way to Keep Him	Sideboard
1790		
Feb. 23	Intriguing Chambermaid	Oldcastle
Mar. 13	Catharine and Petruchio	Music Master
April 20	School for Wives	Chastly
Sept. 15	Belle's Stratagem	French Valet
Dec. 20	Picture of Paris	Lemonadier
1791		
Feb. 2	Upholsterer	Feeble
Dec. 21	Bluebeard	Doctor

Powell has generally been credited with being the father of the Boston stage and an actor of ability. The former he certainly was not, and if he was the latter his merit had been strangely overlooked on the London stage. His name first occurs in the Covent Garden bills, October 9th, 1789, as *Bagatelle* in the "Poor Soldier." This was his best part; but on the 17th of September, 1790, it was given to Mr. Marshall, although Powell was still with the company. Powell was three years at Covent Garden; but his last season, 1791-2, showed

him only where he began, as *Oldcastle* in the "Intriguing Chambermaid," *Peter* in "Romeo and Juliet," and the *Tailor* in the "Miser," with two new parts—a small role in the "Day in Turkey," and as the *Doctor* in "Bluebeard." After the run of the pantomime, 1791-2, his name disappears altogether; and it was then, no doubt, that seeing no prospect of advancement at Covent Garden he determined to come to America. He seems to have landed at Boston, where he advertised two entertainments to be given at Concert Hall on the 15th and 17th of August, 1792. These entertainments were called "The Evening Brush for Rubbing off the Rust of Care." The programme for the first evening comprised such themes as modern spouters, stage candidates, tragedy tailors, wooden actors, butchers in heroics, and buffoons in blank verse; with original songs, "The Tragi-comedy of Human Life," the "Roman Veteran," and the "Golden Days of Good Queen Bess," ending with a whimsical "Transformation, or Humorous Dwarf Dance." That for the second evening was announced to comprise Dr. Dodd's moral and satirical lecture on "Human Hearts;" a song, "Poor Jack;" a duet, Mr. Pick giving "a song of his own composing on the harmoniac accompanied with the violin," a Dissertation on Noses, and finally a hornpipe by Mr. Powell. The latter entertainment, however, was postponed to accommodate Mr. Placide, who was to open the New Exhibition Room, Broad-alley, on that evening. Mr. Powell subsequently advertised his entertainment at Concert Hall for the 20th and 24th of August, and again for the 13th of September. On the last occasion Mr. Powell, who was suffering from a violent cold, gave "The Evening Brush," Mr. Murray "Twins of Latona," and Mr. Watts the "Drunken Sailor." The *Columbian Centinel* devoted nearly a column to an account of this entertainment.

Meanwhile performances were given at the New Exhibition Room, under the management of Mr. Harper, of the Old American Company. The first entertainment took place on the 16th of August, when Mr. Harper delivered an Introductory Address and exhibited a "Gallery of Portraits," and the venerable Stephen Woolls contributed

M. PLACIDE'S PANTOMIMES.

1792

- Aug. 16—Bird Catcher.
 20—Two Philosophers.
 22—Old Soldier.
 27—Harlequin Doctor.
 29—Harlequin Supposed Gentleman.
 Sept. 3—Harlequin Skeleton.
 Two Philosophers.
 Grand Italian Shades.
 5—Two Woodcutters.
 10—Birth of Harlequin.
 18—Harlequin Doctor.
 24—Robinson Crusoe.

a song. Besides, there was tumbling by Placide and Martine, the latter being called "the little devil" as a sort of make-believe M. Redige of Sadler's Wells. The entertainment closed with a pantomimic ballet by M. and Mme. Placide, this being the principal attraction of the evening. A correspondent who was present wrote that he was

highly gratified by the manly exercises and surprising activity of the performers. These performances were continued for a number of weeks, such of the ballets as were advertised being given, with the dates of production, in the accompanying list of M. Placide's pantomimes. Before the close of the month ladies began to attend the entertainments, and on the 31st of August an effort was made to court the good-will of the public by giving a performance for the benefit of the poor. New performers were introduced from time to time. On the 27th of August the second appearance of Mr. Roberts on the slack wire was announced, and on the 5th of September Harper and Woolls joined in a Masonic anthem. Bickerstaff's musical entertainment, "Thomas and Sally," was in the bill for the 18th. On the 24th, in addition to the dancing of Placide and Martine and the pantomime, Mr. Solomon

sang, Mr. Watts gave Garrick's prologue, "Drunken Sailor;" and the "Citizen Outwitted" was played by Mr. Watts and Mr. and Mrs. Solomon. Two days later, on the 26th, the *Centinel* said a fresh acquisition of performers would give fresh vigor to the entertainments, and that evening the first regular dramatic season in Boston began.

Notwithstanding the announcement of fresh acquisitions in the *Centinel*, they do not appear to have been utilized on the opening night. Indeed it may be doubted whether the first play and farce ever given in Boston were part of the regular season. The performance was for the benefit of Mr. Murray. Although Harper, Robinson, Mr. and Mrs. Morris and Miss Smith were all in Boston, and appeared in the "Beaux' Stratagem" on the 3d of October, none of them was in either cast on the opening night. The list of performers for Mr. Murray's benefit comprised Watts, Murray, Redfield, Adams, Tucker, Mr. and Mrs. Solomon and Miss Chapman. All of these, except Adams, Tucker and Miss Chapman, appeared with the acquisitions from the Old American Company on the second night, but only Adams and the

LIST OF PERFORMANCES.

- 1792
 Sept. 26—Douglas Home
 Poor Soldier O'Keefe
 (Mr. Murray's Benefit.)
 Oct. 3—Beaux' Stratagem . . . Farquhar
 Miss in her Teens . . . Garrick
 5—George Barnwell Lillo
 Madcap Fielding
 9—Poor Soldier—Concert
 10—Jane Shore Rowe
 Thomas and Sally . . . Bickerstaff
 12—Venice Preserved Otway
 Duenna Sheridan
 15—She Stoops to Conquer . Goldsmith
 Rosina Mrs. Brooke
 17—Jane Shore
 Mock Doctor Fielding
 19—Contrast Tyler
 Lying Valet Garrick
 (Mrs. Solomon's Benefit.)
 22—Busybody Mrs. Centlivre
 Register Office Reed
 24—Suspicious Husband . . . Hoadly
 Polly Honeycomb . . . Colman
 26—Suspicious Husband
 Rosina
 (Miss Smith's Benefit.)
 29—Contrast
 True-Born Irishman . . Macklin
 31—Gamester Moore
 Lying Valet.

- Nov. 2—West Indian Cumberland
 Poor Soldier.
 (Mrs. Gray's Benefit.)
- 7—She Stoops to Conquer
 Bird Catcher.
 Ghost Mrs. Centlivre
- 9—Catharine and Petruchio Shakspeare
 Miller of Mansfield . . Dodsley
 Harlequin Balloonist.
- 12—School for Scandal . . Sheridan
 Padlock Bickerstaff
 (Mrs. Morris' Benefit.)
- 14—Rivals Sheridan
 Love a la Mode Macklin
 Old Schoolmaster Grown Young.
- 16—Catharine and Petruchio.
 High Life Below Stairs . Townley
 Padlock.
 (Mr. Robinson's Benefit.)
- 19—George Barnwell.
 Inkle and Yarico Colman, Jr.
 (Mad. Placide's Benefit.)
- 21—Douglas.
 Miss in her Teens.
- 23—Love in a Village . . Bickerstaff
 Woodcutters.
 Citizen Murphy
 (Mr. Watts' Benefit.)
- 26—Rivals.
 Lying Valet.
 Bear Hunters.
- 28—Clandestine Marriage
 Garrick and Colman
 Devil to Pay Coffey
 (Mr. Solomon's Benefit.)
- 30—Hamlet Shakspeare
 Love a la Mode.
- Dec. 3—Richard III Shakspeare
 Romp Bickerstaff
 (Mr. Adams' Benefit.)
- 5—School for Scandal.
 True-Born Irishman.
 (Mr. Kenny's Benefit.)
- Solomons remained throughout the season. Adams was with Harper at Providence and Newport the next year. Mr. Reinagle from Philadelphia was the leader of the orchestra. Mr. Roberts, whom Dunlap describes as "deformed and almost an idiot," appeared in the play on the 24th of October; and the same night Mr. O'Reilly, who had been with the Kennas at the Northern Liberties, Philadelphia, was in both the play and the farce. Mr. Kenna appeared in the "School for Scandal" for Mrs. Morris' benefit on the 12th of November; and Mr. Kenny, who had also been with the Kennas, played for Madame Placide's benefit on the 19th. A dwarf, three feet high, on the hornpipe, was Mr. Solomon's special benefit attraction. Mr. Powell played *Hamlet* on the 30th of November, with Mrs. Morris as *Ophelia*, and *Richard III* on the 3d of December, with Miss Smith as *Lady Anne*. The Shakspearean productions naturally excited the commendation of the Boston press; but in view

of Mr. Powell's professional standing at Covent Garden, there was something almost grotesque in the *Centinel's* praise of his *Hamlet* as equal to everything the poet of nature designed by the character. Of Mrs. Morris as *Ophelia*, it was said she interested and affected every heart, and the tears which glistened on the cheeks of almost every one present, though a silent were yet an honorable tribute to her merit. Mr. Harper was described as a fine performer who richly merited his popularity; and it was said of Morris, "Few of the sons of Thalia exceed him." As *Richard III*, Mr. Powell's powers had ample scope, and were discovered to be very great. Miss Smith's *Lady Anne* gained her much applause, but she was simply set down as a promising actress. The farcè of the "Romp," however, only seemed to the critic to be flat, stale and unprofitable. Mr. Kenny was described as a modest young man and promising performer. It was while Kenny's benefit was in progress that the season came to an abrupt end by the interference of the authorities under the law of 1750. Governor Hancock¹ seems to have taken the lead in rebuking the tolerant spirit that had been manifested toward the players, and in

GOVERNOR HANCOCK'S SPEECH.¹
(As versified in *The Echo*, No. IX.)

But, Gentlemen, a thing unmention'd yet,
Enough to throw you in a dog-day sweat;
A thing, perchance, which you, as well as I,
Have seen sometimes, with many an aching
eye;
Since, above measure bold, it scorns disguise,
And proudly stares us in the face and eyes;
A thing most vile, most dreadful in its kind,
Hangs, like a mill-stone, heavy on my mind.
By conscience urged, in duty's cause made
bold,
To you this wicked thing I shall unfold,

Since plain enough to *me* is its intent,
An open insult on *my* government.
Long since, while Britain, with maternal hand,
Cheer'd the lov'd offspring of Columbia's
land;
Ere proud oppression bade that offspring brave
Assert their rights, and scorn the name of
slave;
Ere o'er the world had flown my mob-rai's'd
fame,
And George and Britain trembled at my name;
This State, then Province, pass'd with wise
intent
An Act, Stage-Plays and such things to pre-
vent.

urging their "condign punishment" for "an open insult upon the laws and government of the commonwealth." When the Legislature met at Concord on the 8th of November, he called the attention of the two Houses to the Act of 1750 as a law of the State, declaring that the principles upon which it was predicated had been recognized by and derived support from the consideration of several legislatures, and therefore ought to claim the respect and obedience of all persons who live or happen to be within the commonwealth. "Yet," he said, "a number of aliens and foreigners have lately entered the State, and in the metropolis of the government, under advertisements insulting to the habits and education of the citizens, have been pleased to invite them to, and to exhibit before such as attended Stage-Plays, Interludes

You'll find it, Sirs, among the laws sky-blue,
Made near that time on brooms when witches
flew,

That blessed time when law kept wide awake,
Proscribed the faithless and made Quakers
quake;

And thus, in terms sublime I state the fact,
Runs the Preamble of this precious Act.
Both for preventing, and avoiding, all
Those various evils which would sure befall
Our sober people, and their sober ways,
From Interludes and vile Theatric Plays;

To wit, all fiddling, fighting, gaming, raking,
Swearing profane, high broils and Sabbath
breaking;

This Act, so full of wisdom and so good,
Has now become a law well understood;
Since it has often been confirmed, you see,
By many a Legislature great as we.

Yet, notwithstanding this, some chaps uncivil,
Grand emissaries of our foe the Devil,
Aliens and foreigners and actors funny,
Who less esteem our morals than our money,
Even in our holy Capital of late,
Have dar'd insult the majesty of state,

And to exhibit publicly, propose,
Stage-Plays and Interludes and Heathen
shows;

Which, in the garb of Moral Lectures drest,
Of our good sober habits make a jest:
Yet so obnoxious to the people's notions,
So strange, so foreign to their constitutions,
That well I am convinced they never go,
From motives of amusement to the show;
But like good honest folks, with mere intent
To keep these actors under some restraint.

* * * * *

Whether the magistrates all this have known
I do not know; but this I know, that none
Have taken care, whatever their intent,
These fellows' pranks and postures to prevent;
Ne'er have laid hold of them with law's strong
hand,

And fairly brought the scoundrels to a stand,
Nor to the whipping post the rogues have tied,
Where oft cash-pay is chang'd to pay in hide.
With joy extreme, O Gentlemen, in you
The firm upholders of the law I view,
On you devolves the task—I grant it great—
To keep unstain'd the chasteness of our State.

and Theatrical Entertainments, under the style and appellation of 'Moral Lectures.' This fact is so notorious that it is in vain to attempt a concealment of its coming to our knowledge. Whether the judicial departments, whose business it is, have attended to this subject I am unable to determine; but this I am convinced of, that no measures have been taken to punish a most open breach of the laws, and a most contemptuous insult upon the powers of the government. You, gentlemen, are the guardians of the commonwealth's dignity and honor; and our fellow-citizens rely upon your vigilance and wisdom for the support of the sovereignty and importance of the government." That the subsequent proceedings under which the performance of the 5th of December was stopped were ascribed to Hancock is apparent from these lines in the New Year's Verses of the *American Mercury*:

Now, Hancock, fir'd with patriot rage,
Proscribes these morals of the stage,
Claps Harper under civil durance,
For having dared, with vile assurance,
By Interludes and Plays profane
Pollute the glories of his reign.

The legal proceedings against the players were begun at the instance of the Attorney-General, who made an application to Justices Greenleaf and Barrett of the Supreme Court of Massachusetts for a warrant for the arrest of Mr. Harper for violation of the law against theatrical entertainments. The warrant was served on the evening of the 5th of December, at the end of the second act of the "School for Scandal," the sheriff threatening that if the performance was not stopped he would arrest the whole company. A tumult followed. Cries of "Go on, go on," were heard from the pit, and some of the audience even leaped upon the stage, and, tearing down the arms of

the State, trampled it under foot. Judge Tudor made a short address, asking the audience to withdraw. Those who were present then retired, refusing to accept the admission money. Bonds were furnished for Mr. Harper's appearance before the court in Fanueil Hall on the following day, when the manager was defended by Mr. Otis and Mr. Tudor. Mr. Otis objected to the warrant as contrary to the Declaration of Rights, the application not being supported by an oath. In this view he was supported by Mr. Tudor, the Attorney-General arguing in favor of the legality of the proceedings. Justice Barrett, however, sustained the objection, and Mr. Harper was released.

Subsequently Mr. Placide announced that the performance advertised for the 8th of December was postponed at the request of the Selectmen of Boston, and Mr. Harper printed a card of thanks. Mr. Kenny, the beneficiary of the evening, also publicly thanked the audience for refusing to accept the return money. Thus ended the first theatrical campaign in Boston.

CHAPTER III.

HENRY'S RECRUITS.

HENRY IN ENGLAND—ACCOUNT OF JOHN HODGKINSON—MRS. HODGKINSON—MISS BRETT—MRS. WRIGHTEN'S CAREER—KING AND WEST—LUKE ROBBINS—PERSONAL DESCRIPTIONS OF HENRY'S RECRUITS.

WHEN Henry finally departed on his mission to England to obtain recruits for the Old American Company, he pursued it with great energy, so that in six months from the time he sailed from New York the actors and actresses engaged by him had arrived at that port. The only glimpse we have of Henry's manners and methods in England is that obtained from a pamphlet, published by Hodgkinson a few years later, detailing his grievances with the American managers. That Henry should have appeared at his best during his stay at Bath, where most of his recruits were obtained, and that he should have been a little more glowing in his accounts of the American cities and the American theatre than the facts warranted, was only natural. By these allusions Hodgkinson meant to convey the impression that he was deceived by Henry's genial manner and glowing representations; but, as he had been in treaty with the American managers before Henry sailed for England, and as Henry's recruits, with a single exception, were engaged at his instigation, his insinuations leave a more agreeable impression of Henry than he intended.

Hodgkinson's engagement for the Old American Company, if

he really was the great actor he has always been represented as being, seems, at the first glance, an anomalous one. According to John Bernard in his "Retrospections," John Hodgkinson was "the provincial Garrick." As Bernard had long been resident in America before his book was published, it was possible this high estimate of Hodgkinson's English standing was derived from his subsequent American pre-eminence; but I find it fully indorsed in a paragraph in the *London Gazetteer* in 1790, announcing his engagement for the Bath and Bristol theatres. The writer declared that in such characters as the *Lyar*, *Deaf Lover* and *Young Quaker*, Mr. Hodgkinson had already given such powerful proofs of his talents that it was but justice to say such merit would prove an acquisition to any theatre in Europe. It will be found in tracing the history of Mr. Hodgkinson's English career that, brilliant as his professional prospects were, his motives for seeking an American engagement were adequate to such a man at the time it was made with Hallam and Henry in 1792.

John Hodgkinson was the son of a small farmer—his family name was Meadowcroft—who afterward kept a public house at Manchester, where John was potboy. The father dying, John's mother married again, and John was bound as an apprentice. John as a boy sang in the choir of one of the Manchester churches, and at the same time he became an expert, self-taught performer on the violin. He was also the leading spirit in a band of amateur Thespians who met for rehearsal, and gave their performances in a cellar in an obscure alley, with the strictest secrecy. One day the little company was engaged in rehearsing the "Padlock." John, as the best singer, was *Leander*, much against his will, as his favorite character was *Mungo*. Suddenly a noise was heard in the passage leading to the cellar:

Master Mungo stopped in the middle of a song. "What can it be?" the boys asked each other. "It's only one of the hogs in the alley," John answered. A moment later the door was burst open, and John's master entered. "Oh, my prophetic soul! did I not tell you it was a hog?" the lad exclaimed. Enraged at what he saw and heard, the man struck the boy with his fist, and smashed John's violin into pieces on his head. This ended John's apprenticeship, for he ran away from his master and from Manchester.

Already young Meadowcroft had begun to think of the theatre as a vocation. A few months previous to the incident that thus sent him out into the world to seek his fortune he was spending Sunday at the public house of his stepfather, where he busied himself making a bridge for a fiddle, at the same time singing *Linco's* laughing song in "Cymon." For this he was severely reprimanded by his foster-father, but two gentlemen stopping at the house interfered, one of them saying, "I'll be hanged if he doesn't sing it better than Wilder." Wilder was a Dublin actor, and the original *Linco* on the Dublin stage. The speaker was Mr. Dawson, a player, who was an assistant to Wilder's manager, and the stepfather of the celebrated William Lewis. Dawson's companion was a Dublin merchant named Comerford, who gave the boy a crown piece. John gave the money to his mother to keep for him, and it was the capital upon which he embarked upon the world. It was meagre, but it proved enough.

After running away from Manchester, young Meadowcroft changed his name to Hodgkinson, and made his way to Bristol. "I had no fear," Carpenter, his biographer in the *Mirror of Taste*, represents Hodgkinson as saying, "because I had health and strength to do several things to earn my bread (I could sing if I could do nothing

else), and never once lost sight of the persuasion that I should one time or other be something better than a potboy or a mechanic. Nor did I meet anything in my journey to discourage me. Some suspected me of being a runaway, 'tis true, and looked severely at me; but I minded them not; and one man, a wagoner, who carried me a whole night in his wagon, owned that he had taken me in gratuitously for the purpose of having me delivered up, but that I fairly sang and talked him into a regard for me during the night. Few charged me anything for what I ate, and I brought more than half my crown into Bristol with me." Hodgkinson had scarcely arrived at his destination when he was recognized by a rustic, who said, "I'll tell thee what, thee art Jacky Meadowcroft; I know thee as well as I do that horse that stonds there before my eyes; so don't go vor to tell loies about it." The bumpkin had been a stable-boy at Manchester. After some persuasion he promised Hodgkinson not to betray him, and describing the vocal abilities of the Bristol company confirmed John's desire to go on the stage by telling him he was a better singer than any of them. The stable-boy proved a capable critic.

The company was at Bath at the time, but soon returned, when the lad made his application to Keasebury, the manager. "You wish to be an actor, you young rascal," Keasebury answered, laughing. "Pray, sir, what character have you thought of enacting?" The jibing manner in which this was said disconcerted the lad, but he managed to reply, "I can snuff candles if I can do nothing else; but I can do more: I can play the fiddle and sing a good song."—"A good song, I dare say, d—d badly sung," was the manager's discouraging response; "however, come this way, and let's hear what further you have to say for yourself." The boy soon found himself upon the stage of the

Bristol theatre where the company was rehearsing. While watching the actors go through their business, Hodgkinson of course thought he could do much of it better himself if he was bigger and had a beard. After the rehearsal the boy was heard. He first sang the beautiful finale to the first act of the "Padlock," accompanying himself on the violin, and followed this with one of *Lionel's* songs, "Oh, dry those tears," accompanied by the band. "My boy, you'll never be a candle-snuffer" was Keasebury's comment on these performances. The result of the trial was that Hodgkinson entered upon his theatrical apprenticeship in the theatres at Bristol and Bath. Carpenter, his biographer, believes that this was in 1781, when he was in his fifteenth year.

How long Hodgkinson remained in Mr. Keasebury's employ at this time is uncertain, but it was a subject upon which the actor was always inclined to be reticent. The accounts of his subsequent wanderings, previous to 1790, when he returned to Bath and Bristol to end his English career in the theatres in which it began, are equally meagre. Hodgkinson's position with Keasebury was necessarily an humble one, he being a mere boy without a chance of obtaining any of the parts that were afterward given to young Roscii. He helped to make up the crowd in the spectacles; his singing rendered him useful in the choruses; he occa-

MR. HODGKINSON'S PARTS—*Bath and Bristol.*

1790.	
Oct. 4 (Br.)	—Lyar . . . Young Wilding
30 (B.)	—Know Your Own Mind Dashwood
Nov. 4	—Othello Othello
11	—Battle of Hexham. Montague Deaf Lover . . . Meadows
20	—Country Girl . . . Harcourt Gentle Shepherd . . Bauldy
22 (Br.)	—Recruiting Officer Capt. Plume
Dec. 4 (B.)	—Suspicious Husband Frankly Highland Reel . Sergt. Jack
6 (Br.)	—Cymbeline . . . Arviragus
23 (B.)	—Julia de Roubigne Montauban No Song No Supper . Robin
1791.	
Jan. 20 (B.)	—Tancred and Sigismunda Osmond

Jan.	24	(Br.)—German Hotel . . .	Dorville	tionally “went on” with a letter
Feb.	1	(B.)—Inconstant . . .	Young Mirabel	or message. In the dirge in
	8	—Young Quaker		“Romeo and Juliet” his singing
			Young Sadhoy	attracted the notice of a person of
			Flitch of Bacon	consequence, who asked the mana-
			Maj. Benbow	ger which of the ladies it was
	14	(Br.)—Isabella	Villeroy	whose voice so far exceeded the
	26	(B.)—All in the Wrong		others in sweetness and power.
			Sir John Restless	The first applause he ever received
Mar.	14	(Br.)—St. Patrick's Day . . .	Lieutenant	on his own account was after the
	21	—As You Like It . . .	Jacques	delivery of a letter to one of the
	29	(B.)—Clandestine Marriage		comedians, who received it so rue-
			Sir John Melville	fully that Hodgkinson, as he was
April	4	(Br.)—Bold Stroke for a Husband		about to retire, could not help
			Don Carlos	turning round and looking back,
	11	—Merchant of Venice . . .	Antonio	when he burst into a fit of laughter
			Ways and Means . . .	which he endeavored to suppress
			Random	by putting his hand to his mouth.
May	2	—School for Arrogance		The audience, thinking it was pur-
			McDermot	posely done in character, was
	7	(B.)—Modern Antiques . . .	Frank	astonished at the natural way in
	12	—Heiress	Clifford	which the boy acted it, and gave
	17	—Love in a Camp . . .	Darby	him loud marks of approbation.
	19	—Such Things Are . . .	Twineall	“I dare say I looked devilish odd
	26	—Busybody	Marplot	at the time,” said Hodgkinson
	28	—Deuce is in Him		afterward, relating the incident to
			Col. Tamper	a party of friends in Philadelphia.
	30	(Br.)—Padlock	Mungo	“Ay, ay,” gravely responded a
June	13	—Hamlet	Horatio	
	27	—Orphan	Polidore	
	29	—Gamester	Lewson	
			Catharine and Petruccio	
			Petruccio	
July	11	—Cheats of Scapin . . .	Scapin	
	13	—Mahomet	Mahomet	
Oct.	3	—Wonder	Col. Briton	
	5	—Inkle and Yarico . . .	Inkle	
			Scheming Lientenant	
			Lient. O'Connor	
	10	—Grecian Daughter		
			Dionysius	
	21	—Brystone	Neptune	
	24	—Conscious Lovers . . .	Myrtle	
	26	—Farmer	Farmer Blackberry	
Nov.	10	(B.)—Richard III	Richard	
	24	—Quaker	Steady	

young Irishman who was present, "no doubt it was your game eye they laughed at." One of Hodgkinson's eyes was smaller than the other, which sometimes gave him a very whimsical look. As he was exceedingly proud of his personal appearance, this indiscreet remark gave him great annoyance. The list of Hodgkinson's parts after his return to the Bristol and Bath theatres in 1790, printed herewith, which I obtained from the file of bills in the possession of Mr. James H. Brown, of Malden, Mass., the only full collection I know of, shows, however, that he was not an accidental comedian.

Where Hodgkinson betook himself after leaving Keasebury, is unknown. It is inferred that he was for a time with a company managed by an itinerant named Miller; but the first certain knowledge we have of him is after his engagement by the eccentric James Whiteley, whose circuit comprised the Worcester, Wolverhampton, Derby, Nottingham, Retford and Stamford theatres. The young comedian was introduced to Whiteley by a gentleman named Mills, who had previously warned Hodgkinson not to take offense at anything the manager might say. "So this is the chap," said Whiteley, addressing Mills, "about whom you gave me such a platter of stirabout with Ballyhack butter in it yesterday." Instead of being vexed at this extraordinary greeting, Hodgkinson found it difficult to suppress a smile of merri-

	Nov. 28	(Br.)—Wild Oats . . .	John Dory
	Dec. 22	(B.)—Rivals . . .	Capt. Absolute
	1792.		
Jan.	2	(B.)—Macbeth	Hecate
	12	—Dramatist	Floriville
	17	—Notoriety	Clairville
	31	—Love in a Village .	Hawthorn
Feb.	9	—Douglas	Glenalvon
	16	—Romeo and Juliet .	Romeo
Mar.	24	—Flicht of Bacon .	Capt. Wilson
	26	(Br.)—Which is the Man?	Belville
		Family Party	Pinch
	31	—More Ways Than One .	Bellair
April	9	—Cymbeline	Pisanio
	10	(B.)—Mayor of Garratt	
			Maj. Sturgeon
	19	—Fair Penitent	Horatio
May	1	—I'll Tell You What	
			Maj. Cypres
	22	—Duplicity .	Sir Harry Portland
	26	—Prisoner at Large	
			Jack Connor

ment, whereupon Whiteley turned to his friend and said, "The blackguard has some fun in him I see, but he looks as if a dinner would not come amiss to him—he's as slim as a greyhound." Then casting a glance at Hodgkinson's clothes, which were new and neat, he added, "Why boy, your belly ought to swear its life against your back, for you are killing the one to cover the other." "You are mistaken," said Mills; "there is not a man in your company eats better than John." "Where does he get it?" demanded Whiteley; "he can't have above half a guinea a week for his salary, and the clothes now on his back must have cost at least twenty half-guineas—half a year's pay!" Hodgkinson laughed heartily, and, forgetting himself, he sat down unbidden in a large armchair that stood behind him. "What's this his name is?" Whiteley asked. "Hodgkinson," Mills answered. "I thought there must be an O or a Mac to it by the aisy affability with which he helped himself to the great chair. Old Maclaughlin, that blackguard Jew that calls himself Macklin, could not surpass it for modesty." Hodgkinson rose. "Och, to the d—l with your manners, honey," exclaimed Whiteley, pressing the actor back into the chair; "stay there since you are in it, and be d—d to you." Mills and Hodgkinson remained to dinner. Before dinner was announced the torrent continued, but not a word of the stage could Whiteley be induced to speak. At dinner the ribald, often witty and always coarse, turned into the generous and genial host. When his guests were about to depart, Whiteley turned to Hodgkinson and said, "Look you, my lad, when the waiter of a tavern or the potboy of a porterhouse brings me a pot of beer, I always blow off the froth, and bring it to the light, so that I may look down through it, lest it be muddy or foul—in a word, I want to know what I am about to swallow. While

I was blackguarding you, and you staring and laughing at me, I was looking down through your contents, from your frothy powdered head to the very bottom. If your friend and you will call here to-morrow morning, I shall try to bring my tongue down to some serious conversation with you." The result was an engagement that was continued over a considerable period, of which Hodgkinson always spoke with gratitude, a quality he often lacked.

Hodgkinson's next engagement was on the northern circuit, comprising Newcastle, Sheffield, Lancaster, Preston, Warrington and Chester, then under the control of Whitlock and Munden. Charles Whitlock married Eliza Kemble, a sister of Mrs. Siddons, with whom he subsequently came to America. Joseph Munden was afterward the distinguished London comedian. "John had as much work in him as any two players I ever knew," Whitlock said many years later. "I have known him after performing in both play and after-piece at Newcastle, in Northumberland, to set off in a postchaise, travel all night, rehearse the next day, and perform at night in play and farce at Preston in Lancashire." At this time Hodgkinson was especially esteemed for his musical talents, so much so indeed that a capable actor and singer was deprived of *Lubin* in the "Quaker," that he might make his *debut* in the part at Preston. As sometimes happens under such circumstances, Hodgkinson's success on that occasion was not great. In spite of occasional failure, his fame more than kept pace with his years, and he was soon looked upon as the most promising young actor of the time. "Co-ordinate with the rise of his fame and fortune," says Carpenter in the *Mirror of Taste*, "was the growth of the evils which were fated to endanger the one and make shipwreck of the other; his professional success and his gallantries, running parallel

with each other like the two wheels of a gig, left their mark on every road he travelled." The first affair of this kind of which there is any record occurred at Chester, where Miss Chapman, an American girl long resident in England, who had run away from her husband, placed herself under his protection. This attachment, if any existed, must have been of brief duration, for as early as October 22, 1788, Miss Chapman made her *debut* at Covent Garden as *Yarico* in "Inkle and Yarico," and previous to that time she had been the heroine at Brighton both in sentimental and lively comedy. She was an elegant young woman, with expressive features and a figure equal to that of Miss Farren, according to the prints of the time. The improbability of the story is enhanced by the fact that the relation must have ended soon after Hodgkinson attained his majority. When Hodgkinson left the Newcastle Company in 1789 he carried with him the so-called wife of Munden, going to Exeter. On the occasion of his *debut* at Bristol, October 4, 1790, he was announced in the bills as "from the Theatre Royal, Exeter," which brings his record down to his last engagement in England, just before his departure for America.

Carpenter gives a glowing account of Hodgkinson's life at Bath, which, unfortunately, must be set down as pure fiction. It was

MRS. HODGKINSON'S PARTS—*B. and B.*

1790.

Oct. 29 (Br.)—Castle of Andalusia. Catalina

Nov. 13 (B.)—Cross Purposes. Housemaid

22 (Br.)—Recruiting Officer. . . Lucy

27 (B.)—Provoked Husband. Myrtilia

30 —He Would be a Soldier

Nancy

Dec. 23 —No Song No Supper

Grandmother

derived from Hodgkinson himself.

Like most inventions of the kind, his stories have not even the merit of originality. Coming among the simple republicans of the United States, the Bath favorite, like many of his successors in America, was always ready to boast

of his associations with the great. With a vulgar and illiterate woman bearing his name on the Bath stage, and playing parts so insignificant that they could bring no credit either to her or to him, as her list shows, a woman who had played similar roles at Newcastle as Mrs. Munden, and had borne the Newcastle manager four children whom she deserted, Hodgkinson asserts for himself a high social and professional standing in the most fashionable city in England. He was, he said, a member of the Noblemen's Catch Club at Bath. Out of gratitude for his championship of her play, securing its production and playing the hero with great effect, he was, he averred, the annual pensioner of a single lady of high rank to the amount of £200, besides which his patroness secured him many supporters, including the Prince of Wales and other members of the royal family. He was, he boldly claimed, the *protégé* of Mrs. Siddons, who offered to play *Lady Randolph* to his *Douglas*, and *Catharine* to his *Petruchio*, when he should make his first appearance in London. He was not only promised the favor of the Prince of Wales when he went to Brighton to play an engagement in the Summer of 1791, but his Royal Highness applauded him on his opening night, notwithstanding

	1791.	
Feb. 8	(B.)—Young Quaker	Mrs. Millefleur
14	(Br.)—Isabella	Nurse
24	(B.)—Funeral	Tattleaid
Mar. 10	—Jealous Wife	Toilet
April 4	(Br.)—Bold Stroke for a Husband	Inis
12	(B.)—Fontainebleau	Mrs. Casey
14	—Richard III	Duchess of York.
May 7	—Modern Antiques	Betty
June 9	—Way to Keep Him	Mignonette
July 29	(Br.)—{ Beggar's }	Lady
Oct. 29	(B.)—{ Opera. }	Diana Trapes
31	(Br.)—Haunted Tower	Maud
	1792.	
Jan. 5	(B.)—Macbeth	Speaking Witch
Mar. 26	(Br.)—Which is the Man?	Mrs. Johnson
31	(B.)—Devil to Pay	Lettice
April 11	—Battle of Hexham	Villager
30	(Br.)—Road to Ruin	Mrs. Ledger
May 26	(B.)—Prisoner at Large	Landlady
29	—Measure for Measure	Francisca
July 5	(Br.)—He Would be a Soldier	Nancy

the friends of the Duke of York had arranged that he should be hissed from the stage. According to Hodgkinson, as the story is related at great length by Carpenter, the actor, who had been promised the favor at the Brighton Theatre of his Royal Highness the Prince of Wales, was one day walking along the Stein when he found a young man named Fox, a member of the company, beset by a party, headed by Lord Barrymore, which also included the Duke of York. Hodgkinson chivalrously rushed to the defense of the young comedian thus beset, crying, as it happened, to his Royal Highness the Duke, "D—n you, you cowardly rascal, and all your d——d breed." Just then the Prince of Wales came up, and separated the combatants. When Hodgkinson learned that he had thus unwittingly insulted the whole royal family, he determined to leave Brighton before he could be visited with the resentment of the Prince and all his friends; but the manager refused to listen to the actor's appeal, and threatened to have him arrested if he persisted in his design. The result was that when Hodgkinson opened at Brighton the magnanimous Prince stood up in his box, and loudly applauded at the very moment his brother's friends were expecting him to give the signal for hissing the actor.

Hodgkinson was accustomed to speak of the sacrifices he had made in coming to America. Had his stories been true, these would have been too great to counterbalance the motives that actually induced him to cross the Atlantic. This, however, was not a purpose hastily formed. He sought the American engagement before the engagement sought him. This is clearly shown by his letter to Hallam and Henry, which also betrays the motive of the application. He desired to quit England as a means of repudiating the woman who bore his name at Bath, so that another woman might bear it in America.

That Hodgkinson might have obtained an engagement in London at this time need not be doubted: his merit and reputation warranted it. Beyond this, his alleged sacrifices are incredible. His pension, in itself greater than his American salary, was a myth. The only new play in which he performed the hero at Bath was "Julia de Robigne," by Catharine Metcalfe. The Siddons story falls by the weight of its own inherent absurdity. His chivalrous defense of Fox at Brighton was only a fictitious adaptation of a fracas that actually occurred there in the Summer of 1791. It happened in Castle Square, not on the Stein. Lord Barrymore was concerned in it, and so was his brother,

HODGKINSON'S LETTER.

—
 To Messrs. Hallam and Henry, Managers of
 the Theatre, New York.

GENTLEMEN,

An ardent desire to visit America has forced me to an inquiry how your theatres are situated. Have you a *first line* vacant? or would you be glad to make one for a principal character in this kingdom? I have in all the first theatres out of the capital, maintained one, as I do now in Bath. Among my range of characters here, are Young Mirabel, Young Quaker, Dashwood, Sir John Restless, The Liar, Othello, Iachimo, Belville (*Wives*), Clifford (*Heiress*), Mahomet, Scapin, Captain Plume, Jaques, Deaf Lover, Myrtle, Villeroy, Petruchio, Marplot, Don Carlos (*B. S. Husband*), Zanga, Richmond, Don John (*Chances*), Dyonisius, etc.

Now as it may seem singular that a man in possession of so great a line, and in a first theatre, who has refused, and has now offers of a considerable nature from London, should wish to emigrate, give me leave to say that no pecuniary extravagance has caused the idea, nor could that, without great imprudence,

be the case, my receipts being near four hundred pounds a year from the theatre.

I know many who, were they once convinced of the firm establishment of your country would be glad to visit it; and I can treat for you with as capital a singer as any this country has, Mrs. Billington excepted. My wish is, you would be candid with regard to every information relative to your towns, etc. What salary you can give *two* such people as I have mentioned; and should this meet your approbation do not disappoint in anything, for my part or those mentioned, should any take place, you shall be at liberty to relinquish in an instant. Our vacancy here takes place the beginning of August. Some time between that and September my wish would be to set sail.

I should thank you to attend to these points. I am sure you'll pardon my being particular in them all, and in requesting an answer by the first return. Rest assured that on my part, or the person I treat for, no failure shall take place.

I am, gentlemen,

Your servant,

JOHN HODGKINSON.

Bath, December 28, 1791.

Mr. Barry, attended by a bruiser. They were joined by the *ci-devant* French Duke de la Paine, presumably the Duke of York. When the Duke asked who the victim of their wrath was, Young Barry answered: "A d——d scoundrel who has been insulting my brother." It was this phrase that was turned into the Hodgkinsonian insult to royalty. There was no Fox concerned in the affair—Fox was the manager of the theatre. There was no Hodgkinson to defend Lord Barrymore's victim, who was so badly beaten that he took to his bed. The Prince of Wales caught a glimpse of the fracas from his room, where he was dressing, but instead of the dramatic scene in the theatre he simply advised the Duke to quit Brighton. Besides, there was nothing chivalrous in Hodgkinson's nature. This is illustrated by the fact that when he was about "embarking for America with an actress of the name of Brett" he wrote to Munden, whom he always spoke of in this country as one who had foully wronged him and sought to destroy him in his youth, asking him to care for the deserted woman's children, one of whom had been born at Bath or Exeter after the elopement.

Miss Brett, whom Hodgkinson described as second only to Mrs. Billington as a singer, and who was known in America as Mrs.

MISS BRETT'S PARTS—*B. and B.*

1789.

Sept. 23	(Br.)—Padlock	Leonora
Oct. 2	—Waterman	Wilhelmina
7	—School for Scandal	Maria Farmer
		Molly Maybush
17	(B.)—Rosina	Rosina
19	(Br.)—As You Like It	Audrey
Oct. 24	(B.)—Love in a Village	Lucinda
Nov. 14	—Agreeable Surprise	Cowslip
28	—Inkle and Yarico	Narcissa
30	(Br.)—Poor Soldier	Kathleen

Hodgkinson, was a daughter of Brett, the celebrated singer of Covent Garden and the Haymarket theatres. Mr. Brett made his first appearance at Covent Garden in 1782 after singing in the Summer at the Haymarket. For some years he had been known as the Orpheus of Bath, and at this time he was

said to be the best singer that had been heard in England for twenty years. Mr. Brett had been at the Haymarket in 1778, and he now made his reappearance, after an absence of four years, as *Captain Greville* in the "Flicht of Bacon."

On the 19th of August he appeared as the *Genius of Ireland* in a successful pantomime called "Harlequin Teague," his son Master Brett making his *debut* as the *Giant of the Causeway*. This lad was a prodigy, his voice being said to have a greater compass and finer tone than were ever before displayed by a youth of his age in the United Kingdom. Master Brett unfortunately died on the 30th of October, 1782. At this time the future Mrs. Hodgkinson was too young for the stage; but two years later, August 2d, 1784,

when Holcroft's "Noble Peasant" was first produced at the Haymarket, she played the *Dwarf*, Miss George, afterward Mrs. Oldmixon, being the *Adela*. Dunlap, who saw her at the Haymarket during the run of the opera, speaks of her as a page, but the bills show that she really appeared in the character of a dwarf. Miss Brett failed to make

1790.

Sept. 29 (Br.)—West Indian . Miss Dudley
 Oct. 16 (B.)—Highland Reel . . . Jenny
 20 (Br.)—Love in a Village . Rosetta
 29 —Castle of Andalusia . Lorenza
 30 (B.)—Know Your Own Mind
 Miss Neville
 Nov. 20 —Gentle Shepherd . . Peggy
 Dec. 11 —Flicht of Bacon . . . Eliza

1791.

Jan. 4 (B.)—No Song No Supper . Louisa
 29 —Lionel and Clarissa . Diana
 Feb. 10 —Brystone Nymph
 24 —Funeral . . Lady Charlotte
 26 —Poor Vulcan Venus
 Mar. 10 —Sultan Ismena
 14 (Br.)—Fontainebleau . . . Rosa
 24 (B.)—Milesian Isabella
 29 —Deserter Louisa
 April 11 (Br.)—Merchant of Venice . Jessica
 Ways and Means . . . Kitty
 May 12 (B.)—Heiress Miss Alton
 July 11 (Br.)—Cheats of Scapin . Lucia
 Oct. 29 (B.)—Beggars' Opera . . . Polly
 31 (Br.)—Haunted Tower . Adda
 Nov. 12 (B.)—Spoiled Child . Miss Pickle
 24 —Quaker Gillian
 Dec. 17 —Cymon Sylvia

1792.

Jan. 3 (B.)—No Song No Supper
 Dorothy
 5 —Macbeth . . Singing Witch
 Feb. 1 (Br.)—Spoiled Child . Susan
 2 (B.)—Rival Candidates . Narcissa
 18 —Double Disguise . Emily

anything like the impression created by her brother two years before; and, except that she sang in a duet with her father in the Summer of 1785, her name does not again occur in the bills of the Haymarket until the 19th of June, 1786, when she created the part of *Maria* in "Hunt the Slipper." A few weeks later she was one of the *Bacchantes* in "Comus." Miss Brett subsequently sang in Dublin, and when she made her first appearance on the Bristol stage, September 23, 1789, she was underlined from the Theatre Royal, Dublin. That she had achieved some distinction as a singer is apparent from the part accorded her for her *debut* at Bristol, and her subsequent roles show her professional standing when she was engaged by Henry for America. When this engagement was made it was signed only by Hodgkinson, Miss Brett being named as Mrs. Hodgkinson, although the other Mrs. Hodgkinson was acting at Bath at the time as Hodgkinson's acknowledged wife. Mrs. and Miss Brett, the mother and sister of Hodgkinson's intended wife, were also included in the agreement. Mrs. Brett shrank from the long voyage to a strange country, but the younger Miss Brett accompanied her sister. This Miss Brett had inherited little of the genius of the family. Another Miss Brett, who remained behind, is mentioned in a paragraph in a London paper, saying she was the *Lucy* in the "Beggar's Opera" in Dublin, early in November, 1791.

Owing to the failure of Mrs. Brett to make the voyage to America on the ship "Bristol" from London to New York with her

MRS. WRIGHTEN'S PARTS—*Drury Lane*.

1770.

Feb. 8—Lionel and Clarissa . . Diana

1771.

May 8—Ephesian Matron . . Matron

Sept. 21—Beggar's Opera . . . Polly

two daughters and prospective son-in-law, Mr. Henry succeeded in filling her place by an engagement that was the most important yet made for the United States.

This was that of the celebrated Mrs. Wrihten, of Drury Lane, known on the American stage as Mrs. Pownall, who came out with Henry on the "Betsy," arriving a month after the others. Her story is one of unusual interest. When James Wrihten, afterward for many years prompter at Drury Lane, was a strolling player, he met Miss Marshall, a vivacious country girl, whom he married and trained for the stage. She was still very young when, as Mrs. Wrihten, she made her *debut* at Drury Lane, February 8th, 1770, in the character of *Diana* in "Lionel and Clarissa." At this time Garrick's company was weak in singing chambermaids; and as Mrs. Wrihten was not only a singer but an excellent actress, she soon made her mark. This is shown by the fact that early in the season of 1771-2 she was given the part of *Polly* in the "Beggars' Opera," Miss Pope, who was not a good singer, being the *Lucy*. Later

1773.
 Feb. 1—Wedding Ring Lisetta
 Mar. 27—Frenchified Lady Doralice
 Nov. 2—Deserter Jenny
 Dec. 27—Christmas Tale Robinette
 1774.
 April 15—Ladies' Frolick Rachel
 May 9—Gentle Shepherd Peggy
 Oct. 21—Election Sally
 Dec. 9—Cobbler Alice
 1775.
 Feb. 1—Rival Candidates Jenny
 May 13—Tom Thumb Queen
 Sept. 23—Theatrical Candidates Comedy
 Oct. 28—May Day Dolly
 Nov. 9—Old City Manners Gertrude
 24—Love in a Village Margery
 Dec. 12—Peep into the Seraglio Imena
 1776.
 Jan. 26—Author Mrs. Cadwallader
 Feb. 1—Blackamoor Washed White
 Lady Oddfish
 15—Runaway Susan
 Mar. 23—Valentine's Day Pinner
 April 15—Love's Metamorphosis Feather
 May 16—Wonder Flora
 Sept. 21—New Brooms Mrs. Quaver
 Nov. 21—Hotel Tabby
 1777.
 Jan. 16—Rivals Lucy
 Oct. 7—Quaker Floretta
 9—Old Batchelor Lucy
 Nov. 8—Beggars' Opera Lucy
 Dec. 22—Comus First Bacchant
 1778.
 Jan. 17—Cymon Fatima
 Mar. 16—Belphegor Dame Din
 30—Second Thought is Best Agnes
 April 29—Waterman Mrs. Bundle
 30—Lucky Escape Letitia
 May 23—Devil to Pay Nell
 Sept. 15—Camp Nell
 1779.
 Mar. 25—Peep Behind the Curtain Rhodope
 April 10—Who's the Dupe? Charlotte
 Nov. 19—Lionel and Clarissa Jenny

1780.
 Mar. 14—Artifice Margaritta
 Oct. 5—As You Like It Audrey
 Dec. 27—Lord of the Manor . . . Peggy
 1781.
 Feb. 20—Catharine and Petruchio. Catharine
 Mar. 6—Maid of the Mill Fanny
 8—Chapter of Accidents . . . Bridget
 April 24—Way to Keep Him . . . Muslin
 Nov. 12—Divorce Biddy
 Dec. 13—Carnival of Venice . . . Francisca
 1782.
 May 18—Fair American Rachel
 Dec. —Best Bidder.
 1783.
 April 7—Double Gallant Wishwell
 Oct. 7—Comus Euphrosyne
 Nov. 4—Thomas and Sally . . . Dorcas
 Dec. 5—Metamorphosis Mary
 1784.
 Mar. 8—Double Disguise Rose
 April 12—Way of the World Foible
 Nov. 4—Spanish Rivals Lucett
 1785.
 April 1—Clandestine Marriage
 Chambermaid
 Intriguing Chambermaid . . . Lettice
 Dec. 8—Strangers at Home Alice
 26—Hurly-Burly Nannette
 1786.
 April 24—Daphne and Amintor . . . Mendora
 May 17—Provoked Wife Mademoiselle
 Sept. 21—Country Girl Lucy
 Nov. 25—School for Greybeards . . . Rachel

Mrs. Wrihten, herself, was *Lucy*, yielding *Polly* to Mrs. Baddeley. But even as *Lucy* one of the London critics said of her in 1784 that she could not be equalled on the stage. The parts here given are either original creations or first appearances in familiar roles. — Among the latter it will be noted that she did not play *Audrey* in "As You Like It" until 1780, when she had been more than ten years in the theatre, and her first appearance as *Catharine* in "Catharine and Petruchio" was not until 1781. She played *Audrey* when Mrs. Siddons failed as *Rosalind* and *Catharine* among others to John Philip Kemble's *Petruchio*. Her last appearance in London in the latter part was to the *Petruchio*

of Palmer. During the Summer she was accustomed to sing at Vauxhall, where she was a great favorite for many years, sharing the honors with Darley, afterward a popular member of the Philadelphia Company. In the Summer of 1783, however, she was at the Haymarket, where she created the part of *Belinda* in the "Lawyer" to the *Charles Powys* of Williamson, subsequently the noted Boston and Charleston manager. In May, 1784, she was so dangerously ill that her life was

despaired of. In 1785 she returned to Vauxhall, and sang there for the last time in 1786. As a singer, she was surpassed only by Mrs. Billington and Miss George, better known as Mrs. Oldmixon, and her comic powers were remarkable. One of the wits of the time suggested that she should be painted as the Goddess of Mirth, attended by St. Cecilia; and Anthony Pasquin celebrated her in his "Children of Thespis" as

The prop of burlettas and mistress of mirth,
Of female comedians an excellent sample—
Of Abigail singers the first great example.

According to the "Thespian Dictionary," Mrs. Wrihten basely eloped from her husband, and deserted her daughters, in consequence of which poor Wrihten died of a broken heart. As the elopement occurred during the holiday season of 1786-7, and James Wrihten lived until 1793, his wrongs were more than seven years in culminating fatally. That she should quit Drury Lane in the middle of the season was a surprise; but from their frequent skirmishing it was expected that she would separate from her husband, one of the London papers saying that she had lived for some time O. P. instead of P. S. After her disappearance she was not again seen in London until the following April. There were rumors that she had eloped with an earl, but on the other hand it was positively asserted: "Mrs. Wrihten did not soar in her late flight—the coronet she despised, and looked for more substantial bliss in the snug retreat of a dealer in strong spirits." Mrs. Wrihten's flight was the subject of many rhymed effusions, one of the newspaper poets even celebrating her supposed return. He sang of her assumed abode as heaven; and it was intended, according

than he had left in the same walk at home. They came simply as the satellites of the man whose aim in coming to America was to drive Henry from his managerial throne. Beyond their professional history during the two years preceding their American engagement I have been able to find nothing concerning either King or West. Another West, whom Dunlap speaks of as West, Jr., was with the company, as was also a very tall young man, Luke Robbins, who painted some of the scenery, sang in the chorus, and occasionally played small parts. These comprised the recruits with whom the Old American Company began the season of 1792-3.

In Jefferson's Company at Plymouth was Mr. Prigmore, according to John Bernard "a gentleman of some vanity and little merit, whose opinion of himself was in an inverse proportion to that of the public." Bernard found him there in 1787, when he joined

Oct.	29	(B.)—Farmer	Flummery
	31	(Br.)—Haunted Tower . .	Hubert
Nov.	2	—Humorist	Bjunt
	5	(B.)—Fontainebleau . . .	Gagg
	10	—Richard III	Ratcliff
	17	—Venice Preserved . .	Officer
	21	(Br.)—Deaf Lover	Groom
	22	(B.)—Ways and Means	Old Random
Dec.	1	—Heiress	Servant
		Virgin Unmasked .	Thomas
	3	—Drummer	Coachman
	8	—Midnight Hour . .	Mathias
	22	—Rivals	Coachman
1792.			
Jan.	5	(B.)—Macbeth	Singing Witch
	14	—Catharine and Petruchio	Music Master
Feb.	4	—Country Girl	Servant
	7	—Wild Oats	Trap
	9	—Douglas	Second Officer
Mar.	3	—Robin Hood	Bowman
	8	—Provoked Husband .	James
	10	—Clandestine Marriage	Traverse
		Devil Upon Two Sticks	Dr. Sligo
	19	—Fair Penitent . . .	Servant
	24	—Flitch of Bacon . . .	Putty
	26	(Br.)—Which is the Man?	Servant
April	9	—Cymbeline	Philario
	10	(B.)—Inkle and Yarico	Mate
		Mayor of Garratt .	Heeltap
	11	—Battle of Hexham .	Somerset
	30	(Br.)—Road to Ruin . . .	Marker
May	19	(B.)—Follies of a Day	Pedro Bounce
	21	(Br.)—Citizen	Quilldrive
	24	(B.)—Robinson Crusoe . .	Pierrot
	26	—Prisoner at Large	Father Frank
	29	—Measure for Measure	Darnadine
	31	—Much Ado About Nothing	Borachio
		Devil to Pay	Butler

June 2	—She Wou'd and She Wou'd Not Alguazil
	Agreeable Surprise . . John
7	—Roman Father . Volsinius Modern Antiques . Thomas
9	—Highland Reel . . Croudy

accompanied Bernard to Guernsey, and he was still with Bernard and back at Plymouth in 1792 when Henry engaged him for the Old American Company. Prigmore was not free to make an engagement at the time, and so instead of sailing with the rest of Henry's recruits from London he concealed himself among the bales and boxes on an American brig, then at Plymouth, where he was found the next day by the captain. His unexpected desertion caused some inconvenience in the theatre where he was cast for a small part in "He Would be a Soldier." In consequence, young John Emery who was in the orchestra was substituted to read the part, but he mastered the lines before his scene was reached and played with such effect that Dr. Gaskin, a friend of Bernard's, went behind to ask the name of the new actor in the last act. "Young Emery,

hands with Jefferson in the management of the Plymouth Theatre. Afterward Prigmore, who called himself "a low comedian,"

MR. WEST'S PARTS—*B. and B.*

1791.

April 30	(B.)—Waterman . . . Tom Tug
May 5	—Battle of Hexham . . Fool
24	—Robin Hood Edwin
26	—Busybody Charles
June 13	(Br.)—Hamlet Rosencranz
22	—Duenna . . . Don Antonio
29	—Catharine and Petruchio Hortensio
July 8	—Such Things Are First Keeper
11	—Cheats of Scapin . Octavian
13	—Mahomet Pharon
18	—Roman Father . . . Valerius
27	—Cymbeline . . . Arviragus
Sept. 28	(B.)—Percy Sir Hubert
30	—St. Patrick's Day . Sergeant
Oct. 1	—Isabella Belford
3	(Br.)—Poor Soldier . Capt. Fitzroy
5	—Inkle and Yarico . Campley
7	—Scheming Lieutenant Trounce
8	(B.)—Farmer Rundy Merchant of Venice . Solanio
10	(Br.)—Grecian Daughter . . Arcas
12	—Rosina Capt. Belville
14	—Way to Keep Him . William Two Strings to Your Bow Octavio
17	—Farm House . . . Heartwell
19	—Know Your Own Mind Sir Harry No Song No Supper Frederick

the musician," was Bernard's answer. "You mean young Emery, the comedian," the Doctor replied. When informed by the captain of the brig of Prigmore's intended departure, Bernard, accepting his loss, assented to it, and thus America obtained a buffoon, and England gained a great comedian.

Dunlap is almost the only source of information we have in regard to the personal qualities and appearance of these acquisitions to the American stage. Hodgkinson he describes as six feet ten inches in height, but too fleshy to appear tall—well formed in the neck, chest, shoulders and arms, but clumsy in his lower extremities, his ankles being thick and his knees inclining inward. His face was round, his nose broad, and his eyes, which were of unequal sizes, gray, with large pupils and dark eyelashes. His complexion was almost colorless, and his hair dark-brown. His manners were agreeable and his habits convivial, so

Oct.	21	—George Barnwell . . . Blunt Brystone Macarino
	26	—Beggar's Opera Mat
	31	—Haunted Tower . . . Charles
Nov.	5 (B.)	—Fontainebleau . . . Henry Romp Capt. Sightly
	7 (Br.)	—Highland Reel . . . Capt. Dash
	10 (B.)	—Richard III Catesby
	12	—School for Scandal . . . Trip
	15	—Deaf Lover Canteen
	17	—Venice Preserved . . . Spinosa
Dec.	1	—Heiress Prompt Virgin Unmasked . . . Quaver
	3	—Suspicious Husband . . . Buckle
	5 (Br.)	—Wild Oats Twitch Drummer Fantome
	10	—Provoked Husband . . . Basset
	13	—Cross Purposes Robin
	17	—Much Ado About Nothing Conrade
	22 (B.)	—Rivals David
1792.		
Jan.	2 (Br.)	—Macbeth Rosse
	12 (B.)	—Dramatist Peter Lyar Sir James Elliot
	17	—Notoriety Saunter
	28	—Chapter of Accidents . . . Vane
	31	—Love in a Village . . . Eustace
Feb.	4	—Country Girl Belville
	9	—Douglas Officer
	18	—West Indian Stukely Double Disguise Sam
	25	—Battle of Hexham . . . Egbert
Mar.	6	—Romeo and Juliet . . . Tibalt
	10	—Devil Upon Two Sticks Invoice
	15	—Belle's Stratagem . . . Villars
	24	—Bold Stroke for a Husband Garcia
	26 (Br.)	—Family Party . . . Capt. Rampart
	29 (B.)	—I'll Tell You What Sir Harry
	31	—More Ways Than One Lawyer's Clerk Devil to Pay Butler

April 9 (Br.)—Cymbeline . . .	First Lord	that he soon became the delight
12 (B.)—Robin Hood . . .	Scarlet	of the town, the companion of the
30 (Br.)—Road to Ruin . . .	Officer	wits and the soul of the musical
May 14 —Maid of the Mill . . .	Mervin	societies. The early friends that
21 —Citizen . . .	Young Wilding	he made in America may have
26 (B.)—Way to Keep Him . . .	William	fallen away from him, as Dunlap
	Prisoner at Large . . .	asserts, but it is more likely this
29 —Measure for Measure	Trap	was due to his irascible temper
	Abhorson	and want of principle rather than
	Bold Stroke for a Wife	the coarseness of his nature and
	Sir Philip	
June 2 —She Wou'd and She Wou'd	Not	
	Soto	
	Agreeable Surprise . . .	
18 (Br.)—Village Lawyer . . .	Young Snarl	

an ignorance that "beyond theatrical limits was profound." As a proof of his want of knowledge, Dunlap declares he did not know the name of the author of "High Life Below Stairs" at the time he was playing the principal character in the piece; but, on the other hand, Carpenter says that he had ready at his call all the criticisms and commentaries on the dramatic poets, and concerning disputed points in Shakspeare he could instantly repeat the opinions of every great annotator. His reading, it was said, was extensive, and he was ambitious not only to act well but to write well. It is unnecessary, however, to anticipate an estimate of his abilities, as this can best be done in the light of his achievements. Mrs. Hodgkinson was petite and girlish in figure, with a nose that was too prominent for her stature. Her face was oval, and she was very fair, with blue eyes and hair that approached the flaxen. Apart from her merits as an actress and singer, she was, in the words of Dunlap, "an amiable woman and a good wife." Unlike her sister, Miss Brett scarcely attained to the comely, and she possessed little of her sister's talent. Better than any description of Mrs. Pownall, as Mrs. Wrighten was now called, is the

engraved portrait by Dighton, which may still be occasionally met with. The accounts of the minor players among the men are meagre. There is no description of Prigmore beyond the fact that he was a very vain and ludicrous person. King was tall and manly in figure, with a fine face, but he was dissipated and negligent of duty. West was something of a dandy, Dunlap calling him the "leather-breeches beau" because he was arrested for debt by a New York breeches-maker, having obtained six pairs of leather breeches which he was unable to pay for. "Six pairs of leather breeches!" exclaimed the old printer, Hugh Gaine, who went his bail; "how many legs has the fellow got?" West usually appeared in the street in boots and leather breeches, always new, and with three gold-laced buttonholes on each side of the high, upright collar of his scarlet coat. Robbins, who was the least important member of the company, in addition to the gold-laced collar, wore three gold hatbands. Even Hodgkinson assumed the air that was known as theatrical a hundred years ago, as it is still. He wore breeches and buckled shoes instead of trousers and boots, and retained the powdered curls on each side of his head, and the cue behind, long after short, cropped hair had come into fashion.

Having thus introduced Henry's recruits to the reader, it only remains to follow them at their work in the following chapters.

CHAPTER IV.

HALLAM AND HENRY, 1792-3.

THE SEASON IN PHILADELPHIA—HODGKINSON'S FIRST APPEARANCE—
THE OTHER DEBUTS—CONTEMPORARY OPINIONS OF THE ACTORS
—CASTS AND PARTS—MR. CHAMBERS—NEW YORK SEASON, 1793
—YOUNG HALLAM'S DEBUT—RETURN TO PHILADELPHIA.

THE first engagement of the Old American Company as reorganized by Mr. Henry was played at the Southwark Theatre, Philadelphia. The season began on the 26th of September, 1792, with the comedy of the "Wonder" and the musical farce, the "Padlock," as the opening pieces. Strong as the new company was, the management felt that the new theatre in Chestnut Street would soon become a dangerous competitor, and so the aid of the newspapers was invoked to convince the public that the old theatre was not so inaccessible as some people imagined. "Access to the Old American Theatre in Southwark," said Dunlap's *Advertiser* on the morning when the old house was announced to be reopened with the new company, "is becoming every day more and more easy. From the progress of pavements in that part of the town, riding and walking to it will soon in no season be disagreeable or difficult." This paragraph caused a smile in Philadelphia, and it was even copied into the newspapers of other cities as a species of unconscious humor. For more than a quarter of a century the Southwark Theatre had been the only place of amuse-

ment in Philadelphia. During that whole period it had suffered in patronage because of its inaccessibility. It was now about to enter the epoch of its decline, leading to its virtual and finally its complete abandonment as the home of the Old American Company.

The season of 1792-3 lasted from the 26th of September to the 12th of January following. For many weeks nothing that was new to Philadelphia playgoers was attempted. The repertoire consisted of the best of the pieces that had met with favor in the past. These, no doubt, served as an excellent vehicle for the introduction of the recruits engaged by Mr. Henry in England, most of whom made their American *debut* on the opening night, including Mr. and Mrs. Hodgkinson. Mr. Henry upon his return did not arrive in New York until the 1st of October, but he reached Philadelphia in time to play *Sir Peter* in the "School for Scandal" on the 8th. The first new production of the season was the afterpiece, the "Romp," first played on the 22d. President Washington attended the theatre November 14, when the "Maid of

LIST OF PERFORMANCES—*Philadelphia.*

1792.

- Sept. 26—Wonder Mrs. Centlivre
Padlock Bickerstaff
28—West Indian Cumberland
Padlock.
Oct. 1—Clandestine Marriage
Garrick and Colman
Flicht of Bacon Bate
3—She Stoops to Conquer . Goldsmith
Deserter Dibdin
5—Beaux' Stratagem . . . Farquhar
Flicht of Bacon.
8—School for Scandal . . . Sheridan
Deserter.
10—Love in a Village . . Bickerstaff
Catharine and Petruchio
Shakspere
12—Jane Shore Rowe
Lying Valet Garrick
15—Maid of the Mill . . Bickerstaff
Love a la Mode . . . Macklin
17—Maid of the Mill.
Mayor of Garratt Foote
19—Richard III Shakspere
Devil to Pay Coffey
22—Busybody Mrs. Centlivre
Romp Bickerstaff
24—Miser Fielding
Rosina Mrs. Brooke
26—Clandestine Marriage.
Romp.
29—Othello Shakspere
Romp.
31—Dramatist Reynolds

fined to the new members of the company. There were only three postponements of the performances on account of indisposition during the engagement, those of November 12th and December 17th, owing to the illness of Mr. Henry, and that of November 21st because of the illness of Miss Tuke. The most successful of the new pieces was the "Romp," which had eight performances. The other farces were less fortunate, "No Song No Supper" having only five performances, "Don Juan" four, and the "Farmer" two. The "Road to Ruin," which continued to be a stock piece until stock companies almost ceased to exist, was played only three times. At that time, however, eight, or even five, performances were a measure of great success.

Few casts of this interesting season have come down to us. Fortunately, among these few are those of the opening night, when Mr. Hodgkinson made his *debut* as *Don Felix* in the "Wonder," and Mrs. Hodgkinson as *Leonora* in the "Padlock." It has always been asserted that Hodgkinson made his first appearance in America as *Belcour* in the "West Indian," a mistake that was first made in the biography published in the *Mirror of Taste*. It would have been sur-

- Dec. 22—All in the Wrong.
Don Juan.
26—Earl of Essex Jones
Don Juan.
28—He Would be a Soldier . . Pilon
Agreeable Surprise.
29—Fashionable Lover . Cumberland
Don Juan.
(Entertainment of the Wabash
Indian Chiefs.)
31—He Would be a Soldier.
No Song No Supper.
1793.
Jan. 2—Hamlet Shakspeare
Agreeable Surprise.
(Hodgkinson and King's Benefit.)
4—Venice Preserved Otway
Farmer.
(Mrs. Pownall and Mr. Chambers'
Benefit.)
7—Child of Nature Inchbald
Cymon and Sylvia. Garrick
(Mrs. Hodgkinson and Miss Brett's
Benefit.)
9—Ways and Means . . Colman, Jr
Romp.
(West and Prigmore's Benefit.)
11—Fair Penitent.
Rosina.
12—More Ways Than One.
Prisoner at Large.

prising if Mr. Hodgkinson had recited an address,¹ written by himself, on the opening night, and yet have refrained from taking advantage of

WONDER.	an occasion so	PADLOCK.
Don Felix . . . Mr. Hodgkinson (His first appearance in America)	favorable for his	Mungo Mr. Hallam
Colonel Briton Mr. King (His first appearance in America)	<i>debut</i> ; but that	Don Diego Mr. Woolls
Don Pedro Mr. Ashton	he did so is sup-	Leander Mr. West (His first appearance in America)
Don Lopez Mr. Ryan	ported both by	Ursula Mrs. Hamilton
Gibby Mr. Bisset	tradition and	Leonora . . . Mrs. Hodgkinson (Her first appearance in America)
Alguazile Mr. Hammond	personal recollection. Indeed, Charles Du-	
English Soldier . Mr. Robinson	rang, in his "History of the Philadelphia	
Vasquez Mr. Dnrang	Stage," goes so far as to say that Hodgkin-	
Lissardo Mr. Prigmore (His first appearance in America)	son, as <i>Belcour</i> , on meeting <i>Stockwell</i> in his	
Isabella Miss Tuke	opening scene on his opening night, had	
Flora Mrs. Rankin	completely forgotten the first line of his	
Ines Mrs. Hamilton		
Violante Mrs. Henry		

¹ MR. HODGKINSON'S ADDRESS.

Across the vast Atlantic we have steered
To view that liberty so much revered;
To view the genuine sons of freedom's cause,
The favor'd land govern'd by reason's laws—
The empire whose bright fame the muse shall
sing, [king.
Where virtue reigns, where every man's a
And, thank my stars, upon this wish'd for
spot
I'm landed safe, whate'er's my future lot;
But, ah! that rests with you; yours the kind
task
To grant the welcome I scarce dare to ask.
Yet balmy hope assures me there's no danger
In craving your protection for a stranger,
Who, if his poor exertions you approve,
Will ever study to deserve your love; [care,
Who's brought among you, trusted to your
A wife and sister—all he has that's dear.
Consign'd to you, refuse them if you can—
You can't, you sacred hold the Rights of Man.

From you they sprang, 'twas yours to give
them birth [earth.
And deal the heav'n-born blessing round the
Those rights proclaim; your first, your dar-
ling care,
Is to exert protection for the fair. [favor,
We've others, too, who, anxious for your
Will ever use their ardent, firm endeavor;
Who to this shore most cheerfully are come
Trusting they'll meet a kind and welcome
home; [from you
Trusting that while deserv'd, they'll meet
The kind reward to modest merit due.
(*Bell rings.*)
There goes the knell that summons to my
fate,
And now your judgment tremblingly I wait;
One poor request, my trial ere I meet,
I beg to lay before my jury's feet:
If to my condemnation you incline,
Do it with mercy—to submit be mine.
But if not guilty prov'd, support my cause,
And my acquittal crown with your applause.

part in the excitement of a first appearance in a new land. The incident is reported on the authority of John North, the caretaker of the old Southwark Theatre. "The night Hodgkinson made his first appearance in this theatre," North is quoted as saying, "he entered on the P. S. side as *Belcour* in the 'West Indian.' He went down to the footlamps and made a very low bow, and after the applause he went to the prompt side, and said to the prompter (who was old Bignall), loud enough for the audience to hear him, 'Mr. Prompter, give me the word,' which was *Mr. Stockwell*. A general surprise seized upon all. It was wondered whether this action should be attributed to freak, or really a want of the word. After he got the word, he went on glibly and smoothly with the dialogue of the scene. Why it so happened Hodgkinson said afterward he could not tell; such a thing never occurred to him again. He said a strange sensation came over him. He had forgotten the character he was to

WEST INDIAN.

Belcour . . . Mr. Hodgkinson
 Varland Mr. Prigmore
 Major O'Flaherty . . . Mr. King
 Charlotte Rusport . Mrs. Henry

personate — he

had forgotten the
 play." If any-
 thing of this

SHE STOOPS TO CONQUER.

Hardcastle . . . Mr. Prigmore
 Young Marlow. Mr. Hodgkinson
 Tony Lumpkin . . Mr. Hallam
 Miss Hardcastle . Mrs. Henry

kind happened on the night of Hodgkinson's *debut*, it is evident that somebody else forgot the character he was to personate and the play in which he appeared. Hodgkinson was not only announced to make his first appearance as *Don Felix* on the opening night, but his address shows he was ready for the summons to his fate. Besides, there are at least two contemporary criticisms of his acting in the part on that occasion. The *Federal Gazette* said that in the character of *Don Felix* he portrayed in a manner the most striking all the various excesses of love and jealousy, while a Philadelphia correspondent, writing to the

Columbian Centinel, declared that he supported the part with great strength and propriety. From his energetic performance of the more pathetic scenes, this writer was induced to think well of his abilities. It is certain that *Belcour* was Hodgkinson's second part, and on the fourth night of the season he played *Young Marlow* in "She Stoops to Conquer," but the newspapers failed to comment on his parts in these comedies, of which only partial casts have been preserved. The allusion to old Bignall as the prompter of the Old American Company at this time was another curious mistake, as Bignall never played in Philadelphia, but was still the manager of the Virginia Company.

Mrs. Hodgkinson made her *debut* on the opening night as *Leonora* in the "Padlock," and appeared as *Rosetta* in "Love in a Village" two weeks later, with Mrs. Pownall as *Madge*, and Mr. Hodgkinson as *Young Meadows*. The *Federal Gazette* said Mrs. Hodgkin-

ROMP.	son acted <i>Leo-</i>	ROSINA.
—————	<i>nora</i> inimitably	—————
Watty Cockney . . . Mr. Prigmore	—“All ears were charmed with her voice and all eyes delighted with her man-	Belville . . . Mr. Chambers
Barnacle Mr. King		Captain Belville . . Mr. West
Old Cockney . . . Mr. Ashton		William Mr. Prigmore
Captain Sightly . . . Mr. West		Irishman Mr. King
Priscilla Tomboy		Rosina . . . Mrs. Hodgkinson
Mrs. Hodgkinson		Phoebe Mrs. Pownall
Penelope Miss Brett		Old Woman . . Mrs. Hamilton
Miss La Blond . . Mrs. Rankin		

ner.” The writer in the *Centinel* also acknowledged her charm, and added: “In her Mrs. Henry at last finds a rival worthy of her vocal abilities.” As *Priscilla Tomboy* the *Federal Gazette* said Mrs. Hodgkinson caused the greatest laughter, and acted inimitably; but some exception was taken to her manner of speaking as *Rosina* as too quick and lively. It was conceded, however, that she sang delightfully. Apparently, there was some arrangement for the distribution of

parts between Mrs. Hodgkinson, Mrs. Henry and Miss Tuke—the last-named soon to become Mrs. Hallam—Mrs. Hodgkinson being

FARMER.	accorded the	NO SONG NO SUPPER.
Farmer Blackberry . Mr. King	leading singing	Robin . . . Mr. Hodgkinson
Valentine Mr. West	roles, such as	Endless Mr. Martin
Fairly Mr. Heard	<i>Molly Maybush</i>	Crop Mr. Prigmore
Colonel Dorimont . Mr. Ashton	in the "Farmer,"	Frederick Mr. West
Jemmy Jumps . Mr. Chambers	and <i>Margaretta</i>	Thomas Mr. Ryan
Flummery Mr. Ryan	in "No Song No	William Mr. Robbins
Rundy Mr. Martin	Supper," besides	Margaretta . Mrs. Hodgkinson
Stubble Mr. Woolls	those already named, while Mrs. Henry and	Dorothy Mrs. Pownall
Louisa Mrs. Kenna		Nelly Mrs. Rankin
Molly . . . Mrs. Hodgkinson		Louisa Miss Brett
Betty Blackberry . Mrs. Pownall		
Landlady . . . Mrs. Rankin		

Miss Tuke divided the tragedy and comedy lead. Mrs. Henry, as we have seen, was *Violante* in the "Wonder" on the opening night, and *Charlotte Rusport* in the "West Indian," and *Miss Hardcastle* in "She Stoops to Conquer" in quick succession. Miss Tuke is first noticed in the "Lying Valet," when Garrick's farce was given with

LYING VALET.	"Love in a Vil-	LOVE IN A VILLAGE.
Sharp Mr. Hallam	lage" on the 9th	Young Meadows . Mr. Chambers
Guttle Mr. Ashton	of November. It	Woodcock Mr. Ashton
Beau Trippet . Mr. Hammond	is probable she	Sir William . . . Mr. Hammond
Kitty Pry Miss Tuke	played <i>Kitty</i> when the "Lying Valet" was	Hodge Mr. Hallam
	first presented this season a month earlier.	Madge Mrs. Pownall
		Rosetta . . . Mrs. Hodgkinson

The opera had been produced earlier in the season with Hodgkinson as *Young Meadows*. A correspondent wrote to the *Federal Gazette* concerning this performance, that as Hodgkinson and Prigmore, who had been the life of the theatre, were not in the bill, his curiosity led him to the playhouse, but he found the characters supported beyond his expectations.

Mr. Prigmore made his *debut* on the opening night as *Lissardo* in the "Wonder," subsequently appearing as *Varland* in the "West

MAID OF THE MILL.	Indian,' and	DRAMATIST.
Aimworth . . Mr. Hodgkinson	<i>Watty Cockney</i>	Vapid . . . Mr. Hodgkinson
Sir Harry Sycamore	in the "Romp;"	Lord Scratch . . Mr. Prigmore
Mr. Prigmore	<i>Mr. Hardcastle</i>	Ennui Mr. King
Mervyn Mr. West	in "She Stoops	Florville Mr. Hallam
Fairfield Mr. Ashton	to Conquer," <i>Sir</i>	Willoughby . . . Mr. Hammond
Giles Mr. Woolls	<i>Harry Sycamore</i>	Neville Mr. Martin
Ralph Mr. Hallam	in the "Maid of	Peter Mr. Ryan
Lady Sycamore . Mrs. Hamilton	the Mill," <i>Jobson</i>	Marianne Miss Tuke
Fanny Mrs. Kenna	in the "Devil to Pay,"	Lady Waitfort . Mrs. Hamilton
Theodosia Miss Tuke	<i>Crop</i> in "No Song No Sup-	Louisa Miss Brett
Patty Mrs. Pownall	per," and <i>Lord Scratch</i>	Letty Mrs. Rankin

per," and *Lord Scratch* in the "Dramatist." At the outset, Prigmore was received with more favor than he deserved. He succeeded in making a good impression as *Lissardo*; and when he played *Jobson* to Mrs. Pownall's *Nell*, one of the Philadelphia critics said of him that in low comedy he had few equals, while he reminded the correspondent of the Boston *Centinel* of Wignell, whose absence in consequence was to be the less regretted. On the night when President Washington¹ attended the theatre to witness the performance of the "Maid of the Mill" and the "Romp," another Philadelphia critic described his

¹ WASHINGTON AT THE PLAYHOUSE. — (From the *Federal Gazette*, Nov. 17th, 1792.) When Mr. Hodgkinson as *Lord Aimworth* exhibited nobleness of mind in his generosity to the humble miller and his daughter, *Patty*; when he found her blessed with all the qualities that captivate and endear life, and knew that she was capable of adorning a higher sphere; when he had interviews with her upon the subject on which was painted the amiableness of an honorable passion; and after his connection, when he bestowed his

benefactions on the relatives, etc., of the old miller, the great and good Washington manifested his approbation of this interesting part of the opera by the tribute of a tear. Nor was his approbation withheld in the afterpiece when Mrs. Hodgkinson as *Priscilla Tomboy*, and Mr. Prigmore as *Young Cockney*, played truly up to nature. The humorous scenes unfolded in this piece, being acted to the life, received the approving smiles of our President, whose plaudits they have studiously endeavored and, we hope, will endeavor to merit.

Young Cockney as "truly up to nature." It must be said, however, that the critics were not so lavish in praise of the other new members of the company, with the exception of Mrs. Pownall. This distinguished actress arrived in America on the same vessel with Mr. Henry, on the 1st of October. It is probable she made her American *debut* as *Catharine* in "Catharine and Petruchio" on the 10th, and in a musical part as *Patty* in the "Maid of the Mill" on the 15th. One critic, speaking of Mrs. Hodgkinson as *Molly Maybush* and Mrs. Pownall as *Betty Blackberry* in the "Farmer," said that the difference in the abilities of these ladies was that the former charmed in lively characters, and the latter in all characters. On the other hand, Mr. West as *Captain Belville* in "Rosina" was described as "just yet as truly unamiable," and Mr. King as *Colonel Briton* in the "Wonder" played the part only with "appropriate firmness." Miss Brett, who is first noticed as *Louisa* in the "Dramatist," was kindly treated; but it was said, "She speaks rather too low and quick, and, inclining a little, looks too much toward the floor of the stage."

Mr. Hodgkinson probably made his *debut* in a Shakesporean character as *Petruchio* to Mrs. Pownall's *Catharine*; but he appeared

<p>OTHELLO.</p> <hr style="width: 10%; margin: 0 auto;"/> <p>Othello . Mr. Hodgkinson Iago . . . Mr. Hallam Cassio . . . Mr. King Desdemona . Miss Tuke</p>	<p>later in the sea- son as <i>Richard</i>, <i>Othello</i> and <i>Hamlet</i>. Besides these the only tragedy role he is known to have played at this time was the <i>Earl of</i> <i>Essex</i>. "Though we do not pretend to say that Mr. Hodgkinson equals a Kemble," the <i>Federal Gazette</i> said, speaking of his <i>Richard III</i>,</p>	<p>EARL OF ESSEX.</p> <hr style="width: 10%; margin: 0 auto;"/> <p>Essex Mr. Hodgkinson Lord Burleigh Mr. King Sir Walter Raleigh Mr. Ashton Lieutenant Mr. Woolls Southampton Mr. Martin Queen Elizabeth Mrs. Kenna Countess of Nottingham . Mrs. Hamilton Countess of Rutland . . . Mrs. Henry</p>
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“yet he certainly did great justice to the part. His action was violent, as the character requires, and at the same time not unstrained. If we must censure him, it is for his manner of speaking—he lets his voice fall too suddenly, speaking, to borrow a term from music, in octaves; he, however, excels any that ever appeared here in the character of *Richard*.” When he appeared as *Othello* ten days later, the same authority spoke of him as “the American Kemble,” adding, “His address to the Senate was spoken with judgment; the whole of his acting, where *Iago* so artfully excites his jealousy, was very natural; the heaving of his breast, the expression of his countenance and the rage which *Iago* causes when he determines to kill *Desdemona*, was a masterly piece of acting.” Mr. Hallam as *Iago* “performed to admiration;” Mr. King as *Cassio* “performed well in the drunken scene;” and Miss Tuke as *Desdemona* “pleased the audience—there is a natural diffidence truly engaging in this graceful young actress.” There was no criticism of Mr. Hodgkinson’s *Hamlet* or of his *Earl of Essex* in Jones’ tragedy.

In the familiar pieces this season Hallam and Henry frequently gave up the roles in their possession to Hodgkinson, and even to

BEAUX' STRATAGEM.	West. Mr. Henry	ALL IN THE WRONG.
Archer. Mr. Hodgkinson	indeed seldom ap-	Sir John Restless. Mr. Hodgkinson
Aimwell . . . Mr. West	peared, while the	Beverly Mr. Hallam
Scrub . . . Mr. Hallam	only part that Mr.	Sir William Belmont. Mr. Prigmore
Mrs. Sullen. Mrs. Henry	Hallam kept to	Young Belmont . . . Mr. Martin
Dorinda . . Mrs. Kenna	himself at the be-	Lady Restless . . . Mrs. Pownall
Cherry . . Mrs. Pownall	ginning of the season, as of the first im-	Belinda Miss Tuke
	portance, was <i>Marplot</i> in the “Busybody.”	Clarissa Miss Brett
	In the “Beaux’ Stratagem”	Tattle Mrs. Hamilton
	he played the low comedy, <i>Scrub</i> , and was secondary to Hodgkinson	

in "All in the Wrong." In Pilon's play, "He Would be a Soldier," on the 28th of December, both the managers appeared, as well as Miss Tuke and Mrs. Henry; Mr. Hodgkinson and Miss Brett being the

HE WOULD BE A SOLDIER.
 Colonel Talbot . . . Mr. Henry
 Capt. Crevalt . Mr. Hodgkinson
 Caleb Mr. Hallam
 Mandeville Mr. Martin
 Sir Oliver Oldstock . Mr. Ashton
 Johnson Mr. Hammond
 Wilkins Mr. Woolls
 Amber Mr. Ryan
 Harriet Miss Tuke
 Lady Oldstock . . . Mrs. Rankin
 Mrs. Wilkins Mrs. Hamilton
 Betty Mrs. Kenna
 Nancy Miss Brett
 Charlotte Mrs. Henry

only new members of the company in the cast. The others, however, with the exception of Mrs. Pownall, were seen in the "Agreeable Surprise," which was the afterpiece of the

AGREEABLE SURPRISE.
 Lingo . . . Mr. Hodgkinson
 Eugene Mr. West
 Compton . . Mr. Chambers
 Sir Felix Friendly . Mr. King
 Chicane Mr. Ashton
 Cuddon Mr. Ryan
 John Mr. Martin
 Harry Mr. Hammond
 Laura Mrs. Kenna
 Mrs. Cheshire . Mrs. Rankin
 Fringe . . . Mrs. Hamilton
 Cowslip . Mrs. Hodgkinson

evening. Only three new comedies were produced this season—Holcroft's "Road to Ruin," on the 10th of December; Mrs. Inchbold's "Child of Nature," for the

benefit of Mrs. Hodgkinson and Miss Brett; and the younger Colman's "Ways and Means," for the benefit of West and Prigmore. Only one of these continued to hold the stage, the "Road to Ruin" being in the list of "old comedy" favorites until within a

ROAD TO RUIN.

Goldfinch Mr. Hallam
 Mr. Dornton Mr. Henry
 Harry Dornton Mr. Hodgkinson
 Milford Mr. Martin
 Silky Mr. Prigmore
 Sulky Mr. King
 Smith Mr. Ashton
 Jacob Mr. Ryan
 Widow Warren Mrs. Pownall
 Sophia Miss Tuke
 Jenny Mrs. Hamilton
 Mrs. Ledger Mrs. Kenna

few years. It was the best of Holcroft's pieces, and had been printed in London only a few months before its first production in America. Its success at Covent Garden was largely due to Munden's admirable acting as *Old Dornton*. That Mr. Henry equalled the original would

be a violent assumption. Mrs. Inchbald's "Child of Nature" was based on the "Zelie" of Madame de Genlis. This piece was also a Covent Garden success. Young Colman's "Ways and Means" was

CHILD OF NATURE.

Duke Mercia . . . Mr. Prigmore
 Marquis Almanza . . . Mr. King
 Count Valentia . . . Mr. Hodgkinson
 Granada Mr. Martin
 Seville Mr. Ryan
 Marchioness Merida . . Mrs. Pownall
 Amanthis . . . Mrs. Hodgkinson

from the Hay-
 market. The
 casts of both
 pieces were
 made up al-
 most wholly
 of the new

WAYS AND MEANS.

Sir David Dunder . Mr. Prigmore
 Random . . . Mr. Hodgkinson
 Scruple Mr. West
 Tiptoe Mr. King
 Paul Peery . . . Mr. Ashton
 Lady Dunder . . Mrs. Rankin
 Harriet Miss Brett
 Kitty Mrs. Hodgkinson

members of the company, the production of the latter being due apparently to Prigmore's desire to play *Sir David Dunder*.

Mr. Prigmore was certainly accorded extraordinary opportunities. He created new low comedy roles in which Mr. Wignell had not

DON JUAN.

Don Juan . Mr. Hodgkinson
 Don Guzman . Mr. Hallam
 Don Ferdinand, Mr. Chambers
 Scaramouch . Mr. Prigmore
 Confidante . Mrs. Hamilton
 Donna Anna . Mrs. Henry

been seen; and in the
 hope that he would
 outrival Wignell, he
 was accorded the parts
 in which that favorite
 comedian was famous.

POOR SOLDIER.

Patrick . . Mr. Hodgkinson
 Captain Fitzroy . Mr. West
 Father Luke . . Mr. King
 Darby . . . Mr. Prigmore
 Norah . . . Mrs. Pownall
 Kathleen . Mrs. Hodgkinson

He was the original *Scaramouch* in this country in the great Royalty Theatre success, "Don Juan." He succeeded Wignell as *Darby* in the "Poor Soldier." The attempt was vain, however, for when Wignell reappeared, Prigmore disappeared.

In the Philadelphia cast of "Don Juan" Mr. Chambers was the *Don Ferdinand*; but when the ballet was given in New York, he was succeeded by Mr. West. Chambers played a number of parts during the Southwark season, as the casts show; but it does not appear that

he went with the company to New York. Indeed, it may be doubted whether, at any time, he was a regular member of the company. Mr. Chambers had appeared at the summer theatres in London, being at the Royalty in 1787 and 1788, and at the Haymarket in 1789. At the Royalty he was *Clink* in "Poll of Plympton," and the *Wizard* in "Harlequin Mungo." At the Haymarket he was among the vocalists in the "Battle of Hexham," and played *Castinccio* in the "Enraged Musician," his only serious part being *Guildestern* in "Hamlet." It is probable Chambers came to America without an engagement, as his name is not among the list of Henry's recruits who took passage on the ship "Bristol."

From Philadelphia the company journeyed to New York, where the old theatre in John Street was reopened on the 28th of January, 1793. The intention was to begin the season with the "Wonder" and "Prisoner at Large;" but the bill was changed "at the request of many friends." On the opening night Mr. Prigmore, who was cast for *Lord Scratch* in the comedy, refused to appear; and with the consent of the audience Mr. Henry read the part. Why Prigmore refused the part is not very clear, as he had previously played it in Philadelphia; but in an insolent card that he succeeded in having printed in one of the news-

LIST OF PERFORMANCES—*New York.*

1793.	
Jan. 28—	Dramatist Reynolds Padlock Bickerstaff
30—	Maid of the Mill Bickerstaff Love a la Mode Macklin
Feb. 1—	Richard III Shakspeare Flitch of Bacon Bate
4—	Love in a Village Bickerstaff Catharine and Petruchio. Shakspeare
6—	Othello Shakspeare Romp Bickerstaff
8—	Road to Ruin Holcroft Flitch of Bacon.
11—	All in the Wrong Murphy Rosina Mrs. Brooke
12—	Road to Ruin. Romp.
15—	Miser Fielding No Song No Supper Hoare
18—	Dramatist. Farmer O'Keefe
20—	Maid of the Mill. Mayor of Garratt Foote

- Feb. 22—Child of Nature . Mrs. Inchbald
No Song No Supper.
25—Wonder Mrs. Centlivre
Agreeable Surprise . . . O'Keefe
27—West Indian Cumberland
No Song No Supper.
- Mar. 1—She Stoops to Conquer. Goldsmith
Poor Soldier O'Keefe
4—Child of Nature.
Agreeable Surprise.
6—Love in a Village.
Ways and Means . . Colman, Jr.
Beaux' Stratagem . . . Farquhar
Romp.
11—Earl of Essex Jones
Devil to Pay Coffey
13—More Ways than One. Mrs. Cowley
Don Juan.
15—School for Scandal . . Sheridan
Don Juan.
18—Wild Oats O'Keefe
Devil to Pay.
20—Dramatist.
Romp.
22—Wild Oats.
Padlock.
23—He Would be a Soldier . . Pilon
Agreeable Surprise.
26—Fashionable Lover . Cumberland
No Song No Supper.
(Benefit of Widows and Orphans.)
- April 1—Romeo and Juliet . . Shakspeare
Lying Valet Garrick
3—Wild Oats.
Cymon and Sylvia . . . Garrick
5—More Ways than One.
Prisoner at Large . . . O'Keefe
8—Clandestine Marriage
Garrick and Colman
King of the Genii.
10—George Barnwell Lillo
Deserter Dibdin
12—Dramatist.
Lying Valet.
15—West Indian.
St. Patrick's Day . . . Sheridan

papers he accused the managers of treating him unfairly. His conduct, no doubt, had the support of Hodgkinson, and had no higher purpose than to distract the management and the company. In imputing so grave a charge to Hodgkinson it is scarcely possible to do him injustice. From the outset he was not only the despot of the company, but its marplot. He allowed no opportunity to escape him, by which he could create discord or harass Henry. He would tolerate no rival either for himself or Mrs. Hodgkinson. The repertoire was always moulded so as to meet his aims. The substitution of the "Dramatist" for the "Wonder" on the opening night had for its object the prevention of Mrs. Henry's appearance as *Violante*. It was a piece, too, in which Hodgkinson as *Vapid* could be seen in one of his most effective roles. In the "Maid of the Mill" which followed he was able to show his versatility

as *Aimworth*, while Mrs. Hodgkinson was brought forward in her favorite part of *Patty*. Then, on the third night, he crowned his previous triumphs by appearing as *Richard III*, and a few days later as *Othello* at the same time that Miss Tuke, who had just become Mrs. Hallam, was successively the *Lady Anne* and *Desdemona*, as she had previously been *Marianne* in the "Dramatist" to the exclusion of Mrs. Henry. By the same arrangement Mrs. Pownall, who was a greater actress and better singer than Mrs. Hodgkinson, was relegated to secondary roles. Hodgkinson not only had his own way in everything, but his favor was the only road to success. Such a man could not fail to find in Prigmore a convenient tool, only too willing to insult the managers and offend their patrons. Not content with refusing to appear in the "Dramatist" on the opening night, this ignorant and insolent man, who was in fact a

- April 17—King Henry IV . . . Shakspeare
Agreeable Surprise.
(Mr. Woolls' benefit.)
- 19—Suspicious Husband . . Hoadley
Cymon and Sylvia.
(Mr. Hodgkinson's benefit.)
- 22—Notoriety Reynolds
Romp.
(Mrs. Hodgkinson's benefit.)
- 24—Hamlet Shakspeare
Deserter.
(Mr. Heard's benefit.)
- May 3—Rivals Sheridan
Cymon and Sylvia.
(Mr. Ryan's benefit.)
- 6—Recess.
Robinson Crusoe . . . Sheridan
(Mrs. Hamilton's benefit.)
- 8—Alexander the Great . . . Lee
Rival Candidates Bate
(Mrs. Henry's benefit.)
- 10—Provoked Husband . . Vanbrugh
Ways and Means.
(Mrs. Kenna's benefit.)
- 13—Such Things Are . Mrs. Inchbald
Padlock.
(Mr. King's benefit.)
- 15—Notoriety.
Rosina.
(Mrs. Rankin's benefit.)
- 17—Such Things Are.
Look Before You Leap . Robson
Harlequin Fisherman.
(Mr. Martin's benefit.)
- 20—Wedding Dunlap
Agreeable Surprise,
(Miss Brett's benefit.)
- 22—Chapter of Accidents . Miss Lee
Waterman Dibdin
(Mrs. Pownall's benefit.)
- 24—Tempest Dryden
No Song No Supper.
(Mrs. Hallam's benefit.)
- 27—Conscious Lovers . . . Steele
Critic Sheridan
(Mr. Hammond's benefit.)

- May 29—Jealous Wife Colman
 Comus Milton
 (Mr. Ashton's benefit.)
- 31—Animal Magnetism . Mrs. Inchbald
 Hunt the Slipper Knapp
 Death of Captain Cook:
 (Mr. Prigmore's benefit.)
- June 3—Chapter of Accidents.
 Midas O'Hara
 (Mr. West's benefit.)
- 5—Merchant of Venice . . Shakspeare
 Irishman in London . . Macready
 (Mr. Henry's benefit.)
- 7—Fashionable Lover.
 Harlequin Shipwrecked.
 (Durang's and Bisset's benefit.)
- 20—Jealous Wife.
 Prisoner at Large.
 (Robbins' and West, Jr.'s, benefit.)
- July 12—Jane Shore Rowe
 No Song No Supper.
 (Mrs. Kenna's benefit.)
- 14—Road to Ruin.
 Rosina.

buffoon, not a comedian, seized the occasion of the second production of the comedy on the 18th of February, when he played *Jemmy Jumps* in the afterpiece, to introduce politics into the opera. This gave great offense to the Federalists, who objected to Prigmore's rabid Democracy. In view of his "awkward and offensive introduction of politics" into the "Farmer," a correspondent wrote to the *New York Daily Gazette* to say that there was no more power in the wisest forms of gov-

ernment to make men politically and equally free than there was in Governors Hallam and Henry to make Prigmore play like Wignell. "But though they cannot make a tolerable performer of him," the writer added, "it is to be hoped, since they pay him wages, they have at least the power of checking his impertinence." Unfortunately the managers possessed no such powers, as it was the astute Hodgkinson who was behind the insolent Prigmore.

The first piece of the season, new to New York audiences, was the afterpiece, the "Romp," which was followed in rapid succession by Holcroft's comedy, the "Road to Ruin," Prince Hoare's "No Song No Supper," O'Keefe's "Farmer," Mrs. Inchbald's comedy, the "Child of Nature," the younger Colman's "Ways and Means," and the pantomimic ballet, "Don Juan." All these had been previously presented

in Philadelphia, the only noteworthy change in the cast being the substitution of Prigmore for Chambers as *Jemmy Jumps* in the "Farmer." In the familiar pieces there were also a few changes, Hodgkinson succeeding Chambers as *Belville* in "Rosina" and as *Young Meadows* in "Love in a Village," and West as *Don Ferdinand* in "Don Juan." When the "West Indian" was presented, on the 15th of April, Mr. Hallam played *Stockwell* for the first time, and his son by his first wife, Mirvan Hallam, made his first appearance on the New York stage as *Belcour*. The younger Hallam appeared a number of times during the season in unimportant roles, including *Carlos* in "Recess," with Mr. Hallam as *Muscato* and Mrs. Hamilton as *Aurora* for the actress' benefit. He was possessed of little talent, and never succeeded.

The first of the pieces to have its initial American production this season was O'Keefe's "Wild Oats," which proved one of the most successful comedies of the epoch.

WILD OATS.

It was a piece in which the broad laugh and the tear of sensibility, to use the language of the period, alternately followed each other, and the comedy at once became popular with American audiences. The late William B. Wood, for many years manager of the Philadelphia theatre, saw this pro-

Rover	Mr. Hodgkinson
Sir George Thunder	Mr. Prigmore
Harry Thunder	Mr. West
Banks	Mr. Heard
John Dory	Mr. King
Ephraim Smooth	Mr. Henry
Jim	Mr. Hallam
Farmer Gammon	Mr. Hammond
Lamp	Mr. Durang
Trap	Mr. Ashton
Lady Amaranth	Mrs. Henry
Amelia	Mrs. Kenna
Jane	Mrs. Pownall

duction with its original cast when he was a boy, just entering upon his teens. Mrs. Henry's acting as *Lady Amaranth*, he says in his "Personal Recollections of the Stage," and Mr. Henry's as *John Dory*, were both fresh in his memory after sixty years. "They must have

been excellent," he adds, "for I have no remembrance of *Rover*, the principal character, though acted by Mr. Hodgkinson." It is probable that Mr. Wood's deductions are more trustworthy than his facts. Not only did Mr. Henry not play *John Dory*, as the cast shows, but there is a portrait of him as *Ephraim Smooth*, of which, unfortunately, only two copies are known to exist.

With the beginning of the benefits the production of novelties began in earnest, a number of beneficiaries choosing recent London

NOTORIETY.	pieces as special attractions. Mrs.	SUCH THINGS ARE.
Nominal . . . Mr. Hodgkinson	Hodgkinson of-	Twineall . . . Mr. Hodgkinson
Lord Jargin . . . Mr. Hammond	ferred Reynolds'	Sultan Mr. Hallam
Sir Andrew Acid . Mr. Heard	new comedy,	Sir Luke Tremor . Mr. Prigmore
Colonel Hubbub . Mr. Prigmore	"Notoriety,"	Haswell Mr. Hallam
Clairville Mr. Hallam	notwithstanding	Lord Flint . . . Mr. Hammond
Blunder O'Whack . Mr. King	it had failed to	Meanright Mr. West
Saunter Mr. West	achieve anything	Elvirus Mr. Martin
James Mr. West, Jr		Zedan Mr. King
Lady Acid . . . Mrs. Hamilton		Lady Tremor . . . Mrs. Kenna
Honorina Mrs. Hallam		Aurelia Mrs. Hallam
Sophia Strangeway . Mrs. Henry		Arabella Mrs. Henry

like the success of the "Dramatist" at Covent Garden, and Mr. King followed with Mrs. Inchbald's play, "Such Things Are," in which

LOOK BEFORE YOU LEAP.	Mr. Hallam played	HARLEQUIN FISHERMAN.
Lucas . . . Mr. Hodgkinson	<i>Haswell</i> , a part that	Harlequin . . . Mr. Martin
Duval . . . Mr. Martin	was intended as a por-	Pantaloon . . . Mr. Heard
Corporal . . Mr. Hammond	trait of Howard, the	Clown Mr. Ryan
Lawyer . . . Mr. Ryan	philanthropist. To	Lover . . . Mr. Hammond
Lucette . . . Mrs. Hallam	the latter Mr. Martin	Magician . . . Mr. Robbins
Margaret . . Mrs. Kenna		Columbine . . . Miss Brett
		Sylph Mrs. Kenna

added a one-act comedy, "Look Before You Leap," in which a mother, still young and handsome, becomes the successful rival of her daughter, and the pantomime, "Harlequin Fisherman."

Among those who were first to bow before Hodgkinson, as the rising sun of the American theatrical firmament, was William Dunlap. The aspiring young dramatist had a comedy ready for production when the company returned to New York, but Mr. Henry wisely declined to produce it. When it was produced it was through the favor of Hodgkinson, who brought it out for Miss Brett's benefit on

WEDDING.

Commodore Welldon	Mr. Hallam
Quibble	Mr. Hodgkinson
McSkinflint	Mr. Prigmore
Lovejoy	Mr. Martin
O'Banter	Mr. King
Crackjaw	Mr. West
Toupee	Mr. Ryan
Mrs. Sugarcane	Mrs. Rankin
Dinah	Mrs. Hamilton
Julia	Mrs. Hallam

the 20th of May, not in the hottest weather, early in June, as Dunlap says. It was originally intended that Henry should play *Commodore Welldon*, but he refused—"very properly under the circumstances," the author declares in his character of historian—whereupon Hallam accepted the part in opposition to his partner. According to Dunlap, the piece, which he calls the "Miser's Wedding," though it was advertised as the "Wedding," was played without study or rehearsal and, of course, murdered. The author admitted, however, that it deserved death, and it was never repeated.

The remaining new pieces of the season, presented at benefits, were Dibdin's ballad opera, the "Waterman," produced by Mrs.

WATERMAN.

Tom Tug . . .	Mr. Hodgkinson
Bundle	Mr. Ashton
Robin	Mr. Prigmore
Mrs. Bundle . . .	Mrs. Pownall
Wilhelmine .	Mrs. Hodgkinson

Pownall; Mrs. In-
bald's farce in three
acts, "Animal Mag-
netism;" the Rev.
Henry Knapp's

ANIMAL MAGNETISM.

Marquis Delancy .	Mr. West
Dr. Mundungus,	Mr. Prigmore
Lafleur . . .	Mr. Hodgkinson
Jeffrey	Mr. Martin
Constance . . .	Mrs. Hallam
Lisette	Mrs. Pownall

musical farce, "Hunt the Slipper," and the serious pantomime, "Death of Captain Cook," brought out together

by Mr. Prigmore; and the "Irishman in London," included in his benefit bill by Mr. Henry for the purpose of showing himself in

HUNT THE SLIPPER.

Billy Bustle . . .	Mr. Prigmore
Winterbottom . . .	Mr. Ashton
Captain Clement . .	Mr. West
Glib	Mr. Martin
Miss Winterbottom.	Mrs. Rankin
Harriet	Mrs. King
Maid	Mrs. Kenna

a new Irish part.

To these may be added the cast of "St. Patrick's Day," produced a night or

DEATH OF CAPTAIN COOK.

Captain Cook .	Mr. Hodgkinson
Lientenant . .	Mr. Prigmore
Terreoboo	Mr. Robbins
Oroondo	Mr. Martin
Perea	Mr. West
Kosh	Mr. King
High Priest . . .	Mr. Heard
Emai	Mrs. Kenna

two before the benefits began. All these pieces, which were Covent Garden or Haymarket successes, became very popular, and some of them held the stage until within a com-

IRISHMAN IN LONDON.

Murtoch Delany . .	Mr. Henry
Mr. Cullooney . .	Mr. King
Captain Seymour . .	Mr. West
Edward	Mr. Martin
Frost	Mr. Heard
Cymon	Mr. Hallam
Caroline	Mrs. Hallam
Louisa	Mrs. Kenna
Cubba	Mrs. Hamilton

paratively recent period. The most successful of these productions was the "Waterman,"

ST. PATRICK'S DAY.

Lieut.O'Conner,	Mr. Hodgkinson
Dr. Rosy	Mr. Martin
Justice Credulous .	Mr. Prigmore
Sergeant Trounce . .	Mr. West
Lauretta	Mrs. Hallam
Mrs. Bridget . . .	Mrs. Hamilton

in which Hodgkinson as *Tom Tug* had a fine opportunity to emphasize the versatility of talent he had shown throughout the season. In "Hunt the Slipper" Miss Brett was announced as Mrs. King. Two days before, when she played the *Lady* in "Comus" for Mr. Ashton's benefit, she was still Miss Brett. According to Dunlap, Miss Brett was a feeble actress who owed whatever supremacy she obtained to the influence of Hodgkinson. As the virtual dictator of the company, this accomplished actor, but unscrupulous man, made everything bend to his own interest.

A few casts of familiar pieces that had not been played by the reorganized company in Philadelphia during the engagement there

have been preserved. These are given herewith to make the record as complete as possible. It must be said, however, that it is to the long list of benefits this season rather than to the casts that we owe our knowledge of the *personnel* of the company. The casts on the other hand show Hodgkinson's aggressiveness in the distribution of parts, the American element in the company being ruthlessly pushed aside in favor of the English contingent. Poor old Woolls, after a service of more than thirty years on the American stage, was seldom heard, even in the parts that had long been in his possession. Heard, Ashton, Hammond, Bisset, Mrs. Kenna, Mrs. Rankin and Mrs. Hamilton received little consideration. Bisset asserted his right to play his favorite Scotchman, *Colin McLeod*, in the "Fashionable Lover" for his benefit, but the others were generally content with subordinate roles, even on their benefit nights. Even Martin, who made some

NEW CASTS OF FAMILIAR PIECES.

ALEXANDER THE GREAT.
 Alexander . . . Mr. Hodgkinson
 Clytus . . . Mr. King
 Lysimachus . . . Mr. Hallam
 Statira . . . Mrs. Henry
 Roxana . . . Mrs. Kenna
 Parisates . . . Mrs. Hallam

CHAPTER OF ACCIDENTS.
 Woodville . . . Mr. Hodgkinson
 Governor Harcourt . Mr. Prigmore
 Captain Harcourt . . Mr. Martin
 Lord Glenmore . . . Mr. King
 Grey . . . Mr. Heard
 Vane . . . Mr. West
 Jacob Gawky . . . Mr. Hallam
 Miss Mortimer . . . Mrs. Hallam
 Celia . . . Mrs. Henry
 Bridget . . . Mrs. Pownall
 Mrs. Warner . . . Mrs. Hamilton

COMUS.
 Comus . . . Mr. Hodgkinson
 Elder Brother . . . Mr. Martin

Younger Brother . Mr. Hammond
 Lady . . . Miss Brett
 Sabrina . . . Mrs. Rankin
 Euphrosyne . . . Mrs. Hodgkinson

JEALOUS WIFE.
 Mr. Oakley . . . Mr. Hodgkinson
 Major Oakley . . . Mr. Ashton
 Charles . . . Mr. West
 Russet . . . Mr. Prigmore
 Lord Trinket . . . Mr. Hammond
 Sir Harry Beagle . . Mr. Martin
 Captain O'Cutler . . . Mr. King
 Paris . . . Mr. Durang
 Mrs. Oakley . . . Mrs. Pownall
 Lady Freelove . . . Mrs. Kenna
 Harriet . . . Mrs. Hallam
 Toilet . . . Mrs. Hamilton

KING OF THE GENII.
 King . . . Mr. Woolls
 Harlequin . . . Mr. Martin
 Pantaloon . . . Mr. Ryan
 Clown . . . Mr. Prigmore
 Columbine . . . Mrs. Kenna

MERCHANT OF VENICE.
 Shylock . . . Mr. Henry
 Gratiano . . . Mr. Hodgkinson
 Bassanio . . . Mr. Martin
 Antonio . . . Mr. Hallam
 Lancelot . . . Mr. Prigmore
 Portia . . . Mrs. Henry
 Nerissa . . . Mrs. Kenna
 Jessica . . . Mrs. Hallam

MIDAS.
 Midas . . . Mr. Prigmore
 Apollo . . . Mr. West
 Pan . . . Mr. King
 Mysis . . . Mrs. Rankin
 Nysa . . . Mrs. Hodgkinson
 Daphne . . . Mrs. Pownall

RIVAL CANDIDATES.
 General Worry . . . Mr. Henry
 Sir Harry Muff . . . Mr. Martin
 Spy . . . Mr. Prigmore
 Narcissa . . . Mrs. Hodgkinson
 Jenny . . . Mrs. Rankin

progress, fared little better than the others. A like fate befell such of Henry's recruits as were likely to prove dangerous either to Mr. or Mrs. Hodgkinson. Mrs. Pownall was the first victim of Hodgkinson's displeasure, as the rival of Mrs. Hodgkinson. Mr. Chambers, too, he pushed aside, as a possible rival of his own in singing parts. This occurred in Philadelphia before the company went to New York. Chambers and Mrs. Pownall had been announced to sing at Oeller's tavern, on the 19th of January. Hodgkinson intervened with a concert for the benefit of Mrs. Hodgkinson, which he advertised for the same night. In consequence of the strenuous opposition which this action provoked, he was compelled to postpone Mrs. Hodgkinson's concert until the 21st. He did this, he said, because he was not in immediate necessity, and would rather let those who were to be served before him. In his card in the newspapers he assumed an air of injured innocence; but as a further expression of his malice he recited Foote's prologue on the impossibility of pleasing everybody, on the night of his wife's concert. This incident marked the beginning of a long series of intrigues, which finally culminated in Henry's surrender of his supremacy with a public that he had served so long.

After the close of the New York season the company returned to the Southwark Theatre to reap a second harvest in Philadelphia

LIST OF PERFORMANCES—*Philadelphia.*

1793.

July 1—	Road to Ruin	Holcroft
	Love a la Mode	Macklin
3—	Maid of the Mill	Bickerstaff
	Irishman in London	Macready
5—	Such Things Are	Mrs. Inchbald
	Devil to Pay	Coffey
8—	George Barnwell	Lillo
	Irishman in London.	

before the arrival of Wignell's forces at the New Theatre in Chestnut Street. Before the season opened, which was on the first day of July, Hallam and Henry advertised a ventilator on a new system, as in preparation for the

hot weather. Later they announced that their new steam ventilator was completed. Devices for cooling the Southwark Theatre in Summer had been adopted even before the Revolution, and like attempts, all inadequate in result, continue to be made after the lapse of more than a century. French feeling ran very high in Philadelphia at this time. Two benefits were given during the season for the refugees from San Domingo, and the performance of the 9th of August was bespoke by the Patriotic Society, at whose instance the Marseillaise Hymn was sung. The only pieces new to Philadelphia that were given at this time were those that had previously been produced in New York. This is explained by the fact that the season was brought to an abrupt close by the yellow fever epidemic of that year, just as the benefits were beginning. Mrs. Pownall's was the only one that actually occurred, and she had nothing new to offer. Mr. Hodgkinson's benefit

- July 10—Notoriety Reynolds
Prisoner at Large . . . O'Keefe
- 12—Notoriety.
Prisoner at Large.
- 15—Chapter of Accidents . . Miss Lee
Lying Valet Garrick
- 18—Notoriety.
No Song No Supper . . . Hoare
- 20—Wild Oats O'Keefe
Padlock Bickerstaff
- 23—Wild Oats.
Romp Bickerstaff
- 25—Animal Magnetism . Mrs. Inchbald
Rosina Mrs. Brooke
- 27—Lionel and Clarissa . . Bickerstaff
Register Office Reed
- 29—Clandestine Marriage . . Garrick
Romp.
- (Benefit distressed French emigrants.)
- 31—School for Scandal . . . Sheridan
Deserter Dibdin
- Aug. 2—Richard III Shakspeare
Rival Candidates Bate
- 5—Lionel and Clarissa.
Register Office.
- 7—Wild Oats.
St. Patrick's Day . . . Sheridan
- 9—More Ways than One . Mrs. Cowley
Agreeable Surprise . . . O'Keefe
- (Benefit distressed emigrants from
Hispaniola.)
- 10—Cato Addison
Irishman in London.
- 12—Lionel and Clarissa.
Critic Sheridan
- 14—Tempest Dryden
Catharine and Petruchio, Shakspeare
- 16—Dramatist Reynolds
Farmer O'Keefe
- 19—Child of Nature . . Mrs. Inchbald
Ways and Means . . . Colman, Jr
- 23—Wild Oats.
No Song No Supper.
(Mrs. Pownall's benefit.)

was to have taken place on the 26th of August, for which he had announced the first production in this country of Mrs. Inchbald's "I'll Tell You What." It was postponed, however, on account of the indisposition of Hodgkinson, King and Mrs. Hallam. In consequence of the rapid spread of the plague it was abandoned altogether, the house remaining closed. The failure of the benefits, in consequence of the epidemic, led to another quarrel between Hodgkinson and Henry, in which Hallam sided with Hodgkinson. To the charge of failure to fulfil the engagement made with Hodgkinson and his wife in regard to benefits, the actor further alleged neglect and inhumanity, while he was ill and fleeing from the yellow fever. The affair was afterward submitted to arbitration, the arbitrators deciding that Henry had not been guilty of any inhumanity toward Hodgkinson, but giving the latter four hundred dollars, the estimated profits of two benefits. Henry submitted without making any defense, amazed at the audacity of his accuser and the duplicity of his partner. The charge of inhumanity was probably based on Mrs. Hodgkinson's condition, as her first child, a daughter, was born on the 16th of June, 1793, just before the company left for Philadelphia.

CHAPTER V.

MR. HENRY'S LAST SEASON, 1793-4.

HODGKINSON'S OPPOSITION TO HENRY—MRS. MELMOTH—MISS CHEER,
NOW MRS. LONG—MR. RICHARDS AND MRS. WILSON—MRS. POW-
NALL'S "NEEDS MUST"—"TAMMANY"—DUNLAP'S "FATAL DECEP-
TION"—PIECES PRODUCED—DEATH OF MR. AND MRS. HENRY.

THE New York season of 1793-4 was the last of Mr. Henry's connection with the Old American Company. It was throughout a season of discord. Hodgkinson, intent from the outset upon driving Henry and his wife from the company, had so far succeeded to his satisfaction. In this intrigue he was abetted by Hallam, who almost openly contributed to his partner's downfall. Henry had been compelled to yield up part after part to Hodgkinson; and even when he was in possession of roles that Hodgkinson had no wish to play, the actor found means for preventing the manager from producing the pieces. Hodgkinson's opposition to Henry was not so much due to professional jealousy as to a desire to obtain Henry's share in the property. His hostility to Mrs. Henry, on the other hand, was conceived in mere wantonness—it had no purpose except that it may have seemed necessary to Hodgkinson that in order to crush the husband he must also crush the wife—that, to overcome the manager, it was needful to overthrow the actress. Mrs. Henry's roles at that time were confined to the heroines of tragedy. To deprive her of these, Hodg-

kinson insisted that Mrs. Melmoth, who had recently arrived in the country, should be brought forward in parts akin to Mrs. Henry's—a plan in which he succeeded through Hallam's connivance.

The season, which began on the 11th of November, 1793, with a performance in aid of the Philadelphia sufferers, was a long one, last-

LIST OF PERFORMANCES.

1793.

- Nov. 11—Clandestine Marriage
Garrick and Colman
Padlock Bickerstaff
(Benefit of the Philadelphia sufferers.)
13—Dramatist Reynolds
Romp Bickerstaff
15—She Stoops to Conquer . Goldsmith
Deserter Dibdin
18—Wonder Mrs. Centlivre
Ways and Means . . Colman, Jr
20—Grecian Daughter . . . Murphy
Romp.
22—More Ways than One . Mrs. Cowley
Ways and Means.
25—Grecian Daughter.
Lying Valet Garrick
27—Provoked Husband . . Vanbrugh
Romp.
29—Notoriety Reynolds
Agreeable Surprise . . . O'Keefe
Dec. 2—Jealous Wife Colman
Agreeable Surprise.
4—Venice Preserved . . . Otway
Love a la Mode Macklin
6—All in the Wrong . . . Murphy
Deserter.
9—Venice Preserved.
Miss in Her Teens . . . Garrick
11—Notoriety.
Don Juan.
13—Percy Hannah More
Padlock.
16—Child of Nature . . Mrs. Inchbald
Don Juan.
18—I'll Tell You What . Mrs. Inchbald

ing until the 28th of July, 1794.

The theatre had not been open a fortnight, when Mrs. Melmoth made her first appearance in America as *Euphrasia* in the "Grecian Daughter." Mrs. Melmoth came to the United States without an engagement, arriving in New York in February, 1793. It was announced at the time that her views were not theatrical—that her intention was to give a course of readings. She actually attempted this plan, giving a reading at the City Assembly Room, New York, on the 9th of April; but finding dramatic readings unappreciated, her thoughts again turned to the stage, for which her abilities and experience fitted her. Mrs. Melmoth was the daughter of a respectable farmer in Surrey, England. While at boarding-school

she was induced to elope with a young man of literary and theatrical aspirations, named Pratt, at one time well known as Courtney Melmoth. During the season of 1772-3, Melmoth made his first appearance on the stage at Smock Alley in Dublin as *Antony* in "All for Love." Mrs. Melmoth also made her *debut* there as *Moinimia* in the "Orphan." She was at that time possessed of a beautiful figure and a very sweet voice. The Melmoths were at Covent Garden during the season of 1774 and 1775. Mrs. Melmoth obtained an introduction there through Younger, for whose benefit she played *Mandane* in "Cyrus," April 11th, 1774. Her formal *debut* at Covent Garden was made October 4th, 1774, as *Roxana* in "Alexander the Great." Among her parts at this time were *Bellarion* in "Phylaster," *Queen Elizabeth* in "Richard III," the *Queen* in "Henry II," and *Hermione* in "A Winter's Tale." In January, 1775, Mel-

- Dec. 18—Agreeable Surprise.
 20—Percy.
 St. Patrick's Day . . . Sheridan
 23—I'll Tell You What.
 Needs Must . . . Mrs. Pownall
 26—Such Things Are . Mrs. Inchbald
 Needs Must.
 28—Barbarossa Browne
 30—Dramatist.
 Don Juan.
- 1794.
- Jan. 1—Grecian Daughter.
 Flitch of Bacon Bate
 3—Barbarossa.
 Romp.
 6—Belle's Stratagem . Mrs. Cowley
 Cymon and Sylvia . . . Garrick
 8—Belle's Stratagem.
 Ways and Means.
 10—Such Things Are.
 Romp.
 13—Tempest Dryden
 Guardian Garrick
 15—Douglas Home
 Irishman in London . Macready
 20—Belle's Stratagem.
 Highland Reel O'Keefe
 22—School for Scandal . . Sheridan
 Flitch of Bacon.
 24—Fair Penitent Rowe
 Highland Reel.
 27—West Indian Cumberland
 Who's the Dupe? . Mrs. Cowley
 29—Henry IV Shakspeare
 True-Born Irishman . . Macklin
- Feb. 1—Carmelite Cumberland
 Highland Reel.
 3—Love in a Village . . Bickerstaff
 Ways and Means.
 5—Wild Oats O'Keefe
 Padlock.
 8—Mourning Bride . . . Congreve
 Irishman in London.
 10—Carmelite.
 All the World's a Stage . Jackman

- Feb. 12—Fair Penitent.
 No Song No Supper . . . Hoare
 14—Road to Ruin Holcroft
 Rival Candidates Bate
 17—Macbeth Shakspeare
 High Life Below Stairs . Townley
 19—Chapter of Accidents . Miss Lee
 True-Born Irishman.
 21—Lionel and Clarissa . . Bickerstaff
 Irishman in London.
 24—Cato Addison
 Rosina Mrs. Brooke
 26—Lionel and Clarissa.
 Catharine and Petruchio. Shakspeare
 28—Cato.
 Highland Reel.
 Mar. 3—Tammany Mrs. Hatton
 Register Office Reed
 6—Tammany.
 High Life Below Stairs.
 8—Tammany.
 (Mrs. Hatton's benefit.)
 10—Barbarossa.
 No Song No Supper.
 12—Grecian Daughter.
 Irish Widow Garrick
 14—Julius Cæsar Shakspeare
 No Song No Supper.
 18—Tamerlane Rowe
 Highland Reel.
 20—Battle of Hexham . . Colman, Jr
 Rosina.
 22—Gamester Moore
 Prisoner at Large . . . O'Keefe
 24—Battle of Hexham.
 Irish Widow.
 26—Beggars Opera Gay
 Irishman in London.
 28—He Would be a Soldier . Pilon
 Highland Reel.
 31—Beggars Opera.
 Cross Purposes O'Brien
 April 2—Percy.
 Don Juan.
 4—Carmelite.
 No Song No Supper.

moth attempted *Hamlet*, Mrs. Melmoth appearing as *Queen Gertrude*. She was engaged at Drury Lane for the season of 1776-7, making her first appearance at that house November 25th, 1776, as *Lady Macbeth*. Mrs. Melmoth, notwithstanding she had opportunities at the two great houses, failed to make a marked impression in London; but afterward, at the theatres of Edinburgh and Dublin, she took high rank. She now played comedy as well as tragedy, and even appeared in comic opera, her first appearance at the English Opera House, Capel Street, Dublin, being made December 19th, 1783, in Houlton's "Gibraltar," which was brought out at that house. For her benefit, March 24th, 1784, Mrs. Melmoth played *Lady Mary Woodley* in Mrs. Griffith's comedy, "The Times." Long before Mrs. Melmoth's arrival in America her girlish figure had been supplanted by the immense proportions of an

English matron, in consequence of which her *debut* in New York, November 20th, 1793, as *Euphrasia* in the "Grecian Daughter," came near meeting with disaster. In the scene where she asked *Dionysius* to strike her instead of her feeble father, "Strike here, here's blood enough," the realism of the situation provoked a laugh. Although she often played *Euphrasia* afterward, she never repeated "here's blood enough." Her sense of the incongruous, however, did not prevent her from playing the rollicking *Roxalana* in the "Sultan" for her benefit, when she was again laughed at. Mrs. Melmoth's accession was marked by the revival of the sombre tragedies of Congreve, Rowe and Addison, which had already fallen into desuetude. Early in the season another event occurred that has at least a reminiscent interest—the appearance of Mrs. Long as *Mrs. Oakly* in the "Jealous Wife," on the 2d of December. This lady was Miss

- April 7—Othello Shakspeare
 Devil to Pay Coffey
 9—World in a Village . . . O'Keefe
 Rosina.
 11—Tammany.
 Agreeable Surprise.
 12—World in a Village.
 Highland Reel.
 21—Surrender of Calais . . Colman, Jr
 Inkle and Yarico . . Colman, Jr
 (Mrs. Henry's benefit.)
 24—Fatal Deception Dunlap
 Shelty's Travels Dunlap
 Farmer O'Keefe
 (Mr. Hodgkinson's benefit.)
 26—Every One has His Fault
 Mrs. Inchbald.
 No Song No Supper.
 (Mr. Ashton's benefit.)
 28—Liberty Restored.
 Wedding Ring Dibdin
 (Mrs. Pownall's benefit.)
 30—Robin Hood MacNally
 Lyar Foote
 (Mrs. Hodgkinson's benefit.)
 May 3—Isabella Southerne
 Sultan Bickerstaff
 (Mrs. Melmoth's benefit.)
 5—How to Grow Rich . . Reynolds
 Shelah's Voyage to America.
 Highland Reel.
 (Mrs. Hallam's benefit.)
 7—Jane Shore Rowe
 Guardians Outwitted, Mrs. Centlivre
 (Mr. Henry's benefit.)
 9—Fatal Deception.
 Robinson Crusoe . . . Sheridan
 (Mr. Richards' benefit.)
 12—Young Quaker O'Keefe
 Robinson Crusoe.
 (Mr. King's benefit.)
 14—Surrender of Calais.
 Prisoner at Large.
 (Mr. Richards' benefit.)

- May 16—Young Quaker.
 Three Weeks After Marriage
 (Mrs. Hamilton's benefit.) Murphy
- 19—Bold Stroke for a Husband
 Hob in the Well . . . Cibber Mrs. Cowley
 Trick Upon Trick . . . Yarrow
 (Mr. Martin's benefit.)
- 21—Such Things Are.
 Three Weeks After Marriage.
 (Mrs. Wilson's benefit.)
- 23—Beggar's Opera.
 Midnight Hour . . Mrs. Inchbald
 (Mr. King's benefit.)
- 26—School for Wives . . . Kelly
 Midnight Hour.
 (Mrs. Miller's benefit.)
- 28—Gamester,
 Shelah's Voyage.
 Animal Magnetism . Mrs. Inchbald
 (Mrs. Long's benefit.)
- 30—Belle's Stratagem.
 True-Born Irishman.
 (Mrs. Kenna's benefit.)
- June 2—New Peerage . . . Miss Lee
 Poor Soldier . . . O'Keefe
 (Mr. Hallam's benefit.)
- 5—Patriot,
 Bold Stroke for a Wife Mrs. Centlivre
 Nootka Sound.
 (Mr. Prigmore's benefit.)
- 7—Rivals Sheridan
 Devil to Pay.
 (Mr. Heard's benefit.)
- 9—Young Quaker.
 Midnight Hour.
 Trick Upon Trick.
 (Mr. Ryan's benefit.)
- 11—Patriot.
 Love in a Camp O'Keefe
 Tammany's Frolics.
 (Miller, Bergman, Durang and Mrs.
 Wilson's benefit.)
- 13—Bold Stroke for a Husband.
 Romp.
 (Robbins, West and Faulkner's benefit.)

Cheer, of the Colonial stage. She had not played in New York for twenty years, but had occasionally appeared with Hallam's forces in Jamaica in 1781. During the season she appeared as *Almeria* in the "Mourning Bride," *Sancha* in "A Bold Stroke for a Husband," and *Mrs. Grub* in "Cross Purposes." "Mrs. Long," Dunlap says, "was received in silence by the audience, and never heard of more." There were others, however, who manifested a more chivalrous feeling toward the old-time favorite, one of these writing to the *Daily Advertiser* in anticipation of her benefit: "Who does not remember Miss Cheer? Now descended into the vale of years, it is supposed this lady will retire after this season—let us pay a tribute to her former powers, and render her retiring cheerful."

Besides Mrs. Melmoth, the debutants of the season were Mr. Richards, whose first appearance was made December 28th, 1793,

as *Barbarossa*, and Mrs. Wilson, who appeared as *Mrs. Brady* in the "Irish Widow," March 12th, 1794. Richards was an assumed name for Sir Richard Crosby, an Irish Baronet. Richards was a pudding-faced giant, who realized Foote's description of a nobleman of his day—"He looks like a greyhound that has got the dropsy."

Among his previous achievements, Sir Richard had built a balloon and gone up in it, to come down in the Irish Channel at the peril of his life. Having dissipated a fortune, there was one distinction left to him—to become the first baronet to appear on the American stage. Who Mrs. Wilson was it is impossible to say. The name had been a common one on the English stage a few years before. One Mrs. Wilson was a daughter of Lee Lewes, and the wife of Mr. Wilson, of the Haymarket, who left her a widow. Mrs. J. Wilson, who had played at Birmingham, Brighthelmstone and Portsmouth with success, was announced for a London *debut* in 1783. Our Mrs. Wilson, whoever she was, is less interesting to American readers than the Mrs. Wilson, of Covent Garden, celebrated in the prints of the time as "Sally the Small," the "yellowhammer" and the "goldfinch." She married Weston, but eloped with Wilson, and was, perhaps, the most notorious actress of her time. She was a daughter of the Mr. and Mrs. Adcock, who came to America with the original Hallam company in 1752, and her age at the time of her death in 1787—thirty-four years—shows that she was born in this country.

- June 20—Heiress Burgoyne
 Death of Harlequin.
 No Song No Supper.
 (Wools and Richards' benefit.)
 23—Every One has His Fault.
 Wapping Landlady.
 Spoiled Child Bickerstaff
 (Mr. Ashton's benefit.)
 25—Dramatist.
 Padlock.
 (Heard and Hammond's benefit.)
 28—Barbarossa.
 Agreeable Surprise.
 (Benefit for Algerine Captives.)

Mrs. Pownall was unable to appear during the first few weeks of the season, having broken her leg, and when she again came before

NEEDS MUST.

Hardwell	Mr. Prigmore	the public she was still on crutches.
Anthony	Mr. Martin	A musical trifle, called "Needs
Rushbrook	Mr. Bergman	Must, or the Ballad Singers,"
Delia	Mrs. Hallam	served as a vehicle for her reap-
Marian	Mrs. Pownall	pearance. For this piece Mrs.

Hatton, a sister of Mrs. Siddons, furnished the plot, which was slight and wrote one of the songs; the whole of the dialogue was the work of Mrs. Pownall. The only example of the songs in "Needs Must" that has come down to us is the following:

To her enraptured fancy flies
Whose image fills the heart;
Swells on the beam of her dear eyes,
Whose smiles ecstatic joy impart.

And now while gentle dews descend,
And misty evening veils the sky,
Oh, love, thy vot'ry's suit befriend
And whisper, Delia, Henry's nigh.

One of the newspapers, in contradicting the report that Mrs. Hatton had written "Needs Must," spoke of her as the lady from whose pen was soon to be ex-

	TAMMANY.	
pected a new opera—"Tammany, or the Indian Chief." This lady was Mrs. Anne Julia Hatton, a sister of Mrs. Siddons, who aspired to be a poet and playwright. In 1783, when she was Mrs. Curtis,		Tammany Mr. Hodgkinson
		Columbus Mr. Hallam
		Perez Mr. King
		Ferdinand Mr. Martin
		Wegan Mr. Prigmore
		Indian Dancers { Mr. Durang
		Manana Mrs. Hodgkinson
		Zulla Mrs. Hamilton

she published a volume of "Poems on Miscellaneous Subjects," of which one of the reviews said, "The public is frequently addressed in

worse poetry." In 1793, after she had become Mrs. Hatton, she attempted the stage, appearing at the Haymarket in June of that year as *Kitty* in "Seeing is Believing," and *Nancy* in a piece called the "Pad." She arrived in New York in the Winter of 1793-4, and at once became the bard of the American Democracy. When the Democratic Society of New York celebrated the recapture of Toulon, she furnished the ode for the occasion for which she was voted the thanks of the Society. She also succeeded in interesting the Tammany Society in her opera, the wish of this powerful organization for its production being equal to a command. Elaborate preparations were made for bringing it out. The prologue, which was spoken by Mr. Hodgkinson, was written by Richard Bingham Davis, a young New York poet, then only in his 23d year. It was included in a volume of "Poems," collected and published after his death, which occurred of yellow fever in 1799. The music was by James Hewitt, who had been the leader of the orchestra for many years. This was the first important attempt at the

EXTRACT FROM DAVIS' PROLOGUE.

Secure the Indian roved his native soil,
 Secure enjoy'd the produce of his toil,
 Nor knew, nor feared a haughty master's pow'r
 To force his labors, or his gains devour.
 And when the slaves of Europe here unfurl'd
 The bloody standard of their servile world,
 When heaven, to curse them more, first deign'd to bless
 Their base attempts with undeserved success,
 He knew the sweets of liberty to prize,
 And, lost on earth, he sought her in the skies;
 Scorn'd life divested of its noblest good,
 And seal'd the cause of freedom with his blood.

For you, this night, we bid those scenes return—
 Scenes that must make each patriot bosom burn;
 While the brave deeds of former times renew'd,
 Exhibit what yourselves but late have view'd.
 When Tammany his country's champion glows,
 "Thus," says the patriot, "Washington arose;"
 And when his hand illumines the fatal pyre,
 "Thus glory saw Montgomery expire."
 In each heroic act we fondly trace
 Those features which Columbia's worthies grace;
 In every eye with exaltation see
 Columbia's sons determined to be free.
 And oh! may this exalted spirit glow,
 Long as the rolling tide of time shall flow.

composition of operatic music in America ; but, like most pioneer composers, Mr. Hewitt met with faint recognition, so far as his original work was concerned, and he even suffered the mortification of being hissed by an angry audience on the first night of "Tammany" for not being ready with a popular air when it was called for. The scenery was all new, being specially painted by Charles Ciceri for the production. Ciceri was not without experience as a scene-painter. He had found employment on the paint-frames in some of the leading theatres of Paris and London, and he was engaged by Milbourne to assist in painting the stock scenes for the New Theatre in Philadelphia. The yellow fever of 1793 drove him to New York, where he soon found occupation in repairing and replacing the well-worn scenery in the theatre in John Street. Dunlap said of the scenes for "Tammany" that "they were gaudy and unnatural, but had a brilliancy of coloring, reds and yellows being abundant." Although Dunlap speaks of the opera itself as "a melange of bombast" and as "seasoned high with spices hot from Paris, and swelling with rhodomontade for the sonorous voice of Hodgkinson," it does not follow that, as a literary performance, it was worse than similar performances of his own. The fact is that the political character of the work—its pronounced republicanism—was peculiarly offensive to Dunlap and to the Federalists generally. This is what the historian meant by "spices hot from Paris." While Republicans were called upon to support the effort on the one hand, there were rumors that a party had been got up to hiss it on the other. While it was admitted that the opera was "received with unbounded applause," it was said with a sneer that the audience was made up of "the poorer class of mechanics and clerks." Whatever may have been the merits of the piece, *Tammany* received much

applause for his independent and noble spirit, and *Columbus* was also applauded. The only hint of the plot is contained in one of the criticisms, in which it is said that the Spaniards got the better of the brave *Tammany*, and burnt him up in his cabin with poor *Manana*. The opera was given in Philadelphia in the following Autumn, and a few years later Hodgkinson revived it in Boston.

After the production of his first comedy, "The Father," Dunlap's activity as a dramatist was very great. As early as 1790 he wrote a tragedy, which was not produced until 1794, when Hodgkinson was induced to bring it out for his benefit. It was originally called "Lord Leicester," but was pro-

FATAL DECEPTION.

duced as "The Fatal Deception, or The Progress of Guilt." It was afterward published with the simple title of "Leicester." The author, who was always fond of

Lord Leicester	Mr. Hallam
Henry Cecil	Mr. Hodgkinson
Dudley Cecil	Mr. King
Eldred	Mr. Richards
Howard	Mr. Martin
Elwina	Mrs. Hodgkinson
Matilda	Mrs. Melmoth

his offspring, though he sometimes speaks of his pieces deserving the early death that overtook them, describes this so-called tragedy as a poem. It certainly was poetic in form, but it was not poetry; nor was it tragedy. It was prose with a capital letter at the beginning of each line, and, what is now unendurable, turgid melodrama without action. In length its speeches were Shakspearean, but only in length. Although historical characters were introduced, it had no historical basis. The supposed wife of Leicester presents her lover to her husband as her brother—the guilty wife and her paramour exchange all the servants of the great castle of Kenilworth for strangers in the earl's absence. They attempt Leicester's murder in a way that is at once commonplace and cowardly. These two characters, Dunlap says,

were played by Hodgkinson and Mrs. Melmoth with great effect. He also says that Mrs. Hodgkinson as *Elwina*—the fainting and distressed heroine of melodrama—"first played an important part in this branch of the drama, and evinced great powers." Whatever success these players had, must have been entirely due to their declamation. Dunlap says the success of this play confirmed his attachment to the drama—it was in fact a failure. It was repeated for Richards' benefit, which also failed, and again tried in Philadelphia during the Autumn season of 1794, after which it was never revived. As an afterpiece to the tragedy, when Hodgkinson first produced it, Dunlap contributed an interlude called "Shelty's Travels," in which Hodgkinson's success as *Shelty* was as celebrated as Wignell's *Darby* had been in "Darby's Return."

The new English pieces produced in New York for the first time during the regular season were Mrs. Inchbald's "I'll Tell You

I'LL TELL YOU WHAT.	W h a t , "	HIGHLAND REEL.
Col. Downright . . . Mr. Hallam	previously	Shelty Mr. Hodgkinson
Anthony Euston . Mr. Hodgkinson	announced	McGilpin Mr. Prigmore
Mr. Euston Mr. Prigmore	for Mr.	Sergeant Jack Mr. King
Sir George Euston . Mr. Ashton	Hodgkin-	Charley Mr. Martin
Charles Euston Mr. Martin	son's bene-	Sandy Mr. Bergman
Major Cyprus Mr. King	fit in Phila-	Captain Dash Mr. Hammond
Sir Harry Harmless . Mr. Hammond	delphia,	Raasay Mr. Kenna
Lady Euston Mrs. Hallam	but not given because of the yellow	Coll Mr. Ashton
Lady Harriet Cyprus . Mrs. Kenna	fever; O'Keefe's "Highland Reel," which proved exceedingly popular,	Moggy McGilpin . Mrs. Hodgkinson
Young Lady . . Mrs. Hodgkinson	and was included in the repertoires of all the new American companies;	Jenny Mrs. Hallam
Bloom Mrs. Miller	Cumberland's "Carmelite," in which Hodgkinson played <i>St. Valori</i> ,	
	and Mrs. Melmoth <i>Matilda</i> , a part in which her great abilities were	

unequaled; the younger Colman's "Battle of Hexham," of which I have not been able to find the original cast; and O'Keefe's "World in

CARMELITE.

St. Valori . Mr. Hodgkinson
 Hildebrand . . Mr. Richards
 De Courcy . . . Mr. King
 Montgomeri . . Mr. Martin
 Gyfford Mr. Ashton
 Fitz Allan . . Mr. Kenna
 Matilda . Mrs. Melmoth

a Village," the least popular of all that prolific writer's pieces. Mrs. Inchbald's comedy had

WORLD IN A VILLAGE.

Dr. Grigsby . . . Mr. Hodgkinson
 Jollyboy Mr. Hallam
 Alebut Mr. Prigmore
 Charles Willows . . . Mr. King
 William Bellevue . . . Mr. Martin
 Capt. Mullenahack Mr. Richards
 Sir Henry Check . . . Mr. Ashton
 Capt. Vansheisen . . . Mr. Ryan
 Jack Mr. Bergman
 Hedgeworth Mr. Hammond
 Briers Mr. Woolls
 Willows Mr. Heard
 Louisa Mrs. Henry
 Maria Mrs. Hallam
 Mrs. Alebut . . . Mrs. Pownall
 Mrs. Bellevue . . . Mrs. Kenna

been first acted at the Haymarket in 1785, and was well received, but in this country it was soon jostled aside by more popular productions. The first cast of the "Highland Reel" is especially worthy of remembrance because of the character

portrait of Martin as *Charley*, published in 1794, of which only one copy is known to exist. This one I picked out of the "five-cent box," at a second-hand bookstore in New York in 1880. The cast of the "World in a Village" is only noteworthy in showing the subordinate strength of the company. Mr. Bergman, who played the little part of *Jack*, was a musician and a member of the orchestra.

When the benefits began, new plays followed each other in rapid succession. Another of the younger Colman's pieces, the "Surrender of Calais," was brought out on Mrs. Henry's night, and Mrs. Inchbald's best comedy, "Every One has His Fault," was played for Mr. Ashton. In Colman's play, notwithstanding it was produced for Mrs. Henry's benefit, Mr. and Mrs. Hodgkinson had the best parts. A solecism in the cast was Hammond as *King Edward*, Williamson's part, when the play was first produced at the Haymarket in 1791. The plot

of this piece was borrowed from a novel called "The Siege of Calais," published in 1751. In Mrs. Inchbald's comedy the characters of

SURRENDER OF CALAIS.	<i>Lord Norland</i>	EVERY ONE HAS HIS FAULT.
Eustache de St. Pierre . Mr. Henry	and <i>Harmony</i>	Lord Norland . Mr. Richards
La Gloire Mr. Hodgkinson	were drawn	Sir Robert Ramble . Mr. Martin
Ribbemont Mr. Martin	from her nov-	Captain Irwin . Mr. Hodgkinson
John de Vienne . . . Mr. Richards	el, "A Simple	Placid Mr. Hallam
O'Carroll Mr. King	Story." The	Solus Mr. Prigmore
Edward III Mr. Hammond	solecism in	Harmony Mr. Ashton
John D'Arie Mr. Ashton	this cast was	Hammond Mr. Durang
Sir Walter Mauny . Mr. Woolls	Mr. Ashton	Edward A young gentleman
Sergeant Mr. Prigmore	as <i>Harmony</i> .	Lady Elinor . . Mrs. Melmoth
Carpenter Mr. Hallam		Mrs. Placid . . Mrs. Pownall
Old Man Mr. Heard		Miss Wooburn . . Mrs. Hallam
Queen Phillipa . . . Mrs. Hallam		Miss Spinster . . Mrs. Hamilton
Julia Mrs. Henry		
Madelon Mrs. Hodgkinson		

York had been anticipated by Mr. Wignell's company with a cast in every way superior. Mrs. Pownall chose for her benefit bill a piece called "Liberty Restored" and Dibdin's "Wedding Ring." Her selection of the "Wed-

LIBERTY RESTORED.	WEDDING RING.
A la Grecque . Mr. Hodgkinson	Zerbino Mr. Prigmore
Ibrahim Mr. King	Pandolfo Mr. Richards
Mustapha Mr. Martin	Henrico Mr. King
Azim Mr. Prigmore	Lisetta Mrs. Pownall
Selim Mr. Bergman	Margaretta . . Mrs. Hodgkinson
Orloff Mr. Hallam	
Muley Mr. Ashton	
Ismael Mr. Hammond	
Old Man Mr. Heard	
Son Mr. West	
Alexina Mrs. Melmoth	
Lauretta Mrs. Hamilton	
Fatima Mrs. Wilson	
Paulina Mrs. Pownall	

In consequence of the French Revolution and the establishment of the

Swiss Confederation there was a great deal of cant about liberty with which the stage naturally sympathized. That there was either a public

PATRIOT.

William Tell . Mr. Hodgkinson
 Melchdale Mr. Prigmore
 Edwald Mr. King
 Grisler Mr. Richards
 Werner Mr. Hallam
 Lieutenant . . . Mr. Martin
 Provost Mr. Ashton
 Bowman Mr. West
 Serena Mrs. Wilson
 Lucella Mrs. Kenna
 Marina Mrs. Melmoth

or a political demand for the production of such pieces is made clear by the fact that in March of this year, 1794,

NOOTKA SOUND.

Captain Douglas . Mr. Prigmore
 Sam Stern Mr. Robbins
 Tom Grog Mr. Woolls
 Lieutenant Mr. Bergman
 Don Guzman Mr. King
 Don Frederick . . . Mr. Martin
 Alknomook Mr. West
 Wampumpoo Mrs. Miller

a number of correspondents wrote to the *Daily Advertiser* in Philadelphia demand-

ing that the managers of the New Theatre should produce an opera called "Helvetic Liberty, or the Lass of the Lakes," founded on the story of William Tell. While Wignell resisted these appeals, it is not surprising that Prigmore, who always manifested a disposition to foist political allusions into his lines, should adopt the theme as a good one for a benefit play. Mrs. Pownall also may have found a reason for

ROBIN HOOD.

Robin Hood Mr. King
 Little John Mr. Prigmore
 Baron Fitzherbert . Mr. Richards
 Edwin Mr. Bergman
 Ruttekin Mr. Hodgkinson
 Will Scarlet Mr. Martin
 Allan-a-Dale Mr. Ashton
 Clorinda . . Mrs. Hodgkinson
 Angelina Mrs. Pownall
 Stella Mrs. Hallam
 Annette Mrs. Wilson

her production in the same feverish condition of public feeling. Prigmore's

HOW TO GROW RICH.

Pave Mr. Hodgkinson
 Hippy Mr. Hallam
 Latitat Mr. Martin
 Warford Mr. King
 Sir Thomas Roundhead . Mr. Richards
 Sir Charles Dazzle Mr. Ashton
 Plainly Mr. Hammond
 Smalltrade Mr. Prigmore
 Lady Henrietta Mrs. Hallam
 Rosa Mrs. Hodgkinson
 Miss Dazzle Mrs. Wilson
 Betty Mrs. Hamilton

afterpiece, "Nootka Sound" was a pantomimic trifle whose only merit was in the fact that it was new. There was a more genuine dramatic purpose in the other new pieces

presented at benefits during the season, Mrs. Hodgkinson giving Mr. MacNally's "Robin Hood," Mr. Hallam Reynold's new comedy, "How to Grow Rich," and Mr. King O'Keefe's "Young Quaker" at a first attempt, and Mrs. Inchbald's "Midnight Hour" for his second benefit. Besides these, a ballet, that was original at least in name, the "Huntress, or Tammany's Frolics," was produced by Miller, Bergman, Durang and Mrs. Wilson. In this skit Mr. Ashton was *Tammany*, and Mrs. Wilson the *Huntress*. The interest in "Robin Hood" was to a great extent owing to the music by Shields, which was excellent.

YOUNG QUAKER.

Young Sadboy . Mr. Hodgkinson
 Old Sadboy . . . Mr. Richards
 Chronicle Mr. Prigmore
 Captain Ambush . . Mr. Martin
 Spatterdash Mr. King
 Clod Mr. Hallam
 Shadrach Mr. Hammond
 Malachi Mr. Woolls
 Lounge Mr. West
 Twig Mr. Durang
 Lady Rounceval . . Mrs. Miller
 Dinah Primrose . Mrs. Hallam
 Araminta . . Mrs. Hodgkinson
 Pink . . . Mrs. Pownall
 Judith Mrs. Hamilton
 Mrs. Millefluer . . Mrs. Kenna

In this opera Goldsmith's *Edwin* and

Angelina were introduced among the legendary heroes and heroines of Sherwood Forest.

Its performance in

Philadelphia antedated that in New York. Reynolds' comedy, "How to Grow Rich," had some merit, but failed to obtain the popularity of the "Dramatist." Its per-

formance in New York was not anticipated by the Philadelphia company. Although the "Young Quaker" was originally acted as early as 1783, and was one of O'Keefe's most amusing works, this first production in America was delayed, no doubt, to avoid offense to the Quaker element. Mrs. Inchbald's "Midnight Hour" was "considerably altered from the French," but it proved an interesting play, as so many English pieces from the same source have done ever since.

MIDNIGHT HOUR.

Marquis . Mr. Hodgkinson
 General . . Mr. Richards
 Nicholas . . Mr. Prigmore
 Sebastian . . Mr. Martin
 Matthias . . Mr. Hammond
 Ambrose Mr. West
 Julia Mrs. Wilson
 Flora Mrs. Pownall
 Cicely . . . Mrs. Hamilton

The new casts of the familiar pieces form the basis of an interesting study of the condition of the Old American Company under the domination of Hodgkinson. In these casts the absence of Mr. and Mrs. Henry, the subordination of Mrs. Pownall to Mrs. Hodgkinson, and the prominence of Mrs. Melmoth are especially noteworthy. In

NEW CASTS OF FAMILIAR PIECES.

BEGGAR'S OPERA.

Macheath . . . Mr. Hodgkinson
 Peachum . . . Mr. Prigmore
 Lockit . . . Mr. Ashton
 Filch . . . Mr. Martin
 Mat o' the Mint . . Mr. King
 Polly . . . Mrs. Hodgkinson
 Lucy . . . Mrs. Pownall
 Mrs. Peachum . . . Mrs. Miller
 Mrs. Coaxer . . . Mrs. Hamilton
 Mrs. Slammekin . . Mrs. Wilson

BELLE'S STRATAGEM.

Doricourt . . Mr. Hodgkinson
 Flutter . . . Mr. Hallam
 Sir George Touchwood . Mr. King
 Hardy . . . Mr. Prigmore
 Letitia Hardy . Mrs. Hodgkinson
 Widow Racket . . Mrs. Melmoth

BOLD STROKE FOR A HUSBAND.

Don Julio . . Mr. Hodgkinson
 Don Vincentio . . Mr. Martin
 Don Cæsar . . Mr. Prigmore
 Don Carlos . . Mr. King
 Don Garcia . . Mr. Hammond
 Gasper . . . Mr. Richards
 Victoria . . . Mrs. Wilson
 Olivia . . . Mrs. Hallam
 Laura . . . Mrs. Kenna
 Minette . . . Mrs. Pownall
 Marcella . . . Mrs. Hamilton
 Sancha . . . Mrs. Long

CATHARINE AND PETRUCHIO.

Petruchio . . Mr. Hodgkinson
 Catharine . . . Mrs. Long

CATO.

Cato . . . Mr. Hallam
 Portius . . . Mr. Henry
 Juba . . . Mr. Hodgkinson
 Sempronius . . Mr. Richards
 Marcus . . . Mr. Martin

Sypbax . . . Mr. Ashton
 Lucius . . . Mr. Kenna
 Decius . . . Mr. Woolls
 Marcia . . . Mrs. Melmoth
 Lucia . . . Mrs. Hallam

CROSS PURPOSES.

Chapeau . . . Mr. Hallam
 Robin . . . Mr. Martin
 Grub . . . Mr. Prigmore
 Mrs. Grub . . Mrs. Long

FAIR PRINCE.

Scioto . . . Mr. Henry
 Horatio . . . Mr. Hodgkinson
 Lotbario . . Mr. Hallam
 Altamont . . . Mr. Martin
 Calista . . Mrs. Melmoth
 Lavinia . . Mrs. Hallam

GAMESTER.

Beverly . . Mr. Hodgkinson
 Stukely . . Mr. King
 Lewson . . Mr. Hallam
 Mrs. Beverly . . Mrs. Melmoth

GUARDIANS OUTWITTED.

Colonel Feignwell . Mr. Hallam
 Periwinkle . Mr. Prigmore
 Obadiah Prim . Mr. Henry
 Freeman . . Mr. Martin
 Sir Philip Modelove . Mr. Ashton
 Tradelove . . Mr. King
 Simon Pure . . Mr. Woolls
 Ann Lovely . . Mrs. Henry
 Mrs. Prim . . Mrs. Hamilton
 Betty . . . Mrs. Kenna

Obadiab Prim . . Mr. Prigmore
 Ann Lovely . . Mrs. Hallam

HEIRESS.

Clifford . . Mr. Hodgkinson
 Sir Clement Flint . Mr. Richards

Lord Gayville . . Mr. Martin
 Alscrip . . Mr. Prigmore
 Blandish . . Mr. Ashton
 Rightly . . Mr. King
 Prompt . . Mr. Woolls
 Lady Emily . . Mrs. Hallam
 Miss Alscrip . . Mrs. Pownall
 Miss Alten . . Mrs. Hodgkinson
 Mrs. Blandish . . Mrs. Miller
 Tiffany . . Mrs. Wilson

HOB IN THE WELL.

Hob . . . Mr. Hallam
 Dick . . Mr. Martin
 Roger . . Mr. Prigmore
 Flora . . Mrs. Kenna

INKLE AND YARICO.

Inkle . . Mr. King
 Curry . . Mr. Henry
 Trudge . . Mr. Hallam
 Yarico . . Mrs. Hallam

IRISH WIDOW.

Widow Brady . . Mrs. Wilson

ISABELLA.

Biron . . Mr. Hodgkinson
 Connt Baldwin . Mr. Richards
 Carlos . . Mr. King
 Villeroy . . Mr. Hallam
 Belford . Mr. Hammond
 Sampson . . Mr. Prigmore
 Pedro . . Mr. West
 Child . . Master Pownall
 Isabella . Mrs. Melmoth
 Nurse . . Mrs. Hamilton

JANE SHORE.

Hastings . . Mr. Hodgkinson
 Gloster . . Mr. Hallam
 Dumont . . Mr. Henry
 Belmour . . Mr. Martin
 Jane Shore . Mrs. Henry
 Alicia . . Mrs. Melmoth

regard to Mrs. Pownall, Dunlap said had she been permitted by Hodgkinson to play *Margaretta* in "No Song No Supper," Mrs. Hodgkinson would not have played the part again. This conclusion may be doubted. Mrs. Pownall could easily have asserted her rank had not the public of Philadelphia and New York been alike indifferent to her

NEW CASTS OF FAMILIAR PIECES.

JEALOUS WIFE.		LYAR.		Prince of Wales . . . Mr. Martin	
Mrs. Oakly . . .	Mrs. Loog	Young Wildiog .	Mr. Hodgkinson	Tressel	Mr. King
JULIUS CÆSAR.		MACBETH.		Queen Elizabeth . Mrs. Melmoth	
Julius Cæsar . .	Mr. Richards	Macbeth	Mr. Hodgkinson	Lady Anne Mrs. Hallam	
Marc Antony . .	Mr. Hodgkinson	Macduff	Mr. Hallam	RIVALS.	
Brutus	Mr. Hallam	Banquo	Mr. Richards	Bob Acres Mr. Hodgkinson	
Cassius	Mr. Henry	Lady Macbeth .	Mrs. Melmoth	Captain Absolute . Mr. Hallam	
Octavius	Mr. Martin	MOURNING BRIDE.		Lydia Languish . Mrs. Hallam	
Casca	Mr. King	Osmyn	Mr. Hodgkinson	Julia Mrs. Melmoth	
Trebonius . . .	Mr. Woolls	Manuel	Mr. Richards	SUCH THINGS ARE.	
Pindarus	Mr. Hammond	Heli	Mr. King	Arabella Mrs. Melmoth	
Decius Brutus .	Mr. Ashton	Gonzales	Mr. Kenna	SULTAN.	
Metellus Cimba	Mr. Ryan	Zara	Mrs. Melmoth	Solyman Mr. Richards	
Lucius	Mr. Bergman	Almeria	Mrs. Long	Osmyn Mr. Prigmore	
Cinna	Mr. Prigmore	NEW PEERAGE.		Elmira Mrs. Hallam	
Marcellus . . .	Mr. Bisset	Vandercrab . . .	Mr. Hallam	Ismena Mrs. Pownall	
Lucilius	Mr. West	Charles	Mr. Hodgkinson	Roxalana Mrs. Melmoth	
Artimedorus .	Mr. O'Reilly	Lady Charlotte .	Mrs. Melmoth	TAMERLANE.	
Portia	Mrs. Melmoth	Miss Harley . .	Mrs. Hallam	Tamerlane . . . Mr. Hodgkinson	
Calphurnia . .	Mrs. Hallam	PERCY.		Bajazet Mr. Hallam	
LIONEL AND CLARISSA.		Percy	Mr. Hodgkinson	Moneses Mr. King	
Lionel	Mr. Hodgkinson	Earl Douglas . .	Mr. Hallam	Axalla Mr. Martin	
Colonel Oldboy .	Mr. Prigmore	Lord Raby . . .	Mr. King	Arpasia Mrs. Melmoth	
Sir John Flowerdale	Mr. King	Sir Hubert . . .	Mr. Prigmore	Selima Mrs. Hallam	
Harman	Mr. Hammond	Edric	Mr. Martin	TRUE-BORN IRISHMAN.	
Jessamy	Mr. Martin	Harcourt	Mr. Ashton	O'Dogherty . . . Mr. King	
Jenkins	Mr. Woolls	Elwina	Mrs. Melmoth	Hamilton Mr. Richards	
Clarissa	Mrs. Pownall	Birtba	Mrs. Hallam	Count Mushroom . Mr. Martin	
Diana	Mrs. Hodgkinson	POOR SOLDIER.		Major Gamble . . Mr. Prigmore	
Lady Oldboy . .	Mrs. Hamilton	Darby	Mr. Hallam	Mrs. Diggerty . . Mrs. Henry	
Jenny	Mrs. Hallam	Norah	Mrs. Wilson	Lady Kinnegad . . Mrs. Kenna	
LOVE IN A CAMP.		Kathleen	Mrs. Pownall	Lady Bab Frightful . Mrs. Miller	
Captain Patrick .	Mr. King	RICHARD III.		Lady Farrell . . . Mrs. Hallam	
Fehrbellin . . .	Mr. Ashton	Richard	Mr. Hodgkinson	VENICE PRESERVED.	
Rupert	Mr. Woolls	Henry VI.	Mr. Henry	Pierre Mr. Hallam	
Father Luke . .	Mr. Richards	Richmond	Mr. Hallam	Jaffier Mr. Hodgkinson	
Darby	Mr. Prigmore	Buckingham . .	Mr. Prigmore	Priuli Mr. King	
Quiz	Mr. Bergman	VENICE PRESERVED.		Belvidera Mrs. Melmoth	
Adjutant	Mr. Hammond	VENICE PRESERVED.			
Mabel Flourish .	Mr. Martin	VENICE PRESERVED.			
Flora	Mrs. Wilson	VENICE PRESERVED.			
Norah	Mrs. Pownall	VENICE PRESERVED.			

abilities. She sang *Polly* in the "Beggar's Opera" after Mrs. Hodgkinson had been heard in the part. She had many good parts in which her singing and acting were displayed to great advantage. Hodgkinson was able to keep her in the background, because then, as now, youth and beauty were preferred to mere artistic merit. With Mrs. Melmoth and Mrs. Henry the case was different. Through Hodgkinson's manipulations of public sentiment and Hallam's quiescence, a call was created in Mrs. Melmoth's behalf; she appeared, and her abilities at once enabled her to usurp the place that Henry had held in reserve for his wife. It was peculiarly easy for Hodgkinson to achieve his purpose of dethroning Henry. His popularity was at its height. Even the press, blinded by his versatile talents and accomplishments, gave him assistance. A remarkable instance of this was afforded by the *Daily Advertiser*, when Henry played his favorite part of *Beverly* in the "Gamester," on the 22d of March, with Mrs. Henry as *Mrs. Beverly*. The house was a thin one, and thereupon the public was told that this was owing to the preoccupation of parts by incompetent persons, when others more capable were willing to play them. Henry yielded; and on the 28th of May following, Hodgkinson played *Beverly*, and Mrs. Melmoth *Mrs. Beverly*. After this, Mr. and Mrs. Henry appeared in only one new play, the former as *St. Pierre* and the latter as *Julia* in the "Surrender of Calais" for Mrs. Henry's benefit. Subsequently Mrs. Henry played the title-role in "Jane Shore," with Henry as *Dumont*, and *Ann Lovely* in "Guardians Outwitted," an alteration of Mrs. Centlivre's "Bold Stroke for a Wife," with Henry as *Obadiah Prim*. In the latter they made their last appearances on the stage, negotiations for the sale of Henry's interest in the theatre being consummated a few days later. With the disappearance of the Henrys

this season was also the final retirement of Mrs. Long, formerly Miss Cheer, who no longer found favor with the new generation of playgoers.

Hodgkinson's popularity, great as it was, was often severely strained. An incident that happened early in the season of 1793-4 is a curious illustration of his manner of alienating his friends. One evening in December he was late in making his appearance, in consequence of which he was hissed by one or two persons in the audience. Putting on an air of authority, Hodgkinson demanded the cause of the dissatisfaction, and he then went on to tell how Mrs. Hodgkinson had been insulted on the way to the theatre, and how he had beaten the ruffian. The manner and language in which his story was conveyed gave offense to persons who were not disposed to find fault with his tardiness on a single occasion. In his speeches Hodgkinson seldom failed to give offense, and this he often aggravated by communications in the newspapers. An unfortunate affair of this kind happened when he came on the stage as *Captain Flash* in "Miss in Her Teens," on the 8th of March, 1794. He wore an English uniform, as he was bound to do, but some unreasoning French partisans among the "fierce democracy" of Tammany Hall hissed him, and ordered him to "take it off." Instead of appealing to long-established custom, and the propriety of an English officer wearing an English uniform in an English farce, he appeased the French party by saying he represented a coward and a bully, which, of course, incensed the English partisans in the audience. Then, to make bad worse, he wrote to the *Daily Advertiser*, professing to give the exact words of his speech.¹ The statement

¹ HODGKINSON'S SPEECH.—*First Corrected Version*.—Sir: The character I am going to portray is a bully and a coward, and however you may choose to quarrel with a red coat,

you would probably be a great deal more offended had I improperly disgraced the uniform of this or any other country by wearing it on the back of a poltroon.

in which this speech was contained, was signed "Verax;" but, as it failed to give satisfaction, Hodgkinson, on the 13th of March, 1794, printed a card¹ over his own name, in which he endeavored still further to soften his unfortunate phraseology. The result was that he made enemies in both factions, in a trivial matter that he could safely have left to his audience.

This man, at once so impulsive and so prone to juggle with the truth, was often the victim of his own disingenuousness; but John Henry, and even Mrs.

MR. AND MRS. HENRY'S PARTS.

Henry, suffered from it in a way that had it been foreseen the engagement of John Hodgkinson would not have been made. Poor Henry had long been subjected to the insidious arts and practices of Hallam. When the public demand for better per-

<i>Plays.</i>	<i>Mr. Henry.</i>	<i>Mrs. Henry.</i>
Alexander the Great		Statira
Chapter of Accidents		Cecelia
Don Juan		Donna Anna
Earl of Essex		Countess of Rutland
Gamester	Beverly	Mrs. Beverly
Guardians Outwitted	Obadiah Prim	Ann Lovely
Irishman in London	Delany	
Jane Shore	Dumont	Jane Shore
Julius Cæsar	Cassius	
Merchant of Venice	Shylock	Portia
Notoriety		Sophia Strangeway
Rival Candidates	General Worry	
Road to Ruin	Old Dornton	
Surrender of Calais	St. Pierre	Julia
True-Born Irishman	O'Dogherty	Mrs. Diggerty
Wild Oats	Ephraim Smooth	Lady Amaranth
World in a Village		Louisa

formers was made in Philadelphia, in 1791, Henry was prevented by his partner from moving in the matter, the latter promising the mission

¹ HODGKINSON'S CARD.—The situation I was placed in on Saturday evening last, and the explanation I was compelled to enter into, having given an opportunity to some evil-minded person to grossly mistake my words, I beg, through the medium of your paper, to lay before that part of the public who have

heard the fabrication the true meaning of what I said—"However angry you may be at the sight of a red-coat, you would probably be more displeased, had I appeared in the uniform of this or any other country, usually worn on the stage, for a character that is a disgrace to his cloth, by being a bully and a

to England to engage recruits to Wignell. Jealousy of Wignell afterward led Hallam to side with Henry. While Hallam escaped animadversion almost entirely, Henry, in consequence, became very unpopular in the Quaker City, where, as late as January, 1793, he felt obliged to deny the calumnies then current in regard to his unwillingness to strengthen the Old American Company under oath. To some extent, a like feeling against him was cherished in New York, but there the opposition in the main was within his own theatrical household. One by one, under various pretexts, he saw his favorite roles slipping out of his keeping. Hodgkinson now played *Othello*, and wrested *Beverly* from him, with a public insult in the newspapers impugning his capacity. Even *O'Flaherty*, in which he was long unrivalled, was given to Hodgkinson's prospective brother-in-law, King. For a brief period after the reorganization, Mrs. Henry enjoyed a better fortune. She had at last become what she had long aspired to be—the leading tragic actress on the American stage. While Henry retained *Shylock*, she was the *Portia*; when Henry played *Dumont* in “Jane Shore,” she was the heroine; when Henry appeared as *Beverly* for the last time, she was *Mrs. Beverly*. A few parts that had formerly belonged to Mrs. Morris were accorded her, as the *Countess of Rutland* in the “Earl of Essex,” and she now played *Statira* in “Alexander the Great,” and *Ann Lovely* in “A Bold Stroke for a Wife” under its new name. With Mrs. Hodgkinson filling the first place in opera and the

poltroon.” This was my meaning, and so plain, that I thought to misrepresent it was impossible; for I trust it will need no great argument to convince that if I, who have constantly worn a British uniform for a British officer, had upon this occasion altered it, I might have expected that just resentment

which pointed insult deserves. However, upon this, as every other occasion, I trust to the candor of my fellow-citizens at large, and leave the being, capable of an endeavor at injury, to the disappointment and malice of his own heart.

JOHN HODGKINSON.

romps ; Miss Tuke, now Mrs. Hallam, in comedy, and Mrs. Melmoth in tragedy, there was no place in her husband's company for Mrs. Henry, who had been such a great favorite for many years, growing up from childhood on the American stage, as there was no place for Henry himself in the company he had twice reorganized.

At last, wearied by opposition, Henry offered, through his friend, Hugh Smith, to sell his interest in the property to Hodgkinson for \$10,000. Hodgkinson was not only willing but anxious to buy ; and Hallam assented, stipulating, however, that he should be the purchaser from Henry, and that Hodgkinson should repurchase from Hallam. To this Hodgkinson agreed, but he afterward claimed that Hallam had bought one-half the property from Henry, but reconveyed only two shares, one-third, out of six. The property at this time was burdened by an annuity to Stephen Woolls, of which a full half was saddled upon Hodgkinson.

John Henry's death followed quickly upon his retirement. The worry and anxiety that had induced him to sell his interest in the Old American Company undermined his health, and he died of a rapid consumption on the 16th of October, 1794, in the forty-eighth year of his age, on a sloop on Long Island Sound. He was buried in the sand on Fisher's Island in the Sound, but his remains were disinterred the next day and taken for reburial to Bristol. Mrs. Henry never recovered from the shock of Mr. Henry's death, and died at her home, in the rear of the Southwark Theatre, on the 28th of April, 1795, a raving maniac.

CHAPTER VI.

HALLAM AND HODGKINSON, 1794-5.

UNDER NEW MANAGEMENT—LAST SEASON IN PHILADELPHIA—SOME NEW PLAYERS—MR. AND MRS. MARRIOTT—BENJAMIN CARR—"CHIMERA"—THE SEASON IN NEW YORK—DUNLAP'S SECOND TRAGEDY—ESTIMATES OF THE ACTING—RYAN'S DEATH.

THE Old American Company, under the management of Hallam and Hodgkinson, ventured to Philadelphia in the Autumn while the Chestnut Street Theatre Company was absent at Baltimore, reopening the old Southwark Theatre on the 22d of September, 1794, with a prelude called "Old and New Houses," in which the characters were taken by Hodgkinson, King, Martin, Ryan, Mrs. Miller, and others. The old house was now advertised as the Theatre in Cedar Street. The names of West, Heard, Bisset, Mr. and Mrs. Kenna and Mrs. Long, as well as those of Mr. and Mrs. Henry, were no longer in the bills. In their stead was a number of new candidates for public favor, none of whom, however, succeeded in making any deep impression. The prelude recited on the opening night was not printed, but it is easy to imagine its rhymed platitudes. As a matter of course, the Philadelphians were told that they had a place in their generous hearts for their earnest servants of the old theatre, who had just returned to them, as well as for the excellent performers of the new house. According to Dunlap, however, such of the citizens as were friends of the drama

gave their countenance to the splendid establishment of Wignell and Reinagle, and frowned on those whom they regarded as intruders. Whatever may be the value of this statement, it is certain that Hallam and Hodgkinson put their welcome to a full test and refused to retire from the field until the company at the new theatre was ready to begin the season of 1794-5.

This season was the last ever played by the Old American Company in Philadelphia. With Mr. and Mrs. Hallam's benefit on the 4th of December, this old temple of the drama closed its doors upon a past that covered more than twenty-eight years. For the future it was to stand untenanted, or be given over to itinerant mountebanks or strolling companies. In as marked contrast as was the new theatre with the old, was the repertory at both houses in 1794, with the lists of performances before and after the Revolution. Theatrical taste had undergone a complete change. Few of the works of the older dramatists were in the bills, and of these the tragedies that were retained at the Southwark were such as displayed the powers of Mrs. Melmoth in comparison with the abilities of

LIST OF PERFORMANCES.

1794.
 Sept. 22—Old and New Houses.
 Grecian Daughter . . . Murphy
 Romp Bickerstaff
 24—Love in a Village . . . Bickerstaff
 26—Young Quaker O'Keefe
 Midnight Hour . . Mrs. Inchbald
 29—Fair Penitent Rowe
 No Song No Supper . . . Hoare
 Oct. 1—Young Quaker.
 Padlock Bickerstaff
 3—Percy Miss More
 Highland Reel O'Keefe
 6—I'll Tell You What. Mrs. Inchbald
 Quaker Dibdin
 8—Dramatist Reynolds
 Danaides . . . Quenet and Pelisier
 10—Robin Hood MacNally
 Danaides.
 13—Bold Stroke for a Husband
 Mrs. Cowley
 Danaides.
 15—Macbeth Shakspeare
 Rival Candidates Bate
 17—Beggar's Opera Gay
 Three Weeks after Marriage
 Murphy
 18—Tammany Mrs. Hatton
 Bold Stroke for a Wife
 Mrs. Centlivre
 20—Beggar's Opera.
 Three Weeks after Marriage.

- Oct. 22—World in a Village . . . O'Keefe
High Life below Stairs . Townley
- 24—Barbarossa Browne
Two Philosophers.
No Song No Supper.
- 27—Wild Oats O'Keefe
Don Juan.
- 29—Fatal Deception . . . Dunlap
Rosina Mrs. Brooke
- 31—Carmelite Cumberland
Bold Stroke for a Wife.
- Nov. 1—West Indian . . . Cumberland
Sophia of Brabant.
- 3—Such Things Are . Mrs. Inchbald
Intrigues of a Morning
Mrs. Parsons
(Ashton and Woolls' benefit.)
- 5—Young Quaker.
Highland Reel.
(King and Richards' benefit.)
- 7—Battle of Hexham . . Colman, Jr
Citizen Murphy
(Mr. Munto and Mrs. Solomon's
benefit.)
- 10—Tammany.
True-Born Irishman . . . Macklin
(Mrs. Miller, Mrs. Hamilton and
Mr. Ryan's benefit.)
- 12—Gamester Moore
Wedding Ring Dibdin
(Mrs. Melmoth and Mrs. Pownall's
benefit.)
- 14—Love's Frailties Holcroft
Busybody Mrs. Centlivre
(Mr. and Mrs. Hallam's benefit.)
- 17—Alexander the Great . . . Lee
Chimera Mrs. Marriott
(Mr. and Mrs. Marriott's benefit.)
- 19—Country Girl Garrick.
Birth of Harlequin.
(Mrs. King, Mr. Durang and Mr.
Berwick's benefit.)
- 21—Love's Frailties.
Bird Catcher.
Harlequin Pastry Cook.
(Mr. Ashton and Mad. Gardie's
benefit.)

Mrs. Whitlock. This distinguished actress made her first appearance in Philadelphia on the opening night as *Euphrasia* in the "Grecian Daughter," and a week later she played *Calista* in the "Fair Penitent." Among the pieces presented during the season that were new to Philadelphia, were Mrs. Hatton's "Tammany," and Dunlap's "Fatal Deception." The first of the pieces, never before produced, was a pantomime called the "Dan-aides" by M. Quenet, a dancer in the company—the music by M. Pelisier. It was very popular, and was followed by another pantomime, "Sophia of Brabant," in which Madame Gardie was the heroine. This work differed from anything that had ever before been seen on our stage. It was the first attempt at serious pantomime in this country, and Madame Gardie as *Sophia* gave theatre-goers a delight altogether new. Her figure, face and action were enchanting. "The appearance and

manner of this lady," said a New York critic a few weeks later, "are prepossessing beyond any example on our stage." These pantomimes were the only new pieces produced during the regular season, the others being brought forward at the benefits. Ashton and Woolls were first in the field, offering Mrs. Parsons' "Intrigues of a Morning;" the Marriotts produced a piece by

- Nov. 24—Suspicious Husband . . . Hoadley
 Children in the Wood . . . Morton
 (Hallam, Jr., and Carr's benefit.)
 26—Notoriety Reynolds
 Hunt the Slipper . . . Knapp
 (Prigmore and Martin's benefit.)
 28—Wild Oats.
 Romp.
 (Nelson and Mrs. Wilson's benefit.)
 Dec. 2—Haunted Tower Cobb
 Lyar Foote
 (Mr. and Mrs. Hodgkinson's
 benefit.)
 4—Young Quaker.
 Two Philosophers.
 Children in the Wood.
 (Mr. and Mrs. Hallam's benefit.)

Mrs. Marriott called "Chimera, or Effusions of Fancy;" the Hallams brought out Holcroft's new comedy, "Love's Frailties;" Mrs. King and Messrs. Durang and Berwick gave Garrick's "Country Girl," based on Wycherly's "Country Wife," its first American production; the younger Hallam and Mr. Carr gave Thomas Morton's "Children in the Wood," with additional songs by Mr. Carr; and the Hodgkinsons closed the list with Cobb's "Haunted Tower." Mr. and Mrs. Hodgkinson's benefit was advertised for the 1st of December, but it was postponed till the 2d because of the illness of the lady and Mr. Prigmore, Mr. King finally taking Prigmore's part of the *Baron of Oakland*. The additional songs by Mr. Carr to the "Children in the Wood" was not the only time during the season that liberties were taken with the author, for the "Battle of Hexham" was advertised "with alterations by Mr. Hodgkinson."

Only two casts were advertised in the newspapers this season—those of the "Young Quaker" and the "Midnight Hour." These, however, show a number of additions to the company. Mr. Munto

appeared as *Lounge* and Miss Hatton as *Goliath* in the former, while Mr. Berwick made his first appearance as *Matthias* and Mrs. Marriott

YOUNG QUAKER.	effectuated her Ameri-	MIDNIGHT HOUR.
Young Sadboy . Mr. Hodgkinson	can <i>debut</i> as <i>Julia</i>	Marquis . Mr. Hodgkinson
Chronicle . . . Mr. Prigmore	in the latter. Mr.	Sebastian . . . Mr. Martin
Clod Mr. Hallam	Marriott, who was	Nicholas . . . Mr. Prigmore
Captain Ambush . . Mr. Martin	announced as from	Matthias . . . Mr. Berwick
Shadrach Boaz . Mr. Hammond	the Edinburgh	Ambrose . . . Mr. Ryan
Old Sadboy . . . Mr. Richards	Theatre, appeared	General . . . Mr. Richards
Malachi Mr. Woolls	for the first time in this country as <i>Lothario</i>	Julia Mrs. Marriott
Lounge Mr. Munto	in the "Fair Penitent." Besides these there	Cicely . . . Mrs. Hamilton
Twig Mr. Durang	were other debutants, including Benjamin	Flora Mrs. Pownall
Goliath Miss Hatton	Carr, who probably made his first ap-	
Spatterdash Mr. King	pearance as <i>Young Meadows</i> in "Love	
Araminta Mrs. Hodgkinson	in a Village," with Munto as <i>Eustace</i> , and Mrs. Solomon as <i>Lucinda</i> ,	
Pink Mrs. Pownall	on the 24th of September. Mr. Nelson's first appearance was probably	
Lady Rounceval . . Mrs. Miller	as <i>Lubin</i> in the "Quaker," on the 1st of October. These opinions are	
Mrs. Millefluer . Mrs. Hamilton	based on the facts that these were their opening parts in New York the	
Judith Mrs. King	following season. All the New York casts extant for the season of	
Dinah Primrose . Mrs. Hallam	1794-5, of pieces that were played in Philadelphia during the season	
	of 1794, are appended as an illustration of the last work of the Old	
	American Company at the Southwark Theatre. These casts may be	
	accepted as substantially accurate for both cities, and their use in this	
	place seems necessary to indicate the parts played by the new members	
	of the company in Philadelphia. As "Love in a Village" was played	
	on the second night of the Southwark season, it is fair to assume that	
	the <i>Young Meadows</i> , <i>Eustace</i> and <i>Lucinda</i> were the same in both	
	cities. Mr. Carr was a resident of Philadelphia, where he was in busi-	

ness as a music publisher and dealer in music. He had a pleasing and comprehensive voice, and as *Young Meadows* he displayed good sense and modesty united to a perfect knowledge of his profession as a musician. Munto as *Eustace* was manly and pleasing. He was timid, however, and seems to have been without stage experience. Mrs. Solo-

NEW YORK CASTS OF PHILADELPHIA PRODUCTIONS.

ALEXANDER THE GREAT.

Alexander . . . Mr. Hodgkinson
Lysemachus . . . Mr. Hallam
Clytus . . . Mr. Marriott
Roxana . . . Mrs. Melmoth
Statira . . . Mrs. Marriott
Parisatus . . . Miss Chaucer

BUSYBODY.

Marplot . . . Mr. Hallam
Sir George Airy . Mr. Hallam, Jr
Sir Francis Gripe . Mr. Prigmore
Charles . . . Mr. Martin
Miranda . . . Mrs. Hallam
Patch . . . Mrs. Hamilton

CHILDREN IN THE WOOD.

Walter . . . Mr. Hodgkinson
Lord Alford . . . Mr. Carr
Sir Rowland . . . Mr. Marriott
Apathy . . . Mr. Nelson
Gabriel . . . Mr. Martin
Oliver . . . Mr. Lee
Children, . . . { Miss Harding
 { Miss Solomon
Lady Helen . . . Mrs. Solomon
Josephine . . . Mrs. Hodgkinson
Winifred . . . Mrs. Hamilton

COUNTRY GIRL.

Moody . . . Mr. Hodgkinson
Sparkish . . . Mr. Martin
Harcourt . . . Mr. Marriott
Belville . . . Mr. Hallam, Jr
Will . . . Mr. Miller
Peggy . . . Mrs. Hodgkinson
Althea . . . Mrs. Solomon
Lucy . . . Mrs. Pownall

GAMESTER.

Beverly . . . Mr. Hodgkinson
Lewson . . . Mr. Marriott
Charlotte . . . Mrs. Marriott
Mrs. Beverly . . Mrs. Melmoth

HAUNTED TOWER.

Lord William . Mr. Hodgkinson
Oatland . . . Mr. King
Edward . . . Mr. Martin
Charles . . . Mr. Carr
Hugo . . . Mr. Richards
De Courcey . Mr. Hallam, Jr
Robert . . . Mr. Nelson
Lewis . . . Mr. Berwick
Lady Elinor . . Mrs. Pownall
Adela . . . Mrs. Hodgkinson
Cicely . . . Mrs. Solomon
Maud . . . Mrs. Hamilton

HIGHLAND REEL.

Sandy . . . Mr. Carr

LOVE IN A VILLAGE.

Young Meadows . Mr. Carr
Hodge . . . Mr. Hallam
Eustace . . . Mr. Munto
Justice Woodcock . Mr. Prigmore
Sir William Meadows
 Mr. Richards
Hawthorn . . Mr. Hodgkinson
Madge . . . Mrs. Pownall
Lucinda . . . Mrs. Solomon
Deborah . . . Mrs. Hamilton
Rosetta . . . Mrs. Hodgkinson

LOVE'S FRAILTIES.

Craig Campbell . . Mr. Hallam
Muscadel . . Mr. Hodgkinson
Sir Gregory Oldwit, Mr. Prigmore
Seymour . . . Mr. Marriott
James . . . Mr. Martin
Lady Fancourt . . Mrs. Hallam
Lady Louisa . . Mrs. Marriott
Paulina . . Mrs. Hodgkinson
Nanette . . Mrs. Pownall
Mrs. Wilkins . Mrs. Miller

MACBETH.

Macbeth . . . Mr. Hodgkinson
Duncan . . . Mr. Richards
Macduff . . . Mr. Hallam
Malcolm . . . Mr. Martin
Donalbain . . . Mr. Miller
Lenox . . . Mr. King
Siward . . . Mr. Munto
Fleance . . . Miss Harding
Apparition . . . Miss Solomon
First Assassin . . Mr. Lee
Hecate . . . Mr. Woolls
First Witch . . Mrs. Hamilton
Second Witch . . Mr. Nelson
Third Witch . . Mr. Berwick
Lady Macbeth . . Mrs. Melmoth

QUAKER.

Lubin . . . Mr. Nelson
Steady . . . Mr. King
Easy . . . Mr. Ashton
Solomon . . . Mr. Hodgkinson
Gillian . . . Mrs. Hodgkinson
Floretta . . . Mrs. Solomon
Cicely . . . Mrs. Miller

SUCH THINGS ARE.

Sir Luke Tremor . Mr. Prigmore
Zedan . . . Mr. King
Elvirus . . . Mr. Martin
Lady Tremor . . Mrs. Pownall
Arabella . . . Mrs. Marriott

THREE WEEKS AFTER MARRIAGE.

Sir Charles Racket
 Mr. Hodgkinson
Drugget . . Mr. Prigmore
Lovelace . . Mr. Martin
Woodley . . Mr. King
Lady Racket . Mrs. Hallam
Mrs. Drugget . Mrs. Miller
Nancy . . . Mrs. King
Dimitry . Mrs. Pownall

mon as *Lucinda* was considered an acquisition. She had been with Harper and Placide's company in Boston in 1792. As Miss Harding was *Fleance*, Miss Solomon the *Apparition* and Mr. Lee the *First Assassin* in "Macbeth," in New York, it is probable they had the same unimportant roles in Philadelphia. Miss Harding was a ward of the Hodgkinsons. That these girls were very young is apparent from a remark of a New York critic when they appeared in the "Children in the Wood" as the *Children*—parts they probably had previously played in Philadelphia. "In speaking, singing and action," he said, "they surpassed all we could have conceived of children of their age." Mr. Lee had previously been a supernumerary at the Chestnut Street Theatre. The younger Hallam was also with the company. As the first piece played in Philadelphia in which his name occurs in the New York casts was the "Country Girl," *Belville* must be accepted as his earliest known part—a role in which it was said he appeared to advantage. Madame Gardie, who had been with Wignell's company for a short time, also joined Hallam and Hodgkinson's forces during their Philadelphia engagement, making her first appearance in the title-role of "Sophia of Brabant." With the exception of Madame Gardie, none of these acquisitions made any decided impression.

Although Mrs. Marriott's "Chimera" was originally played in Philadelphia, it is the New York cast that is given herewith. The two

CHIMERA.

—

Lord Aberford Mr. Prigmore
 Captain Rupert Mr. Marriott
 Frolic Mr. Martin
 Miss Martin Mrs. Hamilton
 Matilda Mrs. Marriott
 Dolly Mrs. Miller

were probably identical. When Mrs. Marriott first advertised her "Chimera," as this piece evidently was, she spoke of it as "an effort of juvenile fancy," and indulged in the twaddle that has shown such

surprising vitality about Americans being supporters of genius, however lowly. She was apparently a young woman of little talent, but great literary ambition. After the play when Mr. Marriott made his *debut* as *Lothario*, on the 29th of September, he recited an ode on the French Revolution, written by his wife. Mrs. Marriott afterward wrote a piece called the "Death of Major André," which she played in the small Virginia towns in 1796. With a single exception, all the new English pieces, which like Mrs. Marriott's "Chimera," were first presented on benefit occasions this season, proved of decided merit and long continued to hold the stage. The exception was Mrs. Parsons' "Intrigues of a Morning," the choice of Ashton and Woolls. Why they chose it is not apparent. It had been acted at Covent Garden in 1792 for the benefit of Mrs. Mattocks, but had met with too little success to warrant expectations of better results here. Holcroft's "Love's Frailties" was also a Covent Garden production, where it succeeded in spite of some opposition excited by its democratic sentiments. These views, apart from its merits as a play, helped its popularity in the leading American cities, and for some years it was often played. Mrs. Pownall as *Nanette* was the feature of its first production in this country. The performance of Garrick's "Country Girl" at this time was due, no doubt, to Mrs. Jordan's popularity as *Peggy* in England. Hodgkinson made a great success as *Moody*, and Mrs. Hodgkinson as *Peggy* was admirable in the letter scene. The latest *Peggy* on our stage is Miss Ada Rehan. Thomas Morton's "Children in the Wood," the music by Dr. Arnold, found a welcome here almost equal to that accorded it at the Haymarket in 1793. Hodgkinson's *Walter* was scarcely inferior to Bannister's. Morton was brought forward on the American stage by Mr. Carr; but Mr.

Hodgkinson's introduction of another new English dramatist, Cobb, by the production of the "Haunted Tower," was even more happy. In the composition of this work, Mr. Cobb had the assistance of the celebrated Stephen Storace, the composer, their joint work being the first real attempt at English opera. Instead of single airs and duets to relieve the dialogue, customary in English musical pieces, the story of the "Haunted Tower" was told in music, and the success of the opera was extraordinary. It ran for sixty nights during its first season at Drury Lane in 1789. Its popularity in this country was very great also, but, for obvious reasons, not equal to its English reception.

From Philadelphia the Old American Company made its way to New York for the Winter season of 1794-5, carrying with it the

LIST OF PERFORMANCES.—*New York.*

1794.

Dec. 15—	Love in a Village . . .	Bickerstaff
	Lyar	Foote
17—	Venice Preserved	Otway
	Highland Reel	O'Keefe
19—	Such Things Are .	Mrs. Inchbald
	Sophia of Brabant.	
22—	Country Girl	Garrick
	True-Born Irishman . . .	Macklin
24—	Carmelite	Cumberland
	Quaker	Dibdin
26—	School for Wives	Kelly
	Children in the Wood . .	Morton
29—	Dramatist	Reynolds
	Sophia of Brabant.	
31—	Robin Hood	MacNally
	Midnight Hour .	Mrs. Inchbald

1795.

Jan. 1—	Alexander the Great . . .	Lee
	Harlequin Animation.	
2—	Country Girl.	
	Children in the Wood.	
5—	Percy	Miss More
	Quaker.	

additions to the force that had been previously introduced to the public at the Southwark Theatre. These comprised for the opening night, the 15th of December, 1794, Carr as *Young Meadows*, Munto as *Eustace*, and Mrs. Solomon as *Lucinda* in "Love in a Village." The same evening Miss Chaucer, who seems to have been a more recent acquisition, made her first appearance as *Miss Godfrey* in the "Lyar." She was a young lady of pleasing figure, and her voice was described as low, but not without melody. Before the

play Mr. Hodgkinson addressed the audience in his new capacity as manager, promising to suppress the insults that the gallery considered itself privileged to bestow on every other part of the house, especially upon the gentlemen who composed the orchestra. The gallery element at this period was exceedingly disorderly everywhere. In Boston, as we have seen, it was necessary for the orchestra to make a public appeal for more considerate treatment. In Philadelphia even the vigilance of Mr. Reinagle could not always prevent disturbances in the gallery or protect the audience and the orchestra from insult. All this was a part of the rudeness of the time—a condition that has entirely passed away in our places of amusement. On the second night of the season Mr. Marriott was brought forward as *Pierre* in “Venice Preserved,” in which he failed, and was condemned in the newspapers. One of Marriott’s

- Jan. 7—Haunted Tower Cobb
Midnight Hour.
9—Haunted Tower.
Midnight Hour.
10—I’ll Tell You What . Mrs. Inchbald
Children in the Wood.
12—Haunted Tower.
Bold Stroke for a Wife
Mrs. Centlivre
14—Macbeth Shakspeare
Romp Bickerstaff
16—Love’s Frailties Holcroft
Sophia of Brabant.
19—Notoriety Reynolds
Children in the Wood.
21—Mahomet Miller
Agreeable Surprise . . . O’Keefe
23—Bold Stroke for a Husband
Mrs. Cowley
Danaides Quenet and Pelisier
26—Love’s Frailties.
No Song No Supper . . . Hoare
28—Child of Nature . Mrs. Inchbald
Two Philosophers.
Children in the Wood.
31—Every One Has His Fault
Mrs. Inchbald
Harlequin Animation.
Feb. 2—Haunted Tower.
Sultan Bickerstaff
4—Young Quaker O’Keefe
Highland Reel.
6—Belle’s Stratagem . Mrs. Cowley
Don Juan.
9—Child of Nature.
Two Philosophers.
Children in the Wood.
11—Isabella Southerne
Prize Hoare
13—Every One Has His Fault.
Children in the Wood.
16—Fontainville Abbey . . . Dunlap
18—Wild Oats O’Keefe
Prize.
20—Child of Nature.
Intrigues of a Morning, Mrs. Parsons
Romp.

- Feb. 23—Fontainville Abbey.
 Purse Cross
 25—Jew Cumberland
 Rival Candidates Bate
 28—Romeo and Juliet . . . Shakspeare
 Padlock Bickerstaff
 Mar. 2—Gamester Moore
 Purse.
 4—Jew.
 Purse.
 6—Battle of Hexham . . . Colman, Jr
 Purse.
 9—Fontainville Abbey.
 Two Philosophers.
 Deaf Lover Pilon
 11—Grecian Daughter . . . Murphy
 Spoiled Child Bickerstaff
 13—How to Grow Rich . . . Reynolds
 Tammany Mrs. Hatton
 16—Heigh-ho for a Husband, Waldron
 Highland Reel.
 18—Haunted Tower.
 Deaf Lover.
 20—Every One Has His Fault.
 Le Foret Noire.
 21—George Barnwell Lillo
 Spoiled Child.
 23—Jew.
 Purse.
 25—School for Scandal . . . Sheridan
 Village Lawyer Macready
 27—Lear Shakspeare
 Three Weeks after Marriage
 Murphy
 30—Lear.
 Le Foret Noire.
 April 6—Tempest Dryden
 Purse.
 7—Fair Penitent Rowe
 Poor Jack.
 Rosina Mrs. Brooke
 10—World in a Village . . . O'Keefe
 Le Foret Noire.
 13—Fatal Deception Dunlap
 Le Foret Noire.
 15—Duenna Sheridan
 Busybody Mrs. Centlivre

critics said that a certain part of the audience applauded him; whether they were the same who laughed at the distresses of *Jaffier* and *Belvidera*, the critic was unable to say. Mrs. Marriott made her New York *debut* on the third night as *Arabella* in "Such Things Are." She was greatly frightened, probably in consequence of her husband's failure the previous evening. The same night Madame Gardie, who became a great favorite, captivated New York in the title-role of the pantonime, "Sophia of Brabant." There could be no greater contrast than the treatment of these ladies by the New York critics. When, later in the season, Mrs. Marriott presented her farce "Chimera" for her benefit, an unfeeling censor said that the farce was unequalled by anything except its own prologue, and the prologue unrivalled by anything except the farce. On the occasion of Madame Gardie's appearance in "Jeanne d'Arc" for

her benefit, the same writer declared that, though often seen with delight, she was now heard for the first time, and heard with much pleasure. The other introductions followed in quick succession. The younger Hallam appeared as *Belville* in the "Country Girl" on the 22d of December; Mr. Nelson as *Lubin* in the "Quaker" on the 24th; and Mr. Lee as *Oliver*, and the Misses Harding and Solomon as the *Children* in the "Children in the Wood," on the 26th. The production of "Mahomet," on the 21st of January, 1795, served for the *debut* of another new actor in the title-role—Mr. Fawcett. According to a writer in the *New York Magazine*, Mr. Fawcett never before appeared on any stage; but this is contradicted by a tradition in the Fawcett family, Owen Fawcett, the comedian, having been told by his father that John Fawcett, his father's uncle, had previously played in English provincial theatres. At the time of his *debut*

- April 17—Young Quaker.
Children in the Wood.
20—School for Greybeards, Mrs. Cowley
Shelty's Travels Dunlap
No Song No Supper.
(Mr. Hodgkinson's benefit.)
22—Highland Reel.
Poor Jack.
Children in the Wood.
(Mr. Carr's benefit.)
24—Know Your Own Mind . Murphy
Purse.
(Mrs. Hodgkinson's benefit.)
27—Natural Son Cumberland
Selima and Azor Collier
(Mrs. Hallam's benefit.)
29—Heigh-ho for a Husband.
Double Disguise . . . Mrs. Hook
(Mrs. Pownall's benefit.)
May 2—Zenobia Murphy
Children in the Wood.
(Mrs. Melmoth's benefit.)
4—School for Greybeards.
Jeanne d'Arc.
(Madame Gardie's benefit.)
7—Which is the Man? . Mrs. Cowley
Deserter Dibdin
(Mr. Hallam's benefit.)
9—Richard III Shakspeare
Farm House Kemble
(Mrs. King's benefit.)
11—Know Your Own Mind.
Edgar and Emmeline, Hawkworth
(Mr. Martin's benefit.)
14—Robbers Schiller
(Mr. Marriott's benefit.)
16—Carmelite.
Beggar's Opera.
(Mr. Richards' benefit.)
18—Which is the Man?
Edgar and Emmeline.
(Mr. Woolls' benefit.)
20—Chapter of Accidents . . Miss Lee
Deserter.
(Mrs. Hamilton's benefit.)

- May 22—Earl of Essex Jones
 Cbimera Mrs. Marriott
 (Mrs. Marriott's benefit.)
- 25—Rage Reynolds
 Agreeable Surprise.
 (Mr. Hallam, Jr.'s, benefit.)
- 27—Zenobia.
 Don Juan.
 (Mr. Nelson's benefit.)
- 29—Rage.
 Jack in Distress.
 Modern Antiques O'Keefe
 (Mr. Faulkner's benefit.)
- June 1—Critic Sheridan
 Irishman in London . . Macready
 Florizel and Perdita . . Shakspeare
 (Mr. Fawcett's benefit.)
- 3—Inconstant Farquhar
 Authoress Reed
 Children in the Wood.
 (Mrs. Miller and Miss Harding's benefit.)
- 5—He Would be a Soldier . . Pilon
 Gentle Shepherd Ramsay
 (Mr. King's benefit.)
- 8—Road to Ruin Holcroft
 Demolition of the Bastile.
 (Mr. Prigmore's benefit.)
- 10—Douglas Home
 Prize.
 (Benefit of eight performers.)
- 12—Inconstant.
 Love a la Mode Macklin
 (Lee and Berwick's benefit.)
- 15—Recruiting Officer . . . Farquhar
 Lyar.
 (Mr. Munto's benefit.)
- 18—English Merchant . . . Colman
 Critic.
 (Benefit of Humpbrey and Ryan's family.)
- 20—Seduction Holcroft
 Old Soldier.
 As It Should Be Oulton
 (Mr. Ashton's benefit.)
- 23—Try Again.
 Tyranny Suppressed.
 No Song No Supper.
 (Mrs. Marriott's benefit.)

Fawcett was too young in appearance to be the father of *Zaphna* and *Palmira*, as played by Hodgkinson and Mrs. Melmoth; but, as a first appearance, his effort was pronounced very creditable to his talents, and it was said that in a younger part he would appear to greater advantage. He made his second appearance as *Saville* in the "Belle's Stratagem," but, unfortunately, did not know his lines. In person he was handsome; his action and walk were good, and his voice was full and harmonious, but his articulation was sometimes faulty. Mrs. Spencer made her *debut* as *Juliet* on the 28th of February, but made no impression. She afterward appeared as *Lady Henrietta* in "How to Grow Rich" and as *Maria* in "Heigh-ho for a Husband," and then disappeared. Finally, Mrs. Munto appeared as *Sylvia* in the "Recruiting Officer" for her husband's benefit, but the critics declined to praise her.

The repertory of the season

was a remarkable one, and in many ways, including, as it did, numerous revivals, the production of the new pieces previously presented by the company in Phila-

June 25—Young Quaker.

Demolition of the Bastile.

(Mr. and Mrs. King's benefit.)

27—School for Soldiers Henry

Children in the Wood.

(Mr. Hallam's benefit.)

delphia, the initial performance in New York of a number of new comedies, operas and pantomimes, and the first production of another

FONTAINVILLE ABBEY.

La Motte	Mr. Hodgkinson
Marquis	Mr. King
Peter	Mr. Prigmore
Madame La Motte	Mrs. Melmoth
Adeline	Mrs. Hodgkinson

so-called tragedy from the pen of the prolific Dunlap—"Fontainville Abbey." Dunlap's play was based on Mrs. Radcliff's "Romance of the Forest," but it was announced

for production without any allusion to the name or nationality of the dramatist. In view of this suppression the *New York Magazine* asked whether the author believed that an avowal of his work would operate against it, and Dunlap afterward said not only that he thought so, but that such an avowal at that time would have been enough to condemn the piece. He adds that the writers of the day praised it in good set terms, and dismisses it with the remark that after a few repetitions his second tragedy was allowed to sleep with its predecessor. Dunlap, the historian, treated Dunlap, the playwright, very tenderly. As a matter of fact, the piece was repeated only twice, and most of the praise was bestowed on the actors. This praise in itself showed what would now be thought the faults of the play. Mrs. Hodgkinson, it was said, related the narrative of *Adeline's* story admirably, and for reading the scroll she was warmly commended. Besides it was said that Hodgkinson and Mrs. Melmoth were excellent just before and after the appearance of the *Marquis*; that Mr. Richards drew a burst

of applause to the honest and simple *Peter*, and that Mr. King's acting in the last act was a treat. When the piece was played the second time, Mr. King was ill, and Mr. Fawcett read his part. The play did not go well, and was not again attempted except for the author's night.

Many of the pieces produced during the season that were new to New York had already been presented either in Philadelphia or Baltimore by Wignell and Reinagle's company. These comprised some pieces of which the casts have already been given—"Robin Hood," the "Country Girl" and the "Haunted Tower." The others included, besides those of which the casts are appended, Madame Gardie's opera "*Jeanne d'Arc*." As *Lucille* in "*Le Foret Noire*," Madame Gardie was pronounced wonderful, and Miss Harding as

FIRST NEW YORK PRODUCTIONS—CASTS.

FARM HOUSE.	MODERN ANTIQUES.	PRIZE.
Modely Mr. Hallam, Jr	Cockletop . . . Mr. Prigmore	Dr. Lenitive . . Mr. Hodgkinson
Heartwell Mr. Martin	Frank Mr. Martin	Heartwell . . . Mr. Hallam, Jr
Freehold Mr. Marriott	Joey Mr. Hallam	Caddy Mr. Ashton
Shacklefigure . . . Mr. Woolls	Napkin Mr. Ashton	Label Mr. Martin
Flora Mrs. King	Hearty Mr. Munto	Juba Mr. Carr
Aura Mrs. Marriott	Mrs. Cockletop . Mrs. Hamilton	Mrs. Caddy . . . Mrs. Miller
JEW.	Belinda Mrs. Marriott	Caroline Mrs. Pownall
Sheva Mr. Hodgkinson	Mrs. Camomile . . Mrs. Wilson	SPOILED CHILD.
Sir Stephen Bertram, Mr. Richards	Nan Mrs. Miller	Little Pickle . . Miss Harding
Frederick Bertram . Mr. Fawcett	Flounce Mrs. King	Old Pickle . . . Mr. Prigmore
Charles Ratcliff . . Mr. Martin	NATURAL SON.	Tag Mr. Martin
Jabal Mr. Hallam	Sir Jeffrey Latimer, Mr. Richards	John Mr. Lee
Sauoders Mr. Ashton	Blushenly . . Mr. Hodgkinson	Thomas Mr. Durang
Eliza Ratcliff . . Mrs. Hallam	Maj. O'Flaherty . . Mr. King	Maria Miss Chaucer
Mrs. Ratcliff . . Mrs. Hamilton	Jack Hastings . . Mr. Hallam	Miss Pickle . . . Mrs. Hamilton
Dorcas Mrs. Miller	Rueful Mr. Marriott	Susan Mrs. Wilson
Mrs. Goodison . . Miss Chaucer	Dumps Mr. Prigmore	Margery Mrs. Miller
LE FORET NOIRE.	Lady Paragon . . Mrs. Hallam	TRIUMPH OF MIRTH.
La Terreur . . Mr. Hodgkinson	Phoebe Latimer . Mrs. Hamilton	Harlequin . . . Mr. Martin
Geronte Mr. Hallam	Peelope Miss Chaucer	Clown Mr. Hodgkinson
Lauridan Mr. King	POOR JACK.	Pantaloon . . . Mr. Ashton
Abbe Mr. Martin	Poor Jack . . . Mr. Durang	Lover Mr. Durang
Peasant Mr. Woolls	Ben Bobstay . . Mr. Munto	Gladiator . . . Mr. King
Adolphus . . . Miss Harding	Laudlady Mr. Lee	Mirth Mrs. Solomon
Lucille Madame Gardie	Orange Girl . . Madame Gardie	Pantalina . . . Mrs. Hamilton
Coofidante . . . Mrs. Hamilton		Columbine . . . Madame Gardie

Adolphus was charming. Mr. Carr as *Juba* in the "Prize" was "better than ever before." The first production of the "Jew" was marked by a scandal that resulted in the temporary withdrawal of Mrs. Hallam. While playing *Eliza Ratcliff*, she exhibited many of the incoherencies of intoxication. Hallam attributed her conduct to opium. Her behavior shocked her friends and disgusted the audience. In view of all this, her appearance for a time became impossible. Her sequestration, however, was for only a brief period, as a month later she played *Cordelia* in "Lear," and probably repeated her unfortunate role in the "Jew." This was the beginning of her decline.

When Dunlap's "Fontainville Abbey" was played the second time, a little musical drama called the "Purse," by Mr. Cross, of Covent Garden Theatre, was added as an afterpiece. This was the

NEW PRODUCTIONS—ORIGINAL CASTS.

DEMOLITION OF THE BASTILE.	
Mereau de St. Merry	Mr. Hodgkinson
La Braint	Mr. Hallam
Henry Dubois	Mr. King
De Lany	Mr. Fawcett
Leontine	Mr. Martin
Sophia	Mrs. Wilson
Matilda	Mrs. Pownall
HEIGH-HO FOR A HUSBAND.	
Justice Rackrent	Mr. Prigmore
Timothy	Mr. Hallam
Frank	Mr. Martin
Squire Edward	Mr. Hallam, Jr
General Fairlove	Mr. Marriott
Maria	Mrs. Spencer
Charlotte	Mrs. Marriott
Dorothy	Mrs. Pownall
Mrs. Millclack	Mrs. Miller
PURSE.	
Will Steady	Mr. Hodgkinson
Baron	Mr. Richards
Edmund	Mr. Carr
Theodore	Mr. Fawcett
Page	Miss Harding
Sally	Mrs. Hodgkinson

RAGE.	
Gingham	Mr. Hodgkinson
Darnley	Mr. Hallam
Hon. Mr. Savage,	Mr. Hallam, Jr
Sir Paul Perpetual	Mr. Prigmore
Sir George Gauntlet,	Mr. Marriott
Flush	Mr. Richards
Signor Cygnet	Mr. Martin
Ready	Mr. Munto
Mrs. Darnley	Mrs. Melmoth
Hon. Mrs. Savage	Mrs. Wilson
Clara Sedley	Mrs. Marriott

SCHOOL FOR GREYBEARDS.

Don Henry	Mr. Hodgkinson
Don Alexis	Mr. Hallam
Don Gaspar	Mr. Prigmore
Don Octavio	Mr. Martin
Don Sebastian	Mr. Hallam, Jr
Peter	Mr. Ashton
Antonia	Mrs. Hodgkinson
Seraphina	Mrs. Hallam
Rachel	Mrs. Pownall
Viola	Mrs. Marriott
Clara	Mrs. King
Carlotta	Mrs. Miller

TRY AGAIN.	
Sidney	Mr. Martin
Du Cheone	Mr. Marriott
Antoine	Mr. Berwick
Picard	Mr. Munto
Le Fourbe	Mr. Prigmore
Lauretta	Mrs. Marriott
Rosalie	Mrs. Hallam
Marinette	Mrs. Miller

TYRANNY SUPPRESSED.	
Captain Douglass	Mr. Prigmore
Terizabas	Mr. Martin
Mrs. Douglass	Mrs. Marriott
Mellamor	Madame Gardie

ZENOBIA.	
Rhadamistus	Mr. Hodgkinson
Pharasmanes	Mr. King
Teribazus	Mr. Fawcett
Megistus	Mr. Richards
Tigranes	Mr. Marriott
Zepiron	Mr. Ashton
Zenobia	Mrs. Melmoth
Zelmira	Mrs. Marriott
Ariadne	Mrs. Wilson
Irene	Miss Chaucer

first of the new English pieces to have its initial production in America this season. It was an interesting little piece, and long continued to hold the stage. This and Waldron's comedy, "Heigh-ho for a Husband," were the only productions of this character brought forward during the regular season. The comedy was a sort of counterpart of Farquhar's "Beaux' Stratagem." The two giddy girls, *Charlotte* and *Maria*, were the reverses of *Archer* and *Aimwell*; the landlady, *Mrs. Millclack*, was the female *Boniface*; her son, *Frank*, was the alternate for *Cherry*, and so on. That it was unequal to the original, goes without the saying; but the dialogue was sprightly, and the comedy entertaining. For his benefit Mr. Hodgkinson offered Mrs. Cowley's "School for Greybeards." This comedy was borrowed, to some extent, from Mrs. Behn's "Lucky Chance;" but it had none of the indecencies of the older play, although, like Mrs. Behn's comedy, Mrs. Cowley's was disapproved on its first production at Drury Lane by the goody-good with a nose at an inuendo. Mrs. Melmoth presented Murphy's tragedy, "Zenobia," in which Mrs. Dancer, afterward Mrs. Crawford, was the London heroine. Then came Mr. Marriott with an English translation of Schiller's "Robbers," to which the company was pronounced unequal. The cast was not preserved. Young Hallam had a new piece in his bill, the "Rage" by Reynolds. Mr. Reynolds' comedy had been produced at Covent Garden in 1794. It was played in London with success, but was pronounced by the New York critics unequal to the author's previous works. Mr. Prigmore, as a fresh proof of his political principles, produced an afterpiece called the "Demolition of the Bastile;" and for a second attempt, at a benefit, Mrs. Marriott presented an English anonymous farce called "Try Again," and a new pantomime, "Tyranny Suppressed." It is easy to

understand that Mrs. Marriott chose her farce for its name. The others, whatever their origin, were mere theatrical contributions to the French partisanship of the period. Mr. Ashton's production, Holcroft's comedy, "Seduction," was a good piece in spite of its name.

A number of pieces was presented during the season of 1794-5, either for the first time since the reorganization of the Old American Company or with first casts, as shown by existing theatrical records. These are given on the next page in alphabetical order. The "Author-ess," which leads the list, was merely a scene from the "Register Office." The "Benevolent Merchant" was the elder Colman's "English Merchant." Sheridan's two pieces, the "Critic" and the "Duenna," and Dibdin's "Deserter," were all familiar. The little musical piece "Edgar and Emmeline" had not been revived since the Revolution. Garrick's adaptation of the sheap-shearing scene from the "Winter's Tale," known as "Florizel and Perdita," was in the repertory of the American Company in Jamaica, but it was first played in the United States by the Kenna family. Tickell's version of Ramsay's "Gentle Shepherd" had been presented by Hallam and Henry in Philadelphia in 1791. Apparently, "George Barnwell" was revived to allow Martin to play the title-role, and to afford Mrs. Marriott an opportunity to satisfy her ambition as *Millwood*. Hodgkinson as *Young Mirabel* could not fail to make the revival of the "Inconstant" acceptable. Murphy's "Know Your Own Mind" had never been played except by the Virginia Comedians in 1790. Hallam's *Lear* was complimented by a New York critic as in his very best manner, but Miss Harding was pronounced not quite equal to *Ariel* in the "Tempest." In the latter Mr. Marriott only read the part of *Prospero*, Mr. Hallam being ill. Notwithstanding it was a favorite stock piece in England, Mrs.

Cowley's "Which is the Man?" had only been played by the Kenna troupe at the theatre in the Northern Liberties, Philadelphia.

A LIST OF REVIVALS—CASTS.

<p style="text-align: center;">AUTHORESSES.</p> <p>Gulwell . . . Mr. Ashton Mrs. Doggerell . Mrs. Miller Melpomene . Miss Harding</p> <hr/> <p style="text-align: center;">BRNEVOLENT MERCHANT.</p> <p>Freeport . . . Mr. Hodgkinson Lord Falbridge . . . Mr. Martin Sir William Douglas . . . Mr. Richards Spatter Mr. Prigmore Owen Mr. Woolls Tripwell Mr. Munto Lady Alton . . . Mrs. Melmoth Amelia Mrs. Hallam Molly Mrs. Pownall Mrs. Goodman . . Mrs. Hamilton</p> <hr/> <p style="text-align: center;">CRITIC.</p> <p>Puff Mr. Hodgkinson Sir Fretful Mr. Prigmore Dangle Mr. King Leicester Mr. Richards Raleigh Mr. Munto Don Whiskerandos . Mr. Martin Sneer Mr. Fawcett Prompter Mr. Humphreys Governor Mr. Woolls Mrs. Dangle . . . Mrs. Hamilton Tilburina Mrs. Miller</p> <hr/> <p style="text-align: center;">DESERTER.</p> <p>Skirmish Mr. Hallam Henry Mr. Hodgkinson Louisa Mrs. Hodgkinson Jenny Mrs. Pownall</p> <hr/> <p style="text-align: center;">DUBNNA.</p> <p>Don Jerome . . . Mr. Richards Ferdinand . . . Mr. Hodgkinson Carlos Mr. Nelson Antonio Mr. Carr Father Paul Mr. King Isaac Mendoza . . Mr. Prigmore Lopez Mr. Martio Clara Mrs. Hodgkioson Louisa Mrs. Pownall Margaret Mrs. Miller</p>	<p style="text-align: center;">EDGAR AND EMMELINE.</p> <p>Edgar Mr. Hodgkinson Florimund Mr. Martin Elfina Miss Harding Emmeline Mrs. Marriott</p> <hr/> <p style="text-align: center;">FLORIZEL AND PERDITA.</p> <p>Florizel Mr. Fawcett Polixenes Mr. Richards Antigonus Mr. Marriott Autolycus Mr. Hodgkinson Camillo Mr. Munto Clown Mr. Durang Perdita Mrs. Marriott Mopsa Mrs. Wilson Dorcas Mrs. Miller Shepherdess . . . Madame Gardie</p> <hr/> <p style="text-align: center;">GENTLE SHEPHERD.</p> <p>Patie Mr. Carr Roger Mr. Martin Bauldy Mr. Hodgkinson Worthy Mr. Richards Claud Mr. Prigmore Symon Mr. Nelson Peggy Mrs. Pownall Jenny Mrs. Wilson Mause Mrs. Miller Elspa Mrs. Hamilton</p> <hr/> <p style="text-align: center;">GEORGE BARNWELL.</p> <p>George Barnwell . Mr. Martin Millwood Mrs. Marriott</p> <hr/> <p style="text-align: center;">INCONSTANT.</p> <p>Young Mirabel . Mr. Hodgkinson Old Mirabel . . . Mr. Prigmore Duretete Mr. Hallam Dugard Mr. Fawcett Petit Mr. Martin Bravo Mr. Ashton Page Miss Harding Bisarre Mrs. Melmoth Oriana Mrs. Marriott Lamorice Mrs. Wilson</p>	<p style="text-align: center;">KNOW YOUR OWN MIND.</p> <p>Dashwound . . . Mr. Hodgkinson Millamour . . . Mr. Hallam, Jr Sir John Millamour . Mr. Richards Bygrove Mr. Prigmore Captain Bygrove . . Mr. Fawcett Malvil Mr. Marriott Sir Harry Lovewit . Mr. Martin Charles Mr. King Robert Mr. Munto Lady Bell . . . Mrs. Hodgkinson Lady Jane Mrs. Marriott Miss Neville . . . Mrs. Hallam Mrs. Bromley . . Mrs. Hamilton Mad. Larouge . . Mrs. Pownall</p> <hr/> <p style="text-align: center;">LEAR.</p> <p>Lear Mr. Hallam Edgar Mr. Hodgkinson Edmund Mr. Hallam, Jr Kent Mr. Prigmore Gloster Mr. Richards Albany Mr. Marriott Cornwall Mr. Fawcett Burgundy Mr. Ashton Usher Mr. Martin Peasant Mr. Woolls Cordelia Mrs. Hallam Regan Mrs. Marriott Goneril Mrs. Hamilton Aranthe Miss Chaucer</p> <hr/> <p style="text-align: center;">TEMPEST.</p> <p>Prospero Mr. Marriott Ariel Miss Hardieg</p> <hr/> <p style="text-align: center;">WHICH IS THE MAN?</p> <p>Beauchamp . . . Mr. Hodgkinson Lord Sparkle . . Mr. Hallam, Jr Bobby Pendragon . Mr. Hallam Fitzherbert . . . Mr. Richards Belville Mr. Martin Tom Mr. Durang Lady Bell Bloomer . Mrs. Hallam Sophy Pendragon Mrs. Hodgkinson Julia Mrs. Marriott Kitty Mrs. Pownall Clarinda Mrs. Hamilton Mrs. Johnson . . . Mrs. Miller</p>
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Among the pieces revived during the season, of which the casts were previously given, there was a number in which there were changes worthy of mention. It is only necessary to indicate these. In giving them, an opportunity is afforded for reproducing some of the criticism of the season. Speaking of the "Belle's Stratagem," on the occasion of Mr. Fawcett's appearance as *Saville*, it was said of Mrs. Hodgkinson's *Letitia Hardy* that it was "equal to the wishes of her warmest admirers." In "Every One Has His Fault" Miss Harding's little *Edward* was pronounced "truly charming." Mrs. Marriott played *Miss Wooburn* only once, on account of the illness of Mrs. Hallam. In the "Highland Reel" Mr. Carr made a "great deal of the little part of *Sandy*;" Munto's *Captain Dash* "did him credit," and Mrs.

CONTRASTED CASTS—CHANGES.

PLAYS.	1794-5.	1792-4.	PLAYS.	1794-5.	1792-4.
<i>Belle's Stratagem.</i>			<i>Midnight Hour.</i>		
Saville	Mr. Fawcett		Marquis	Mr. Hallam, Jr.	Mr. Hodgkinson
<i>Children in the Wood.</i>			Nicholas	Mr. Hallam . . .	Mr. Prigmore
Lord Alford . .	Mr. King . . .	Mr. Carr	Julia	Mrs. Marriott .	Mrs. Wilson
Lady Elinor . .	Mrs. Melmoth .	Mrs. Solomon	<i>Richard III.</i>		
<i>Every One Has His Fault.</i>			Richmond . . .	Mr. King	Mr. Hallam
Harmony	Mr. Richards .	Mr. Ashton	Prince	Miss Harding .	Mr. Martin
Edward	Miss Harding .	Young Gentleman	<i>Rival Candidates.</i>		
Miss Wooburn .	Mrs. Marriott .	Mrs. Hallam	Gen. Worry . .	Mr. Richards .	Mr. Henry
<i>He Would be a Soldier.</i>			Jenny	Mrs. Pownall .	Mrs. Rankin
Capt. Crevalt .	Mr. King	Mr. Hodgkinson	<i>Robin Hood.</i>		
Harriet	Mrs. King . . .	Miss Tuke	Clorinda	Mrs. Pownall .	Mrs. Hodgkinson
<i>Highland Reel.</i>			<i>Romeo and Juliet.</i>		
Sandy	Mr. Carr	Mr. Bergman	Mercutio	Mr. Hallam	
Capt. Dash . . .	Mr. Munto . . .	Mr. Hammond	Juliet	Mrs. Spencer	
<i>How to Grow Rich.</i>			<i>Romp.</i>		
Lady Henrietta .	Mrs. Spencer .	Mrs. Hallam	Watty	Mr. Martin . . .	Mr. Prigmore
<i>Irishman in London.</i>			<i>School for Scandal.</i>		
Delany	Mr. Richards .	Mr. Henry	Lady Teazle . .	Mrs. Hallam	
<i>Isabella.</i>			<i>Such Things Are.</i>		
Villeroy	Mr. Fawcett . .	Mr. Hallam	Sir Luke	Mr. Richards .	Mr. Prigmore
Carlos	Mr. Hallam, Jr.	Mr. King	Lady Tremor . .	Mrs. Pownall .	Mrs. Kenna
<i>Lyar.</i>			Arabella	Mrs. Marriott	
Papillion	Mr. Martin		<i>Venice Preserved.</i>		
Miss Godfrey . .	Miss Chaucer		Pierre	Mr. Marriott . .	Mr. Hallam
			Prinli	Mr. Richards .	Mr. King

Hallam's *Jenny* was delightful, even without the songs. The scene where she dances round the *Captain*, one critic declared, was charming, and he hoped she would never withdraw her very pleasing figure and acting from it. In "Robin Hood" Mrs. Pownall was said to be entirely out of place as *Clorinda*—one of the instances in which she was adversely criticised. Martin played *Young Cockney* in the "Romp" once or twice, because of the illness of Prigmore, and Richards read the part of *Sir Luke* in "Such Things Are" for the same reason, taking the words from the prompter instead of the book. This was a practice to which one of the critics strenuously objected. What was called reading a part was of frequent occurrence; but these substitutes were not the only actors who were complained of as imperfect in the words. Fawcett, as we have seen, attempted *Saville* without knowing the lines; and when Dunlap's "Fontainville Abbey" was played the last time, Mrs. Hodgkinson was the only performer who had full possession of the words. The deductions from all this are obvious. It may be doubted whether Dunlap's play would have succeeded had it been well played. There was no tenderness toward American plays or playwrights. When Mrs. Hatton's opera was revived this season, it was asked, "Why is that wretched thing 'Tammany' again brought forward?" The revival of Mr. Henry's "School for Soldiers" also led a critic to remark that the author was a better actor than dramatist. This unfriendly spirit was not unjust in these particular cases, but it was disastrous in its consequences.

Early in the season Mr. Ryan, the prompter, died, as is shown by the fact that what would have been his benefit was divided between his children, and Mr. Humphrey, his successor. Mr. Ryan had been with the company since its return from Jamaica, serving as prompter

and occasionally playing small roles until his death. During the period between the secession of Wignell and the accession of Henry's recruits, he was very active on the stage, as his list of parts at the close of that epoch shows. After the reorganization of the company he appeared less frequently, but he was still sometimes made useful in small parts. Ryan played with the Hartford contingent in 1794, as will be told hereafter. The vacancy caused by Ryan's death was not the only change either at its close or during the

season. Mrs. Solomon and her daughter, Miss Solomon, remained with the company only a short time. Mrs. Spencer and Miss Chaucer failed to establish a permanent connection with the New York theatre. Carr retired from the stage, and Fawcett and Nelson joined West's company in the South.

When the Old American Company was next seen in New York, it was reorganized and greatly strengthened.

MR. RYAN'S PARTS.

Plays.

Child of Nature	Seville
Dramatist	Peter
He Would be a Soldier	Amber
Julius Cæsar	Matellus Cimba
Midnight Hour	Ambrose
Road to Ruin	Jacob
Wedding	Toupee

Operas and Farces.

Agreeable Surprise	Cordon
Farmer	Flummery
Harlequin Fisherman	Clown
King of the Genii	Pantaloon
Look before You Leap	Lawyer
No Song No Supper	Thomas
World in a Village	Van Sluizen

CHAPTER VII.

WIGNELL'S FIRST COMPANY.

IMPORTANT ENGAGEMENTS—MISS GEORGE—MR. FENNELL—MR. CHALMERS
—MR. AND MRS. WHITLOCK—MR. AND MRS. MARSHALL—MRS.
WARRELL—MR. DARLEY—MISS BROADHURST—MR. BATES—MR.
AND MRS. FRANCIS—THE ROWSONS—OTHER ENGAGEMENTS.

UNLIKE Mr. Henry, who showed great energy in engaging recruits in England, Mr. Wignell was singularly slow in selecting his company. As early as the 4th of January, 1792, the *London Gazetteer* announced that the manager of the Philadelphia Theatre, who was then in London, had contracted with the master of an American vessel to carry out his kings and queens with all their equipages, regalia and servants at so much per household. A year later it was said that Wignell and his dramatic corps had arrived in New York in December, and this was followed by the astounding statement that the theatre just finished in Philadelphia, which had been opened with the play of "Brutus," from the French of Voltaire, translated by Mr. Smith, of Marianne College, was capable of seating ten thousand persons. Finally, on the 22d of May, 1793, came a paragraph in which Mrs. Melmoth, the once intimate friend of Courtney Melmoth, Chalmers, the late *Harlequin* of Covent Garden, Miss George, Fennell and Miss Broadhurst were mentioned as having been engaged by Wignell for his new theatre. At that time Mrs. Melmoth

was already in America, but without an engagement. The others, however, had really been engaged by Wignell, and, with still others almost equally important, they formed a company strong enough for either of the great London houses.

The most distinguished member of Mr. Wignell's company was Miss George, known to the American stage as Mrs. Oldmixon. She made her first appearance on any stage at the Haymarket Theatre as *Rosetta* in "Love in a Village," June 2d, 1783. Previous to her *debut* she had never seen a play and had received no theatrical education. She was the daughter of a clergyman at Oxford, and for some time previous to her appearance in London she had been a principal singer in the concerts there. For a long time the London papers spoke of her as "from the pipe-office, Oxford." In person, though rather small, she was neat, and her manner was vivacious, easy and agreeable. Her eyes were expressive, and her features large, but pleasing and excellently adapted to the stage. The compass of her voice was astonishing, and her melody had a sweetness, roundness and variety of tone

MISS GEORGE'S PARTS.

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1783.	<i>Haymarket.</i>	
June 2—	Love in a Village	Rosetta
28—	Comus	Euphrosyne
July 16—	Artaxerxes	Mandane
Aug. 12—	Birthday	Florina
1783.	<i>Drury Lane.</i>	
Sept. 22—	Love in a Village	Rosetta
Oct. 7—	Comus	First Bacchante
30—	Lionel and Clarissa . . .	Diana
Nov. 4—	Thomas and Sally	Sally
18—	Lord of the Manor	Annette
Dec. 5—	Metamorphosis	Charlotte
1784.		
April 14—	Cymon and Sylvia	Sylvia
28—	Tom Thumb	Huncamunka
1784.	<i>Haymarket.</i>	
June 19—	Two to One	Tippet
July 24—	Midas	Nysa
Aug. 2—	Noble Peasant	Adela
3—	Young Quaker	Araminta
10—	What D'ye Call It	Susan
24—	Deserter	Jenny
1785.	<i>Drury Lane.</i>	
Jan. 10—	Cymon	Urganda
Feb. 8—	Liberty Hall	Aurelia
Mar. 28—	Rosina	Phoebe
April 6—	Confederacy	Corinna

1785. *Haymarket.*
 July 9—Turk and No Turk Fib
 20—Gretna Green Miss Plumb

1786.
 July 19—Provoked Husband Jenny
 20—Beggar's Opera Lucy
 Aug. 3—Romp Priscilla Tomboy
 12—Siege of Curzola Teresa
 29—Orpheus Rhodope

1787.
 May 16—Harvest Home Unah
 July 16—Golden Pippin Juno
 Aug. 4—Inkle and Yarico Wowski

1787. *Royalty.*
 Sept. 27—Thomas and Susan Susan
 Dec. 3—Apollo Turned Stroller . . Apollo

1789. *Haymarket.*
 May 18—Enraged Musician Milk Girl
 July 31—Portrait Isabella

that the *Morning Post* declared the morning after her *debut* were rarely to be met with even on the other side of the Haymarket—that is, the English Opera House. Her articulation was said to be equal to that of Mrs. Kennedy; her taste and execution were pronounced equal to any, and it was predicted that the public would stamp her as one of the first singers of the English stage. The same critic afterward said that as *Rosetta* she cast her eyes down, but as *Euphrosyne* in “Comus,” her second part, she looked as if ready to cry, “Who’s afraid?—it is a wonderful town this, and a theatre is not the worst academy a young lady can go to.” This remark was curiously supplemented when she appeared as *Euphrosyne* the second time. While she was singing, a gentleman in the boxes, dressed like a clergyman, began to hiss, shout and otherwise disturb the audience, the effect of which was to cause Miss George to faint. It may be inferred that the disturber was her father, manifesting his opposition to her choice of a profession. It is not surprising that parental authority was of little avail, for her success was so great that before the close of her first season at the Haymarket she was hailed as the English Allegranti.

Before the close of her first season at the Haymarket Miss George secured an engagement at Drury Lane for three years at £10

per week, where she made her first appearance September 22, 1783, as *Rosetta*. Great improvement in her acting was noticed by the critics on this occasion, as the result of her brief experience at the Summer theatre, but her singing was subjected to severer criticism. The *Independent Gazetteer*, for instance, regretted that she was not under the immediate direction of Mr. Linley, as she had been taught apparently rather to astonish the ear than to please the heart—was a sublime warbler rather than a pleasing singer. It was imputed to her as a fault that she copied the Italian school in her singing and the French in her manners; but these qualities commended her to the musical public; and, beginning with the season of 1784, she was engaged for the oratorios that were then annually given at Drury Lane, and were very popular. During her first season as an oratorio singer Miss George was heard in “L’Allegro el Pensoroso,” the “Messiah,” “Samson,” “Alexander’s Feast,” “Jepthah,” “Judas Maccabæus” and “Acis and Galatea.” In 1785 she was one of the vocalists engaged for the Handel commemoration at Drury Lane, and she was re-engaged for the oratorio season. These oratorio engagements were made year after year for a number of years, even after Miss George had ceased to appear at Drury Lane during the regular season. When Mrs. Siddons made her first appearance as *Lady Macbeth* at Drury Lane, in 1785, Miss George and Mrs. Wrihten were both among the vocalists. One of Miss George’s greatest successes during the season of 1784-5 was her first song in Dibdin’s “Liberty Hall,” in which she was sprightly and original, and never failed of being received with repeated plaudits and a general recall. When she took her benefit this season, one of the papers said, “Little George beat Miss Phillips by half a neck.”

Dunlap saw Miss George at the Haymarket in the Summer of

1785, and at Drury Lane early in 1786, and he speaks of her as so distinguished at that time that her portrait, in company of that of John Palmer, was exhibited at Somerset House by Russell, one of the best painters in pastel of the period. This opinion of her merit is corroborated by the *Independent Gazetteer*, which pronounced her the best singer then on the English stage. Her voice was flexible and sweet, and its compass greater than that of any singer before the public. One of the operas in which Dunlap heard her was the "Noble Peasant," and it was said by one of the newspapers that the manner in which she sang the airs allotted to her in that work could never be forgotten. After the close of the Haymarket season of 1785 Miss George suffered

MISS GEORGE'S ADDRESS.

[Newspapers lying on the table.

The Play quite over the Address not written !
What shall I do ? Miss George is fairly bitten.

Flat as a cit 'fore dinner—hipped by vapours,
But can't I steal from all these morning papers ?

The Post—"Miss George this evening plays the Romp ;

" 'Tis hop'd no nibbling critic in stiff pomp

" Will sneer at her essay and voice melodious ;

" Remember, "All comparisons are odious."

What have we here ? "*The PUBLIC ADVERTISER*—

" Theatricals—*dash*—AND—*dash*—we advise her—

" *Dash*—let Miss George—*dash*—*teipfe notice*—

" *Dash*—she's not Jordan—*dash*—nor Madam Pozzy "—

Dash—dash—slapdash—The CHRONICLE at last,

Fame's pleasing trump, without one envious blast,

What's here ? "Miss George's great attempt to-night

from a long illness, so that her last season at Drury Lane offered few opportunities for the display of her peculiar talents. She was again at the Haymarket in the Summer of 1786, where, for her benefit, she appeared for the first time as *Priscilla Tomboy* in the "Romp," in which Mrs. Jordan was then so popular. In order to deprecate prejudice and comparison, Mr. Bannister, Jr., recited a poetical address written for the occasion, which was supposed to be made up of extracts from the newspapers. Miss George was always considerably treated by the

London press ; and this occasion, notwithstanding Mrs. Jordan's popularity, proved no exception. "With the warmest prejudices in favor of Mrs. Jordan," said the *Gazetteer*, "we must bear testimony to the spirit, the volatility, the gamesomeness of Miss George. She sang the songs with such taste and excellence as to excite a tumult of applause and, in all but one or two, a general encore. She has reason to be fully satisfied with her benefit, both from the accession of fame and of cash, for the house overflowed in every part." One of Miss George's greatest successes at the Haymarket this season was her singing of Dr. Arnold's "*Je ne sçai quoi*" in the "Siege of Curzola," originally written for the Prince of Wales' birthday in 1783. One of the penalties of her popularity at this time was a report in a newspaper that she was to marry a Mr. Martyr, which, of course, suggested "St. George, the Martyr," to the sapient paragrapher. In November and December, 1786, Miss George, being then disengaged, sang operatic arias at a series of readings by Mr. Lacy at Free-Mason's Hall. A few weeks later, in consequence of the secession of the laughter-loving Wrighten, it was suggested in the *Gazetteer* that, as one star had fallen, the managers could not do better than to secure the wandering but brilliant Georgina Sidus. Again, in February, 1787, Miss George sang at Mr. Lacy's

"Cannot offend, but may give some delight ;
 "She's young and volatile—has fun and rig,
 "Her *Tippet* and *Mis's Jenny* prove she's
 gig.

"Though wond'rous Jordan be Dame Na-
 ture's choice,

"Yet sprightly George has got a charming
 voice.

"Had no young candidate e'er try'd their art

"To play a great performer's choicest part,

"*Jordan* and *Siddons* we had never gain'd,

"For *Clive* and *Cibber* would have always
 reign'd."

Let candour, then, not cynick snarls pre-
 vail ;

Let no one cock his glass, and say "she'll
 fail !

"She's *not the Jordan* !" that she *knows* in-
 deed,

But none can be more anxious to succeed

Than she, to make you merry—not to teize
 you,—

She'll do her best—none can do more—to
 please you.

readings, and she was also engaged for the Drury Lane oratorio. Her singing in the "Redemption" gained her "an encore from the pit even unto the gods." In the Summer of 1787 she was engaged as the principal singer at Ranelagh, and she was again at the Haymarket, where she greatly distinguished herself, both as singer and actress, as *Unah* in "Harvest Home" on the opening night. As *Juno* in the "Golden Pippin" and as *Wowski* in the younger Colman's new opera, "Inkle and Yarico," she was highly complimented.

When the new Royalty Theatre, projected by John Palmer, was opened for the season of 1787-8, Miss George was engaged, making her first appearance at the new house on the 27th of September as *Susan* in "Thomas and Susan." "We cannot too much commend Mr. Palmer in engaging this little syren," said the *Gazetteer*, "and we have no doubt she will be as great a favorite in the East as she was in the West." In Sir John Oldmixon's "Apollo Turned Stroller," she was as successful as usual, but, owing to the opposition of the patent houses, the Royalty was soon closed as a Winter theatre. Miss George again sang in the Drury Lane oratorio in 1788, and subsequently she played a brief engagement at Edinburgh, making her first appearance there March 14, 1788, as *Rosetta* in "Love in a Village." In her return journey for the season of 1788 at the Haymarket she was seized with a fever near Carlisle, in consequence of which her life was despaired of, and the fulfilment of her engagement rendered impossible. When she recovered she went to London, which she left in October, 1788, to play an engagement of twelve nights in Dublin. She was extremely well received in the Irish capital, but, taking offense at her treatment behind the scenes, she terminated her engagement early in December, and went to Edinburgh, but she reached London in

time for the Haymarket season of 1789, appearing on the opening night as the *Milk Girl* in an afterpiece called the "Enraged Musician." This was her last engagement in London, and she seems to have lived in retirement until Mr. Wignell engaged her for Philadelphia.

Previous to her American engagement, Miss George married Sir John Oldmixon, a noted beau of that time. Little authentic information has been preserved in regard to Sir John. Bernard knew him at Bath in 1784, where he was distinguished for the refinement of his dress and manners and, in all points of good breeding, looked up to as an oracle. Indeed, Bernard professed to have chosen Sir John as the model of his *Lord Sparkle* in Mrs. Cowley's "Which is the Man?" "Bernard, I saw your *Sparkle* last night," the comedian represents Sir John as saying; "they say you imitate me, but your dress was incorrect; you wear only twelve curls to a side—I never wear under sixteen." It may be inferred, however, that the objections were couched in stronger terms, as, according to the late William B. Wood, Bernard was the worst dresser on the stage. Sir John Oldmixon was the grandson of that John Oldmixon whom Pope included in the "Dunciad," being a son of Oldmixon's daughter, who had married a musician named Morella. Young Morella had his name changed to Oldmixon, after his grandfather, and, while serving under the Duke of Portland in Ireland, he was knighted by the viceroy. It is not unlikely that Sir John first met Miss George during her Royalty engagement in 1787. I have been unable to find the date of their marriage; but when she made her first appearance in America, in Philadelphia in 1794, Lady Oldmixon was announced in the bills simply as Mrs. Oldmixon.

Next in reputation after Mrs. Oldmixon, among Wignell's recruits, was Mr. Fennell. James Fennell was the son of an official in

the pay department of the Royal Navy, who had been for some years a resident of New York about the middle of the century. James was born in London, December 11, 1766. He was educated at Eton and Trinity College, Cambridge, and was intended for the bar. His irregular habits and extravagance defeated this design, for, in the foolish expectation of revenging himself upon his father for refusing him money to pay a gambling debt, he resolved to go upon the stage, and immediately set off for Edinburgh to carry his purpose into execution. This was in June, 1787. Mr. Jackson, the manager of the Edinburgh Theatre, agreed to give him an appearance, as an amateur, in the character of *Othello*, which he played with such success that during the Summer he performed six times in Edinburgh and repeated his performances in Glasgow. Although he played under the assumed name of Cambray, his course so incensed his family that upon his return to London in the Autumn he found the doors of all his relations closed against him. Then came an engagement at Covent Garden.

Mr. Fennell's London *debut*, which was also in the name of Cambray, was effected with a considerable flourish of trumpets. The

MR. FENNEL'S C. G. PARTS.	
1787.	
Oct. 12—	<i>Othello</i> Othello
22—	Alexander the Great Alexander
29—	Venice Preserved Jaffier
Nov. 16—	Macbeth Macbeth
	Lyar Young Wilding
1789.	
Nov. 2—	Henry IV Hotspur
21—	Lear Bastard
1790.	
Oct. 27—	Orphan Castalio
Dec. 10—	Love Makes a Man Duart
	11—Author Young Cape
	20—Douglas Douglas

manager of Covent Garden, the newspapers said, had found a phenomenon, who had presented himself unrecommended to Mr. Harris, and, by reciting some passages from leading characters, had instantly won an essay—his engagement to be contingent upon his first attempt. Fennell accordingly appeared on the 12th of October,

1787, as *Othello*, Mrs. Pope being the *Desdemona*. He was described, after his *debut*, as being a most elegant and striking figure—tall, finely proportioned and graceful. His voice, it was said, had great volume, and was not destitute of music, but his management of it was faulty; he seldom erred in the conception of the character, but in the delivery of the passion he stretched his voice beyond its powers. When he essayed *Alexander*, Miss Brunton, best known to the American stage as Mrs. Merry, played *Statira* for the first time. On this occasion, also, his great volume of voice, with its lack of variety and modulation, was noticed. "He possesses feeling, and strives to make others feel," said one of his critics, "but the want of natural tenderness of voice makes him degenerate into a whine which destroys the interest, and neither gratifies the ear nor reaches the heart." For his benefit Fennell played *Macbeth* to the *Lady Macbeth* of Mrs. Pope, and, like most young tragedians, he "gave various new readings." All the clubs of which he had been a member at Cambridge came to London to attend his benefit, which proved a very profitable one.

Before Mr. Fennell left Edinburgh, after his first attempts, he entered into articles with Mr. Jackson for the following season, should he continue on the stage. Mr. Harris offered to pay the penalty named in the articles—£200—and additional damages if Mr. Jackson would release him, but Jackson declined, and Fennell felt bound to fulfil his contract. He accordingly played in Edinburgh throughout the Winter season of 1787–8. After the close of the regular season Jackson engaged Mrs. Siddons for the week of the Leith races, and induced Fennell to agree to support her. In casting the play of "Venice Preserved," the manager gave *Jaffier* to Fennell and *Pierre* to Woods, another member of the company. Both these actors had played *Jaffier*,

but Fennell had never played *Pierre*. The friends of Woods, however, insisted that he should be allowed to play *Jaffier*, and created a disturbance in the theatre because the change was not made. Mr. Jackson was forewarned of this disturbance by means of an anonymous letter, to which Fennell incautiously referred as "a scene of villainy." For this an apology was demanded, which the young tragedian refused to make. Fennell was finally withdrawn by the manager, but nothing short of an apology would appease his enemies, and he was consequently driven from the Edinburgh stage altogether. Singularly enough, the conspirators were composed of advocates and writers of the Scotch bar, against whom Fennell afterward brought an action. It was with difficulty that he obtained counsel, most of the attorneys who were not in the conspiracy refusing to accept a brief against their brethren. A year later, as the cause would not be likely to be disposed of under six years, Mr. Fennell withdrew the action. After the action was withdrawn, in the Summer of 1789, Fennell appeared twice on the Edinburgh stage, with the approbation of the audience, which ended his professional career in Scotland.

Having left Edinburgh, Fennell appeared for one night at Newcastle for the benefit of Mrs. Whitlock, and on the 26th of August, 1789, he played *Othello* at York, Miss Farren being the *Desdemona*. On the 16th of October he reappeared at Covent Garden, also as *Othello*, a role that one of the newspapers said was beyond his reach, adding that there were many parts in which he would be a useful actor. He seems to have acted on the hint, for he subsequently appeared as *Hotspur* in "Henry IV," and other roles less trying. To some of them he failed to take kindly, however; and, after playing the *Abbe Maury* for one night in the "Picture of Paris," he retired from the

theatre, disgusted with the tomfooleries of the part and the play. Fennell, in his "Apology" for his life, confesses that at this time—1790-91—he was very much in love with Miss Brunton, but she did not discover the fact until after she was the wife of her third husband, William Warren. He was soon consoled, however, and early in 1792 he was married, going to France on his wedding excursion. In Paris he and his bride met Mr. and Mrs. Merry (Miss Brunton), and they returned to London together. While in Paris, Merry proposed that they should sail for America, with a view of joining the theatrical forces in this country. Fennell declined, and Merry abandoned the project. A year later Fennell changed his mind, and, engaging with Wignell, he set sail in advance of the rest of the Philadelphia company.

For the lead in genteel comedy and for secondary roles in tragedy Mr. Wignell engaged Mr. Chalmers, whom he probably found at Dublin. Chalmers was

MR. CHALMERS' C. G. PARTS.

an actor of experience and of some merit, though not of the first rank.

He made his London *debut* at Covent Garden on the 8th of October, 1783, as *Tom* in the "Conscious Lovers." Mrs. Chal-

1783.	
Oct. 8—	Conscious Lovers . . . Tom
1784.	
Mar. 16—	Which is the Man? . Lord Sparkle
May 4—	Merry Wives of Windsor . Fenton
Sept. 17—	As You Like It . . . Silvius
20—	Harlequin Rambler . Harlequin
29—	Henry IV . . . Poins

mers, who was a sister of Mills, at that time at Covent Garden, had appeared a few nights before as *Rose* in the "Recruiting Officer." She was esteemed in Edinburgh, where she received the rudiments of her theatrical education, and much was expected from her in London, which, however, she failed to realize. Mrs. Chalmers died in Dublin in May, 1792. Mr. Chalmers remained at Covent Garden only one season, but with his wife he was engaged for Dublin for the season of

1784-5. It is unnecessary to trace his subsequent wanderings, except to say that for three years—1789-91—he was at Weymouth. In 1789 he performed *Marplot* in the “Busybody,” *Young Wilding* in the “Lyar” and *Petruchio* in “Catharine and Petruchio,” before the king and Queen Caroline. His last part at Weymouth in 1791 that I find noticed in the newspapers was *Doricourt* in the “Belle’s Stratagem,” which he played on the 10th of September, it was said, with approbation. At the time of his London *debut* one of the critics found Chalmers wanting in the sprightliness and flippancy necessary to the coxcomb and in that flow of words and spirit that makes the dialogue trip lightly from the tongue and the feet bound airily from the boards. Durang speaks of him as the reverse of this, saying he could never play a part without a jump or a turn in it; that he had taken Lewis as his model, but only caught the nimbleness of that actor’s legs. Dunlap accords him talents and power as an actor in comedy, but says his consummate vanity and indifference to everything except selfish gratification ruined him.

Among Mr. Wignell’s recruits none was more noteworthy than Mr. and Mrs. Whitlock. Charles Whitlock had long been a provincial actor and manager in England.

ELIZA KEMBLE’S D. L. PARTS.

1783.
 Feb. 22—Merchant of Venice . . . Portia
 Oct. 16—As You Like It . . . Rosalind
 Nov. 4—New Way to Pay Old Debts
 Margaret
 1784.
 Jan. 23—Revenge Leonora
 1785.
 April 27—Earl of Essex
 Countess of Rutland

He was best known, perhaps, as the associate of Munden in the management of the theatre at Newcastle. As an actor he was excellent in the heavy fathers, *Lord Norland* in “Every One Has His Fault” being esteemed his best part. Mrs. Whitlock was Eliza Kemble, the youngest sister of Mrs. Siddons. Like the other members of the

Kemble family she had received her theatrical education in the provinces. When Sarah had gained her great triumph at Drury Lane, she brought out her sister Fanny as *Alicia* to her *Jane Shore*; and a few weeks later Betsy, who had been at York, followed as *Portia*. Some of Miss Betsy's tones, one of the newspapers said, resembled her sister's, but she was criticised for sinking her voice so that several words were lost in every sentence, and for making use of too many airs and attitudes. In the Summer of 1784 Eliza Kemble was at Lancaster, where she was married in June, 1785, to Mr. Whitlock, who was then one of the managers of the Chester Theatre. She was afterward the chief attraction of the Newcastle circuit. When the new theatre at Newcastle was opened, January 21st, 1788, Mrs. Whitlock appeared as *Mrs. Lovemore* in the "Way to Keep Him," the opening play. As a mark of the esteem in which the Whitlocks were held at Newcastle, it may be noted that at the close of their season there, in June, 1791, they were presented by a select party of gentlemen with a purse containing fifty guineas. Mrs. Whitlock was not again seen in London until June, 1792, when she appeared at the Haymarket on the 18th as *Queen Margaret* in the "Battle of Hexham," and on the 23d as *Julia* in the "Siege of Calais." Mr. and Mrs. Whitlock were engaged for the Edinburgh and Glasgow theatres, under Mrs. Esten's management, for the season of 1792-3. Among Mrs. Whitlock's parts at Edinburgh was *Elvira* in "Percy," a part that she was soon to play in America, under Mr. Wignell's management. The Whitlocks were exceedingly amiable and worthy people.

Mr. Wignell selected his company with a view to a strong operatic department, choosing singers who were at the same time actors and actresses. Mr. and Mrs. Marshall were excellent examples of his method. That Mr. Marshall was a good actor in fops and French-

men is proved by his list of parts at Covent Garden during a period of three years; only a fair singer, as well as a good actor, could have

MR. MARSHALL'S C. G. PARTS.

1790.

Sept. 17—Poor Soldier Bagatelle

Oct. 15—Fontainebleau Col. Epaulette

Dec. 20—Picture of Paris Poet

27—Recruiting Officer Capt. Brazen

1791.

Jan. 3—Henry IV Poins

14—Little Hunchback, French Doctor

Feb. 4—School for Arrogance Picard

May 2—Alexander the Little Lysimachus

19—He Wou'd be a Soldier Pierpont

June 1—Chances Don Frederick

Oct. 27—Provoked Husband Count Basset

Nov. 1—Duenna Anthonio

19—Midnight Hour Marquis

Dec. 21—Bluebeard Bounce

1792.

Mar. 26—Mermaid Raymond

May 18—Cymbeline Cloten

Sept. 28—Suspicious Husband, Jack Meggot

succeeded Wewitzer as *Bagatelle*, which Marshall did with entire acceptability on the occasion of his London *debut*. After that performance he was commended for his comic talents, and it was predicted that he would prove an attractive and useful performer. Marshall was still at Covent Garden at the beginning of the season of 1792-3; but early in January a newspaper paragraph said his situation at Bath was a pitiable one, adding, by way of explanation, that it was natural a son

of the sock should become entangled in a dramatic Webb. This was the actress known on the American stage as Mrs. Marshall and afterward as Mrs. Wilmot. When the "Beggar's Opera" was produced at the Haymarket Theatre in 1786, Mrs. Brett, the mother of Mrs. Hodgkinson, was the *Lucy*, but she was succeeded at the second performance by Mrs. Webb, and Mrs. Webb in turn gave way to Miss George. Notwithstanding this failure, she became a very capable actress and singer. Her *Edward* in "Every One Has His Fault" was long celebrated as a matchless performance. Mrs. Marshall was *petite* in figure, with a round face, sparkling eyes, and an arch and sprightly expression of features.

The engagement of the Warrells was in line with Mr. Wignell's

general policy. Mr. Warrell had few pretensions as an actor, but, with his young sons, Master Warrell and Master T. Warrell, was often useful in filling out a cast. Mrs.

Warrell, on the other hand, was an important acquisition both as an actress and a singer. Before her first London appearance at the Royalty Theatre, July 15th, 1788, in the title-role of the little piece called "Poll of Plympton," Mrs. Warrell had been at Bath, where she was held in esteem for her vocal

MRS. WARRELL'S PARTS.

Royalty.

1788.

July 15—Poll of Plympton Poll

Sept. 1—Honorina Honorina

Covent Garden.

1790.

Feb. 18—Fontainebleau Rosa

Mar. 18—Flitch of Bacon Eliza

May 13—Lionel and Clarissa Diana

Oct. 13—Robin Hood Angelina

Nov. 3—Wives Revenged Mrs. Tokay

1791.

May 24—Primrose Green.

powers. As she had pleased the fashionable circles at Bath, one of the newspapers said, previous to her *debut*, that there was little doubt of her captivating a London audience. She failed to make an immediate impression, however; and, although her engagement at one of the Winter theatres was talked of, it was not until the season of 1790–91 that she was retained in the vocal department at Covent Garden. There her position was a subordinate one, as her parts show, but she was useful as one of the singers in such pieces as the "Picture of Paris" and the "Woodman." Mrs. Warrell remained at Covent Garden only one season, going to Brighton for the Summer of 1791, where she appeared on the 17th of July as *Rosetta* in "Love in a Village." It is probable that Mr. Wignell found her at Edinburgh, where she was a member of Mrs. Esten's company during the season of 1792–3.

The engagement of Mr. Darley could only have been possible in an American company modelled after those of the two great London theatres. Mr. Darley was not a good actor, but in singing parts

his faults were overlooked. The first mention of him as an actor that I have been able to find was as *Charles the Wrestler* in "As

MR. DARLEY'S PARTS.

1784.		
Sept. 17—	As You Like It	Charles
	20—Harlequin Rambler .	Friar Bungy
Nov. 6—	Fontainebleau	Robin
1785.		
Mar. 12—	Robin Hood.	
	Midas	Jupiter
April 12—	Nunnery	Friar
Dec. 20—	Omai	Otoo
1786.		
Oct. 16—	Richard Cœur de Lion	
		Principal Knight
Nov. 17—	Love in a Village . . .	Hawthorn
	22—Tom Thumb	Ghost
	24—Castle of Andalusia .	Sanguino
	30—Two Misers	Ali
1787.		
Jan. 15—	Artaxerxes	Artabanes
May 21—	Rose and Colin	Gregory
Sept. 21—	Cymon	Demon
	26—Poor Vulcan	Sergeant
Oct. 1—	Macbeth	Hecate
	Love and War	Rifle
	31—Farmer	Farmer Blackberry
1788.		
Jan. 25—	Much Ado About Nothing	
		Balthazar
	28—Lady of the Manor	
		Farmer Sternhold
May 22—	Marian	Thomas
1789.		
Feb. 24—	Hide and Seek	Brigadier
April 29—	Beggar's Opera	Mat o' the Mint
May 2—	Sultan	Selim
Oct. 30—	Positive Man	Cable
1790.		
Mar. 2—	Maid of the Mill	Fairfield
April 8—	Inkle and Yarico	Mate
1791.		
Sept. 26—	Crusade	Daran
Nov. 1—	Dueenna	Father Paul

You Like It" in 1784. He was a large man—in fact, when he came to America he was a fat man—and he was probably chosen for *Charles* because he looked the athlete. In person and features he was said to bear such a striking resemblance to Henry VIII that in 1786 he sat to an eminent artist for a portrait of the king. For fully ten years Darley, as a singer, was a Covent Garden favorite. An incident related by Dunlap, who was present, well illustrates Darley's acceptability. In the Winter of 1785-6 a farce was revived that had owed its success the previous season to a song sung by the celebrated Mrs. Kennedy. This song was omitted when the piece was revived, which was the occasion of an uproar. Finally, however, the audience consented to hear Darley sing it, Mrs. Kennedy not being in the theatre, and it was received with great applause.

So great and so lasting was Darley's popularity that at Vauxhall, after the flight of Mrs. Wrighten, he almost compensated the audiences for her loss. During the season of 1790-91 Darley was out of the

Covent Garden Company, being engaged at Portsmouth. He was soon back again, however, playing his most famous role, *Farmer Blackberry* in the "Farmer," on the opening night of the next season. Darley was often commended for his singing, but seldom for his acting. As *Farmer Blackberry* he was excellent; as *Daran* in the "Crusade" it was conceded that he acted well; and it was said he made *Fairlip* in the "Woodman" as fine a character as any of his predecessors. When he came to America, Darley brought with him his son, John Darley, the younger, who was destined to become one of the most distinguished actors on the American stage.

Early in December, 1790, a London paper announced that Miss Broadhurst, the promising pupil of the ingenious Mr. Percy, would

MISS BROADHURST'S PARTS.

1791.

Jan. 15—	Beggar's Opera	Polly
Feb. 10—	Padlock	Leonora
May 12—	Rosina	Rosina
June 3—	Cottage Maid.	
Sept. 23—	Comus	Pastoral Nymph
Oct. 20—	Oscar and Malvina.	

1792.

Feb. 28—	Orpheus and Euridice.	
April 17—	Will o' the Wisp	Zelma
Sept. 19—	Duenna	Clara
	28—Flitch of Bacon	Eliza
Oct. 3—	Fontainebleau	Celia
	Sultan	Ismene

Dec. 10—	Woodman	Fairlip
	15—Jovial Crew	Hearty
	21—Bluebeard	Bluebeard

1792.

Feb. 28—	Orpheus and Euridice.	
Sept. 28—	Flitch of Bacon	Capt. Wilson
Oct. 5—	Highland Reel	Sergeant Jack

1793.

May 11—	Sprigs of Laurel	Corporal
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soon make her theatrical *entree* in a new comic opera to be called the "Will o' the Wisp." Miss Broadhurst was then only 16, but she was not entirely unknown to the musical public, as she had sung some time previously at Free-Mason's Hall. The part for her *debut* was afterward changed to *Polly* in the "Beggar's Opera," in which she

Oct. 5—Highland Reel Jenny made her first appearance January
 17—Poor Soldier Norah
 18—Maid of the Oaks Maria 15th, 1791. Considering her age, it
 was said her musical acquirements were truly wonderful. Her voice
 was pleasing and flexible, and when she became more accustomed to
 the stage it was predicted that she would prove a distinguished orna-
 ment to the musical department of the theatre. She sang *Polly* five
 times in succession before she was heard in her second part—*Leonora*
 in the "Padlock." She had also the distinction, previously accorded
 only to Miss George, of appearing in the Drury Lane oratorio during
 her first season on the stage. For her benefit on the 3d of June she
 produced a new piece, the "Cottage Maid," and sang an Italian aria
 in the masquerade scene in the "Belle's Stratagem" and a new ballad
 at the end of the first act. When Incledon made his first appearance
 as *Macheath* at Covent Garden, she was again the *Polly*. Miss Broad-
 hurst never developed much skill as an actress, and according to Dun-
 lap she was deficient in personal beauty. Wignell engaged her solely
 for her musical abilities. She came to this country accompanied by
 her mother. There is a portrait of her, but it is seldom met with.

The low comedian engaged by Mr. Wignell was Bates, famili-
 arly known as Billy Bates. His low comedy, it is said, was very coarse,
 and his talents were not of a high order; but he was an actor of long
 experience, and understood his business thoroughly. John Ber-
 nard found him at Bristol in 1783; and Ryley in the "Itinerant"
 speaks of him as a member of the Manchester company a year or two
 later. In 1786-7 he was at Drury Lane, where he seems to have re-
 mained in a subordinate position, although his name seldom appears
 in the casts. His parts at Drury Lane, as his brief list shows, were
 second low comedy. Bates was engaged at the Royalty Theatre in

the Summer of 1787 and again in 1788. At the Royalty he played *Harlequin* in the pantomime, "Hobson's Choice," on the opening night, July 3d, 1787, and in "Harlequin Mungo" August 29th, 1788.

Bates was the author of a piece called "Gil Blas," produced at the Royalty in 1788, in which he played the title-role, with Watts, who

was with Harper in Boston in 1792 as *Father Dominic*, and Chambers, who appeared in Philadelphia the same year with the Old American Company as a *Lay Brother* and *Fabricius*. Bernard tells a story of Bates at rehearsal, at Bristol, that seems to have been characteristic of the man. He had only a few lines, but he spoke them in a very energetic manner. "Do you mean to speak that way at night?" asked Holland, one of the managers. "Certainly," Bates answered; "I have a benefit to make as well as you, Mr. Holland." In Philadelphia he sometimes advertised his benefits in verse, one of his advertisements beginning as follows :

On Friday eve next, as the play-bill relates,
(To discount other bills) is a bill for Bill Bates,
To which he invites all the town, grave and gay,
To see wit and humor portrayed in a play.

Mrs. Bates was engaged with her husband, but she appeared only in unimportant parts.

What proved two of the most important engagements made by Mr. Wignell were those of Mr. and Mrs. Francis. William Francis had been the *Harlequin* at Manchester and Birmingham since 1787, and was noted for the skill with which he prepared pantomimic ballets for the stage and superintended their production. Mr. Wignell saw a

MR. BATES' D. L. PARTS.

1787.

Mar. 13—Seduction Lapell

Oct. 6—Englishman in Paris . . . Killian

1788.

May 15—Lear Burgundy

16—Constant Couple . . . Tom Errand

21—Merry Wives of Windsor . Bardolph

specimen of his work in the "Enchanted Wood" at the Haymarket in 1792, and engaged him principally for similar services in Philadelphia. Francis was the second dancer of the name known to the American stage. The other, whose real name was Menzius, but who was here called Francis Mentges, was from Holland. He had danced with Douglass' company before the Revolution, but early in that struggle he entered the Revolutionary army as adjutant of Colonel Atlee's Musketry Battalion, to which position he was appointed March 22d, 1776. He was promoted to be first lieutenant on the 7th of August following. In October he was transferred to the Eleventh Pennsylvania Regiment, of which he was made major; and on the 9th of October, 1778, he succeeded Persifer Frazer as lieutenant-colonel of the Fifth Pennsylvania, where he rendered distinguished service. After the Revolution he was inspector of United States troops in the Northwest Territory. Heckwelder in his diary speaks of meeting Mentges near Cincinnati in 1792. This first Francis was, so far as I know, the only person connected with the colonial stage who took part with the colonies in the struggle for independence. I speak of him thus at length because unfortunately I confounded him in my first volume with his successor of the same name, the subject of the present sketch. Little is known of William Francis in the English provincial theatres except that he there won the esteem of Cooke and other actors who afterward met him in this country. Ryley speaks of him in the "Itinerant" in connection with the discovery of a Jacobite plot at Manchester to carry off the king, which turned out to be a memorandum of Francis' new pantomime. Mrs. Francis was with her husband in the Manchester and Birmingham companies, and there received the theatrical education that at once made her so acceptable here as an actress.

Among the most interesting, if not the more important engagements made by Mr. Wignell were those of the Rowsons. According to Mr. Nason, Mrs. Susanna Rowson's biographer, William Rowson was, at the time of their marriage in 1786, a hardware merchant and a trumpeter in the Royal Horse Guards. Mrs. Rowson was the only daughter of Lieutenant William Haswell, of the British navy. She was born at Portsmouth, Hampshire, Eng., in 1762. Lieutenant Haswell held a position in the revenue service at Boston, making his home at Nantasket. In 1767 he sent for his little daughter Susanna, who, in consequence, spent her early years at that place, where she witnessed some of the opening scenes of the Revolution. Lieutenant Haswell's loyalty to his king caused him to be kept in constant surveillance after the evacuation of Boston, and, to render him harmless, he was ordered to live at Hingham. In 1777 he was removed to Abington, and early in the next year he was sent with his family under a flag of truce to Halifax. Miss Haswell soon afterward returned with the family to England, where she obtained a situation as governess. Her first novel, "Victoria," was published soon after her marriage, under the patronage of the Duchess of Devonshire. Her other books, "The Inquisitor," "Mary," "Trip to Parnassus," "Charlotte Temple," "Mentoria" and "Rebecca," followed in rapid succession between 1788 and 1792. The husband becoming bankrupt in the latter year, the family, including Mr. and Mrs. Rowson and Miss Charlotte Rowson, Mr. Rowson's sister, resolved to go upon the stage, and in 1792-3 they were engaged at the Edinburgh Theatre, under Mrs. Esten's management. Mr. Wignell found them there, and engaged them for his Philadelphia Theatre, Mr. Rowson to be the prompter, and Mrs. and Miss Rowson for subordinate roles in opera and comedy.

The other members of Mr. Wignell's company engaged in England were not noteworthy at the time of their engagement. Mrs. Shaw, who was engaged for the "comedy old ladies," a large, corpulent woman, was unknown to fame; but her husband, who came out to join the orchestra under Mr. Reinagle, had been a musician at Drury Lane. Mr. and Mrs. Cleveland, who filled minor roles, the former "walking gentlemen" and the latter "smart chambermaids," were also devoid of previous reputation. Miss Willems, a very pretty girl, afterward Mrs. Green, had had no theatrical experience, and the same thing was true of Messrs. Moreton, Harwood, Green and Blissett, four young men who were destined to become distinguished actors. John Pollard Moreton, whose real name was Pollard, was the son of an English officer who had served in America, and it is said he was born in this country. Going to England with his father, he was well educated, and when still a very young man he went to India, where he held an important position in the Bank of Calcutta. An indiscretion, involving the loan of the bank's money, which, however, was repaid, sent him back to England in disgrace and despondent, where Mr. Wignell met him and engaged him for the American stage. John E. Harwood was a well-educated and accomplished young Englishman, ardent and impulsive, to whom the offer of a theatrical engagement in America could not fail to prove tempting. Harwood married Miss Bache, a granddaughter of Benjamin Franklin. William Green had been a friend of Moreton in India, whom he joined in seeking theatrical honors in the United States. Francis Blissett, the younger, was the son of Blissett, the Bath comedian; but he never acted in England. Mr. and Mrs. Morris, Mr. Finch, who had been a teacher of languages, and others, were engaged on this side of the Atlantic.

CHAPTER VIII.

THE PHILADELPHIA COMPANY, 1793-4.

DESCRIPTION OF THE NEW THEATRE—ARRIVAL OF THE COMPANY—
BRIEF SEASON AT ANNAPOLIS—OPENING OF THE NEW HOUSE—
“SLAVES IN ALGIERS”—“EMBARGO”—FRANCIS’ PANTOMIMES—
OPENING PIECES—THE CASTS AND THE PLAYERS.

THE project of building a new theatre in Philadelphia originated in the differences between Wignell and the managers of the Old American Company in 1791. When it was once conceived it took shape rapidly. Public meetings were held at the old City Tavern, where the stock was subscribed for and the details of the management agreed upon. A. Reinagle, an eminent musician, and Thomas Wignell were made the managers, the former to have the direction of the musical department, and the latter of the stage. The managers were equal in authority in the business department. Mr. Reinagle was a brother of the great London animal painter and the father of Hugh Reinagle, afterward well known as an accomplished scene-painter. The elder Reinagle had long lived in Philadelphia, where he held the first rank as a musician and composer. He was a man of very impressive appearance, and was held in high esteem by all the best people in the Quaker City. Upon him devolved the actual work of superintending the erection of the theatre, Mr. Wignell being absent in England engaging the company, and the house was com-

pleted with so little delay that it was ready for the opening before the company was engaged for the theatre.

The site chosen for the New Theatre was in Chestnut Street, above Sixth, on the north side of the street. The plans for the theatre were supplied by Mr. Richards, Mr. Wignell's brother-in-law, who had furnished the designs for the remodelled Covent Garden Theatre, which was then the pride of the British metropolis. His model was shipped in two sections. Charles Durang speaks of seeing it in the property-room over the dome many years afterward. The interior of the new theatre was a perfect copy of the Theatre Royal at Bath. The façade, which was not finally finished until 1805, measured ninety feet in Chestnut Street, including two wings of fifteen feet each. The theatre stood back from the street with the projections of the wings or pavilions in front of the main building extending to the line of the street. These pavilions were connected by a colonnade of ten Corinthian columns, and decorated by emblematic figures in tablets. The centre building was ornamented by two spirited and well-executed figures of Tragedy and Comedy by Rush. In the centre of the building was a great Venetian window, the niches in which the figures were placed being on each side of this window. Over the niches in two circular tablets were emblematic insignia. The top of the centre building was crowned by a pediment. The wings above receded a little from the line of the main building, but below, as already indicated, projected twelve feet to the street. These projections were faced with marble, and a large window opened into each of the wings above. In each of the wings was a green-room, one being used for music rehearsals, dancing practice, etc., and that in the west wing as a green-room in the proper meaning of the term. The dressing-rooms, which

were numerous, were also in the wings. The entrances to the theatre were through the projecting wings. The stairs of the galleries were under the colonnade. The left-hand door led to the pit. To the boxes the ascent was by a flight of marble stairs in front to a lobby which communicated by corridors with all the boxes. The fronts of the boxes were handsomely gilt and decorated to correspond with the ceiling and hung with corresponding drapery between the columns. Those in front of the stage were arranged in the form of an amphitheatre. The seats, including those of the pit and gallery, were well disposed. The extreme depth of the theatre was one hundred and thirty-four feet; that of the stage upward of seventy-one feet. Between the boxes the stage occupied a front of thirty-six feet. Over the stage, occupying a part of the entablature, was an emblematic representation of "America Encouraging the Drama," with the motto, "The eagle suffers little birds to sing." For this was afterward substituted the words, "For useful mirth or salutary woe." It was computed that the theatre would hold about two thousand people, of which number nine hundred could be accommodated in the boxes.

The corner-stone of the New Theatre was laid with Masonic ceremonies, Mr. Reinagle being a Master Mason; and Jared Ingersoll, an eminent Philadelphia lawyer, delivered an address. While the work was in progress, there were frequent references to it in the Philadelphia papers, a paragraph in the *Federal Gazette* in November, 1792, saying that the workmen on the New Theatre were employed sixteen hours out of the twenty-four, and that it was expected the house would be completed by the middle or end of December. It was not, however, until the 30th of January, 1793, that the subscribers were afforded an opportunity to see it, after which it remained closed until the 2d of

February, when it was opened to the public with a grand concert, the prices being one dollar to the boxes, seventy-five cents to the pit, and

PROGRAMME OF THE CONCERT.

Act I.

New Overture Mr. Reinagle
Song—"On by the Spur of Valor"
 Mr. Chambers
Concerto—Violin Mr. Boulay
Song—"Kiss me now or never". Mrs. Morris
Quartette—Despetit avis
 Messrs. Pettit, Boulay, Mallet and Reinagle
Song—"Poor Tom Bowling" . Mr. Harper
Symphonia Mr. Hozeluch
Glee—"Sigh no more, Ladies"
 Messrs. Chambers, Harper and Reinagle

Act II.

Grand Overture Haydn
Italian Song Mr. Mallet
Sonata—Pianoforte Mr. Guenin
Song—"My Poll and Partner Joe", Mr. Harper
Sonata—Harp Mr. Saloman
Song—"A Smile from the Girl of my Heart"
 Mr. Chambers
Symphonia Concertant
 Messrs. Pettit and Boulay

Act III.

Symphony Stametz
Song—"Blithe Colin" Mrs. Morris
Concerto—Violin Mr. Pettit
Song—"Cottage Boy" . . . Mr. Chambers
Glee—"How Merrily We Live"
 Messrs. Chambers, Harper and Reinagle
 Dancing by Master Dupont in the character of *Harlequin* and in the dance, "Le Noble, or Henry IV."

fifty cents to the gallery. Notwithstanding it was an inclement night, the house was crowded in every part. The boxes, one of the newspapers said, exhibited a blaze of beauty; the pit was a display of respectable judges, and the gallery was filled with orderly, well-disposed citizens, whose decency of behavior deserved the greatest applause. Oddly enough, there was no comment on the character of the entertainment, which must be judged by the programme as it was advertised. The concert was repeated on the 4th and again on the 7th of February, after which the doors of the theatre remained closed for more than a year, waiting for the players.

It was only natural that Mr. Wignell's delay in engaging a company should occasion a feeling of dissatisfaction among the subscribers; and on the 28th of January, only two days before the private view of the completed edifice, a meeting was held at the City Tavern to hear and consider his reasons for the course he was pursuing.

These reasons were not made public; but whatever they were, they proved satisfactory, and resolutions were passed approving his action and expressing full confidence in his exertions. In the meantime, preparations were continued for the opening, which it was confidently expected would occur in the following September. Charles Milbourne, an able and experienced scene-painter from London, had long been at work upon the scenery and decorations. The latter being finished, additions continued to be made to the stock scenes that had already been painted. Besides, Wignell was presented with some fine drop-scenes by his brother-in-law, Richards, of Covent Garden. Mr. Richards also painted the act-drop, which was a very handsome piece of work. Early in April, 1793, the *Federal Gazette* announced that the furniture of Lord Barrymore's theatre, which had been purchased for the New Theatre, had arrived by the "George Barclay." It only remained for the "Barclay" to return to bring out the company, which it did, sailing from London on the 15th of July, and arriving in the Delaware a few weeks later.

The only account that we have of the arrival of the "George Barclay" with the company is that given by Mr. Fennell in his autobiography. Fennell had come out by another vessel, arriving in New York five weeks in advance of the others. The first tidings he had upon landing was that the yellow fever was raging in Philadelphia, but he continued his journey to the plague-stricken city, which he found almost deserted. Mr. Reinagle, however, had remained at his post; and Mr. Morris, the veteran comedian, was apparently living at his own house in the city, for it was there that Fennell encountered Mr. Wignell immediately upon his arrival. Wignell had left the "George Barclay" anchored in the Delaware off Gloucester, with the

company on board, fifty-six in all. Securing a supply of fresh vegetables and other provisions, the manager returned to the ship, accompanied by the tragedian. As soon as possible the members of the company were landed, Harwood, Fennell says, on touching the shore in the Jerseys, falling on his knees and kissing it in imitation of an English king, who had played the same prank to acquire popularity. The families were cared for by the farmers in the neighborhood, and the single men found lodgings at a tavern at Sandtown. There they remained for several weeks, and were then conducted to Annapolis, where the theatrical campaign finally began.

It was scarcely to be expected that the Annapolis season would prove profitable, but that city was the only place open to the company.

LIST OF PERFORMANCES—*Annapolis.*

1793.

Dec. 20—Castle of Andalusia . . . O'Keefe
26—Belle's Stratagem . . . Mrs. Cowley
Flitch of Bacon Bate

1794.

Jan. 3—Rivals Sheridan
Poor Soldier O'Keefe
13—Every One Has His Fault
Mrs. Inchbald
Agreeable Surprise . . . O'Keefe
17—Road to Ruin Holcroft
Deserter Dibdin
Caledonian Frolic . . . Francis
24—Robin Hood MacNally
Village Lawyer . . . Macready

Philadelphia, owing to the plague, was certain to be unavailable until midwinter. The only theatre in Baltimore belonged to Hallam and Henry. Fortunately for Wignell, the terms on which the Old American Company had held the playhouse at Annapolis had been practically surrendered. In that house, accordingly, the company opened on the 20th of December

with the "Castle of Andalusia" for a brief holiday season. The subjoined list of performances is far from complete, but the only additional play that I have seen mentioned was "Othello," in which Fennell played the title-role. A country gentleman in the boxes who had never seen the play before, according to the veracious tragedian, was

so impressed with the intelligence of the *Moor* that he was willing to pay \$500 for the negro, but failed to make the purchase. The company was received with great hospitality by the Maryland gentry, but Annapolis had already ceased to be a theatrical town.

At last, after more than thirteen months' delay since its completion, the New Theatre in Philadelphia was opened to the public on the 17th of February, 1794. The house was crowded to its full capacity, the receipts being \$850. The order of productions on the earlier nights of the season, it will be observed, was an alternation of opera, tragedy and comedy, with accompanying farces, ballets and pantomimes. The "Castle of Andalusia," on the opening night, served to introduce some of the leading singers—Darley, Mr. and Mrs. Marshall, Mrs. Warrell and Miss Broadhurst—with Mrs. Francis and Mrs. Rowson in the farce. In "Isabella," on the second night, Mr. Fennell and Mr. and Mrs. Whitlock were brought forward. The third night served for the introduction of Chalmers as *Vapid* in the "Dramatist." Mr. Francis, who had previously appeared as

LIST OF PERFORMANCES.

1794.
 Feb. 17—Castle of Andalusia . . . O'Keefe
 Who's the Dupe? . . Mrs. Cowley
 19—Isabella Southerne
 Rosina Mrs. Brooke
 21—Dramatist Reynolds
 Flicht of Bacon Bate
 24—Venice Preserved Otway
 Lying Valet Garrick
 26—Love in a Village . . . Bickerstaff
 Caledonian Frolic . . . Francis
 Guardian Garrick
 28—Jealous Wife Colman
 Scheming Clown . . . Francis
 Lyar Foote
 Mar. 3—School for Scandal . . Sheridan
 Poor Soldier O'Keefe
 5—Carmelite Cumberland
 Spoiled Child Bickerstaff
 7—Every One Has His Fault
 Mrs. Inchbald
 Village Lawyer . . . Macready
 8—Every One Has His Fault.
 Poor Soldier.
 10—Robin Hood MacNally
 Who's the Dupe?
 12—Douglas Home
 Farmer O'Keefe
 14—Robin Hood.
 Lyar.
 17—Isabella.
 St. Patrick's Day . . . Sheridan
 19—Castle of Andalusia.
 Sailor's Landlady . . . Francis

- Mar. 19—Spoiled Child.
 21—School for Wives Kelly
 Deserter Dibdin
 22—Jealous Wife.
 Virgin Unmasked . . Fielding
 24—Every One Has His Fault.
 Poor Soldier.
 * (For American captives in Algiers.)
 26—Fair Penitent Rowe
 Catharine and Petruccio
 Shakspeare
 28—Dramatist.
 Farmer.
 29—Love in a Village.
 Village Lawyer.
 31—Grecian Daughter . . . Murphy
 Spoiled Child.
 April 2—Grecian Daughter.
 Son-in-Law O'Keefe
 4—Highland Reel O'Keefe
 Lying Valet.
 5—Highland Reel.
 Catharine and Petruccio.
 7—Macbeth Shakspeare
 Flitch of Bacon.
 9—Rivals Sheridan
 Agreeable Surprise . . O'Keefe
 11—Gamester Moore
 Guardian.
 12—Macbeth.
 Miss in Her Teens . . . Garrick
 14—Road to Ruin Holcroft
 Agreeable Surprise.
 17—Highland Reel.
 Miss in Her Teens.
 21—Richard III Shakspeare
 Son-in-Law.
 23—School for Scandal.
 Peeping Tom of Coventry
 O'Keefe
 25—Hamlet Shakspeare
 Wrangling Lovers Lyon
 26—Rivals.
 Le Foret Noire.
 28—Hamlet.
 Le Foret Noire.

the *Officer* in "Venice Preserved," played *Hodge* in "Love in a Village" on the 26th of February. The same night he presented the first of his dances, a Scotch dance called the "Caledonian Frolic," in which he took part, together with Miss Willems and Mrs. De Marque. This dance had its first production at Annapolis in January. The first mention of Mrs. De Marque was an announcement in a Baltimore paper that Mr. and Mrs. De Marque, recently arrived from Europe, would give a concert in Mr. Storck's Long Room, November 25, 1793. Mrs. De Marque also appeared with Francis and the younger Darley in the second of Francis' dances, the "Scheming Clown." Mr. Reinagle furnished the music for the third in the series of pantomimical dances arranged by Francis, the "Sailor's Landlady," one of the songs of which, sung by Darley, was published. It was patriotic in character, and became

very popular. A single stanza will show its character:—

For, under snug sail, we laugh at the gale,
 And, though landsmen look pale, never
 heed 'em ;
 But toss off the glass to a favorite lass,
 To America, Commerce and Freedom.

In the fourth of Francis' dances, "Fruitless Precaution," M. Bellona, a French dancer and pantomimist, made his first appearance in America. In this piece, also, was Madame Gardie, whose American *debut* had been made on the 26th of April as *Lucille* in the French pantomime, "Le Foret Noire." Madame Gardie was announced "from the theatre at Paris." According to Dunlap, she was the nominal wife of M. Gardie, the son of a nobleman, receiver-general at La Rochelle for Louis XVI. One evening at the theatre, after the Revolution in France, the audience demanded the "Marselaise," but she refused to sing it. Her withdrawal from the Parisian stage and a subsequent flight were the consequences. Accompanied by M. Gardie, the beautiful dancer

- April 30—Highland Reel.
 Le Foret Noire.
- May 2—Othello Shakspeare
 Peeping Tom of Coventry.
 3—Dramatist.
 Le Foret Noire.
 5—Inkle and Yarico . . . Colman, Jr
 Village Lawyer.
 7—Provoked Husband . . . Vanbrugh
 Le Foret Noire.
 9—Inkle and Yarico.
 Wrangling Lovers.
 10—Othello.
 Peeping Tom of Coventry.
 12—Recruiting Officer . . . Farquhar
 Le Foret Noire.
 14—Robin Hood.
 Who's the Dupe ?
 16—Maid of the Mill . . . Bickerstaff
 Fruitless Precaution . . . Francis
 Quality Binding Rose
 19—Surrender of Calais . . . Colman, Jr
 Sultan Bickerstaff
 (Mr. Fennell's benefit.)
 21—West Indian Cumberland
 Triumph of Mirth.
 (Mr. Chalmers' benefit.)
 23—Duenna Sheridan
 Robinson Crusoe . . . Sheridan
 (Mr. Bates' benefit.)
 26—She Wou'd and She Wou'd Not
 Cibber
 Prize Hoare
 (Mr. Morris' benefit.)
 28—Julia Jephson
 Bon Ton Garrick
 (Mr. Whitlock's benefit.)
 30—As You Like It . . . Shakspeare
 Hartford Bridge Pearce
 (Mr. Marshall's benefit.)
- June 2—Lionel and Clarissa . . Bickerstaff
 Modern Antiques . . . O'Keefe
 (Mrs. Warrell's benefit.)
 4—Romeo and Juliet . . . Shakspeare
 Romp Bickerstaff
 (Mrs. Marshall's benefit.)

- June 6—Every One Has His Fault.
No Song No Supper.
(Mr. Darley's benefit.)
- 9—Battle of Hexham . . . Colman, Jr
True-Born Irishman . . . Macklin
(Mrs. Morris' benefit.)
- 11—Mourning Bride . . . Congreve
Three Weeks After Marriage
Murphy
(Mrs. Whitlock's benefit.)
- 13—Merchant of Venice . . . Shakspeare
Embargo.
(Mr. Finch's benefit.)
- 16—Gustavus Vasa Brooke
Harlequin Shipwrecked.
(Mr. and Mrs. Francis' benefit.)
- 18—Woodman Bate Dudley
Critic Sheridan
(Miss. Broadhurst's benefit.)
- 20—How to Grow Rich . . . Reynolds
Le Foret Noire.
(Mr. Green's benefit.)
- 23—Julia.
Waterman Dibdin
(Mrs. Shaw's benefit.)
- 25—Wonder Mrs. Centlivre
Comus Milton
(Moreton and Harwood's benefit.)
- 27—Macbeth,
Jeanne d'Arc.
(Mad. Gardie and Miss Willems' benefit.)
- 30—Slaves in Algiers . . Mrs. Rowson
Citizen Murphy
(Mr. and Mrs. Rowson's benefit.)
- July 2—Widow of Malabar . . Humphreys
L'Americain.
Selima and Azor . . . Collier
(Mr. and Mrs. Cleveland's benefit.)
- 7—Spanish Barber . . . Colman
Scheming Milliners . . . Francis
Prisoner at Large . . . O'Keefe
(Mrs. Oldmixon's benefit.)
- 9—Cymbeline Shakspeare
Irish Lilt Francis
Devil Upon Two Sticks . . Foote
(Blissett and Mrs. De Marque's benefit.)
- 11—Comus.

first went to Saint Francoise, and from San Domingo they came to Philadelphia. Madame Gardie does not appear to have created the impression in Philadelphia that she afterward made in New York, for she retired from Wignell and Reinagle's company at the close of the season, joining the Old American Company during Hallam and Hodgkinson's Southwark engagement in the Autumn. The repertory of the first season at the New Theatre was remarkably strong in operatic productions, or what was called opera. But even the tragedies were given with a musical completeness before unknown in this country, the great number of singers in the company affording the managers facilities for embellishing such plays as "Romeo and Juliet" and "Macbeth" with genuine artists in the vocal parts. In the choruses, at this time, were all the singers in the company not engaged in the casts. In these, too, the beginners,

as Miss Oldfield this season, took their first lessons in facing an audience. Besides, Mr. Reinagle frequently composed new overtures and furnished additional airs for the musical productions. Among the pieces to which he added new songs were "Robin Hood," the "Highland Reel"—a song for Darley, words by Mrs. Rowson—and "Le Foret Noire," of which the overture and music were entirely new. Mr. Reinagle also furnished incidental music for many other productions. Among those who profited by the benefits were Mr. Milbourne, the scene-painter, and Mr. Franklin, the box-keeper.

Ways and Means . . . Colman, Jr
Prize.
(Mr. Franklin's benefit.)
July 14—Tempest Dryden
Birth of Harlequin.
(Mr. Milbourne's benefit.)
16—Gamester.
Irish Lilt.
Sultan.
(Blissett, De Moulin, Mrs. De Marque and
Madame Gardie's benefit.)
18—Every One Has His Fault.
Birth of Harlequin.
(For a Dramatic Fund.)

Two American productions were presented during the season—a comedy by Mrs. Rowson, called "Slaves in Algiers," and an after-

<u>SLAVES IN ALGIERS.</u>	piece, the "Em-	<u>EMBARGO.</u>
Muley Moloch . . . Mr. Green	bargo, or Every	Mr. Neverfret . . . Mr. Bates
Frederick Mr. Moreton	One Has His	Captain Standby . Mr. Darley
Henry Mr. Cleveland	Own Opinion,"	Ben Standby . . . Mr. Green
Constant Mr. Whitlock	by a citizen of	Jack Mainstay . . Mr. Francis
Sebastian Mr. Bates	Philadelphia.	Bob Overhaul . . . Mr. Blissett
Ben Hassan Mr. Francis	Both pieces were	Patrick O'Flanagan . Mr. Finch
Mustapha Mr. Darley, Jr	the outcome of American feeling. Not	Mrs. Neverfret . . . Mrs. Shaw
Sadi Master Warrell	fewer than fifteen American vessels had	Lucy Mrs. Warrell
Selim Mr. Blissett	been captured, and one hundred and eighty	Ruth Doublescore . Mrs. Bates
Zoriana Mrs. Warrell		
Fetnah Mrs. Marshall		
Rebecca Mrs. Whitlock		
Selima Mrs. Cleveland		
Olivia Mrs. Rowson		

American officers and seamen made slaves by the Algerines before the close of 1793. This furnished Mrs. Rowson with her theme, but

the result was only a turgid drama, equally faulty in dramatic construction and as a literary production. The style was wretched, the dramatic quality tawdry, and the sentiment strained and stilted. The play was published soon after its initial performance, and would probably have been forgotten in a few months had it not had the good fortune to fall under the lash of the celebrated William Cobbett. He jeered at Mrs. Rowson as a self-constituted poetess laureate of the Sovereign People of the United States, doubted the sincerity of her sudden conversion to republicanism, and ridiculed her disjointed lines and illogical speeches. The "Embargo," on the other hand, was not so intensely political, notwithstanding it was a satire on the political topic that was uppermost at the time. This skit can be judged only from the names of the characters, as it was not printed, and no mention of it was made in the newspapers. It was probably local in its satire, directing its shafts at both sides to the embargo dispute of 1794, as its subtitle indicates. Although this embargo was for only thirty days, it brought the country to the verge of war. Without either army or navy, the Democratic societies were hotly in favor of its continuance. It may be assumed, however, that *Mr. Neverfret* was inclined to support President Washington, who preferred diplomacy to war for the settlement of all questions affecting the depredations on American commerce in consequence of the British Orders in Council. The names of *Patrick O'Flanagan* and *Ruth Doublescore* suggest the meeting of the captains and mates of all the brigs, snows and schooners in the Delaware, at the Harp and Crown tavern of Barnabas McShane, who adopted a little ten days' embargo of their own. The soldier, *Captain Standby*, no doubt represented the military fervor for defense that was then blazing all over the country, and the two sailors, *Jack*

Mainstay and *Bob Overhaul*, the intrepid spirit that humbled the naval supremacy of Great Britain by removing the mainmast of a British merchantman at her dock. It is to be regretted that the piece is lost, as it would show the theatrical treatment of the first great warlike wave that swept over the new republic.

While the production of Mrs. Rowson's turgid drama and of the anonymous skit on the embargo was no sign of the development of American dramatic writing, the

SAILOR'S LANDLADY.

new dances and pantomimic ballets composed by William Francis for the New Theatre this season

Jack	Mr. Francis
Ned Halyard	Mr. Darley, Jr
Landlady	Mr. Rowson
Orange Girl	Mrs. De Marque

were indications of progress in the art of providing for the public amusement. Of Mr. Francis' six dances his Scotch pastoral, the "Caledonian Frolic," has been mentioned as given at Annapolis. Three of the others—the "Scheming Clown," the "Sailor's Landlady" and "L'Amour Trouve les Moyens, or Fruitless Precaution"—have already been named as serving for the introduction of distinguished dancers. The cast of the "Sailor's Landlady," the only pantomime in which the characters were named in the newspapers, is herewith printed. The two pieces that completed Mr. Francis' list of original productions were the "Scheming Milliners," produced for Mrs. Oldmixon's benefit, and the "Irish Lilt," presented for the benefit of Mr. Blissett and Mrs. De Marque. The industry that Mr. Francis showed at the outset was continued for many years with great productive vigor.

The only pieces presented during the season that it seems necessary to treat separately were those of the opening night—the "Castle of Andalusia" and "Who's the Dupe?"—and the bill for the second performance—"Venice Preserved" and the "Lying Valet."

These served to introduce the new company to the patrons of the New Theatre, and for this reason the casts will be studied with peculiar in-

<p>CASTLE OF ANDALUSIA.</p> <p>Don Scipio . . . Mr. Finch Don Cæsar . . . Mr. Darley Don Fernando . Mr. Marshall Don Juan . . . Mr. Morris Don Alphonso . Mr. Moreton Pedrillo Mr. Bates Spado Mr. Wignell Sanguino Mr. Green Phillipo . . . Mr. Darley, Jr Victoria . . . Mrs. Warrell Lorenza . . . Mrs. Marshall Isabella Mrs. Bates Catalina . Miss Broadhurst</p>	<p>interest. There were, of course, the <i>cognoscenti</i> of Philadelphia in the pit and boxes, to judge the new performers. Besides Wignell and Morris, the only familiar faces in the cast of the opening piece, the opera included all the newcomers except Mr. Fennell, Mr. and Mrs. Whitlock, Mr. and Mrs. Francis, Mr. and Mrs. Cleve-</p>	<p>WHO'S THE DUPE?</p> <p>Doiley Mr. Morris Sandford . . . Mr. Moreton Granger . . . Mr. Cleveland Gradus Mr. Harwood Miss Doiley . Mrs. Francis Charlotte . . Mrs. Rowson</p>
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land, Mr. and Mrs. Rowson, Messrs. Chalmers, Harwood and Blissett, Mr. Warrell and his two sons, Mrs. Shaw and Miss Willems. Mrs. Oldmixon had not yet arrived in the country. Of these, Messrs. Cleveland and Harwood and Mrs. Francis and Mrs. Rowson were

<p>VENICE PRESERVED.</p> <p>Duke Mr. Finch Priuli Mr. Whitlock Bedamar . . . Mr. Marshall Pierre Mr. Fennell Jaffier Mr. Wignell Renault Mr. Green Spinosa . . . Mr. Harwood Elliot Mr. Moreton Durand Mr. Warrell Officer Mr. Francis Belvidera . . Mrs. Whitlock</p>	<p>seen in the farce the same night. The tragedy, "Venice Preserved," on the second night of the season, introduced Mr. Fennell, Mr. and Mrs. Whitlock and Messrs. Warrell and Francis;</p>	<p>LYING VALET.</p> <p>Sharp Mr. Bates Gayless . . . Mr. Moreton Guttle Mr. Warrell Trippet . . . Mr. Harwood Drunken Cook . Mr. Francis Melissa . . . Mrs. Francis Mrs. Gadabout . Mrs. Bates Mrs. Trippet . Mrs. Rowson Kitty Pry . . Mrs. Shaw</p>
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and Mrs. Shaw was brought forward the same evening as *Kitty Pry* in the "Lying Valet." These comprised all the principal members of the company, with the exception of Mr. Chalmers and Mrs. Oldmixon, the others making their first appearances as occasion served.

In order to present the work of this first season in Philadelphia as compactly as possible, I have preferred to arrange the casts, except

PHILADELPHIA CASTS—FIRST SEASON.

AGREEABLE SURPRISE.

Sir Felix Friendly . . . Mr. Finch
 Compton Mr. Darley
 Eugene Mr. Marshall
 Chicane Mr. Warrell
 John Mr. Francis
 Thomas Mr. Green
 Farmer Stump . . Mr. De Moulin
 Cudden Mr. Blissett
 Lingo Mr. Bates
 Laura Miss Broadhurst
 Mrs. Cheshire . . . Mrs. Shaw
 Cowslip Mrs. Marshall
 Fringe Mrs. Rowson

AS YOU LIKE IT.

Orlando Mr. Moreton
 Adam Mr. Whitlock
 Banished Duke . . Mr. Green
 Duke Frederick . . Mr. Warrell
 Amicus Mr. Marshall
 Jaques Mr. Chalmers
 Le Beau Mr. Finch
 Oliver Mr. Harwood
 Jaques De Bois . Mr. Darley, Jr
 Dennis Master Warrell
 Charles Mr. Rowson
 Touchstone Mr. Bates
 Corin Mr. De Moulin
 Sylvius Mr. Cleveland
 William Mr. Francis
 Rosalind Mrs. Marshall
 Celia Mrs. Francis
 Phoebe Mrs. Cleveland
 Audrey Mrs. Shaw

BATTLE OF HEXHAM.

Montague Mr. Green
 Warwick Mr. Cleveland
 Somerset Mr. Warrell
 Le Varenne Mr. Moreton
 Corporal Mr. Harwood
 Drummer Mr. Francis
 Fifer Mr. Blissett
 Fool Mr. Wignell
 Barton Mr. Whitlock
 Gondibert Mr. Fennell
 Gregory Gubbins . Mr. Bates
 Prince Edward, Master T. Warrell
 Margaret of Anjou, Mrs. Whitlock
 Adeline Mrs. Marshall

BIRTH OF HARLEQUIN.

Harlequin Skip . . Mr. Milbourne
 Bob Saunter . . . Mr. Cleveland
 Maid Mrs. Rowson
 Skip Harlequin . . Mr. Francis
 Pantaloon Mr. Bellona
 Clown Mr. Milbourne
 Columbine Madame Gardie

CATHARINE AND PETRUCHIO.

Petruchio Mr. Chalmers
 Baptista Mr. Warrell
 Hortensio Mr. Cleveland
 Grumio Mr. Morris
 Music Master . . . Mr. Francis
 Biondello Mr. Harwood
 Pedro Mr. Green
 Tailor Mr. Blissett
 Catharine Mrs. Morris
 Bianca Mrs. Cleveland
 Curtis Mrs. Bates

CITIZEN.

Old Philpot Mr. Morris
 Young Philpot . . Mr. Chalmers
 Sir Jasper Mr. Warrell
 Young Wilding . . Mr. Green
 Beaufort Mr. Cleveland
 Dapper Mr. Francis
 Quilldrive Mr. Blissett
 Maria Mrs. Rowson
 Corinna Miss Rowson

COMUS.

Comus Mr. Fennell
 First Spirit Mr. Green
 Elder Brother . . . Mr. Moreton
 Younger Brother . Mr. Cleveland
 Lady Mrs. Whitlock
 Sabrina Miss Broadhurst
 Pastoral Nymph . Mrs. Marshall
 Bachante Mrs. Warrell
 Euphrosyne Mr. Oldmixon

CRITIC.

Dangle Mr. Wignell
 Sncer Mr. Fennell
 Sir Fretful Plagiary, Mr. Harwood
 Sig. Pasticio . . . Mr. Marshall
 Interpreter Mr. Finch

Puff Mr. Chalmers
 Mrs. Dangle Mrs. Francis
 Lord Burleigh . . . Mr. Bates
 Governor Mr. Darley
 Leicester Mr. Cleveland
 Sir Walter Raleigh . Mr. Green
 Sir C. Hatton . . . Mr. Francis
 Master of Horse . . Mr. Warrell
 First Niece Mrs. Cleveland
 Second Niece . . . Miss Willems
 Confidant Mrs. Rowson
 Tilburina Mrs. Shaw
 Don Whiskerandos . Mr. Moreton

CYMBELINE.

Cymbeline Mr. Green
 Cloten Mr. Blissett
 Posthumous Mr. Fennell
 Arviragus Mr. Harwood
 Guiderius Mr. Cleveland
 Belarius Mr. Whitlock
 Philario Mr. Darley
 Iachimo Mr. Moreton
 Caius Lucius Mr. Bates
 Pisanio Mr. Marshall
 Frenchman Mr. Finch
 Cornelius Mr. Warrell
 First Lord Mr. Francis
 Second Lord . . . Mr. De Moulin
 Roman Captive . Mr. Darley, Jr
 Queen Mrs. Shaw
 Helena Mrs. Cleveland
 Imogen Mrs. Whitlock

DESERTER.

Henry Mr. Marshall
 Russet Mr. Darley
 Skirmish Mr. Bates
 Simkin Mr. Francis
 Flint Mr. Blissett
 Louisa Mrs. Marshall
 Jenny Miss Broadhurst
 Margaretta Mrs. Bates

DEVIL UPON TWO STICKS.

Devil Mr. Wignell
 Sir Thomas Mr. Finch
 Invoice Mr. Cleveland
 Julep Mr. Bates
 Apoxem Mr. Francis
 Dr. Calomel Mr. De Moulin

those already given, in alphabetical presentment. These casts comprise all that were preserved, and show the parts of each member of

PHILADELPHIA CASTS—FIRST SEASON.

Dr. Camphire . . . Mr. Warrell
Dr. Last . . . Mr. Blissett
Forceps . . . Mr. Darley, Jr
Secretary . . . Mr. Harwood
Printer's Devil . . Master Warrell
Mrs. Marg. Maxwell . Mrs. Shaw
Harriet . . . Miss Broadhurst

DOUGLAS.

Lord Randolph . . . Mr. Green
Glenalvon . . . Mr. Fennell
Old Norval . . . Mr. Whitlock
Young Norval . . Mr. Moreton
Lady Randolph . Mrs. Whitlock
Anna . . . Mrs. Cleveland

DRAMATIST.

Lord Scratch . . . Mr. Bates
Neville . . . Mr. Cleveland
Floriville . . . Mr. Moreton
Willoughby . . . Mr. Green
Enoui . . . Mr. Finch
Peter . . . Mr. Francis
Yapid . . . Mr. Chalmers
Mrs. Courtney . . Mrs. Francis
Lady Waitford . . Mrs. Rowson
Letty . . . Mrs. Cleveland
Marianne . . . Mrs. Marshall

DUENNA.

Don Jerome . . . Mr. Finch
Doo Ferdinand . . Mr. Marshall
Antonio . . . Mr. Francis
Carlos . . . Mr. Darley, Jr
Lopez . . . Mr. Blissett
Father Paul . . . Mr. Darley
Father Frank . . . Mr. Warrell
Starved Friar . . Mr. De Moulin
Isaac Mendoza . . Mr. Bates
Clara . . . Miss Broadhurst
Louisa . . . Mrs. Warrell
Flora . . . Mrs. Cleveland
Margaret . . . Mrs. Shaw

EVERY ONE HAS HIS FAULT.

Lord Norland . . Mr. Whitlock
Sir Robert Ramble . Mr. Chalmers
Mr. Solus . . . Mr. Morris
Mr. Harmony . . . Mr. Bates
Capt. Irwin . . . Mr. Fenoell

Mr. Placid . . . Mr. Moreton
Hammond . . . Mr. Green
Porter . . . Mr. Warrell
Edward . . . Mrs. Marshall
Lady Eleanor . . Mrs. Whitlock
Mrs. Placid . . Mrs. Rowson
Miss Spinster . . Mrs. Bates
Miss Wooburn . . Mrs. Morris

FAIR PENITENT.

Sciolto . . . Mr. Whitlock
Altamont . . . Mr. Green
Horatio . . . Mr. Fennell
Lothario . . . Mr. Moreton
Rossano . . . Mr. Francis
Calista . . . Mrs. Whitlock
Lavinia . . . Mrs. Francis
Lucilla . . . Mrs. Rowson

FARMER.

Colonel Dormant . . Mr. Green
Valeutine . . . Mr. Marshall
Fairly . . . Mr. Warrell
Flummery . . . Mr. Blissett
Farmer Blackberry . Mr. Darley
Jemmy Jumps . . Mr. Bates
Rundy . . . Mr. Francis
Farmer Stubble . . Mr. Morris
Louisa . . . Mrs. Warrell
Betty Blackberry . Mrs. Rowson
Mollie Maybush . Miss Broadhurst
Laadlady . . . Mrs. Bates

FLITCH OF BACON.

Justice Benbow . . Mr. Warrell
Maj. Benbow . . Mr. Harwood
Captain Greville . Mr. Marshall
Captain Wilsoo . . Mr. Darley
Tippie . . . Mr. Francis
Eliza . . . Miss Broadhurst

GAMESTER.

Beverly . . . Mr. Fenoell
Stukely . . . Mr. Wignell
Lewson . . . Mr. Cleveland
Jarvis . . . Mr. Whitlock
Bates . . . Mr. Green
Dawson . . . Mr. Moreton
Waiter . . . Mr. De Moulin
Mrs. Beverly . . Mrs. Whitlock
Charlotte . . . Mrs. Francis
Lucy . . . Mrs. Cleveland

GRECIAN DAUGHTER.

Evander . . . Mr. Whitlock
Philotas . . . Mr. Moreton
Melanthon . . . Mr. Green
Phocion . . . Mr. Cleveland
Dionysius . . . Mr. Fennell
Calippus . . . Mr. Warrell
Arcas . . . Mr. Francis
Creek Herald . . Mr. Finch
Greek Officer . . Mr. Harwood
Euphrasia . . . Mrs. Whitlock
Erixene . . . Mrs. Cleveland

GUARDIAN.

Mr. Heartly . . Mr. Whitlock
Sir Charles Clackit . Mr. Morris
Young Clackit . . Mr. Finch
Servant . . . Master Warrell
Lucy . . . Mrs. Rowson
Harriet . . . Mrs. Marshall

GUSTAVUS VASA.

Christiern . . . Mr. Marshall
Trollio . . . Mr. Green
Peterson . . . Mr. Francis
Laertes . . . Mr. Cleveland
Gustavus . . . Mr. Fennell
Arvida . . . Mr. Wignell
Anderson . . . Mr. Finch
Arnoldus . . Mr. Harwood
Siward . . . Mr. Warrell
Christiana . . Mrs. Whitlock
Augusta . . . Mrs. Shaw
Marianne . . Mrs. Cleveland

HAMLET.

Hamlet . . . Mr. Fennell
King . . . Mr. Green
Ghost . . . Mr. Whitlock
Horatio . . . Mr. Marshall
Laertes . . . Mr. Moreton
Polonius . . . Mr. Morris
Rosencranz . . Mr. Francis
Guildenstern . . Mr. Cleveland
Player King . . Mr. De Moulin
Francisco . . . Mr. Darley, Jr
Bernardo . . . Mr. Warrell
Marcellus . . . Mr. Harwood
Osric . . . Mr. Finch
Officer . . . Mr. Blissett

the company so far as they are accessible. They also present the names of the other *debutantes* of the season. These, in chronological

PHILADELPHIA CASTS—FIRST SEASON.

Gravediggers . . . { Mr. Bates
 } Mr. Wignell
Queen Mrs. Shaw
Ophelia Mrs. Marshall
Player Queen . . . Mrs. Rowson

HARLEQUIN SHIPWRECKED.

Harlequin Mr. Francis
Genius of Liberty . . Mrs. Warrell

HARTFORD BRIDGE.

Sir Gregory Forrester . Mr. Bates
Peregrine Forrester . Mr. Moreton
Capt. Fuldair . . . Mr. Marshall
Capt. Forrester . Mr. Cleveland
Cartridge Mrs. Francis
Peter Mr. Blissett
Waiter Mr. Finch
Clara Mrs. Marshall
Susan Miss Willems
Barmaid Mrs. Rowson

HIGHLAND REEL.

Laird of Col Mr. Green
Raasay Mr. Warrell
MacGilpin Mr. Finch
Sandy Mr. Marshall
Charley Mr. Francis
Shelty Mr. Bates
Croudy Mr. Harwood
Capt. Dash Mr. Moreton
Serjt. Jack Mr. Darley
Apie Mr. Blissett
Benin Master Warrell
Moggy Mrs. Marshall
Jenny Mrs. Warrell

HOW TO GROW RICH.

Pave Mr. Chalmers
Smalltrade Mr. Bates
Roundhead Mr. Finch
Latitat Mr. Green
Hippy Mr. Francis
Warford Mr. Moreton
Sir Chas. Dazzle . Mr. Cleveland
Plainly Mr. De Moulin
Nab Mr. Rowson
Formal Mr. Warrell
Lady Henrietta . Mrs. Whitlock
Rosa Mrs. Marshall
Miss Dazzle . . . Mrs. Francis
Betty Mrs. Cleveland

ISABELLA.

Count Baldwin . . Mr. Whitlock
Biron Mr. Fennell
Carlos Mr. Green
Villeroy Mr. Wignell
Sampson Mr. Bates
Belford Mr. Cleveland
Pedro Mr. Green
Officer Mr. Warrell
Isabella Mrs. Whitlock
Nurse Mrs. Rowson

JEALOUS WIFE.

Oakly Mr. Fennell
Major Oakly . . . Mr. Whitlock
Charles Mr. Moreton
Russet Mr. Wignell
Sir Harry Beagle . Mr. Chalmers
Lord Trinket . . . Mr. Finch
Captain O'Cutter . . Mr. Bates
William Mr. Darley, Jr
John Mr. Warrell
Tom Mr. Francis
Servant Master Warrell
Mrs. Oakly . . . Mrs. Whitlock
Lady Freeloze . . Mrs. Shaw
Harriet Mrs. Francis
Toilet Mrs. Rowson
Chambermaid . . Miss Willems

JEANNE D'ARC.

Jeanne d'Arc . Madame Gardie
St. Denis . . . Mr. Cleveland
Dunois Mr. Marshall
Le Tremonille . . Mr. Bellona
Porte Guidon . . . Mr. Darley
Chandos Mr. Moreton
Officer Mr. De Moulin
Padlock Mr. Francis

JULIA.

Duke of Guise . . . Mr. Finch
Durrazo Mr. Green
Mentevole Mr. Fennell
Marcellus Mr. Moreton
Camillo Mr. Cleveland
Officer Mr. De Moulin
Servant Master Warrell
Manon Mr. Whitlock
Fulvia Mrs. Shaw

Julia Mrs. Whitlock
Olympia Mrs. Francis
Nerina Mrs. Cleveland

L'AMERICAIN.

Jaques Splin . . . Mrs. Cleveland
Jaquot Mr. Finch
Loyer Mr. Bellona
L'Huiffier Miss Rowson
Therese Madame Gardie

LIONEL AND CLARISSA.

Sir John Flowerdale, Mr. Whitlock
Colonel Oldboy . . Mr. Bates
Jessamy Mr. Moreton
Lionel Mr. Marshall
Harman Mr. Cleveland
Jenkins Mr. Darley
Lady Oldboy . . . Mrs. Shaw
Clarissa Mrs. Warrell
Diana Mrs. Oldmixon
Jenny Miss Willems

LOVE IN A VILLAGE.

Sir William Meadows . Mr. Morris
Justice Woodcock . . Mr. Bates
Hawthorn Mr. Darley
Young Meadows . Mr. Marshall
Eustace Mr. Darley, Jr
Hodge Mr. Francis
Deborah Mrs. Shaw
Lucinda Mrs. Warrell
Rosetta Mrs. Marshall
Madge Miss Broadhurst

LYAN.

Old Wilding . . . Mr. Whitlock
Young Wilding . . Mr. Chalmers
Sir James Elliot . Mr. Cleveland
Papillion Mr. Finch
Miss Granthan . . Mrs. Francis
Miss Godfrey . . Mrs. Cleveland
Kitty Mrs. Rowson

MACBETH.

Macbeth Mr. Fennell
Duncan Mr. Green
Malcolm Mr. Cleveland
Donalbane Master Warrell
Banquo Mr. Whitlock

order, were Master Warrell, afterward Mr. Warrell, Jr., in these casts, as the *Servant* in the "Guardian," on the 26th of February; Miss Wil-

PHILADELPHIA CASTS—FIRST SEASON.

Macduff Mr. Moreton
Lenox Mr. Harwood
Fleance Master T. Warrell
Siward Mr. Warrell
Seyton Mr. Francis
Doctor Mr. De Moulin
Messenger Mr. Blissett
Lady Macbeth Mrs. Whitlock
Gentlewoman Mrs. Cleveland
Hecate Mr. Darley
First Witch Mr. Bates
Secood Witch Mr. Finch
Third Witch Mr. Wignell

MAID OF THE MILL.

Lord Aimworth Mr. Marshall
Sir Harry Sycamore Mr. Bates
Mervin Mr. Cleveland
Fairfield Mr. Whitlock
Giles Mr. Darley
Ralph Mr. Wignell
Lady Sycamore Mrs. Shaw
Theodosia Miss Willems
Patty Mrs. Warrell
Fanny Mrs. Oldmixon

MERCHANT OF VENICE.

Duke Mr. Green
Antonio Mr. Whitlock
Bassanio Mr. Moreton
Gratiano Mr. Finch
Lorenzo Mr. Marshall
Salerino Mr. Cleveland
Solanio Mr. Harwood
Shylock Mr. Chalmers
Tubal Mr. De Moulin
Launcelot Mr. Bates
Old Gobbo Mr. Francis
Leonardo Mr. Blissett
Balthazar Mr. Darley, Jr
Stephano Mr. Warrell
Portia Mrs. Whitlock
Jessica Miss Broadhurst
Nerissa Mrs. Francis

MISS IN HER TEENS.

Captain Loveit Mr. Green
Fribble Mr. Marshall
Captain Flash Mr. Chalmers
Puff Mr. Morris
Jasper Mr. Francis

Tag Mrs. Rowson
Miss Biddy Mrs. Marshall

MODERN ANTIQUES.

Cockletop Mr. Francis
Frank Mr. Green
Joey Mr. Bates
Napkin Mr. Blissett
Hearty Mr. De Moulin
Thomas Mr. Warrell
Mrs. Cockletop Mrs. Shaw
Perez Mrs. Rowson
Belinda Mrs. Cleveland
Nan Mrs. Francis
Florence Mrs. Bates
Betty Miss. Rowson

MOURNING BRIDE.

Manuel Mr. Whitlock
Osmyn Mr. Fennell
Gonzales Mr. Green
Garcia Mr. Wignell
Heli Mr. Cleveland
Perez Mr. Francis
Selim Mr. Harwood
Alonzo Mr. Warrell
Almeria Mrs. Morris
Zara Mrs. Whitlock
Leonora Mrs. Francis

NO SONG NO SUPPER.

Frederick Mr. Marshall
Crop Mr. Darley
Endless Mr. Harwood
Rohin Mr. Bates
William Mr. Darley, Jr
Dorothy Mrs. Shaw
Louisa Miss Broadhurst
Margaretta Mrs. Oldmixon
Nelly Miss Willems

POOR SOLDIER.

Captain Fitzroy Mr. Darley
Father Luke Mr. Finch
Dermot Mr. Darley, Jr
Patrick Mr. Moreton
Darhy Mr. Wignell
Bagatelle Mr. Marshall
Boy Master T. Warrell
Norah Miss Broadhurst
Kathleen Miss Willems

PRISONER AT LARGE.

Lord Osmond Mr. Fennell
Old Dowdle Mr. Bates
Count Fripon Mr. Finch
Jack Conner Mr. Harwood
Father Frank Mr. Blissett
Frell Mr. Francis
Phelim Master Warrell
Tough Mr. Morris
Trap Mr. Darley, Jr
Muns Mr. Wignell
Adelaide Mrs. Cleveland
Rachel Mrs. Marshall
Mary Mrs. Rowson
Landlady Mrs. Bates

PRIZE.

Dr. Lenitive Mr. Harwood
Mr. Heartwell Mr. Moreton
Mr. Caddy Mr. Finch
Lahel Mr. Wignell
Boy Master T. Warrell
Juba Miss Broadhurst
Mrs. Caddy Mrs. Rowson
Caroline Mrs. Oldmixon

PROVOKED HUSBAND.

Lord Townly Mr. Fennell
Manly Mr. Green
Sir Francis Mr. Morris
Count Basset Mr. Finch
Squire Richard Mr. Blissett
John Moody Mr. Bates
Poundage Mr. De Moulin
Constable Mr. Warrell
James Master Warrell
Servant Mr. Darley, Jr
Lady Townly Mrs. Morris
Lady Grace Mrs. Francis
Lady Wronghead Mrs. Shaw
Jenny Mrs. Cleveland
Trusty Miss Willems
Mrs. Motherly Mrs. Bates

QUALITY BINDING.

Mr. Level Mr. Green
Colonel Modish Mr. Harwood
Lord Simper Mr. Moreton
Sir William Wealthy Mr. Francis

lems as the *Chambermaid*, in the "Jealous Wife," and Mrs. Cleveland as *Miss Godfrey* in the "Lyar," on the 28th, and Master T. Warrell as

PHILADELPHIA CASTS—FIRST SEASON.

Mr. Plainwell Mr. Bates
John Mr. Blissett
William Mr. Darley, Jr
Mrs. Level Mrs. Francis

RIVALS.

Sir Anthony Absolute. Mr. Morris
Captain Absolute . Mr. Moreton
Faulkland Mr. Fennell
Acres Mr. Bates
Sir Lucius O'Trigger

Mr. Whitlock
Fag Mr. Marshall
David Mr. Francis
Coachman Mr. Warrell
Mrs. Malaprop . . . Mrs. Shaw
Lydia Languish . Mrs. Marshall
Julia Mrs. Francis
Lucy Mrs. Rowson

ROAD TO RUIN.

Dornton Mr. Whitlock
Harry Dornton . . Mr. Green
Sulky Mr. Finch
Silky Mr. Bates
Goldfinch Mr. Chalmers
Milford Mr. Cleveland
Smith Mr. Moreton
Hosier Mr. Harwood
Sheriff's Officer . Mr. Warrell
Jacob Mr. Blissett
Marker Master Warrell
Postillion Master T. Warrell
Mrs. Warren . . . Mrs. Shaw
Sophia Mrs. Marshall
Jenny Mrs. Francis
Mrs. Ledger Mrs. Bates

ROBIN HOOD.

Robin Hood Mr. Darley
Little John Mr. Wignell
Scarlet Mr. Francis
Bowman Mr. Warrell
Allan-a-Dale . . . Mr. Darley, Jr
Stella Miss Willems
Rutlekin Mr. Bates
Friar Tuck Mr. Whitlock
Edwin Mr. Marshall
Clorinda Mrs. Warrell
Annette Mrs. Marshall
Angelina Miss Broadhurst

ROBINSON CRUSOE.

Robinson Crusoe . Mr. Whitlock
Pantaloon Mr. De Moulin
Pierot Mr. Darley, Jr
Clown Mr. Blissett
Spaniard Mr. Cleveland
Captain Mr. Darley
Friday Mr. Bates
Columbine Miss Willems

ROMEO AND JULIET.

Romeo Mr. Fennell
Escalus Mr. Finch
Paris Mr. Moreton
Montagu Mr. De Moulin
Mercutio Mr. Chalmers
Benvolio Mr. Cleveland
Tybalt Mr. Harwood
Friar Laurence . . Mr. Whitlock
Friar John Mr. Warrell
Balthazar Mr. Darley, Jr
Apothecary Mr. Francis
Peter Mr. Blissett
Juliet Mrs. Marshall
Lady Capulet . . Mrs. Rowson
Nurse Mrs. Shaw

ROMP.

Watty Cockney . . Mr. Francis
Barnacle Mr. Finch
Old Cockney . . . Mr. De Moulin
Capt. Sightly . . Mr. Marshall
Priscilla Tomboy . Mrs. Marshall
Penelope Miss Willems
Mad. Le Blond . Mrs. Cleveland
Quasheba Miss Rowson

SCHOOL FOR SCANDAL.

Sir Peter Teazle . . Mr. Bates
Sir Oliver Surface . Mr. Morris
Joseph Surface . . Mr. Wignell
Charles Surface . . Mr. Chalmers
Sir Benj. Backbite . Mr. Finch
Crabtree Mr. Harwood
Rowley Mr. Warrell
Moses Mr. Francis
Snake Mr. Green
Trip Mr. Moreton
Lady Teazle . . . Mrs. Morris
Lady Sneerwell . . Mrs. Francis
Mrs. Candour . . . Mrs. Shaw
Maria Mrs. Cleveland

SCHOOL FOR WIVES.

General Savage . . Mr. Bates
Belville Mr. Chalmers
Torrington Mr. Morris
Leeson Mr. Cleveland
Captain Savage . . Mr. Cleveland
Connolly Mr. Whitlock
Spruce Mr. Francis
Leech Mr. Green
Crow Mr. Blissett
Wolf Mr. Warrell
Miss Walsingham . Mrs. Morris
Mrs. Belville . . . Mrs. Whitlock
Lady Rachel Mildew
Mrs. Rowson
Mrs. Tempest . . . Mrs. Bates
Miss Leeson Mrs. Francis
Maid Miss Willems

SELIMA AND AZOR.

Azor Mr. Marshall
Scander Mr. Darley
Ali Mr. Bates
Fatima Mrs. Rowson
Lesbia Miss Broadhurst
Selima Mrs. Marshall

SHE WOULD AND SHE WOULD NOT.

Don Manuel Mr. Morris
Don Philip Mr. Fennell
Don Lewis Mr. Cleveland
Octavio Mr. Green
Trapanti Mr. Chalmers
Soto Mr. Bates
Corrigidore Mr. Warrell
Diego Mr. De Moulin
Vasquez Master Warrell
Hypolita Mrs. Marshall
Rosara Mrs. Morris
Flora Mrs. Francis
Villetta Mrs. Shaw

SON-IN-LAW.

Cranky Mr. Finch
Bowkit Mr. Francis
Bonrquet Mr. Moreton
Vinegar Mr. Bates
Idle Mr. Harwood
Orator Mum Mr. Blissett

the *Boy* in the "Poor Soldier," on the 3d of March. Mrs. Morris made her first appearance in the new house on the 3d as *Lady Teazle*

PHILADELPHIA CASTS—FIRST SEASON.

Landlord Mr. Warrell	Le Gloire Mr. Bates	Counsellor Hamilton . Mr. Green	
John Mr. Darley, Jr	St. Pierre Mr. Whitlock	Major Gamble . . . Mr. Morris	
Sig. Arionelli . . . Mr. Marshall	John de Vienne . . . Mr. Green	John Mr. Blissett	
Cecilia Mrs. Warrell	Old Man Mr. De Moulin	William Mr. Darley, Jr	
Dolce Miss Willems	Sergeant Mr. Wignell	James Mr. De Moulou	
—————			
SPANISH BARBER.			
Count Almaviva . . Mr. Moreton	O'Carrol Mr. Marshall	Mrs. Diggerty . . . Mrs. Morris	
Dr. Bartholo Mr. Green	Crier Mr. Blissett	Lady Kennigad . . Mrs. Bates	
Bazil Mr. Darley	First Gallowmaker, Mr. Harwood	Lady Bab Frightful, Mrs. Rowson	
Lazarillo Mr. Bates	Second Gallowmaker	Mrs. Gazette . . . Mrs. Cleveland	
Alcaide Mr. Darley, Jr	Queen Mrs. Shaw	Kitty Farrell . . . Miss Willems	
Notary Mr. Warrell	Madelon Mrs. Francis	—————	
Tallboy Mr. Francis	Julia Mrs. Francis	VILLAGE LAWYER.	
Argus Mr. Blissett	—————		
Rosina Mrs. Oldmixon	TEMPEST.		
—————			
SPOILED CHILD.			
Little Pickle . . . Mrs. Marshall	Alonzo Mr. Green	Scout Mr. Harwood	
Old Pickle Mr. Finch	Ferdinaad Mr. Moreton	Snarl Mr. Francis	
Tag Mr. Francis	Prospero Mr. Whitlock	Sheepface Mr. Bates	
John Mr. Blissett	Antonio Mr. Warrell	Justice Mitimus . . Mr. Warrell	
Thomas Mr. Darley	Gonzalo Mr. Finch	Charles Mr. Cleveland	
Miss Pickle Mrs. Rowson	Hippolito Mr. Francis	Mrs. Scout Mrs. Rowson	
Maria Mrs. Cleveland	Stephano Mr. Harwood	Kate Mrs. Bates	
Margery Mrs. Bates	Mustachio Mr. De Moulin	—————	
Susan Miss Willems	Trinculo Mr. Bates	VIRGIN UNMASKED.	
—————			
ST. PATRICK'S DAY.			
Lieut. O'Conner . . Mr. Whitlock	Ventoso Mr. Darley, Jr	Goodwill Mr. Warrell	
Justice Credulous . . Mr. Bates	Caliban Mr. Darley	Coupee Mr. Francis	
Dr. Rosy Mr. Francis	Miranda Mrs. Cleveland	Quaver Mr. Marshall	
Trounce Mr. Green	Dorinda Mrs. Marshall	Bliester Mr. Bates	
Flint Mr. Harwood	Ariel Miss Broadhurst	Thomas Mr. Green	
Blacksmith Mr. Moreton	—————		
Servant Master Warrell	THREEWEEKS AFTER MARRIAGE.		
Bridget Mrs. Rowson	Sir Charles Racket . Mr. Chalmers	Mr. Bundle Mr. Francis	
Laura Mrs. Francis	Drugget Mr. Bates	Tug Mr. Darley	
—————			
SULTAN.			
Solyman Mr. Moreton	Lovelace Mr. Moreton	Robin Mr. Bates	
Osmyn Mr. Harwood	Woodley Mr. Cleveland	Mrs. Bundle Mrs. Shaw	
Elmira Mrs. Francis	Servant Mr. Darley, Jr	Wilhelmina Miss Broadhurst	
Ismene Miss Broadhurst	Lady Racket . . . Mrs. Whitlock	—————	
Ruxalana Mrs. Oldmixon	Mrs. Drugget . . . Mrs. Rowson	WAYS AND MEANS.	
—————			
SURRENDER OF CALAIS.			
King Edward . . . Mr. Moreton	Naoey Mrs. Francis	Sir David Dunder . Mr. Harwood	
Sir Walter Many . . Mr. Warrell	Dimitry Mrs. Shaw	Random Mr. Moreton	
Ribemont Mr. Feoell	—————		
TRIUMPH OF MIRTH.			
Harlequin Mr. Chalmers	TRUE-BORN IRISHMAN.		
Mirth Miss Broadhurst	Murrough O'Dougherty	Scruple Mr. Cleveland	
Columbine Miss Willems	Count Mushroom . . Mr. Wignell	Old Random Mr. Whitlock	
—————			
TRUE-BORN IRISHMAN.			
Murrough O'Dougherty	Mr. Whitlock	Carney Mr. Blissett	
Count Mushroom . . Mr. Wignell	Mr. Wignell	Tiptoe Mr. Bates	
—————			
WATERMAN.			
Mr. Bundle Mr. Francis	Paul Peery Mr. Francis	Bouadfee Mr. Finch	
Tug Mr. Darley	Wilhelmina Miss Broadhurst	Bailiff Mr. Warrell	
Robin Mr. Bates	—————		
Mrs. Bundle Mrs. Shaw	WAYS AND MEANS.		
Wilhelmina Miss Broadhurst	Sir David Dunder . Mr. Harwood	Lady Dunder Mrs. Shaw	
—————			
WATERMAN.			
Mr. Bundle Mr. Francis	Tug Mr. Darley	Harriet Mrs. Francis	
Tug Mr. Darley	Robin Mr. Bates	Kitty Young Lady	
Robin Mr. Bates	Mrs. Bundle Mrs. Shaw	Mrs. Peery Mrs. Rowson	
Mrs. Bundle Mrs. Shaw	Wilhelmina Miss Broadhurst	—————	
Wilhelmina Miss Broadhurst	WAYS AND MEANS.		
—————			

in the "School for Scandal," with Bates as *Sir Peter*. Mr. Blissett was not seen until the 12th, when he played *Counsellor Flummery* in the "Farmer." On the 9th of April Mr. De Moulin was introduced as *Farmer Stump* in the "Agreeable Surprise." He was probably identical with Mr. Du Moulain, the pantomimist, who was at the theatre in the Northern Liberties in 1792. Finally, on the 14th of May, Mrs. Oldmixon made her first appearance in America as *Clarinda* in "Robin Hood." Mr. Rowson, who was the prompter, was first seen on the stage as *Charles, the Wrestler*, in "As You Like It" for Marshall's benefit, and Miss Rowson, his adopted daughter, as *Betty* in "Modern Antiques" for Mrs. Warrell's benefit. A young lady made her first appearance as *Polly* in the "Woodman" for Miss Broadhurst's benefit. Mr. Bellona had speaking parts in the serious pantomime, "Jeanne d'Arc," for the benefit of Madame Gardie, and in "L'Americain," which was played in French for the benefit of the Clevelands. It only remains to be added that Mr. Milbourne, the scene-painter, played *Harlequin Skip* in the dialogue to the "Birth of Harlequin" for his own benefit.

PHILADELPHIA CASTS—FIRST SEASON.

WEST INDIAN.
 Stockwell Mr. Fennell
 Belcour Mr. Chalmers
 Captain Dudley Mr. Green
 Charles Dudley Mr. Cleveland
 Maj. O'Flaherty Mr. Whitlock
 Stukely Mr. De Moulain
 Fulmer Mr. Finch
 Varland Mr. Bates
 Sailor Mr. Blissett
 Lady Rusport Mrs. Shaw
 Charlotte Mrs. Marshall
 Louisa Dudley Miss Willems
 Mrs. Fulmer Mrs. Rowson
 Lucy Mrs. Cleveland
 Housekeeper Mrs. Bates

WINDOW OF MALABAR.
 Raymond Mr. Moreton

Albert Mr. Harwood
 Chief Bramin Mr. Fennell
 Second Bramin Mr. Warrell
 Young Bramin Mr. Cleveland
 Narrain Mr. Green
 Indamora Mrs. Whitlock
 Fatima Mrs. Cleveland

WONDER.

Don Lopez Mr. Finch
 Don Felix Mr. Moreton
 Frederick Mr. Green
 Don Pedro Mr. Francis
 Colonel Briton Mr. Fennell
 Gibby Mr. Bates
 Lissardo Mr. Harwood
 Alguazil Mr. Warrell
 Vasquez Master Warrell
 Soldier Mr. Darley, Jr

Violante Mrs. Whitlock
 Isabella Mrs. Francis
 Flora Mrs. Shaw
 Inez Mrs. Rowson

WOODMAN.

Sir Walter Waring Mr. Finch
 Wilford Mr. Marshall
 Capt. O'Donnell Mr. Green
 Medley Mr. Bates
 Bob Mr. Francis
 Fairlop Mr. Darley
 Filbert Mr. Blissett
 Emily Miss Broadhurst
 Dolly Mrs. Oldmixon
 Polly Young Lady
 Miss Di Clackit Mrs. Shaw
 Bridget Mrs. Francis

Some changes in the casts during the season may be noted. Mrs. Warrell was *Clarinda* in "Robin Hood" before the arrival of Mrs. Oldmixon, and Mrs. Rowson played *Kitty Pry* in the "Lying Valet" instead of Mrs. Shaw on the 14th of April. Chalmers was the *Harlequin* in the "Triumph of Mirth" for his own benefit, "for that night only." Mrs. Marshall's appearance as *Juliet* to Fennell's *Romeo* on the 4th of June was "her first appearance in that character." The last performance of the season was for a dramatic fund, the first attempt of the kind in America. Mr. Harwood, who was something of a poet, wrote the address¹ for this occasion, which is here given as a specimen of his versification and as the first offering of this nature recited on the American stage.

As a rule, the new pieces were produced at benefits, but a number was brought forward in the regular season. Among the latter were the "Spoiled Child," given vogue in England by Mrs. Jordan, and very popular here through the piquancy of Mrs. Marshall's *Little Pickle*; O'Keefe's "Son-in-Law," originally acted fifteen years before, but now given for the first time in the North; the same witty writer's "Peeping Tom of Coventry," produced with success at the Haymarket

¹ HARWOOD'S ADDRESS.

When peace revisited this happy shore,
And war's loud clarion rent the air no more;
When plenty from her cornucopia pour'd
Her golden produce on the festive board;
Science reviv'd, and in her polish'd train
The muses of the drama held her reign—
Shelter'd by you, who ceaseless seek to give
Content, their happy, grateful vot'ries live,
To shelter age, to blunt misfortune's dart,
And thus to shield the wounded artist's heart,
When feebly creeps the current thro' the vein,
And the slow tot'ring step proclaims life's
wane,

To cheer as yet the little while he stays,
And gild the vet'ran's few remaining days.
Ere yet the fires of genius faintly speak,
Or the quick hectic spreads the furrow'd
cheek;
Ere yet the beaming eye is languid grown,
Or dimm'd with tears for sorrows all its own—
This done, the cheering smile of former days,
The loud, resounding peal of joyous praise,
By fancy's magic rise again to view,
The faded senses all their bliss renew;
The cordial thought is round his heart en-
twin'd,
And his last breath in grateful pray'r resign'd.

in 1784, and "Quality Binding, or A Quarter of an Hour Before Dinner," an agreeable little piece intended to ridicule the folly of seeking the society of the great. When the benefits began, Mr. Fennell offered the younger Colman's "Surrender of Calais," anticipated by a few weeks by Mr. Henry's production of the play in New York; Mr. Morris gave an afterpiece, Prince Hoare's "Prize," first played by the Drury Lane company in 1793 for Signora Storace's benefit; Mr. Whitlock produced Jephson's tragedy, "Julia," in which Kemble's exertions had been so great as to bring on a severe illness; Mr. Marshall presented "Hartford Bridge," in which Moreton played the best part, *Peregrine Forrester*, an egotistical traveler, who talks only of himself and his adventures; Mrs. Warrell gave O'Keefe's merry trifle, "Modern Antiques," which had its first American production at the Charleston Theatre on May 6th, 1793; Mrs. Morris chose the younger Colman's "Battle of Hexham," Mrs. Whitlock playing *Queen Margaret*; Miss Broadhurst selected as a special attraction Bate Dudley's "Woodman," a comic opera in which the action takes place in Henault Forest; and Mrs. Oldmixon was first in the field in this country with one of Beaumarchais' comedies, the "Barber of Seville," adapted for the English stage by the elder Colman with the title of the "Spanish Barber."

As a whole, the season was the most brilliant that had ever been played in America.

CHAPTER IX.

THE PHILADELPHIA COMPANY, 1794-5.

HOLIDAY STREET THEATRE, BALTIMORE—WIGNELL AND REINAGLE'S FIRST SEASON—INTERRUPTED BY YELLOW FEVER—SECOND SEASON IN PHILADELPHIA—AMERICAN PRODUCTIONS—"THE TRIUMPHS OF LOVE"—ESTIMATES OF SOME OF THE PERFORMERS.

FROM the outset it was part of the plans of Wignell and Reinagle to make Baltimore a theatrical adjunct to Philadelphia. To do this it was first necessary to build a theatre. A stock company, in the financial sense, was organized as early as the Autumn of 1793 and the work begun as soon as possible, so that by midsummer of the next year the new house was completed. Better still, all the shares, which were of the value of \$100, except five, were taken before the new theatre was finished. This theatre was built on the site of the present house in Holiday Street, which was certainly a more convenient situation than that of the "old theatre" on Philpot's Hill. "What a superb thing it was!—speaking now as my fancy imagined it then," wrote the author of "Swallow Barn" many years afterward. "It had something of the splendor of a great barn—weather-boarded, milk-white, with many windows—and to my conception looked with a hospitable, patronizing, tragi-comic greeting down upon the street. It never occurred to me to think of it as a piece of architecture. It was something above that—a huge, mystical Aladdin lamp, that had a magic

to repel criticism, and filled with wonderful histories." This wooden barn continued to be the "new theatre" of Baltimore until 1813, when it was replaced by the second Holiday Street Theatre.

The opening of Wignell and Reinagle's first season in Baltimore was announced for the 24th of September, 1794; but, owing to the illness of Mrs. Warrell, the initial performance was delayed until the following evening. The pieces originally chosen for the opening were "Love in a Village" and "Who's the Dupe?" Only two performances were given, when the theatre was closed at the request of the Committee of Health, because of the prevalence of yellow fever. The house was reopened on the 13th of October, the fever having disappeared in consequence of the early October frosts. Although William Priest, a member of the band, whose "Travels in America" were published in England in 1802, noted under the date of the 14th of October that the inhabitants had returned and trade was resumed, "the late cold weather having completely destroyed the yellow fever," the season did not prove a prosperous one, and the new theatre remained open only until the close of the month.

LIST OF PERFORMANCES—*Baltimore.*

1794.
 Sept. 25—Every One Has His Fault
Mrs. Inchbald
Caledonian Frolic . . . Francis
Flicht of Bacon Bate
 26—Love in a Village . . . Bickerstaff
Wrangling Lovers Lyon
 Oct. 13—West Indian Cumberland
Rosina Mrs. Brooke
 17—Dramatist Reynolds
Sultan. Bickerstaff
 21—Venice Preserved Otway
Spoiled Child Bickerstaff
 24—Grecian Daughter . . . Murphy
Lying Valet Garrick
 31—Merchant of Venice . . Shakspeare
Critic Sheridan

The pieces produced during this brief Baltimore season were, without exception, reproductions from the Philadelphia repertory. The casts of two of these, "Rosina" and the "Wrangling Lovers," were not printed in the Philadelphia newspapers. A comparison of

the casts in the two cities shows that there was either no change, as in the distribution of the parts in the farce of the "Sultan," or that the

ROSINA.	changes	WRANGLING LOVERS.
Belville Mr. Marshall	were unim-	Don Carlos Mr. Moreton
Captain Belville Mr. Moreton	portant, as	Don Lorenzo Mr. Green
Rustic Mr. Rowson	will be seen	Lopez Mr. Harwood
First Irishman Mr. Green	from the	Sancho Mr. Wignell
Second Irishman Mr. Blissett	annexed	Leonora Mrs. Francis
Rosina Mrs. Warrell	summary.	Jacintha Mrs. Rowson
Dorcas Mrs. Bates		
Phoebe Miss Broadhurst		

Some of these changes were due to the retirement of Mr. Finch from the company, and some of the others to the absence from Baltimore of the original representatives of the roles. Among the latter were Miss Willems and Mr. Bates. In consequence of the yellow fever, the season proved colorless, being deficient both in novelty and incident. After an epidemic theatrical entertainments always fail to attract, and not even a new theatre and a remarkable company of players were able to

CONTRASTED CASTS—CHANGES.

PLAYS.	Phil.	Balt.	PLAYS.	Phil.	Balt.
<i>Critic.</i>			<i>Merchant of Venice.</i>		
Interpreter . . .	Mr. Finch . .	Mr. Blissett	Duke	Mr. Greeo . .	Mr. Morris
Master of Horse .	Mr. Warrell .	Mr. Darley, Jr	Gratiano	Mr. Finch . .	Mr. Wignell
Second Niece . .	Miss Willems	Miss Rowsoo	Solanio	Mr. Harwood	Mr. Green
<i>Dramatist.</i>			Shylock	Mr. Chalmers	Mr. Fennell
Lord Scratch . .	Mr. Bates . .	Mr. Wignell	Tubal	Mr. De Moulin	Mr. Milbourne
Ennui	Mr. Finch . .	Mr. Harwood	Lancelot	Mr. Bates . .	Mr. Harwood
Lady Waitfort . .	Mrs. Rowson	Mrs. Shaw	<i>Spoiled Child.</i>		
<i>Grecian Daughter.</i>			Old Pickle	Mr. Finch . .	Mr. Harwood
Calippus	Mr. Warrell .	Mr. Darley, Jr	Thomas	Mr. Darley .	Mr. Darley, Jr
Greek Officer . .	Mr. Finch . .	Mr. Harwood	Susan	Miss Willems	Miss Rowson
<i>Lying Valet.</i>			<i>Venice Preserved.</i>		
Sharp	Mr. Bates . .	Mr. Morris	Duke	Mr. Finch . .	Mr. Morris
Gayless	Mr. Moreton .	Mr. Green	Bedamar	Mr. Marshall	Mr. Moreton
Guttle	Mr. Warrell .	Mr. Francis	Elliot	Mr. Moreton .	Mr. Cleveland
Trippet	Mr. Harwood	Mr. Cleveland	<i>West Indian.</i>		
Cook	Mr. Francis .	Mr. Blissett	Stukely	Mr. De Moulin	Mr. Moreton
Mrs. Trippet . .	Mrs. Cleveland	Mrs. Rowsoo	Fulmer	Mr. Finch . .	Mr. Harwood
			Varland	Mr. Bates . .	Mr. Francis
			Louisa Dndley .	Miss Willems	Mrs. Cleveland
			Lucy	Mrs. Cleveland	Miss Rowson

overcome the panic caused by the plague. It is not surprising, therefore, that Wignell and Reinagle withdrew their forces and gave the company a vacation before beginning the second season in Philadelphia.

The new theatre in Chestnut Street was reopened on the 3d of December, 1794, and the performances continued without interrup-

LIST OF PRODUCTIONS.

1794. Naturally, the list of productions was a noteworthy one. The repertory consisted of alternating tragedy and comedy, opera, farce and pantomimic ballet. The London theatres were liberally drawn upon for new English pieces. Mrs. Rowson's successful comedy of the previous season opened the way for a new comic opera from her pen, the "Volunteers," a local skit of little merit; and an ambitious Philadelphia barber, through the influence of friends, succeeded in persuading the managers to produce a local comedy called "The Triumphs of Love." Mr. Francis continued to compose new ballets and pantomimic dances; and Mr. Reinagle, as was his custom, contributed

- | | | | | | |
|-------|------|-----------------------------------|---------------|--|--|
| 1794. | Dec. | 3—Every One Has His Fault | Mrs. Inchbald | | |
| | | Prize | Hoare | | |
| | | 5—Highland Reel | O'Keefe | | |
| | | Lyar | Foote | | |
| | | 8—Venice Preserved | Otway | | |
| | | Birth of Harlequin. | | | |
| | | 10—As You Like It | Shakspere | | |
| | | Birth of Harlequin. | | | |
| | | 12—Romeo and Juliet | Shakspere | | |
| | | Sultan | Bickerstaff | | |
| | | 15—Lionel and Clarissa | Bickerstaff | | |
| | | Ways and Means | Colman, Jr | | |
| | | 17—Isabella | Southerne | | |
| | | Rosina | Mrs. Brooke | | |
| | | 19—Maid of the Mill | Bickerstaff | | |
| | | Village Lawyer | Macready | | |
| | | 22—Slaves in Algiers | Mrs. Rowson | | |
| | | Critic | Sheridan | | |
| | | 24—Natural Son | Cumberland | | |
| | | Flicht of Bacon | Bate | | |
| | | 26—George Barnwell | Lillo | | |
| | | Birth of Harlequin. | | | |
| | | 27—Lionel and Clarissa. | | | |
| | | Modern Antiques | O'Keefe | | |
| | | 31—Macbeth | Shakspere | | |
| | | Peeping Tom of Coventry, O'Keefe | | | |
| 1795. | Jan. | 2—Rivals | Sheridan | | |
| | | Harlequin Shipwrecked. | | | |
| | | 3—Spanish Barber | Colman | | |
| | | 5—Countess of Salisbury | Hartson | | |
| | | Poor Soldier | O'Keefe | | |

- Jan. 7—Dramatist Reynolds
 Sailor's Landlady Francis
 Purse Cross
 9—Hamlet Shakspeare
 Purse.
 10—Castle of Andalusia . . O'Keefe
 Lying Valet Garrick
 12—Merchant of Venice . . Shakspeare
 Spoiled Child Bickerstaff
 14—School for Scandal . . Sheridan
 Purse.
 16—Gamester Moore
 Romp Bickerstaff
 17—Inkle and Yarico . . Colman, Jr
 Critic Sheridan
 19—Surrender of Calais . Colman, Jr
 Wrangling Lovers Lyon
 21—Gamester.
 Volunteers Mrs. Rowson
 23—Richard III Shakspeare
 Deserter Dibdin
 24—Clandestine Marriage
 Garrick and Colman
 Purse.
 26—Road to Ruin Holcroft
 Volunteers.
 28—Country Girl Garrick
 Comus Milton
 30—Natural Son.
 No Song No Supper . . . Hoare
 31—Every One Has His Fault.
 Robinson Crusoe Sheridan
- Feb. 4—Clandestine Marriage.
 Robinson Crusoe.
 6—Country Girl.
 Rosina.
 7—Cymbeline Shakspeare
 Romp.
 9—Highland Reel.
 East Indian.
 11—Jew Cumberland
 Sailor's Landlady.
 Purse.
 13—Romeo and Juliet.
 Padlock Bickerstaff

new overtures and accompaniments to many of the pieces. As regards the company there was little change. Mr. Finch, as already noted, had retired at the close of the first season; and Mr. Fennell, after playing with the company at Baltimore, withdrew to engage in the manufacture of salt. During the previous Winter in Philadelphia, Fennell, in order to increase his income, delivered a course of lectures on Natural Philosophy. These gave him some reputation for scientific acquirements and led to the suggestion that he should engage in salt manufacture, the suggestion, according to Fennell in his "Apology," coming from General Knox and Governor Mifflin. It proved a disastrous one for the visionary actor. When Fennell left the Philadelphia company at Baltimore in the Autumn of 1794, it was to go to Annapolis to secure a grant from the Maryland Legislature for the establishment of salt

works in that State. The bill passed the Assembly, but failed in the Senate. Fennell, however, was not discouraged, and he pursued his scheme for the next two or three years, until it brought him to absolute ruin. In consequence of Fennell's retirement, the way was opened for Chalmers and Moreton, who afterward shared roles that the tragedian abandoned. Notwithstanding the loss of Fennell, the Philadelphia company at this time was beyond comparison the best and most evenly balanced that had yet been seen in America. While it had no single actor of the genius and versatility of Hodgkinson, it was claimed for Chalmers that he was in some respects the first performer on the continent and in others second only to the American Garrick. In genteel comedy he was unrivalled. Mr. Moreton, although without experience on the stage, had shown remarkable merit from the outset, and this season he made rapid

- Feb. 14—Robin Hood MacNally
Robinson Crusoe.
- 16—Douglas Home
Irish Lilt Francis
Ways and Means Colman, Jr
- 18—Haunted Tower Cobb
Miller of Mansfield Dodsley
- 20—English Merchant Colman
Irish Lilt.
Three Weeks After Marriage
Murphy
- 21—Jew.
Flitch of Bacon.
- 24—Tempest Dryden
Critic.
- 25—Haunted Tower.
East Indian.
- 27—Country Girl.
Le Foret Noire.
- 28—Fair Penitent Rowe
Peeping Tom of Coventry.
- Mar. 2—Lionel and Clarissa.
Le Foret Noire.
- 4—Isabella.
Caledonian Frolic.
- Farm House Kemble
- 6—She Wou'd and She Wou'd Not
Cibber
- Waterman Dibdin
- 7—Jew.
Prize.
- 9—Haunted Tower.
Farm House.
- 11—Every One Has His Fault.
Poor Soldier.
- 13—Fontainville Forest Boaden
Agreeable Surprise O'Keefe
- 14—Tempest.
Spoiled Child.
- 16—Fontainville Forest.
Prisoner at Large O'Keefe
- 18—School for Wives Kelly
Irish Lilt.
Children in the Wood Morton
- 20—Busybody Mrs. Centlivre
Children in the Wood.

- Mar. 21—Rivals.
Comus.
23—Fontainville Forest.
Hartford Bridge Pearce
25—Belle's Stratagem . . Mrs. Cowley
Children in the Wood.
27—West Indian Cumberland
Devil to Pay Coffey
28—Jew.
Poor Vulcan Dibdin
30—Orphan Otway
Devil to Pay.
31—Busybody.
Deuce is in Him Colman
April 1—Love in a Village . . Bickerstaff
Critic.
2—Haunted Tower.
Ways and Means.
6—Box-Lobby Challenge, Cumberland
Rural Revels Francis
Poor Vulcan.
8—Woodman Dudley
Devil to Pay.
10—Jealous Wife Colman
Rural Revels.
Lyar.
13—Percy Miss More
High Life Below Stairs . Townley
15—Beaux' Stratagem . . . Farquhar
Children in the Wood.
17—Carmelite Cumberland
Two Misers O'Hara
18—English Merchant.
Two Misers.
20—Carmelite.
Two Misers.
22—Tamerlane Rowe
Tom Thumb, the Great . Fielding
24—Inkle and Yarico . . Colman, Jr
Tom Thumb.
27—She Stoops to Conquer. Goldsmith
My Grandmother Hoare
29—Heiress Burgoyne
Two Misers.
May 1—Jew.
Sailor's Landlady.

strides. Mr. Finch's retirement, Mr. Moreton's promotion and Mr. Bates' indifference all contributed during the season to Mr. Harwood's opportunities. Harwood possessed gifts scarcely inferior to Moreton's, but he was slower in pressing them upon public attention, a delay that was no doubt due to his proneness to rely on the aid of Mr. Rowson, the prompter. The first part in which he made a considerable figure was *Dr. Lenitive* in the "Prize." After this his successes were numerous, and before the close of the season his popularity was established. One of the critics of the period described his articulation as either rapid like the Falls of Niagara or slow and stately like the meandering Susquehanna, according to the character he represented. These actors are thus mentioned in this place to show the effect of the changes, and to indicate that the company had already become a school of dramatic art. At the

same time it must be noted that a few acquisitions were made during the season. Miss Milbourne, the daughter of the scene-painter, made her first appearance on any stage as the *Savage Princess*, afterward *Columbine* in "Harlequin Shipwrecked" on the 2d of January. Mrs. Solomon and her daughter Miss Solomon joined the company in March, the former making her first appearance as *Cowslip* in the "Agreeable Surprise," and the latter as the *Girl* in "Children in the Wood." Miss Solomon as *Tom Thumb* excited astonishment at her memory and the ease with which she went through the part. This charming little girl, it was said, was a very valuable acquisition to the new company. Later in the season a writer in the *Philadelphia Gazette* declared that her astonishing powers never shone more conspicuously than as *Juliana* in the "Prisoner." Miss Oldfield, who was among the supernumeraries

- Tom Thumb.
- May 4—Know Your Own Mind . Murphy
Rural Revels
Auld Robin Gray Arnold
(Mrs. Marshall's benefit.)
- 6—Child of Nature . . Mrs. Inchbald
Sicilian Romance . . . Siddons
(Mrs. Morris' benefit.)
- 8—Noble Peasant Holcroft
Apprentice Murphy
(Mrs. Oldmixon's benefit.)
- 11—Peeping Tom's Visit.
New Way to Pay Old Debts
Massinger
A Beggar on Horseback . O'Keefe
(Mr. Bates' benefit.)
- 13—Brothers Cumberland
Sailor's Return Francis
Quaker Dibdin
(Mr. Darley's benefit.)
- 15—Roman Father Murphy
Midnight Hour . . Mrs. Inchbald
(Mrs. Whitlock's benefit.)
- 18—Suspicious Husband . . Hoadley
Roman Actor Massinger
Duke and No Duke Tate
(Mr. Chalmers' benefit.)
- 20—Bold Stroke for a Husband
Mrs. Cowley
Scheming Milliners . . . Francis
Hob in the Well Cibber
(Mr. Moreton's benefit.)
- 22—Triumphs of Love . . . Murduck
Wedding Day . . Mrs. Inchbald
Tom Thumb.
- 25—Conscious Lovers . . . Steele
Harlequin Hurry Scurry . Francis
Midas O'Hara
(Mr. Marshall's benefit.)
- 27—Duenna Sheridan
Little Yankee Sailor.
(Mrs. Warrell's benefit.)
- 29—Toy O'Keefe
Prisoner Rose
(Mr. Morris' benefit.)

- June 1—Merry Wives of Windsor
Shakspere
Jubilee Garrick
(Mr. Whitlock's benefit.)
- 3—Constant Couple . . . Farquhar
Sailor's Return.
Sicilian Romance.
(Mr. Green's benefit.)
- 5—Next-Door Neighbors
Mrs. Inchbald
Prisoner.
Mayor of Garratt Foote
(Mr. Harwood's benefit.)
- 8—Beggar's Opera Gay
First Floor Cobb
(Miss Broadhurst's benefit.)
- 10—Chapter of Accidents . Miss Lee
Linco's Travels Garrick
Children in the Wood.
(Mrs. Shaw's benefit.)
- 12—Better Late Than Never . Andrews
Les Armans d'Arcade . . Francis
Le Tuteur Trompe . . . Francis
Harlequin's Invasion . . Garrick
(Mr. and Mrs. Francis' benefit.)
- 15—Follies of a Day . . . Holcroft
Devil in the Wine Cellar . . Hill
Florizel and Perdita . Shakspere
(Mr. and Mrs. Cleveland's benefit.)
- 17—Prisoner.
Midnight Hour.
Purse.
(Miss Solomon's benefit.)
- 19—Female Patriot . . . Mrs. Rowson
Travellers Preserved (Pant.).
All the World's a Stage . Jackman
(Mr. and Mrs. Rowson's benefit.)
- 22—Rage Reynolds
Le Tuteur Trompe.
Irish Widow Garrick
(Mrs. Hervey and Miss Willems' benefit.)
- 24—Every One Has His Fault.
Sailor's Landlady.
Tom Thumb.
(Warrell and Sons' benefit.)
- 26—Farm House.
Irishman in London . Macready

of the previous season, was also occasionally accorded parts of some importance, as *Lucilla* in the "Fair Penitent," and *Dorinda* in the "Tempest." When the "Wedding Day" was produced as the afterpiece to the "Triumphs of Love," Mrs. Hervey, from the Haymarket Theatre, London, made her American *debut* as *Lady Contest* to Harwood's *Sir Adam*. Mrs. Hervey's second part was *Phyllis* in the "Conscious Lovers" for Mr. Marshall's benefit. None of these *debutantes*, with the exception of Miss Oldfield, became established favorites with Philadelphia playgoers.

An incident of the second season at the New Theatre, Philadelphia, was the production of an original American comedy in four acts by a Philadelphia barber named John Murduck. This production, which was called "The Triumphs of Love, or Happy Reconciliation," was important only as an early attempt at Amer-

ican dramatic writing. This piece was offered to the managers early in the season, who declined to produce it, but through the influence of friends of the author it was finally given a trial night while the benefits were in progress. According to the author it met with public approbation, although it must be confessed that the news-

papers were rather lukewarm in their praise of its merits. Intoxicated with what he regarded as the success of the comedy, Murduck at once

TRIUMPHS OF LOVE.

Jacob Friendly, Sr.	Mr. Morris
George Friendly, Sr.	Mr. Whitlock
George Friendly, Jr.	Mr. Moreton
Jacob Friendly, Jr.	Mr. Blissett
Major Manly	Mr. Green
Peevish	Mr. Wignell
Trifle	Mr. Marshall
Careless	Mr. Francis
Beauchamp	Mr. Cleveland
Patrick	Mr. Harwood
Dick	Mr. Mitchell
Sambo	Mr. Bates
Hannah Friendly	Mrs. Rowson
Rachel	Mrs. Marshall
Mrs. Peevish	Mrs. Whitlock
Jenny	Mrs. Francis
Clementina	Miss Willems

declined to revive the comedy, but peremptorily rejected the farce. Then the barber, like many dramatic authors of a more recent period, appealed to the public through the newspapers, alleging a temper in the managers to trample on native productions. The dramatist also

- Travellers Preserved.
(Mr. Blissett and Mrs. De Marque's benefit.)
- June 29—Midnight Hour.
Love in a Camp O'Keefe
Elopement (Local Pant.).
(Mr. Milbourne's benefit.)
- July 1—Rage.
Miraculous Mill Francis
Peeping Tom of Coventry.
(Mr. Wells' benefit.)
- 3—Same bill.
(Warrell and Sons' benefit.)
- 4—Next-Door Neighbors.
Irishman in London.
Elopement.

had it printed with an engraved frontispiece representing a scene from the play in which Moreton and Green are shown in character. Murduck was also the author of an afterpiece called "The Beau Metamorphozed, or the Generous Maid," which he wrote in full confidence that it would be produced when the comedy had its second performance early in the season of 1795-6.

The managers, however, not only

complained of the excisions made in the comedy previous to its production. "At last, beyond the eleventh hour," he said, "it was shoved into the world unmercifully dissected by what the managers called necessary expungings." All this was denied on behalf of the management, and then the newspapers shut down on the controversy.

Only two pieces that were American in origin and production were presented during the season—a comic opera by Mrs. Rowson,

VOLUNTEERS.	called the "Vol-	LITTLE YANKEE SAILOR.
Trueman Mr. Marshall	unteers," and a	Jack Worthy . . . Mr. Darley
Manly Mr. Darley	comedy, the	Harding Mr. Cleveland
Milliken Mr. Francis	"Little Yankee	Hatchway Mr. Francis
Jerry Mr. Bates	Sailor," pro-	Capt. Bowling . . Mr. Warrell
Grumble Mr. Blissett	duced for her	Tangoo Mr. Green
Adams Mr. Green	benefit by Mrs.	William Master T. Warrell
Thomas Mr. Darley, Jr	Warrell, with	Mary Mrs. Warrell
Jacob Mr. De Moulin	Master T. Warrell as the <i>Little Yankee</i>	Emily Mrs. Marshall
Miss Aura . . . Mrs. Marshall	<i>Sailor</i> . Neither of these pieces attracted	Orra Miss Broadhurst
Mrs. Grumble Mrs. Shaw	attention or evoked criticism. The quality	
Jemima . . . Miss Broadhurst	of Mrs. Rowson's "Volunteers" may, perhaps, be judged by a	
Rosalind . . . Mrs. Rowson	stanza from one of the songs sung by Mr. Marshall as <i>Trueman</i> :	
Ruth Mrs. Cleveland		
Omeeah . . . Mrs. Oldmixon		

Where is the soldier will complain?
 Not one—united all agree
 To guard Columbia, follow Wayne,
 And chorus, *Vive la Liberte!*

The "Little Yankee Sailor" was probably an English nautical ballad piece localized and embellished by the introduction of Indians, men and women. These adaptations, however, were generally pantomimic in character, as in the case of the "Elopement," a local skit presented for Mr. Milbourne's benefit, and probably arranged by him.

Most of the dances, ballets and pantomimes originally produced by Mr. Francis the previous season were revived, and six new ones were added to his growing list. This season the cast of the "Sailor's Landlady" was as before, with the addition of Mr. Nugent as the *Mate*.

<p style="text-align: center;">SCHEMING MILLINERS.</p> <p>Old McDonald . . . Mr. Blissett Patie Mr. Francis Billy Wiffle . . . Mr. Warrell Milliners . . . { Miss Milbourne Mrs. De Marque</p>	<p>In "L'Amour Trove les Moyens," of which there was no cast the first sea-</p>	<p style="text-align: center;">LE TUTEUR TROMPE.</p> <p>Don Garcia . . . Mr. Nugent Orsini Mr. Warrell, Jr Alonzo Mr. Francis Marcella . . . Mrs. De Marque</p>
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son, Master Harry Warrell was now announced as making his first appearance on any stage as *Cupid*, and the cast of the "Scheming

<p style="text-align: center;">HARLEQUIN HURRY SCURRY.</p> <p>Harlequin Mr. Francis Farmer Mr. Rowson Cobbler Mr. Darley, Jr Clown Mr. Blissett Barber Master T. Warrell Tailor Master J. Warrell</p>	<p>Milliners" was printed in the newspapers for the first time. The new pieces</p>	<p style="text-align: center;">MIRACULOUS MILL.</p> <p>Gaffer Thoughtless . Mr. Francis Mealey Mr. Nugent Bob Master J. Warrell Goody Benson, Mrs. De Marque Patty Miss Milbourne</p>
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were "Rural Revels," the "Sailor's Return," produced for Mr. Darley's benefit; "Harlequin Hurry Scurry," brought out for Mr. Marshall's benefit; "Les Armans d'Arcade" and "Le Tuteur Trompe, or the Guardian Outwitted," both included in the benefit bill of Mr. and Mrs. Francis; and the "Miraculous Mill," originally presented for the benefit of Mr. Wells, the box-keeper. The casts of these pieces in the advertisements show that besides Mr. Francis and Mrs. De Marque the pantomimic characters were generally accorded to Nugent, Blissett, the youthful Warrells and Miss Milbourne.

The productions of the season, comprising recent London successes and pieces that were already familiar to Philadelphia audiences, are in themselves a study. As was customary, few novelties were

brought forward during the earlier part of the regular season; but the benefit successes of the previous year were accorded places in the

PHILADELPHIA CASTS—SECOND SEASON.

ALL THE WORLD'S A STAGE.		BELLE'S STRATAGEM.		Capt. Waterland . . Mr. Marshall	
Sir Gilbert Pumpkin . . Mr. Francis		Doricourt Mr. Chalmers		Sir Toby Grampus . Mr. Whitlock	
Charles Stanley . . . Mr. Marshall		Hardy Mr. Morris		Squire Robert . . . Mr. Francis	
Harry Stukely Mr. Green		Sir George Mr. Whitlock		Old Crotchet Mr. Green	
William Master T. Warrell		Flutter Mr. Marshall		Jack Crotchet . . . Mr. Chalmers	
Waiter Master J. Warrell		Saville Mr. Green		Fulsome Mr. Harwood	
Diggory Mr. Bates		Servant Mr. Darley, Jr		Jones Mr. Warrell	
Cymon Mr. Blissett		Villers Mr. Cleveland		Joe Mr. Blissett	
Wat Mr. Darley, Jr		Courtall Mr. Moreton		Waiter Master Warrell	
Hostler Mr. Solomon		Gentleman Mr. Harwood		Hair Dresser . . . Mr. Darley, Jr	
Miss Bridget . . . Mrs. Rowson		Gibson Mr. Warrell		Servant Master T. Warrell	
Kitty Sprightly . . Mrs. Marshall		Dick Mr. Blissett		Lady Jane Danvers . Mrs. Morris	
Jane Mrs. Francis		Letitia Hardy . . Mrs. Morris		Diana Grampus . . Mrs. Shaw	
<hr/>		Mrs. Racket . . . Mrs. Shaw		Letitia Rayner . Mrs. Marshall	
AULD ROBIN GRAY.		Lady Frances . . Mrs. Cleveland		Theodosia . . . Mrs. Rowson	
Auld Robin Gray . . Mr. Bates		Miss Ogle . . . Mrs. Solomon		Lindamora . . . Mrs. Francis	
Donald Mr. Francis		Kitty Willis . . . Mrs. Rowson		<hr/>	
Fracas Mr. Harwood		BETTER LATE THAN NEVER.		BUSYBODY.	
Dorcas Mrs. Rowson		Saville Mr. Moreton		Marplot Mr. Chalmers	
Jenny Mrs. Marshall		Flurry Mr. Francis		Sir George Airy . Mr. Moreton	
<hr/>		Chouse Mr. Green		Charles Mr. Green	
BRAUX' STRATAGEM.		Grump Mr. Bates		Sir Francis Gripe . Mr. Morris	
Aimwell Mr. Green		Litigamus . . . Mr. Harwood		Sir Jealous Traffick . Mr. Francis	
Archer Mr. Chalmers		Pallet Mr. Marshall		Whisper Mr. Blissett	
Sullen Mr. Whitlock		Clerk Mr. Blissett		Butler Mr. Warrell	
Freeman Mr. Cleveland		Richard Mr. J. Warrell		Miranda Mrs. Marshall	
Foigard Mr. Marshall		Charles Mr. Darley, Jr		Isabinda Mrs. Francis	
Gibbet Mr. Francis		Augusta . . . Mrs. Whitlock		Patch Mrs. Shaw	
Hounslow Mr. Solomon		Mrs. Flurry . . . Mrs. Hervey		Scentwell . . . Mrs. Cleveland	
Bagshot Mr. Darley, Jr		Diary Mrs. Francis		<hr/>	
Boniface Mr. Darley		BOLD STROKE FOR A HUSBAND.		CARMELITE.	
Scrub Mr. Morris		Don Julio . . . Mr. Chalmers		Saint Valori . . Mr. Whitlock	
Lady Bountiful . . Mrs. Rowson		Don Carlos . . . Mr. Moreton		Lord Hilderbrand Mr. Moreton	
Dorinda Mrs. Francis		Don Vincentio . Mr. Harwood		De Courci Mr. Green	
Mrs. Sullen . . . Mrs. Whitlock		Don Cæsar . . . Mr. Bates		Montgomeri . . . Mr. Cleveland	
Gipsy Miss Willems		Don Garcia . . Mr. Cleveland		Gyfford Mr. Harwood	
Cherry Mrs. Cleveland		Don Vasquez . . Mr. Francis		Fitz Allan Mr. Warrell, Jr	
<hr/>		Don Gasper . . . Mr. Whitlock		Raymond Mr. Warrell	
BEGGAR ON HORSEBACK.		Pedro Mr. Blissett		Matilda Mrs. Whitlock	
Old Codger Mr. Francis		Olivia Mrs. Marshall		<hr/>	
Cosey Mr. Warrell		Victoria Mrs. Whitlock		CHILDREN IN THE WOOD.	
Barney Vag Mr. Blissett		Laura Mrs. Francis		Sir Rowland . . . Mr. Green	
Music Master . . Mr. Darley, Jr		Minette Mrs. Shaw		Lord Alford . . . Mr. Marshall	
Corney Mr. Bates		Marcella . . . Mrs. Cleveland		Walter Mr. Harwood	
Horace Mr. Cleveland		Inis Mrs. Solomon		Apathy Mr. Bates	
Scout Mr. Harwood		Sancha Mrs. Bates		Gabriel Mr. Moreton	
Master Billy . . . Mr. Darley		<hr/>		Oliver Mr. Darley	
James Mr. Warrell, Jr		BOX LOBBY CHALLENGE.		Ruffian Mr. De Moulin	
Nancy Buttercup . Mrs. Marshall		George Waterland . Mr. Cleveland		Helen Mrs. Solomon	
Mrs. Mummy . . Mrs. Shaw				Josephine . . . Mrs. Marshall	
Mrs. Barney Vag . Miss Rowson					

repertory from the outset. Thus Prince Hoare's "Prize" was the afterpiece on the opening night, and Mrs. Rowson's "Slaves in Al-

PHILADELPHIA CASTS—SECOND SEASON.

Winifred Mrs. Rowson
 Boy Master Parker
 Girl Miss Solomon

CLANDESTINE MARRIAGE.

Lord Ogilby . . . Mr. Chalmers
 Sir John Melville . . Mr. Green
 Sterling Mr. Morris
 Lovewell Mr. Marshall
 Canton Mr. Harwood
 Brush Mr. Moreton
 Sergeant Flower . . Mr. Francis
 Traverse Mr. Cleveland
 Trueman Mr. Warrell
 Servant Mr. Darley, Jr
 Mrs. Heidelberg . . Mrs. Shaw
 Miss Sterling . . . Mrs. Morris
 Fanny Mrs. Marshall
 Betty Mrs. Rowson
 Cbambermaid . . . Mrs. Francis
 Trusty Mrs. Bates

CONSCIOUS LOVERS.

Young Bevil . . . Mr. Chalmers
 Myrtle Mr. Cleveland
 Cimberton . . . Mr. Bates
 Sealand Mr. Whitlock
 Sir John Bevil . . Mr. Green
 Humphrey Mr. Warrell
 Daniel Mr. Blissett
 Tom Mr. Marshall
 Indiana Mrs. Marshall
 Mrs. Sealand . . . Mrs. Shaw
 Isabella Mrs. Rowson
 Lucinda Mrs. Cleveland
 Phyllis Mrs. Hervey

CONSTANT COUPLE.

Sir Harry Wildair . Mrs. Marshall
 Col. Standard . . . Mr. Moreton
 Vizard Mr. Cleveland
 Ald. Smuggler . . . Mr. Morris
 Beau Clincher . . . Mr. Green
 Youg Clincher . . Mr. Bates
 Tom Errand Mr. Francis
 Dicky Mr. Blissett
 Constable Mr. Darley, Jr
 Angelica Mrs. Hervey
 Lady Lovewell . . . Mrs. Francis
 Parly Mrs. Shaw
 Errand's Wife . . . Mrs. Bates

COUNTRY GIRL.

Moody Mr. Bates
 Harcourt Mr. Marshall
 Sparkish Mr. Moreton
 Belville Mr. Cleveland
 Peggy Mrs. Marshall
 Alithea Mrs. Francis
 Lucy Mrs. Shaw

DEVIL TO PAY.

Sir John Loverule . Mr. Marshall
 Butler Mr. Francis
 Cook Mr. Blissett
 Footman Mr. Solomon
 Coachman Mr. Darley, Jr
 Conjurer Mr. Warrell
 Jobson Mr. Bates
 Lady Loverule . . Mrs. Francis
 Lucy Miss Willems
 Lettice Mrs. Cleveland
 Nell Mrs. Marshall

DUKE AND NO DUKE.

Lavino Mr. Moreton
 Barbarino Mr. Francis
 Alberto Mr. Warrell
 Brunetto Mr. Cleveland
 Puritan Mr. Harwood
 Conjurer Mr. Blissett
 Trapolin Mr. Bates
 Isabella Mrs. Cleveland
 Bussoria Mrs. Francis
 Fiametta Miss Willems
 Mob Woman Mrs. Bates

EAST INDIAN.

Sir Hector Strangeways, Mr. Bates
 Col. Ormsby . . . Mr. Green
 Brownlow Mr. Marshall
 Orson Mr. Blissett
 Bussora Mr. Harwood
 Pillage Mr. Francis
 James Master Warrell
 Zelide Mrs. Marshall
 Lady Di Strangeways . Mrs. Shaw
 Jenny Miss Rowson

ENGLISH MERCHANT.

Lord Falbridge . Mr. Moreton
 Sir Wm. Douglas . Mr. Whitlock

Freeport Mr. Morris
 Spatter Mr. Wignell
 Owen Mr. Green
 La France Mr. Harwood
 Officer Mr. Warrell
 Lady Alton Mrs. Morris
 Amelia Mrs. Marshall
 Mrs. Goodman . . . Mrs. Shaw
 Molly Mrs. Francis

FARM HOUSE.

Modely Mr. Cleveland
 Freehold Mr. Whitlock
 Shacklefigure . . . Mr. Francis
 Heartwell Mr. Moreton
 Sir John English . . Mr. Warrell
 Aura Mrs. Marshall
 Flora Mrs. Francis

FEMALE PATRIOT.

Timoleon Mr. Whitlock
 Archidamus . . . Mr. Green
 Leosthenes . . . Mr. Moreton
 Hernando Mr. Francis
 Dipbilus Mr. Warrell
 Jailer Mr. Darley, Jr
 Graculo Mr. Wignell
 Pymbrio Mr. Blissett
 Pysander Mr. Chalmers
 Cleora Mrs. Whitlock
 Olympio Mrs. Marshall
 Statilla Mrs. Rowson
 Xanthia Mrs. Francis

FONTAINVILLE FOREST.

Montault Mr. Green
 La Motte Mr. Chalmers
 Louis Mr. Moreton
 Peter Mr. Whitlock
 Jaques Mr. Warrell
 Nemours Mr. Cleveland
 Hortensia Mrs. Shaw
 Adeline Mrs. Whitlock

HARLEQUIN SHIPWRECKED.

Harlequin Mr. Francis
 Leo Mr. Warrell, Jr
 Indian Chief . . . Mr. Nugent
 Captain Mr. Cleveland
 Cobbler Master Warrell

giers" was among the early productions. Mrs. Rowson's play was afterwards produced both in New York and Boston as a popular stock

PHILADELPHIA CASTS—SECOND SEASON.

Tailor Mr. De Moulin
 Barber Master T. Warrell
 Lawyers { Mr. Gibbon
 { Mr. Price
 Old Thoughtless . . Mr. Warrell
 Tippy Bob Mr. Darley, Jr
 Whimsical Mr. Green
 Drowsy Mr. Blissett
 Savage Princess . Miss Milbourne
 Genius of Liberty . Mrs. Warrell

HAUNTED TOWER.

Lord William . . . Mr. Marshall
 Oakland Mr. Harwood
 Edward Mr. Francis
 Lewis Mr. Blissett
 Robert Mr. Darley, Jr
 Charles Mr. Darley
 Hugo Mr. Green
 De Courcy Mr. Cleveland
 Martin Mr. Warrell
 Hubert Mr. Mitchell
 Lady Elinor . . . Mrs. Warrell
 Adela Mrs. Oldmixon
 Cicely Miss Broadhurst
 Maud Mrs. Bates

HEIRESS.

Sir Clement Flint . Mr. Whitlock
 Clifford Mr. Chalmers
 Lord Gayville . . Mr. Moreton
 Alscrip Mr. Morris
 Chignon Mr. Marshall
 Mr. Blandish . . Mr. Harwood
 Prompt Mr. Francis
 Mr. Rightly . . . Mr. Cleveland
 Lady Emily . . . Mrs. Morris
 Miss Alscrip . . Mrs. Whitlock
 Miss Alton . . . Mrs. Marshall
 Mrs. Sagely . . . Mrs. Bates
 Tiffany Mrs. Cleveland
 Mrs. Blandish . . Mrs. Rowson

HIGH LIFE BELOW STAIRS.

Lovel Mr. Marshall
 Trueman Mr. Cleveland
 Sir Harry Mr. Francis
 Lord Duke Mr. Harwood
 Philip Mr. Wignell

Coachman Mr. Warrell
 Kingston Mr. Warrell, Jr
 Robert Mr. Blissett
 Tom Mr. Darley, Jr
 Kitty Mrs. Morris
 Lady Bab Mrs. Rowson
 Lady Charlotte . . Mrs. Francis
 Cook Mrs. Bates
 Cbloec Miss Rowson

HOE IN THE WELL.

Trusty Mr. Francis
 Friendly Mr. Marshall
 Hob Mr. Bates
 Old Hob Mr. Warrell
 Dick Mr. Harwood
 Roger Mr. Blissett
 Flora Mrs. Warrell
 Betty Mrs. Solomon
 Hob's Mother . . Mrs. Bates

INKLE AND YARICO.

Inkle Mr. Marshall
 Curry Mr. Whitlock
 Medium Mr. Francis
 Campley Mr. Moreton
 Trudge Mr. Wignell
 Mate Mr. Darley
 Yarico Mrs. Marshall
 Narcissa Mrs. Oldmixon
 Wowski Miss Broadhurst
 Patty Mrs. Shaw

JEW.

Sir Stephen Bertram, Mr. Whitlock
 Frederick Mr. Moreton
 Charles Ratcliffe . Mr. Chalmers
 Saunders Mr. Green
 Sheva Mr. Wignell
 Jahal Mr. Harwood
 Walter Mr. Darley, Jr
 Mrs. Ratcliffe . . Mrs. Shaw
 Eliza Mrs. Whitlock
 Mrs. Goodison . . Mrs. Bates
 Dorcas Mrs. Francis

KNOW YOUR OWN MIND.

Millamour Mr. Moreton
 Dashwood Mr. Chalmers

Malvil Mr. Whitlock
 Bygrove Mr. Bates
 Capt. Bygrove . . Mr. Cleveland
 Sir John Millamour . Mr. Warrell
 Sir Harry Lovewit . Mr. Harwood
 Charles Mr. Francis
 Lady Bell Mrs. Marshall
 Jady Jane Mrs. Cleveland
 Mrs. Bromley . . . Mrs. Shaw
 Miss Neville . . . Mrs. Francis
 Mad. La Rouge . . Mrs. Rowson

LE FORET NOIRE.

Geronte Mr. Green
 Lanzidan Mr. Moreton
 Adolph Master T. Warrell
 Prince Mr. Francis
 Lubin Master Warrell
 Fronte Mr. Warrell
 Pasquin Mr. Darley, Jr
 Le Terruer . . . Mr. Marshall
 Sans Quartier . . Mr. Cleveland
 Le Fourbe Mr. Blissett
 Lucille Mrs. Francis
 Marton Miss Rowson

MAYOR OF GARRATT.

Sir Jacob Jollop . Mr. Francis
 Mayor Sturgeon . Mr. Chalmers
 Jerry Sneak . . . Mr. Harwood
 Bruin Mr. Green
 Roger Mr. Blissett
 Mrs. Sneak Mrs. Shaw
 Mrs. Bruin Mrs. Cleveland

MERRY WIVES OF WINDSOR.

Sir John Falstaff . Mr. Whitlock
 Fenton Mr. Cleveland
 Justice Shallow . Mr. Harwood
 Slender Mr. Moreton
 Mr. Page Mr. Green
 Mr. Ford Mr. Chalmers
 Sir Hugh Evans . . Mr. Bates
 Dr. Caius Mr. Marshall
 Host Mr. Wignell
 Bardolph Mr. Darley, Jr
 Nym Mr. Warrell
 Pistol Mr. Francis
 Robin Miss Solomon
 Simple Mr. Blissett

piece. As before, I have arranged the casts printed for the first time during the season alphabetically, including both first productions and

PHILADELPHIA CASTS—SECOND SEASON.

Rugby Mr. J. Warrell
Mrs. Page Mrs. Whitlock
Mrs. Ford Mrs. Morris
Ann Page Miss Willems
Mrs. Quickly Mrs. Rowson

MIDAS.

Jupiter Mr. Warrell
Apollo Mr. Marshall
Momus Mr. Solomon
Mercury Mr. Darley, Jr
Pan Mr. Francis
Juno Miss Willems
Midas Mr. Bates
Dametas Mr. Blissett
Sileno Mr. Darley
Mysis Mrs. Shaw
Daphne Mrs. Oldmixon
Nysa Mrs. Marshall

MILLER OF MANSFIELD.

King Mr. Whitlock
Miller Mr. Morris
Richard Mr. Moreton
Lurewell Mr. Cleveland
Joe Mr. Darley, Jr
Keeper Mr. Price
Peggy Miss Oldfield
Kate Miss Willems
Margery Mrs. Bates

MY GRANDMOTHER.

Sir Matthew Medley . Mr. Francis
Vapour Mr. Moreton
Woodley Mr. Darley
Gossip Mr. Bates
Souffrance Mr. Harwood
Tom Mr. Blissett
Fiorella Mrs. Oldmixon
Charlotte Miss Broadhurst

NATURAL SON.

Sir Jeffrey Latimer . Mr. Harwood
Blushenly Mr. Moreton
Rueful Mr. Green
Jack Hastings Mr. Chalmers
Major O'Flaherty . Mr. Whitlock
Dumps Mr. Bates
David Mr. Francis

Thomas Mr. Darley, Jr
William Mr. Price
Lady Phebe Latimer . Mrs. Shaw
Lady Paragon Mrs. Whitlock
Penelope Mrs. Cleveland

NEW WAY TO PAY OLD DEBTS.

Sir Giles Overreach, Mr. Chalmers
Lord Lovel Mr. Moreton
Justice Greedy Mr. Bates
Tapwell Mr. Wignell
Amble Mr. Blissett
Wantwell Mr. Warrell
Weilborn Mr. Whitlock
Allworth Mr. Cleveland
Marall Mr. Harwood
Order Mr. Warrell, Jr
Furnace Mr. Francis
Lady Allworth Mrs. Shaw
Margaretta Mrs. Marshall
Froth Mrs. Rowson

NEXT-DOOR NEIGHBORS.

Splendorville Mr. Moreton
Manly Mr. Green
Blackman Mr. Bates
Lucre Mr. Wignell
Wilford Mr. Whitlock
Henry Mr. Marshall
Bluntly Mr. Harwood
Shopman Mr. Darley, Jr
Lady C. Seymour . . Mrs. Francis
Lady Squander . . . Mrs. Rowson
Evans Mrs. Solomon
Eleanor Mrs. Marshall

ORPHAN.

Chamout Mr. Chalmers
Acasto Mr. Whitlock
Castalio Mr. Moreton
Monimia Mrs. Whitlock

PADLOCK.

Don Diego Mr. Darley
Leander Mr. Marshall
Mungo Mr. Bates
Leonora Miss Broadhurst
Ursula Mrs. Shaw

PEEPIING TOM OF COVENTRY.

Peepiog Tom Mr. Bates
Mayor Mr. Harwood
Harold Mr. Darley, Jr
Crazy Mr. Francis
Mercia Mr. Green
Count Lewis Mr. Cleveland
Maud Mrs. Marshall
Emma Miss Broadhurst
Lady Godiva Miss Willems
Mayoress Mrs. Rowson

PERCY.

Percy Mr. Moreton
Douglas Mr. Green
Earl Raby Mr. Whitlock
Edric Mr. Harwood
Harcourt Mr. Warrell, Jr
Sir Herbert Mr. Cleveland
Elwina Mrs. Whitlock
Birtha Mrs. Cleveland

POOR VULCAN.

Vulcan Mr. Wignell
Jupiter Mr. Marshall
Apollo Mr. Mitchell
Mars Mr. Darley
Bacchus Mr. Darley, Jr
Adonis Miss Broadhurst
Mercury Mr. Solomon
Venus Mrs. Marshall
Grace Miss Willems

PRISONER.

Marcos Mr. Marshall
Bernardo Mr. Darley
Pasqual Mr. Darley, Jr
Roberto Mr. Harwood
Lewis Mr. Moreton
Narcisso Young Gentleman
Clara Miss Broadhurst
Theresa Mrs. Hervey
Nina Mrs. Marshall
Juliana Miss Solomon

PURSE.

Baron Mr. Whitlock
Theodore Mr. Moreton

revivals. Jackman's farce, "All the World's a Stage," was the after-piece in Mr. and Mrs. Rowson's bill, which included the "Female

PHILADELPHIA CASTS—SECOND SEASON.

Edmund Mr. Marshall
Will Steady Mr. Harwood
Page Mrs. Marshall
Sally Mrs. Oldmixon

RAGE.

Gingham Mr. Wignell
Darnley Mr. Moreton
Sir George Gauntlet . Mr. Green
Hon. Mr. Savage . Mr. Harwood
Sir Paul Perpetual . Mr. Whitlock
Flush Mr. Francis
Ready Mr. Warrell
Waiter Mr. Darley, Jr
Richard Mr. Blissett
Thomas Mr. Mitchell
William . . . Master T. Warrell
Groom Master J. Warrell
Lady Sarah Savage . Mrs. Hervey
Clara Sedley . . . Miss Wells
Mrs. Darnley . . . Mrs. Marshall

RICHARD III.

Henry VI . . . Mr. Whitlock
Prince Edward . Master Warrell
Duke of York . Master T. Warrell
Richard Mr. Chalmers
Buckingham . . . Mr. Wignell
Richmond Mr. Moreton
Norfolk Mr. Warrell
Ratcliff Mr. Francis
Catesby Mr. Cleveland
Tressel Mr. Marshall
Oxford Mr. Blissett
Lieutenant . . . Mr. Harwood
Lord Stanley . . . Mr. Green
Lord Mayor . . . Mr. Bates
Tyrrell Mr. De Moulin
Queen Elizabeth . . Mrs. Morris
Lady Anne . . . Mrs. Francis
Duchess of York . . Mrs. Shaw

ROMAN ACTOR.

Paris Mr. Chalmers
Aretinus Mr. Whitlock
Æsopus Mr. Warrell
Latinus Mr. Price

SHE STOOPS TO CONQUER.

Sir Charles Marlow . Mr. Warrell
Young Marlow . . Mr. Chalmers
Hardcastle Mr. Morris
Hastings Mr. Cleveland
Tony Lumpkin . . . Mr. Bates
Diggory Mr. Francis
Landlord Mr. Darley
Jeremy Mr. Blissett
Mrs. Hardcastle . . Mrs. Shaw
Miss Hardcastle . Mrs. Marshall
Miss Neville . . . Mrs. Francis
Maid Miss Willems

SICILIAN ROMANCE.

Ferrand Mr. Moreton
Don Lope Mr. Morris
Lindor Mr. Marshall
Martin Mr. Harwood
Jaques Mr. Blissett
Sancho Mr. Warrell
Gerbin Mr. Wignell
Julia Miss Solomon
Alinda Miss Broadhurst
Clara Mrs. Oldmixon
Adelaide Mrs. Whitlock

SUSPICIOUS HUSBAND.

Ranger Mr. Chalmers
Strickland . . . Mr. Whitlock
Frankly Mr. Moreton
Bellamy Mr. Cleveland
Jack Maggot . . Mr. Harwood
Tester Mr. Bates
Milliner Miss Willems
Buckle Mr. Blissett
Simon Mr. Warrell
Servant Mr. Warrell, Jr
Mrs. Strickland . Mrs. Cleveland
Jacintha Mrs. Francis
Lucetta Mrs. Shaw
Landlady Mrs. Bates
Clarinda Mrs. Marshall

TAMERLANE.

Tamerlane . . . Mr. Whitlock
Bajazet Mr. Chalmers
Axalla Mr. Cleveland
Monesses Mr. Moreton
Tanaïs Mr. Warrell

Omar Mr. Harwood
Mirvan Mr. Mitchell
Zama Mr. Darley, Jr
Hali Mr. Warrell, Jr
Dervise Mr. Morris
Arpasia Mrs. Whitlock
Selima Mrs. Marshall

THREE WEEKS AFTER MARRIAGE.

Sir Charles Racket, Mr. Chalmers
Drugget Mr. Green
Woodley Mr. Cleveland
Servant Mr. Darley, Jr
Lady Racket . . Mrs. Whitlock
Mrs. Drugget . . Mrs. Bates
Nancy Miss Willems
Dimity Mrs. Francis

TOM THUMB, THE GREAT.

Tom Thumb . . . Miss Solomon
King Arthur . . . Mr. Bates
Lord Grizzle . . Mr. Marshall
Noodle Mr. Francis
Doodle Mr. Darley, Jr
Merlin Mr. Darley
Queen Dollalolla . Mrs. Warrell
Huncamunca . Mrs. Oldmixon
Cleora Miss Oldfield
Mustacha . . . Miss Willems
Glumdalca . . . Mrs. Rowson

TOY.

Sir Carol Mr. Whitlock
Young Kavenagh . Mr. Moreton
Alibi Mr. Morris
Larry Mr. Wignell
Metheglin Mr. Bates
Aircourt Mr. Chalmers
Nol Pros Mr. Warrell
Decrotan Mr. Blissett
Footman Mr. Warrell, Jr
Boy Master T. Warrell
Lady Arable . . . Mrs. Shaw
Lady Jane Mrs. Morris
Sophia Mrs. Marshall
Fib Miss Willems
Katy Kavenagh . Mrs. Rowson

Patriot," an adaptation by Mrs. Rowson from Massinger's "Bondman," a tragedy originally acted at the Cock-pit, Drury Lane, besides a new pantomime called the "Travellers Preserved." Stephen James Arnold's "Auld Robin Gray" was given for the first time in America for Mrs. Marshall's benefit, but in spite of the excellent music contributed to it by the author's father it had as little success here as at the Haymarket. Mr. Bates offered for his benefit the least effective of all of O'Keefe's pieces, "A Beggar on Horseback," to which he gave the cumbrous title, "Set a Beggar on Horseback and He'll Ride to the Devil." He made some atonement, however, by presenting for the first time in the United States Philip Massinger's great comedy, "A New Way to Pay Old Debts." Originally produced at the Phoenix in Drury Lane, this great play was often revived during the following century and a half, but never with marked success until 1781, when Henderson played *Sir Giles Overreach*. That Mr. Chalmers, the original of the role in this country, was equal to its requirements is scarcely to be assumed. Mr. and Mrs. Francis for their joint benefit introduced Miles Peter Andrews' comedy, "Better Late Than Never;" but it failed to become popular. Equally unfortunate was Cumberland's "Box-Lobby Challenge," produced immediately after the Easter holidays, but not revived. A singular revival was Tate's farce, "A Duke and No Duke," which had never been played in this country

PHILADELPHIA CASTS—SECOND SEASON.

TRAVELLERS PRESERVED.	TWO MISERS.	WEDDING DAY.
Alberto Mr. Moreton	Gripe Mr. Francis	Lord Rakeland . . Mr. Moreton
La Feu Mr. Marshall	Hunks Mr. Wignell	Sir Adam Contest . Mr. Harwood
Gerald Mr. Warrell	Lively Mr. Marshall	Mr. Milden . . . Mr. Warrell
Ramirez Mr. Rowson	Ali Mr. Darley	Mr. Contest . . . Mr. Cleveland
Old Woman . . . Mrs. Francis	Osman Mr. Darley, Jr	Lady Autumn . . Mr Rowson
Rosalie Miss Milbourne	Mustapha Mr. Blissett	Lady Contest . . Mrs. Hervey
Jacqueline . . . Miss Solomon	Harriet Miss Broadhurst	Mrs. Hamford . . Mrs. Shaw
	Jenny Mrs. Oldmixon	Hannah Mrs. Rowson

except by the Military Thespians at the Southwark Theatre in 1778. It was included in Mr. Chalmer's benefit bill, together with the "Suspicious Husband" and a condensed version of Massinger's "Roman Actor," which Chalmers called "A Defense of the Stage." The "Farm House" was a farce by John Philip Kemble, taken from Johnson's "Country Lassies" and "Fontainville Forest," a play by James Boaden, founded on Mrs. Radcliffe's "Romance of the Forest." Dunlap dramatized the story for the New York company, calling his play "Fontainville Abbey." Perhaps the most important of the pieces new to the American stage produced this season was Cumberland's "Jew." In this comedy an honest and benevolent Jew was for the first time introduced into an English play. The piece proved a great favorite with the public, both in England and America. The production of the "Merry Wives of Windsor" for Mr. Whitlock's benefit this season was the first performance of the comedy in this country. Prince Hoare's farce, "My Grandmother," acted with success at Drury Lane and long a stock piece; Mrs. Inchbald's comedy, "Next-Door Neighbors," a Haymarket success, taken from two French plays, *Le Dissipateur* and *L'Indigent*; Dibdin's burletta, "Poor Vulcan," acted at Covent Garden with applause as early as 1778; Rose's musical romance, the "Prisoner," first acted by the Drury Lane company at the Opera House in the Haymarket; Henry Siddons' opera, the "Sicilian Romance," a recent Covent Garden success, taken from the novel of the same name; and O'Keefe's "Toy," acted at Covent Garden in 1789, and said at the time to be in part the "Ward in Chancery" by Mr. Pilon, were all, excepting Dibdin's burletta, played for the first time in this country. The benefit productions among these pieces were the "Sicilian Romance," brought out by Mrs. Morris, "Next-

Door Neighbors” by Mr. Harwood, and the “Toy” and the “Prisoner” by Mr. Morris. When Morris took his benefit, a poetical admirer thus alluded to the venerable comedian and O’Keefe’s new comedy in the *Aurora* :

See, bent beneath accumulated years,
 The hoary veteran of the stage appears ;
 In spite of pain, in trembling age’s spite,
 He brings a “ Toy ” to pleasure you to-night.
 Surviv’d the wreck of early friends he lost,
 Still on the waves of anxious being tost,
 Oh, let a ray of your mild pity shed,
 Perhaps, its last effusions on his head.

There were also some benefit pieces now played in this country for the first time of which we have no casts, including Holcroft’s “ Noble Peasant,” in which Miss George was the original *Adela* at the Haymarket in 1784, for Mrs. Oldmixon; Cobb’s “ First Floor,” a farce acted at Drury Lane with great success, for Miss Broadhurst; and Holcroft’s “ Follies of a Day,” from Beaumarchais’ “ Marriage of Figaro,” for Mr. and Mrs. Cleveland. These close the list of new productions this season.

In the long list of revivals during the season of 1794-5 there were many changes from the original casts which are chiefly interest-

CONTRASTED CASTS—CHANGES.

PLAYS.	1794.	1794-5.	PLAYS.	1794.	1794-5.
<i>Agreeable Surprise.</i>			<i>Birth of Harlequin.</i>		
Sir Felix Friendly	Mr. Finch	Mr. Francis	Pantaloon	M. Bellona	Mr. Green
Eugene	Mr. Marshall	Mr. Darley, Jr	Maid	Mrs. Rowson	Mrs. Cleveland
John	Mr. Francis	Mr. Cleveland	Columbine	Madame Gardie	Mrs. De Marque
Cowslip	Mrs. Marshall	Mrs. Solomon	<i>Castle of Andalusia.</i>		
Fringe	Mrs. Rowson	Miss Willems	Don Scipio	Mr. Finch	Mr. Francis
<i>As You Like It.</i>			<i>Comus.</i>		
Panished Duke	Mr. Green	Mr. Harwood	Comus	Mr. Fennell	Mr. Chalmers
Le Beau	Mr. Finch	Mr. Francis	<i>Critic.</i>		
Oliver	Mr. Harwood	Mr. Green	Sneer	Mr. Fennell	Mr. Moreton
Corin	Mr. De Moulin	Mr. Darley	Interpreter	Mr. Finch	Mr. Blissett
William	Mr. Francis	Mr. Blissett			

ing as showing the development and growth of the younger members of the company—Moreton, Harwood and Francis—and the gradual

CONTRASTED CASTS—CHANGES.

PLAYS.	1794.	1794-5.	PLAYS.	1794.	1794-5.
Lord Burleigh	Mr. Bates	Mr. Blissett	Biron	Mr. Fennell	Mr. Whitlock
Sir W. Raleigh	Mr. Green	Mr. Francis	Carlos	Mr. Green	Mr. Marshall
Sir C. Hatton	Mr. Francis	Mr. Green	Villeroy	Mr. Wignell	Mr. Moreton
Whiskerandos	Mr. Moreton	Mr. Bates	<i>Jealous Wife.</i>		
<i>Cymbeline.</i>			Oakly	Mr. Fennell	Mr. Green
Cloten	Mr. Blissett	Mr. Wignell	Charles	Mr. Moreton	Mr. Cleveland
Posthumous	Mr. Fennell	Mr. Chalmers	Lord Trinket	Mr. Finch	Mr. Marshall
Frenchman	Mr. Finch	Mr. Warrell	Capt. O'Cutter	Mr. Bates	Mr. Harwood
<i>Deserter.</i>			<i>Lionel and Clarissa.</i>		
Flint	Mr. Blissett	Mr. Green	Jenny	Miss Willems	Miss Broadhurst
<i>Dramatist.</i>			<i>Lyar.</i>		
Ennui	Mr. Harwood	Mr. Marshall	Papillion	Mr. Finch	Mr. Marshall
<i>Dianna.</i>			<i>Lying Valet.</i>		
Don Jerome	Mr. Finch	Mr. Harwood	Beau Trippet	Mr. Harwood	Mr. Cleveland
Ferdioaad	Mr. Marshall	Mr. Moreton	Drunken Cook	Mr. Francis	Mr. Blissett
Antonio	Mr. Francis	Mr. Darley, Jr	Mrs. Trippet	Mrs. Rowson	Mrs. Cleveland
Carlos	Mr. Darley, Jr	Mr. Marshall	<i>Macbeth.</i>		
Isaac	Mr. Bates	Mr. Wignell	Macbeth	Mr. Fennell	Mr. Chalmers
Clara	Miss Broadhurst.	Mrs. Warrell	Siward	Mr. Warrell	Mr. Morris
Louisa	Mrs. Warrell	Miss Broadhurst	Second Witch	Mr. Finch	Mr. Warrell
<i>Every One Has His Fault.</i>			<i>No Song No Supper.</i>		
Harmony	Mr. Bates	Mr. Green	Louisa	Miss Broadhurst	Miss Willems
Capt. Irwin	Mr. Fennell	Mr. Moreton	Nelly	Miss Willems	Miss Broadhurst
Hammond	Mr. Green	Mr. Cleveland	<i>Poor Soldier.</i>		
Placid	Mr. Moreton	Mr. Wignell	Capt. Fitzroy	Mr. Darley	Mr. Moreton
Mrs. Placid	Mrs. Rowson	Mrs. Shaw	Father Luke	Mr. Finch	Mr. Blissett
<i>Fair Penitent.</i>			Patrick	Mr. Moreton	Mr. Darley
Horatio	Mr. Fennell	Mr. Chalmers	<i>Rivals.</i>		
Rosario	Mr. Warrell	Mr. Francis	Faulkland	Mr. Fennell	Mr. Cleveland
Lucilla	Mrs. Rowson	Miss Oldfield	<i>Road to Ruin.</i>		
<i>Gamester.</i>			Sulky	Mr. Finch	Mr. Francis
Beverly	Mr. Fennell	Mr. Chalmers	<i>Robin Hood.</i>		
Jarvis	Mr. Whitlock	Mr. Morris	Clorinda	Mrs. Oldmixon.	Mrs. Warrell
Waiter	Mr. De Moulin	Mr. Darley, Jr	Annette	Mrs. Marshall	Mrs. Francis
<i>Hamlet.</i>			<i>Robinson Crusoe.</i>		
Hamlet	Mr. Fennell	Mr. Chalmers	Robinson Crusoe	Mr. Whitlock	Mr. Bates
Ghost	Mr. Whitlock	Mr. Wignell	Friday	Mr. Bates	Mr. Francis
Rosencranz	Mr. Francis	Mr. Warrell, Jr	<i>Romeo and Juliet.</i>		
Osric	Mr. Finch	Mr. Francis	Romeo	Mr. Fennell	Mr. Moreton
2d Gravedigger	Mr. Milbourne	Mr. Wignell	Escalus	Mr. Finch	Mr. Warrell
<i>Highland Reel.</i>			Paris	Mr. Moreton	Mr. Marshall
McGilpin	Mr. Finch	Mr. Harwood	Montagu	Mr. De Moulin.	Mr. Morris
Croudy	Mr. Harwood	Mr. Blissett	Mercutio	Mr. Chalmers	Mr. Wignell
Apie	Mr. Blissett	Mr. T. Warrell	<i>Romp.</i>		
<i>Isabella.</i>			Barnacle	Mr. Finch	Mr. Harwood
Count Baldwin	Mr. Whitlock	Mr. Green			

placing of Blissett in the "bits" for his excellence in which he afterward became famous. When the "Agreeable Surprise" was given on the 13th of March, Mrs. Solomon made her first appearance with the company as *Cowslip*. Criticism began to take form during the season, a series of essays in the *Philadelphia Gazette* being especially noteworthy. The first of these was devoted to Mr. Chalmers, of whom it was said that his *Belcour* ("West Indian") could not be excelled; that his *Belville* ("School for Wives") was equal to his *Belcour*; that the part of *Modely* ("Farm House") fitted him as easily as the clothes he wore, and that he did full justice to *Lord Ogilby* ("Clandestine Marriage"). To his *Vapid* ("Dramatist") and *Marplot* ("Busybody") it was objected that they were beyond nature. To equal him as *Puff* ("Critic") was said to be difficult—to excel him impossible. Chalmers seldom attempted low comedy, but for his *Trappanti* ("She Wou'd and She Wou'd Not") it was claimed that he put in the most conspicuous light all the humor, cunning and roguery

CONTRASTED CASTS—CHANGES.

PLAYS.	1794.	1794-5.	PLAYS.	1794.	1794-5.
Old Cockney	Mr. De Moulin.	Mr. Warrell	<i>Tempest.</i>		
Penelope . . .	Miss Willems	Miss Rowson	Gonzalo . . .	Mr. Finch . . .	Mr. Cleveland
Quasheba . . .	Miss Rowson	Mast. T. Warrell	Miranda . . .	Mrs. Cleveland.	Miss Oldfield
<i>School for Scandal.</i>			<i>Venice Preserved.</i>		
Sir Benjamin . .	Mr. Finch . . .	Mr. Marshall	Duke . . .	Mr. Finch . . .	Mr. Morris
Lady Sneerwell,	Mrs. Francis	Mrs. Rowson	Pierre	Mr. Fennell . .	Mr. Chalmers
Maria	Mrs. Cleveland.	Mrs. Francis	Jaffier	Mr. Wignell . .	Mr. Moreton
<i>School for Wives.</i>			Elliot	Mr. Moreton .	Mr. Cleveland
Mrs. Tempest .	Mrs. Bates . .	Mrs. Solomon	<i>West Indian.</i>		
<i>She Wou'd and She Wou'd Not.</i>			Stockwell . . .	Mr. Fennell . .	Mr. Morris
Don Philip . . .	Mr. Fennell . .	Mr. Cleveland	Stukely	Mr. De Moulin.	Mr. Moreton
Don Lewis . . .	Mr. Cleveland .	Mr. Moreton.	Fulmer	Mr. Finch . . .	Mr. Harwood
<i>Spanish Barber.</i>			Lucy	Mrs. Cleveland.	Mrs. Rowson
Lazarillo . . .	Mr. Bates. . . .	Mr. Harwood	<i>Woodman.</i>		
<i>Surrender of Calais.</i>			Sir W. Waring .	Mr. Finch . . .	Mr. Wignell
Ribemont . . .	Mr. Fennell . .	Mr. Chalmers	Medley	Mr. Bates . . .	Mr. Francis
La Gloire . . .	Mr. Bates . . .	Mr. Harwood	Bob	Mr. Francis . .	Mr. Darley, Jr
Gallowsmaker .	Mr. Harwood .	Mr. Blissett	Polly	Young Lady . .	Miss Solomon
Julia	Mrs. Francis . .	Mrs. Whitlock			

that Cibber bestowed upon the character. His tragedy was inferior to his comedy; but his *Hamlet*, it was said, was well performed, his interview with his mother being "truly great." In the strong scenes in tragedy he verged toward rant, his *La Motte* ("Fontainville Forest") being named as one of these parts; while his "thundering tones" as *Bajazet* ("Tamerlane") were pronounced exceedingly well calculated to do justice to the tiger-like passions of the fell destroyer. Although Mr. Moreton was Chalmers' only real rival at this time, I find no mention of him except as *Monesses* ("Tamerlane"), the critic's favorite phrase, "truly great," being applied to his dying scene. Mr. Harwood, however, was treated with more attention, the third essay in the *Gazette's* series being devoted to his acting. Greatly as his *Dr. Lenitive* ("Prize") was esteemed, his *Sir Fretful Plagiary* ("Critic") was pronounced even superior to his *Lenitive*; his *Walter* ("Children in the Wood") was well performed, but inferior to Hodgkinson's; as *Sir David Dunder* ("Ways and Means"), *Prattle* ("Deuce is in Him") and *Jabal* ("Jew") he was received with great applause; but as the *Baron of Oakland* ("Haunted Tower"), *Fulmer* ("West Indian") and the *Planter* ("Inkle and Yarico") he appeared to no great advantage. Of his interview with his *Sall* ("Purse") it was said, however, that even Garrick could hardly have exceeded him. One night a sailor and his lass were in the pit, and the jolly tar was so well pleased with the acting that he insisted upon drinking to Harwood's health.

The only actresses belonging to the company who came under the notice of the *Gazette's* critic at this time were Mrs. Whitlock—claimed to be the first actress in America—and Mrs. Marshall, who was the rival of Mrs. Hodgkinson. These ladies were opposites in person as they were in their parts. Mrs. Whitlock was graceful in

carriage and animated in countenance, with a voice capable of every inflection; and except that her face and figure approached the masculine, she possessed every qualification for an actress. Mrs. Marshall, on the contrary, was *petite* and pleasing. The one had the lead in tragedy, the other in comedy. Mrs. Whitlock, it was said, displayed the unfeeling character of *Lady Macbeth* in genuine colors, and as *Mrs. Beverly* ("Gamester") she contrasted the tenderness, the sensibility and the distress of the wife with great effect. Her *Monimia* ("Orphan") was excellent. She appeared to advantage as *Lady Eleanor Irwin* ("Every One Has His Fault"), but as *Eliza Ratcliff* ("Jew") she was not so interesting. While Mrs. Whitlock was mistress of the passions and emotions, in Mrs. Marshall humor and merriment were predominant. As *Little Pickle* ("Spoiled Child") she was received with unbounded applause; as *Moggy McGilpin* ("Highland Reel") she was capital; her *Priscilla Tomboy* ("Romp") was admitted to be inferior, but her *Josephine* ("Children in the Wood") was claimed as superior to Mrs. Hodgkinson's; and her *Peggy* ("Country Girl") was pronounced nearly equal to Mrs. Jordan's. Her *Edward* ("Every One Has His Fault") was a character in which she was much admired. She could assume with equal ease, grace and propriety the forward, pouting airs of an awkward country minx; the impertinence of a rude boy, better fed than taught; the staid manners of a well-educated lady, and the softness and tenderness of a *Juliet*. She did not, however, always escape adverse comment. When "Tamerlane" was played she was severely censured for her dress as *Selima*, "which was before midleg high and displeasing alike to males and females."

CHAPTER X.

THE PHILADELPHIA COMPANY, 1795-6.

THE BALTIMORE SEASON OF 1795—OBJECTIONS OF THE COMPANY TO
ADVERSE CRITICISM—THE PHILADELPHIA SEASON OF 1795-6
—CHANGES IN THE COMPANY—THE BALTIMORE SEASON OF 1796
—WIGNELL'S FIRST COMPANY DISSOLVES.

ADVERSE criticism of the self-sufficient, dogmatic kind first met the Philadelphia company in Baltimore in the Summer and Autumn of 1795. The repertory, so far as it went, was identical with that of previous seasons in Philadelphia, nothing new being attempted except pantomimes, including "Les Deux Chasseurs," in which M. Lege, a French dancer and pantomimist, made his first appearance in America as *Cola*. Surprise was expressed that M. Lege received four guineas salary per week, the same that was paid to the favorite, Chalmers. This was a shot aimed at the management because of the retirement of Mr. Chalmers from the company after a few performances at Baltimore. It may also account for much of the hostile criticism with which Mr. Moreton was received. Taking the season as a whole, however, the Baltimore public had little reason to complain. The engagement was a long one, extending from the 29th of July to the 3d of December; the repertory was varied, more pieces being given during that period than was customary in Philadelphia in the same length of time, and with the exception of Chalmers the

company suffered no diminution of strength. Mr. Beete, whose name occurs in the bills for the first time, was probably a fair substitute for Mr. Cleveland; and the younger actresses, the Misses Willems, Oldfield and Milbourne, were ample compensation for the loss of Mrs. Cleveland. Mrs. Hervey, who failed to please the Baltimoreans at all, made her *debut* at the Holiday Street Theatre on the second night as *Louisa* in the "Irishman in London;" and Mrs. Oldmixon, who pleased them mightily, was heard there for the first time on the opening night as *Sally* in the "Purse." It may be assumed that the strictures of the Baltimore critics were of the class that has become proverbial—the severity of men new to the business.

The second Baltimore season was well under way before the onslaught began. Chalmers took his benefit on the 28th of August, and only two performances were allowed to intervene before the critical pen was called into play. The first piece chosen by the critic for his poisoned arrows was the "Rivals" when it was produced on the 2d of September. The darts were more frequently aimed at Mr. Wignell than at the others, but sooner or later nearly every member of the company felt the barb. Sometimes there was praise, but it was seldom bestowed on the Philadelphia favorites. Mr. Bates as *Bob Acres*, it was said, displayed

LIST OF PERFORMANCES—*Baltimore.*

<u>1795.</u>	
July 29—	Natural Son Cumberland Purse Cross
31—	English Merchant . . . Colman Irishman in London . Macready
Aug. 1—	Jew Cumberland Farmer O'Keefe
3—	Every One Has His Fault Mrs. Inchbald Romp Bickerstaff
5—	Castle of Andalusia . . O'Keefe Farm House Kemble
7—	Next-Door Neighbors Mrs. Inchbald Critic Sheridan
8—	Gamester Moore Prize Hoare
10—	Country Girl Garrick Flicht of Bacon Bate
12—	Maid of the Mill . . . Bickerstaff Wrangling Lovers Lyon
14—	Percy Miss More Poor Soldier O'Keefe

- Aug. 15—Inkle and Yarico . . . Colman, Jr
Tom Thumb, the Great . . O'Hara
17—Countess of Salisbury . . Hartson
Prize.
19—School for Wives Kelly
Les Deux Chasseurs.
21—Busybody Mrs. Centlivre
Tom Thumb, the Great.
22—Duenna Sheridan
Les Deux Chasseurs.
24—Merchant of Venice . . Shakspeare
Children in the Wood . . Morton
26—Suspicious Husband . . Hoadly
Le Foret Noire.
28—Road to Ruin Holcroft
Children in the Wood.
(Mr. Chalmers' benefit.)
29—Tamerlane Rowe
My Grandmother Hoare
31—Highland Reel O'Keefe
Devil to Pay Coffey
Sept. 2—Rivals Sheridan
Irish Lilt Francis
Deserter Dibdin
4—Isabella Southerne
No Song No Supper . . Hoare
5—Clandestine Marriage
Garrick and Colman
Sultan Bickerstaff
7—Lionel and Clarissa . . Bickerstaff
Le Foret Noire.
9—Child of Nature . . Mrs. Inchbald
Sailor's Landlady . . . Francis
Comus Milton
11—Next-Door Neighbors.
Peeping Tom of Coventry, O'Keefe
14—Romeo and Juliet . . Shakspeare
Purse.
16—Robin Hood MacNally
Les Marchandes de Mode.
18—Jane Shore Rowe
Rosina Mrs. Brooke
19—Jew.
Children in the Wood.
21—As You Like It Shakspeare
Wedding Day . . Mrs. Inchbald

a good deal of *vis comica*, and Mrs. Shaw as *Mrs. Malaprop* was "more truly in her line than since her arrival in Baltimore;" but Mr. Wignell as *Faulkland* was not suited to the character, and Mr. Moreton as *Captain Absolute* was "barely good." Mrs. Whitlock in the title-role of "Isabella" did not please the critic; and Mr. Whitlock, who played *Biron*, would have been happier as *Count Baldwin*, "poorly played by Green." Moreton "walked" through *Villeroy*. Only Miss Solomon as the *Child* gave the scribe any satisfaction. These strictures were feebly answered by "Equitas," and a few days later "Dramaticus" renewed the attack in response to "Equitas." When the "Clandestine Marriage" and the "Sultan" comprised the bill there was more tenderness shown toward the players. Mr. Marshall as *Lovewell* in the comedy, it was said, was very unhappy; but Bates played *Lord Ogilby* with great

humor; Morris as *Sterling* was chaste and laughable; Mrs. Morris as *Miss Sterling* filled the part quietly and with ease, and Mrs. Marshall as *Fanny* was tender, delicate and animated. As *Roxalana* in the farce Mrs. Oldmixon, of course, "played with her usual good fortune," and she sang "Loose were her tresses seen" with "divine melody, grace and elegance." Miss Oldfield was said to be improving. Of Mrs. Oldmixon as *Diana Oldboy* in "Lionel and Clarissa" the critic said it was scarcely necessary to say anything; Mrs. Marshall's *Clarissa* was allowed to possess a good deal of merit; Mr. Whitlock's *Sir John Flowerdale* was very happy in marking the tender solicitude of a father; Mr. Bates as *Oldboy* was excellent, and Mr. Darley sang *Jenkins'* songs with great taste, but Mr. Marshall's voice had not sufficient sweetness for *Lionel*. Wignell's *Lucre* in "Next-Door Neighbors" was "poor," and

- Sept. 23—School for Scandal . . . Sheridan
 Prisoner Rose
 25—Percy.
 Agreeable Surprise . . . O'Keefe
 26—She Stoops to Conquer . Goldsmith
 Quaker Dibdin
 28—Orphan Otway
 Spoiled Child Bickerstaff
 30—Heiress Burgoyne
 Padlock Bickerstaff
 Oct. 2—Roman Father . . . Whitehead
 Two Misers O'Hara
 5—West Indian Cumberland
 Two Philosophers.
 My Grandmother.
 7—Jealous Wife Colman
 Florizel and Perdita . . Shakspeare
 9—Spanish Barber Colman
 Prisoner.
 10—Natural Son.
 Romp.
 12—Douglas Home
 Poor Soldier.
 15—Love in a Village . . Bickerstaff
 Ways and Means . . . Colman, Jr
 16—Beaux' Stratagem . . . Farquhar
 Two Misers.
 21—Woodman Dudley
 Who's the Dupe? . Mrs. Cowley
 23—Brothers Cumberland
 Hartford Bridge Pearce
 24—Gamester.
 Harlequin Shipwrecked.
 26—Dramatist Reynolds
 Two Philosophers.
 Quaker.
 28—Grecian Daughter . . . Murphy
 Prisoner at Large . . . O'Keefe
 29—Merry Wives of Windsor
 Shakspeare
 Love in a Camp O'Keefe
 31—Country Girl.
 Sailor's Landlady.
 Waterman Dibdin
 Nov. 2—Toy O'Keefe
 Harlequin Shipwrecked.

- Nov. 4—Highland Reel.
 Modern Antiques . . . O'Keefe
 6—Fontainville Forest . . . Boaden
 All the World's a Stage . Jackman
 7—Maid of the Mill.
 Children in the Wood.
 9—Haunted Tower Cobb
 Irishman in London.
 11—Belle's Stratagem . Mrs. Cowley
 Sicilian Romance . . . Siddons
 13—Jew.
 Harlequin Shipwrecked.
 14—Tempest Dryden
 Midnight Hour . Mrs. Inchbald
 16—Provoked Husband . . Vanbrugh
 Jubilee Garrick
 (Mr. and Mrs. Whitlock's benefit.)
 17—George Barnwell Lillo
 Rural Revels Francis
 Midas O'Hara
 (Mrs. Oldmixon and Mr. Moreton's benefit.)
 19—How to Grow Rich . . Reynolds
 Robinson Crusoe.
 (Mr. and Mrs. Bates' benefit.)
 20—Chapter of Accidents . . Miss Lee
 Farmer.
 (Mr. Darley and Mrs. Shaw's benefit.)
 21—Wonder . . . Mrs. Centlivre
 Miraculous Mill . . . Francis
 Son-in-Law O'Keefe
 (Mr. and Mrs. Warrell's benefit.)
 23—Better Late Than Never . Andrews
 Mayor of Garratt Foote
 (Green and Harwood's benefit.)
 24—Carmelite Cumberland
 Les Armans d'Arcade . . Francis
 Harlequin's Invasion . . Garrick
 (Mr. and Mrs. Francis' benefit.)
 25—Romeo and Juliet.
 Tom Thumb, the Great.
 (Mrs. and Miss Solomon's benefit.)
 26—Bold Stroke for a Husband *
 Mrs. Cowley
 Slaves in Algiers . Mrs. Rowson
 (Mr. and Mrs. Rowson's benefit.)

Maud in "Peeping Tom of Coventry" was a part too difficult for so young an actress as Miss Willems. The young actors, Moreton, Marshall, Harwood and Green, were unused to such harsh treatment from the newspapers, and they soon became not only angry but furious. Some of them even went so far as to threaten the critic with their vengeance. Harwood, indeed, carried their grievances before the public by making an appeal to the audience which shared in the resentment of the players. "Am I indeed in America?" he exclaimed. "Is this the country where the liberty of the press is held sacred?" This, it must be confessed, was rather illogical—it was the liberty of the press of which he was complaining. But undaunted by the threats of the players, the critic continued to distribute praise and blame according to his own sweet will. When "Romeo and Juliet" was played he found Green a good

Benvolio, but wished he could say the same for Moreton as *Romeo*. Mrs. Marshall's *Juliet* gave universal satisfaction, but Mrs. Rowson's *Nurse* was only "tolerably performed," and the younger Darley was "a miserable *Paris*," the critic doubting whether he would ever make a good actor. Other writers, however, declared that Moreton played *Romeo* with judgment; that Mrs. Rowson was a very good *Nurse*, not merely tolerable; that Blissett was whimsically pleasing as *Peter*; and for Mrs. Solomon as *Lady Capulet* it was claimed as a merit that "her pleasing person and light style of dress made her appear like *Juliet* herself." With the exception of Mrs. Marshall's *Rosalind*, which was the principal support of the play, as well it might be, and Bates' *Touchstone*, which was excellent, none of the performers in "As You Like It" pleased the critic. Harwood played *Jaques* in "wretched style;" Marshall as *Amiens* was "poor and barren;" Rowson's *Charles* was "executed illy;" and Mrs. Francis as *Celia*, Mrs. Rowson as *Audrey* and Miss Oldfield as *Phæbe* were "horribly insipid." In the "Wedding Day," which was played the same night, Mrs. Hervey as *Lady Contest* was "more ridiculous than the piece." It was admitted that Mrs. Whitlock played the heroine in "Jane Shore" in a striking and beautiful manner, but Wignell's *Hastings* was "a labored piece of acting." Mrs. Warrell was said to be very pleasing as *Clarinda* in "Robin Hood," but in the title-role of

- Nov. 27—Fair Penitent Rowe
 Le Marechal des Logis.
 Midnight Hour.
 (M. Lege and Mrs. Hervey's benefit.)
 28—Beggar's Opera Gay
 First Floor Cobb
 (Blissett, Darley, Jr., and Mrs. De Marque's
 benefit.)
 30—Every One Has His Fault.
 Harlequin Hurry-Scurry . Francis
 High Life Below Stairs . Townley
 (Misses Willems, Milbourne and Oldfield's
 benefit.)
 Dec. 1—Fontainville Forest.
 Fair Francis
 Purse.
 2—Rage Reynolds
 Harlequin Shipwrecked.
 3—School for Scandal.
 Poor Soldier.

Mrs. Brooke's opera the critic declared that he "should have taken her for a landlady rather than the gentle, timid, innocent and beautiful *Rosina*." After three weeks of this free lance the *Maryland Journal* shut down upon its critic, and we hear no more of the merits and demerits of the players through the newspapers.

The changes in the casts during the season, unimportant as they were, show us many of the inexperienced aspirants of 1793-4 in

CONTRASTED CASTS—CHANGES.

PLAYS.	<i>Phil.</i>	<i>Balt.</i>	PLAYS.	<i>Phil.</i>	<i>Balt.</i>
<i>All the World's a Stage.</i>			Miss Courtney .	Mrs. Francis .	Mrs. Hervey
Wat	Mr. Darley, Jr.	Mr. Mitchell	Lady Waitford .	Mrs. Shaw .	Mrs. Rowson
Jane	Mrs. Francis .	Mrs. Solomon	Letty	Mrs. Cleveland .	Mrs. Solomon
<i>As You Like It.</i>			<i>English Merchant.</i>		
Jaques	Mr. Chalmers .	Mr. Harwood	Mrs. Goodman .	Mrs. Shaw . .	Mrs. Solomon
Audrey	Mrs. Shaw . .	Mrs. Rowson	<i>Every One Has His Fault.</i>		
Phœbe	Mrs. Cleveland .	Miss Oldfield	Sir Robert . . .	Mr. Chalmers .	Mr. Wignell
<i>Belle's Stratagem.</i>			Placid	Mr. Wignell . .	Mr. Green
Doricourt . . .	Mr. Chalmers .	Mr. Moreton	Hammond . . .	Mr. Cleveland .	Mr. Warrell, Jr
Courtall	Mr. Moreton .	Mr. Harwood	Miss Spinster .	Mrs. Bates . .	Mrs. Solomon
Dick	Mr. Blissett .	Mr. Mitchell	<i>Fair Penitent.</i>		
Lady Frances .	Mrs. Cleveland .	Miss Oldfield	Horatio	Mr. Chalmers .	Mr. Wignell
<i>Bold Stroke for a Husband.</i>			Rossano	Mr. Francis . .	Mr. Warrell
Don Garcia . . .	Mr. Cleveland .	Mr. Beete	Lavinia	Mrs. Francis . .	Mrs. Hervey
Laura	Mrs. Francis .	Mrs. Solomon	<i>Farmer.</i>		
Marcella	Mrs. Cleveland .	Miss Oldfield	Louisa	Mrs. Warrell .	Mrs. Hervey
Luis	Mrs. Solomon .	Miss Milbourne	Betty	Mrs. Rowson .	Mrs. Shaw
<i>Carmélite.</i>			Molly	Miss Broadhurst.	Mrs. Warrell
Montgomeri . .	Mr. Cleveland .	Mr. Harwood	<i>Fritch of Bacon.</i>		
Gyfford	Mr. Harwood .	Mr. Beete	Justice Benbow .	Mr. Warrell . .	Mr. Green
<i>Children in the Wood.</i>			Major Benbow .	Mr. Harwood .	Mr. Bates
Apathy	Mr. Bates . .	Mr. Francis	<i>Fontainville Forest.</i>		
Oliver	Mr. Darley . .	Mr. Darley, Jr	La Motte	Mr. Chalmers .	Mr. Whitlock
Ruffian	Mr. De Moulin .	Mr. Blissett	Peter	Mr. Whitlock .	Mr. Morris
Boy	Master Parker .	Young Lady	Nemours	Mr. Cleveland .	Mr. Harwood
<i>Clandestine Marriage.</i>			<i>Gamester.</i>		
Lord Ogilby . .	Mr. Chalmers .	Mr. Bates	Beverly	Mr. Chalmers .	Mr. Moreton
<i>Country Girl.</i>			Charlotte	Mrs. Francis .	Mrs. Hervey
Belville	Mr. Cleveland .	Mr. Green	Lucy	Mrs. Cleveland .	Miss Oldfield
Lucy	Mrs. Shaw . .	Mrs. Rowson	<i>Harlequin Shipwrecked.</i>		
<i>Critic.</i>			Indian Chief . .	Mr. Nugent . .	Mr. Warrell, Jr
First Niece . . .	Mrs. Cleveland .	Miss Milbourne	Captain	Mr. Cleveland .	Mr. Solomon
Second Niece . .	Mrs. Rowson .	Miss Oldfield	Tippy Bob	Mr. Darley, Jr .	Mr. Robbins
<i>Dramatist.</i>			Drowsy	Mr. Blissett . .	Mr. Darley, Jr
Vapid	Mr. Chalmers .	Mr. Harwood	Mme. Le Rouge .	. . . . .	Mrs. Lege
Neville	Mr. Cleveland .	Mr. Green	Primrose Girl . .	. . . . .	Miss Solomon
Willoughby . . .	Mr. Green . .	Mr. Darley, Jr			

parts that could be played only by trained actors and actresses. Mr Moreton had succeeded Chalmers as *Doricourt* in the "Belle's Stratagem," *Beverly* in the "Gamester," and *Charles Surface* in the "School for Scandal;" Mr. Harwood had been accorded Chalmers' roles of *Jaques* in "As You Like It," *Vapid* in the "Dramatist," and *Pave* in "How to Grow Rich;" and Green had for his share of the Chalmers inheritance the part of *Charles Ratcliffe* in the "Jew." To Green also

CONTRASTED CASTS—CHANGES.

PLAYS.	Phil.	Balt.	PLAYS.	Phil.	Balt.
<i>Heiress.</i>			<i>Modern Antiques.</i>		
Tiffany . . .	Mrs. Cleveland.	Mrs. Hervey	Hearty	Mr. De Moulin.	Mr. Mitchell
<i>High Life Below Stairs.</i>			Nau	Mrs. Francis	Mrs. Solomon
Trueman . . .	Mr. Cleveland	Mr. Beete	Betty	Mrs. Rowson	Miss Oldfield
Lacy Bah . . .	Mrs. Rowson	Miss Willems	<i>Peeping Tom of Coventry.</i>		
Cook	Mrs. Bates	Mrs. Solomon	Maud	Mrs. Marshall	Miss Willems
Chloe	Miss Rowson	Miss Milbourne	<i>Percy.</i>		
<i>How to Grow Rich.</i>			Birtha	Mrs. Cleveland.	Mrs. Hervey
Pave	Mr. Chalmers	Mr. Harwood	<i>Poor Soldier.</i>		
Roundhead . .	Mr. Finch	Mr. Blissett	Norah	Miss Broadhurst.	Miss Milbourne
Dazzle	Mr. Cleveland.	Mr. Beete	<i>Purse.</i>		
Plainly	Mr. De Moulin.	Mr. Warrell	Baron	Mr. Whitlock	Mr. Green
Formal	Mr. Warrell	Mr. Solomon	Page	Mrs. Marshall	Miss Solomon
Miss Dazzle . .	Mrs. Francis	Mrs. Hervey	<i>Rage.</i>		
Betty	Mrs. Cleveland.	Mrs. Solomon	Sir Paul	Mr. Whitlock	Mr. Bates
<i>Jew.</i>			Lady Sarah . .	Mrs. Hervey	Mrs. Shaw
Charles Ratcliffe.	Mr. Chalmers	Mr. Green	Clara Sedley . .	Miss Wells	Mrs. Marshall
Saunders . . .	Mr. Green	Mr. Warrell	Mrs. Darnley . .	Mrs. Marshall	Mrs. Whitlock
Dorcas	Mrs. Francis	Mrs. Solomon	<i>Rivals.</i>		
<i>Le Teteur Trompe.</i>			Faulkland . .	Mr. Cleveland	Mr. Wignell
Don Garcia . .	Mr. Nugent	Mr. Francis	Lucy	Mrs. Rowson	Mrs. Hervey
Alonzo	Mr. Francis	Mr. Lege	<i>Robin Hood.</i>		
<i>Lionel and Clarissa.</i>			Annette	Mrs. Francis	Miss Milbourne
Clarissa	Mrs. Warrell	Mrs. Marshall	<i>Romeo and Juliet.</i>		
<i>Mayor of Garratt.</i>			Paris	Mr. Marshall	Mr. Darley, Jr
Major Sturgeon.	Mr. Chalmers	Mr. Green	Montagu . . .	Mr. Morris	Mr. Warrell
Bruin	Mr. Green	Mr. Rowson	Capulet	Mr. Morris	
Crispin		Mr. Darley, Jr	Benvolio . . .	Mr. Cleveland	Mr. Green
Mrs. Bruin . .	Mrs. Cleveland	Mrs. Rowson	Balthazar . . .	Mr. Darley, Jr.	Mr. Warrell, Jr
<i>Merchant of Venice.</i>			Lady Capulet .	Mrs. Rowson	Mrs. Solomon
Solarino	Mr. Cleveland	Mr. Warrell	Nurse	Mrs. Shaw	Mrs. Rowson
Tubal	Mr. Milbourne	Mr. Harwood	<i>School for Scandal.</i>		
Launcelot . . .	Mr. Harwood	Mr. Bates	Charles Surface.	Mr. Chalmers.	Mr. Moreton
<i>Miraculous Mill.</i>			Careless		Mr. Darley
Mealey	Mr. Nugent	Mr. Rowson	Sir Harry		Mr. Blissett
			Trip	Mr. Moreton	Mr. Warrell, Jr
			Maria	Mr. Francis	Miss Oldfield

was allotted a number of Cleveland's parts, including *Belville* in the "Country Girl," and *Neville* in the "Dramatist." Miss Oldfield succeeded Mrs. Cleveland as *Phæbe* in "As You Like It," *Lady Frances Touchwood* in the "Belle's Stratagem," *Marcella* in "A Bold Stroke for a Husband" and *Lucy* in the "Gamester." She also played *Maria* in the "School for Scandal" instead of Mrs. Francis, and *Maud* in "Peeping Tom of Coventry" instead of Mrs. Marshall. Miss Milbourne was also making substantial progress. She succeeded Miss Rowson as *Harriet* in the "Wedding Day," Miss Broadhurst as *Ariel* in the "Tempest," and Mrs. Francis as *Annette* in "Robin Hood." As *Annette* she was complimented by the fault-finding Baltimore critic as a promising young actress. Little Miss Solomon was also accorded some parts not previously credited to her, as *Lord William* in the "Countess of Salisbury" and *Cicely* in the "Quaker." The positions held by Mrs. Hervey and Mr. Beete are also indicated in these changes. After the play, "Fontainville Forest," on the 1st of December, a dance by Mr. Francis, "The Fair," was given, in which Signor Joseph Doctor performed some astonishing "feats of activity." Doctor had been

CONTRASTED CASTS—CHANGES.

PLAYS.	<i>Phil.</i>	<i>Balt.</i>	PLAYS.	<i>Phil.</i>	<i>Balt.</i>
<i>School for Wives.</i>			Hippolito . . .	Mr. Francis . .	Mr. Warrell, Jr
Crow	Mr. Blissett . .	Mr. Solomon	Mustachio . . .	Mr. De Moulin..	Mr. Mitchell
<i>Sicilian Romance.</i>			Ariel	Miss Broadhurst.	Miss Milhourne
Jaques	Mr. Blissett . .	Mr. Mitchell	<i>Tom Thumb, the Great.</i>		
Alinda	Miss Broadhurst.	Mrs. Warrell	Lord Grizzle . .	Mr. Marshall .	Mr. Harwood
<i>Slaves in Algiers.</i>			Doodle	Mr. Darley, Jr..	Mr. Blissett
Henry	Mr. Cleveland .	Mr. Beete	Huncamunca . .	Mrs. Oldmixon..	Mrs. Solomon
<i>Son-in-Law.</i>			Mustacha . . .	Miss Willems .	Mrs. Bates
Cranky	Mr. Finch . . .	Mr. Warrell	<i>Wedding Day.</i>		
Landlord . . .	Mr. Warrell . .	Mr. Mitchell	Hannah	Miss Rowson .	Miss Milhourne
<i>Sultan.</i>			<i>Wonder.</i>		
Elmira	Mrs. Francis . .	Miss Oldfield	Don Lopez . . .	Mr. Finch . . .	Mr. Warrell
<i>Tempest.</i>			Col. Briton . . .	Mr. Fennell . .	Mr. Whitlock
Gonzalo	Mr. Cleveland .	Mr. Beete	Alguazil	Mr. Warrell . .	Mr. Mitchell
			Isabella	Mrs. Francis .	Mrs. Warrell

with the company at Sadler's Wells from the 12th of May, 1788, to the 15th of October, 1795. He first performed the office of "clown to the tumbling," but for his last performance "Mr. Doctor, the celebrated Spaniard," was announced to present "curious equilibres and posture work with a pyramid of glasses and the Italian serpentine on a ladder twenty feet high;" to run up a plank fifteen feet high, off which he will throw a summerset and discharge a brace of pistols at the same time, and finally to throw a summerset from the upper boxes of the theatre. Doctor was a pantomimist as well as an expert gymnast and tumbler. His appearance at Baltimore gained him an engagement the next season in Philadelphia. There were, besides, some amateur *debuts* during the season, including a young lady as *Columbine* in "Harlequin's Invasion," and a dance in the character of *Pierrot* by Mr. Bertrand at the end of the first act of the "Fair Penitent."

A number of pieces familiar to Philadelphia audiences was advertised with the casts for the first time, which are here given as part of the record. The only new piece in the list is M. Lege's pantomime, "Le Marechal des Logis." Few changes as the Baltimore casts show,

BALTIMORE CASTS OF PHILADELPHIA PRODUCTIONS.

BEGGAR'S OPERA.		Woodville . . . Mr. Moreton	Simon Mr. Blissett
Macheath . . . Mr. Marshall		Lord Glenmore . . . Mr. Beete	Tim Tartlet . . . Mr. Harwood
Peachum Mr. Bates		Capt. Harcourt . . . Mr. Wignell	Frank Mr. Warrell, Jr
Lockit Mr. Francis		Grey Mr. Whitlock	Snap Mr. Darley, Jr
Filch Mr. Blissett		Vane Mr. Francis	Landlord Mr. Warrell
Jemmy Twitcher . . Mr. Beete		Jacob Mr. Harwood	Posthoy Master Warrell
Mat Mr. Darley, Jr		Servant Mr. Mitchell	Mrs. Patty Pan . . Mrs. Rowson
Ben Budge Mr. Green		Cecilia Mrs. Marshall	Charlotte Miss Oldfield
Robin Mr. Mitchell		Miss Mortimer . . Mrs. Hervey	Nancy Mrs. Hervey
Nimming Ned . . Mr. Warrell, Jr		Warner Mrs. Solomon	
Harry Mr. Warrell		Bridget Mrs. Shaw	
Mrs. Peachum . . . Mrs. Shaw			
Polly Mrs. Marshall			
Lucy Mrs. Oldmixon			
FIRST FLOOR.			
		Whimsey Mr. Francis	Harlequin . . . Mr. Francis
		Monford Mr. Beete	Mercury . . . Mr. Marshall
		Young Whimsey . Mr. Moreton	Forge Mr. Moreton
		Furnish Mr. Bates	Bounce Mr. Green
			Snip Mr. Bates
			Frontin Mr. Harwood
CHAPTER OF ACCIDENTS.			
Gov. Harcourt . . . Mr. Green			

and unimportant as they were in themselves, it is evident there was inherent weakness in the company, which sooner or later would compel its reorganization.

A fortnight after the close of the second Baltimore engagement the company began the third season in Philadelphia. It opened on

LIST OF PERFORMANCES—*Phil.*

1795.
 Dec. 14—Carmelite Cumberland
 Romp Bickerstaff
 16—Highland Reel O'Keefe
 Irishman in London Macready
 18—Rage Reynolds
 Les Armans d'Arcade Francis
 Children in the Wood Morton
 21—Child of Nature Mrs. Inchbald
 Les Deux Chasseurs.
 Midnight Hour Mrs. Inchbald
 23—Percy Miss More
 Sailor's Landlady Francis
 Cross Purposes O'Brien
 26—George Barnwell Lillo
 Harlequin Shipwrecked.

the 14th of December, 1795, and closed on the 1st of July, 1796.

It was not a season remarkable either for the character of its productions or the general excellence of the company. Fennell's place was still to be supplied, and Moreton was too inexperienced an actor to compensate for the loss of Chalmers. Miss Broadhurst also had left the company and joined

BALTIMORE CASTS OF PHILADELPHIA PRODUCTIONS.

Abraham Mr. Blissett
 Taffy Mr. Beete
 Simon (Clown) Mr. Wignell
 Bog Mr. Darley, Jr
 Padlock Mr. Warrell, Jr
 Old Woman Mr. Marshall
 Dolly Snip Mrs. Francis
 Mrs. Snip Mrs. Rowson
 Sukey Chitterlin Miss Willems
 Fairy Miss Solomon
 Fairy Harlequin, Master Strickland
 Fairy Clown Master Warrell

LE MARECHAL DES LOGIS.

Marechal des Logis Mr. Moreton
 Deux Voleurs { Mr. Darley, Jr
 Mr. Blissett
 Colin Mr. Lege
 Colas Mr. Warrell
 Chaffeurs Mr. Francis

Agathe Mrs. De Marque
 Margot Miss Solomon

MIDNIGHT HOUR.

Marquis Mr. Marshall
 General Mr. Harwood
 Sebastian Mr. Francis
 Nicholas Mr. Bates
 Matthias Mr. Blissett
 Ambrose Mr. Warrell
 Julia Mrs. Hervey
 Cicely Mrs. Bates
 Flora Mrs. Whitlock

QUAKER.

Steady Mr. Harwood
 Solomon Mr. Bates
 Lubin Mr. Marshall
 Farmer Steady Mr. Warrell

Gillian Mrs. Marshall
 Floretta Mrs. Oldmixon
 Cicely Mrs. Solomon

ROMAN FATHER.

Tullus Hostilius Mr. Green
 Horatius Mr. Whitlock
 Publius Mr. Moreton
 Valerius Mr. Wignell
 Volcinius Mr. Darley, Jr
 Soldier Mr. Warrell
 First Citizen Mr. Mitchell
 Second Citizen Mr. Blissett
 Horatia Mrs. Whitlock
 Valeria Mrs. Hervey

TWO PHILOSOPHERS.

Philosophers { Mr. Francis
 Mr. Lege
 Merry Girl Mrs. De Marque

the Old American Company in New York. Even the favorites, the Whitlocks, the Marshalls, and Bates, were no longer entirely satisfactory to the Philadelphia public, and so it was determined that Mr. Wignell should again visit England for recruits. He took his benefit and his leave of the theatre, until after his return, on the 18th of April, 1796, when he played *Rogue* in the "Mountaineers." The manager's absence gave Moreton an opportunity to play at least one part before the close of the season in which Wignell was unrivalled—*Darby* in the "Poor Soldier." This was for Mrs. Warrell's benefit, when the lady absurdly appeared as *Patrick*. Subsequently, however, Mr. Chalmers returned for the remaining weeks of the season, reappearing as *Goldfinch* in the "Road to Ruin" on the 25th of May. He played *Ranger* in the "Suspicious Husband" and the title-role in "Comus" for Mr. Morris, *Mac-*

- Dec. 28—Haunted Tower Cobb
 Wrangling Lovers Lyon
 30—Jew Cumberland
 La Boiteuse.
 Tom Thumb, the Great . O'Hara
1796.
 Jan. 1—Bank Note Macready
 Purse Cross
 T'Other Side of the Gutter.
 4—Fontainville Forest Boaden
 Rural Merriment Francis
 High Life Below Stairs . Townley
 6—Next-Door Neighbors
 Mrs. Inchbald
 Harlequin Shipwrecked.
 8—Bank Note.
 Farmer O'Keefe
 11—School for Scandal Sheridan
 Bird Catcher.
 Poor Soldier O'Keefe
 13—Wheel of Fortune Cumberland
 Prize Hoare
 15—Rage.
 Peeping Tom of Coventry
 O'Keefe
 18—Douglas Home
 La Boiteuse.
 Deaf Lover Pilon
 20—Rivals Sheridan
 Harlequin's Invasion Garrick
 22—Romeo and Juliet Shakspeare
 Midnight Hour.
 25—Robin Hood MacNally
 Harlequin's Invasion.
 27—Country Girl Garrick
 Ways and Means Colman, Jr
 29—Wheel of Fortune.
 First Floor Cobb
- Feb. 1—Isabella Southerne
 Devil to Pay Coffey
 3—Bank Note.
 Hob in the Well Cibber
 5—Married Man Mrs. Inchbald
 La Rose et le Bouton.
 Widow's Vow Mrs. Inchbald
 8—Woodman Dudley

- Feb. 8—All the World's a Stage. Jackman
 10—Provoked Husband . . . Vanbrugh
 Warrior's Welcome Home, Francis
 Children in the Wood.
 12—Roman Father . . . Whitehead
 Spoiled Child . . . Bickerstaff
 15—Every One Has His Fault
 Mrs. Inchbald
 Poor Soldier.
 17—She Stoops to Conquer. Goldsmith
 Divertisement Pastoral . . . Lege
 Midnight Hour.
 19—Castle of Andalusia . . . O'Keefe
 As It Should Be Oulton
 20—English Merchant Colman
 Tom Thumb, the Great.
 23—Zara Hill
 Agreeable Surprise O'Keefe
 24—Dramatist Reynolds
 Padlock Bickerstaff
 26—Jane Shore Rowe
 Witches of the Rocks.
 29—Rage.
 Spoiled Child
 Mar. 2—Gamester Moore
 Witches of the Rocks.
 4—Married Man.
 Prisoner Rose
 7—Merry Wives of Windsor
 Shakspeare
 Egyptian Festival Lege
 Who's the Dupe? Mrs. Cowley
 9—Bold Stroke for a Husband
 Mrs. Cowley
 Florizel and Perdita Shakspeare
 11—Orphan Otway
 Mogul Tale Mrs. Inchbald
 14—Road to Ruin Holcroft
 Lucky Escape Francis
 Mogul Tale.
 16—Suicide Colman
 Lucky Escape.
 Deaf Lover.
 18—Inkle and Yarico Colman, Jr.
 Shamrock Francis
 Irishman in London.

beth for Mr. Green, *Richard* in "Richard III" for Mrs. Hervey and Miss Willems, *Mercutio* in "Romeo and Juliet," and *Young Wilding* in the "Lyar" for the Warrells, father and sons; *Skylock* for Lege and Doctor, the pantomimists; *Sir Charles Racket* in "Three Weeks After Marriage" for Mrs. and Miss Solomon; *Petruchio* to Mrs. Rowson's *Catharine* for the Rowsons; *Belcour* in the "West Indian" for Mrs. Francis, and *Zanga* in the "Revenge" for his own benefit. When the "Children in the Wood" was given as part of the benefit bill of Mrs. and Miss Solomon, Mr. Moreton made his first appearance as *Walter*, and Miss C. Solomon appeared for the first time on any stage as the *Boy*, while Miss Solomon satisfied her ambition as *Little Pickle* in the "Spoiled Child," being introduced in an occasional address, written by Mrs. Rowson, of which this was the closing couplet:

And, though at all times partial,
Forget for this one night the charming Mrs.
Marshall.

When "Harlequin Shipwrecked" was given for the first time this season on the 26th of December, the pantomime ended with an exhibition of feats of activity called "T'Other Side of the Gutter," in which Signor Doctor made his first appearance in Philadelphia. Doctor played in many of the pantomimes during the season, and both he and Mrs. Doctor occasionally appeared in small speaking parts. The younger Darley and Miss Milbourne had a joint benefit on the 22d of June, when Chalmers played *Vapid* and Miss Milbourne attempted *Marianne* in the "Dramatist," while Master R. Bates made his first appearance on the stage as *Narcisso* in the "Prisoner." Among the names that occasionally appeared in the bills during the season was that of Miss Gilaspie. She made her first appearance as the *Boy* in "Children in

- Mar, 21—Zara
Lucky Escape.
Deserter Dibdin
23—Duenna Sheridan
Fandango Dance Francis
Widow's Vow.
24—Tempest Dryden
Mogul Tale.
28—Earl of Essex Jones
Easter Gift, Francis and Milbourne
Warrior's Welcome Home.
30—George Barnwell.
Love in a Camp O'Keefe
April 1—Jealous Wife Colman
Prize.
2—Jew.
Witches of the Rocks.
4—All in the Wrong Murphy
No Song No Supper Hoare
6—Rage.
Shipwrecked Mariners Preserved
8—Miser Fielding
Jubilee Garrick
11—All in the Wrong.
Sicilian Romance Siddons
13—Hamlet Shakspeare
Village Lawyer Oulton
15—Maid of the Mill Bickerstaff
Le Forêt Noire.
18—Mountaineers Colman, Jr.
High Life Below Stairs.
(Mr. Wignell's benefit.)
20—Hamlet.
Robinson Crusoe Sheridan
22—Rule a Wife and Have a Wife
Fletcher
Harlequin Hurry-Scurry . Francis
Two Strings to Your Bow, Jephson
(Mr. Harwood's benefit.)
25—Mountaineers.
Ways and Means.
27—Every One Has His Fault.
Irish Vagary Francis
Romp.
(Benefit of Philadelphia Dispensary.)
29—Deserted Daughter Holcroft
Deserter.

- May 2—Way to Keep Him . . . Murphy
Rival Knights.
(Mr. Moreton's benefit.)
- 4—Know Your Own Mind . Murphy
Motley Groupe Francis
Poor Soldier.
(Mrs. Warrell's benefit.)
- 6—Deserted Daughter.
Jubilee.
- 9—Alexander the Great . . . Lee
Deserter of Naples.
(Mrs. Marshall's benefit.)
- 11—Such Things Are . Mrs. Inchbald
Mogul Tale.
(Mr. Darley's benefit.)
- 13—Henry II Hull
Miraculous Mill Francis
Love a la Mode Macklin
(Mr. Whitlock's benefit.)
- 16—Patriot.
Barnaby Brittle Betterton
Gil Blas Bates
(Mr. Bates' benefit.)
- 18—Count of Narbonne . . Jephson
Lucky Escape.
Farm House Kemble
(Mr. Marshall's benefit.)
- 20—Speculation Reynolds
Miraculous Mill.
Doctor and Apothecary . . Cobb
(Mrs. Oldmixon's benefit.)
- 23—First Love Cumberland
Maid of the Oaks . . . Burgoyne
(Mrs. Whitlock's benefit.)
- 25—Road to Ruin.
Critic Sheridan
- 27—Suspicious Husband . . Hoadly
Comus Milton
Warrior's Welcome Home.
(Mr. Morris' benefit.)
- 30—Macbeth Shakspeare
Harlequin's Club Francis
Ghost Mrs. Centlivre
(Mr. Green's benefit.)
- June 1—Busybody . . . Mrs. Centlivre
Motley Groupe.

the Wood" on the 18th of December, 1795. She afterward played the *Fairy Columbine* in "Harlequin's Invasion," *Sally* in Francis' "Lucky Escape," and served as an extra in the processions and pageants. Together with Miss Solomon and Master Bates she was a *Pigmy* in "Harlequin Dr. Faustus," and she appeared as the *Merry Girl* in Lege's new pantomime, the "Merry Little Girl." Her last appearance on any stage was as the *Page* in the "Purse" on the 15th of June, 1796. Her brief career is only worthy of remark because the *Aurora* thought it worth while to notice her retirement. That journal spoke of her as "the little airy Gilaspie who has so often delighted the audience," and added that her connections, which were respectable, meant to transfer her budding genius to another sphere.

The changes in the casts made necessary during the season by changes in the company are at

once an index to the growing strength of the younger members of the organization and of its waning importance in the eyes of the public. The most important of the vacated parts to be provided for were those of Miss Broadhurst, who was succeeded by Mrs. Marshall as *Laura* in the "Agreeable Surprise," *Leonora* in the "Padlock," *Angelina* in "Robin Hood," and *Emily* in the "Woodman;" by Miss Willems as *Catalina* in the "Castle of Andalusia," *Nelly* in "No Song No Supper," and *Phæbe* in "Rosina;" by Mrs. Hervey as *Sabrina* in "Comus" and *Cicely* in the "Haunted Tower;" by Mrs. Whitlock as *Jenny* in the "Deserter;" by Mrs. Warrell as *Louisa* in the "Dunna," *Molly Maybush* in the "Farmer," *Jessica* in the "Merchant of Venice," *Emma* in "Peeping Tom" and *Clara* in the "Prisoner;" by Miss Oldfield as *Wowski* in "Inkle and Yarico," and by Miss Milbourne as *Juba* in

- June—1—Midnight Wanderers . . Pearce
(Mrs. Shaw's benefit.)
3—Coriolanus Shakspeare
Harlequin Dr. Faustus . . Francis
(Mr. and Mrs. Francis' benefit.)
6—Richard III Shakspeare
Barnaby Rattle.
(Mrs. Hervey and Miss Willems' benefit.)
8—Romeo and Juliet . . . Shakspeare
Lyar Foote
(Warrell and Sons' benefit.)
10—Merchant of Venice . Shakspeare
Merry Little Girl Lege
Valiant Officer.
(Lege and Doctor's benefit.)
13.—Three Weeks After Marriage
Murphy
Children in the Wood.
(Mrs. and Miss Solomon's benefit.)
15—School for Soldiers . . . Henry
Les Deux Soeurs Francis
Purse.
(Blissett, Mrs. De Marque and Mrs. Bates'
benefit.)
17—Disbanded Officer . . Johnstone
American Tar.
Catharine and Petruchio
Shakspeare
(Mr. and Mrs. Rowson's benefit.)
20—Revenge Moore
Mock Doctor Fielding
(Mr. Chalmers' benefit.)
22—Dramatist.
Prisoner.
(Mr. Darley, Jr., and Miss Milbourne's
benefit.)
24—West Indian Cumberland
Crotchet Lodge . . . Hurlstone
(Mrs. Francis' benefit.)
27—Contrast Tyler
Rival Knights.
(Mr. Milbourne's benefit.)
29—Carmelite.
Mock Doctor.
July 1—Deserted Daughter.
Rosina Mrs. Brooke
(Mr. Wells' benefit.)

the "Prize" and *Ariel* in the "Tempest." When Miss Willems played *Phœbe* in "Rosina" on the last night of the season she was Mrs. Green,

CONTRASTED CASTS—CHANGES.

PLAYS.	1793-5.	1795-6.	PLAYS.	1793-5.	1795-6.
<i>Agreeable Surprise.</i>			<i>Devil to Pay.</i>		
John	Mr. Cleveland	Mr. Warrell, Jr	Footman . . .	Mr. Solomon . .	Mr. Darley, Jr
Stump	Mr. De Moulin	Mr. Solomon	Coachman . .	Mr. Darley, Jr	Mr. Morgan
Laura	Miss Broadhurst	Mrs. Marshall	Lettrice . . .	Mrs. Cleveland	Mrs. Solomon
Cowslip	Mrs. Solomon	Miss Willems			
Fringe	Miss Willems	Mrs. Rowson			
<i>All the World's a Stage.</i>			<i>Douglas.</i>		
Wat	Mr. Mitchell	Mr. Darley, Jr	Glenalvon . .	Mr. Fennell . .	Mr. Wignell
Jane	Mrs. Solomon	Mrs. Francis	Anna	Mrs. Cleveland	Mrs. Francis
<i>Bold Stroke for a Husband.</i>			<i>Dramatist.</i>		
Don Julio . . .	Mr. Chalmers	Mr. Green	Scratch . . .	Mr. Wignell . .	Mr. Bates
Don Vasquez .	Mr. Francis	Mr. Warrell	Letty	Mrs. Solomon	Mrs. Hervey
Gasper	Mr. Whitlock	Mr. Francis			
<i>Busybody.</i>			<i>Duenna.</i>		
Scentwell . . .	Mrs. Cleveland	Miss Oldfield	Isaac	Mr. Wignell . .	Mr. Bates
			Porter		Mr. Milbourne
			Clara	Mrs. Warrell . .	Mrs. Oldmixon
			Louisa	Miss Broadhurst	Mrs. Warrell
			Flora	Mrs. Cleveland	Miss Oldfield
			Lauretta		Miss Rowson
<i>Carmelite.</i>			<i>Every One Has His Fault.</i>		
Montgomeri . .	Mr. Harwood	Debutante	Mrs. Placid . .	Mrs. Rowson	Mrs. Shaw
<i>Castle of Andalusia.</i>			<i>Farmer.</i>		
Don Alphonso .	Mr. Moreton . .	Mr. Darley, Jr	Stubble . . .	Mr. Morris . . .	Mr. Morgan
Philippi . . .	Mr. Darley, Jr	Mr. Warrell, Jr	Betty	Mrs. Shaw . . .	Miss Willems
Catalina . . .	Miss Broadhurst	Miss Willems			
<i>Catharine and Petruccio.</i>			<i>Farm House.</i>		
Hortensio . . .	Mr. Cleveland	Mr. Beete	Modely	Mr. Cleveland	Mr. Marshall
Biondello . . .	Mr. Harwood	Mr. Mitchell			
Pedro	Mr. Green . . .	Mr. Darley, Jr			
Catharine . . .	Mrs. Morris . .	Mrs. Rowson			
Bianca	Mrs. Cleveland	Mrs. Hervey			
<i>Children in the Wood.</i>			<i>Gamester.</i>		
Boy	Master Parker	Miss Gilaspie	Beverly	Mr. Moreton . .	Mr. Whitlock
			Lewson	Mr. Cleveland	Mr. Moreton
			Dawson	Mr. Moreton . .	Mr. Beete
<i>Comus.</i>			<i>Hamlet.</i>		
Younger Brother	Mr. Cleveland	Mr. Warrell, Jr	Hamlet	Mr. Chalmers . .	Mr. Moreton
Lady	Mrs. Whitlock	Mrs. Marshall	Ghost	Mr. Wignell . .	Mr. Whitlock
Sabrina	Miss Broadhurst	Mrs. Hervey	Laertes	Mr. Moreton . .	Mr. Wignell
Pastoral Nymph	Mrs. Marshall	Miss Milbourne	Guildestern . .	Mr. Cleveland	Mr. Beete
			2d Gravedigger .	Mr. Wignell . .	Mr. Milbourne
<i>Critic.</i>			<i>Harlequin Hurry-Scurry.</i>		
Dangle	Mr. Wignell . .	Mr. Green	Bumpkin	Mr. Blissett . .	Mr. Doctor
Sir Fretful . . .	Mr. Harwood	Mr. Marshall			
Pasticcio . . .	Mr. Marshall	Mr. Darley, Jr			
Interpreter . .	Mr. Blissett . .	Mr. Doctor			
Burleigh	Mr. Blissett . .	Mr. Morgan			
Leicester	Mr. Cleveland	Mr. Blissett			
Raleigh	Mr. Green . . .	Mr. Beete			
<i>Deserter.</i>			<i>Harlequin Shipwrecked.</i>		
Flint	Mr. Green . . .	Mr. Blissett	Indian Chief . .	Mr. Nugent . . .	Mr. Warrell, Jr
Jenny	Miss Broadhurst	Mrs. Whitlock	Captain	Mr. Cleveland	Mr. Solomon
			Tippy Bob . . .	Mr. Darley, Jr	Mr. Robbins
			Drowsey	Mr. Blissett . .	Mr. Darley
			<i>Harlequin's Invasion.</i>		
			Old Woman . . .	Mr. Marshall	Mr. Darley

the wife of William Green of the company. The last time I find the name of Miss Willems in the bill was on the 6th of June, when she

CONTRASTED CASTS—CHANGES.

PLAYS.	1793-5.	1795-6.	PLAYS.	1793-5.	1795-6.
<i>Haunted Tower.</i>			<i>Maid of the Mill.</i>		
De Courci	Mr. Cleveland	Mr. Moreton	Mervin	Mr. Cleveland	Mr. Darley, Jr
Cicely	Miss Broadhurst.	Mrs. Hervey	Ralph	Mr. Wignell . .	Mr. Francis
<i>Hob in the Well.</i>			<i>Merchant of Venice.</i>		
Dick	Mr. Harwood	Mr. Warrell, Jr	Shylock	Mr. Fennell . .	Mr. Cbalmers
Betty	Mrs. Solomon	Mrs. Hervey	Gratiano	Mr. Wignell . .	Mr. Moreton
<i>Inkle and Yarico.</i>			Solanio	Mr. Green	Mr. Beete
Planter	Mr. Beete		Bassanio	Mr. Moreton	Mr. Green
Narcissa	Mrs. Oldmixon.	Miss Willems	Tubal	Mr. Harwood	Mr. Morgan
Wowski	Miss Broadhurst.	Miss Oldfield	Jessica	Miss Broadhurst.	Mrs. Warrell
<i>Isabella.</i>			<i>Merry Wives of Windsor.</i>		
Belford	Mr. Cleveland	Mr. Warrell	Fenton	Mr. Cleveland	Mr. Warrell, Jr
Pedro	Mr. Green . . .	Mr. Beete	Mr. Ford	Mr. Chalmers	Mr. Wignell
Officer	Mr. De Moulin	Mr. Mitchell	Host	Mr. Wignell . .	Mr. Darley
<i>Jealous Wife.</i>			Bardolph	Mr. Darley, Jr	Mr. Warrell
Charles	Mr. Cleveland	Mr. Moreton	Pistol	Mr. Francis . .	Mr. Darley, Jr
Capt. O'Cutter . .	Mr. Harwood	Mr. Bates	Rugby	Mr. Warrell, Jr	Mr. Solomon
Sir Harry Beagle.	Mr. Chalmers	Mr. Harwood	Simple	Mr. Blissett . .	Mr. Mitchell
Paris	Mr. Blissett		Ann Page	Miss Willems	Miss Oldfield
<i>Jew.</i>			<i>Midnight Hour.</i>		
Dorcas	Mrs. Solomon	Mrs. Rowson	Julia	Mrs. Hervey . .	Mrs. Francis
<i>Know Your Own Mind.</i>			<i>No Song No Supper.</i>		
Lovewit	Mr. Harwood	Mr. Francis	Louisa	Miss Willems	Miss Rowson
Malvil	Mr. Whitlock	Mr. Green	Nelly	Miss Broadhurst.	Miss Willems
Capt. Bygrove . .	Mr. Cleveland	Mr. Beete	<i>Orphan.</i>		
Charles	Mr. Francis . .	Mr. Warrell, Jr	Chamont	Mr. Chalmers	Mr. Wignell
Darkwood	Mr. Chalmers	Mr. Marshall	<i>Padlock.</i>		
Lady Jane	Mrs. Cleveland	Mrs. Morris	Leonora	Miss Broadhurst.	Mrs. Marshall
Miss Neville . . .	Mrs. Francis	Mrs. Warrell	Ursula	Mrs. Shaw . . .	Mrs. Rowson
Mad. La Rouge.	Mrs. Rowson	Miss Oldfield	<i>Peeping Tom of Coventry.</i>		
<i>Le Foret Noire.</i>			Count Lewis . .	Mr. Cleveland	Mr. Blissett
Adolphe	T. Warrell . .	Miss Solomon	Emma	Miss Broadhurst.	Mrs. Warrell
Pasquin	Mr. Darley, Jr	Mr. Mitchell	Lady Godiva . .	Miss Willems	Miss Oldfield
Sans Quartier . .	Mr. Cleveland	Mr. Darley, Jr	Mayoress	Mrs. Rowson	Mrs. Shaw
Marton	Miss Rowson	Miss Oldfield	<i>Percy.</i>		
<i>Lyar.</i>			Sir Hubert . . .	Mr. Cleveland	Mr. Warrell
Sir James Elliot.	Mr. Cleveland	Mr. Green	<i>Poor Soldier.</i>		
Miss Godfrey . .	Mrs. Cleveland	Mrs. Hervey	Father Luke . .	Mr. Blissett . .	Mr. Morgan
<i>Macbeth.</i>			Norah	Miss Milbourne	Mrs. Warrell
Malcolm	Mr. Cleveland	Mr. Warrell, Jr	<i>Prisoner.</i>		
Donalbane	Mr. Warrell, Jr	T. Warrell	Bernardo	Mr. Darley . .	Mr. Darley, Jr
Lenox	Mr. Harwood	Mr. Marshall	Pasqual	Mr. Darley, Jr	Mr. Darley
Fleance	Mast. T. Warrell.	Miss Solomon	Narcisso	Debutante . . .	Miss Gilaspie
Seyton	Mr. Francis . .	Mr. Beete	Clara	Miss Broadhurst.	Mrs. Warrell
Third Witch . . .	Mr. Wignell . .	Mr. Francis	Therese	Miss Willems	Mrs. Hervey

played *Lady Anne* in "Richard III" for her own benefit and that of Mrs. Hervey. She was first announced as Mrs. Green on the 24th, when she appeared as *Florella* in "Crotchet Lodge." This was the first marriage between members of the company. An event of more than

CONTRASTED CASTS—CHANGES.

PLAYS.	1793-5.	1795-6.	PLAYS.	1793-5.	1795-6.
<i>Prize.</i>			<i>Spoiled Child.</i>		
Caddy	Mr. Finch . . .	Mr. Green	Maria	Mrs. Cleveland .	Mrs. Francis
Label	Mr. Wignell . .	Mr. Francis	Susan	Miss Rowson .	Miss Willems
Juba	Miss Broadhurst.	Miss Milbourne	<i>Suspicious Husband.</i>		
Mrs. Caddy . .	Mrs. Rowson .	Mrs. Bates	Bellamy . . .	Mr. Cleveland .	Mr. Green
<i>Provoked Husband.</i>			Jack Meggot . .	Mr. Harwood .	Mr. Francis
Lord Townly .	Mr. Fennell .	Mr. Whitlock	Mrs. Strickland.	Mrs. Cleveland .	Mrs. Shaw
Basset	Mr. Finch . . .	Mr. Marshall	Lucetta	Mrs. Shaw . . .	Mrs. Rowson
Poundage . . .	Mr. De Moulin .	Mr. Mitchell	Clarinda	Mrs. Marshall .	Mrs. Morris
Jenny	Mrs. Cleveland .	Miss Willems	<i>Tempest.</i>		
Trusty	Miss Willems .	Miss Rowson	Prospero . . .	Mr. Whitlock .	Mr. Green
Myrtila . . . .	.	Mrs. Rowson	Alonzo	Mr. Green . . .	Mr. Whitlock
<i>Richard III.</i>			<i>Three Weeks After Marriage.</i>		
Prince Edward	Mr. Warrell, Jr.	Mrs. Hervey	Druggot	Mr. Bates . . .	Mr. Green
Duke of York .	T. Warrell . .	Miss Solomon	Woodley	Mr. Cleveland .	Mr. Beete
Buckingham . .	Mr. Wignell . .	Mr. Green	Dimity	Mrs. Shaw . . .	Mrs. Solomon
Catesby	Mr. Cleveland .	Mr. Darley, Jr	<i>Tom Thumb, the Great.</i>		
Lieutenant . .	Mr. Harwood .	Mr. Warrell, Jr	Huncamunca .	Mrs. Solomon .	Miss Willems
Lord Stanley . .	Mr. Green . . .	Mr. Beete	Mustacha . . .	Mrs. Bates . . .	Miss Rowson
Tyrrel	Mr. De Moulin .	Mr. Morgau	<i>Village Lawyer.</i>		
Lady Anne . . .	Mrs. Francis . .	Miss Willems	Charles	Mr. Cleveland .	Mr. Darley, Jr
<i>Rivals.</i>			Mrs. Scout . . .	Mrs. Rowson .	Mrs. Shaw
Lucy	Mrs. Rowson .	Mrs. Doctor	<i>Ways and Means.</i>		
<i>Road to Ruin.</i>			Scruple	Mr. Cleveland .	Mr. Green
Goldfinch . . .	Mr. Chalmers .	Mr. Harwood	Lady Dunder .	Mrs. Shaw . . .	Mrs. Rowson
Milford	Mr. Cleveland .	Mr. Beete	Harriet	Mrs. Francis .	Miss Oldfield
Smith	Mr. Moreton .	Mr. Darley, Jr	Kitty	Debutante . . .	Miss Milbourne
<i>Robin Hood.</i>			<i>West Indian.</i>		
Angelina	Miss Broadhurst.	Mrs. Marshall	Stukely	Mr. Moreton .	Mr. Warrell, Jr
<i>Romeo and Juliet.</i>			Fulmer	Mr. Harwood .	Mr. Green
Mercutio	Mr. Chalmers .	Mr. Wignell	Varland	Mr. Francis . .	Mr. Bates
Escalus	Mr. Warrell . .	Mr. Beete	Capt. Dudley .	Mr. Green . . .	Mr. Beete
Page . . . .	.	T. Warrell	Charles Dudley.	Mr. Cleveland .	Mr. Marshall
<i>Romp.</i>			Sailor	Mr. Blissett .	Mr. Mitchell
Barnacle	Mr. Harwood .	Mr. Blissett	Louisa Dudley .	Mrs. Cleveland .	Mrs. Francis
Penelope	Miss Rowson .	Miss Willems	Lucy	Miss Rowson .	Miss Oldfield
Mad. Le Blond .	Mrs. Cleveland .	Mrs. Hervey	<i>Who's the Dupe?</i>		
<i>Rosina.</i>			Granger	Mr. Cleveland .	Mr. Green
Capt. Belville .	Mr. Moreton .	Mr. Darley, Jr	<i>Woodman.</i>		
Rustic	Mr. Rowson . .	Mr. Warrell	Sir Walter Waring	Mr. Wignell . .	Mr. Bates
Phœbe	Miss Broadhurst.	Mrs. Green	Welford	Mr. Marshall .	Mr. Moreton
<i>She Stoops to Conquer.</i>			Capt. O'Donnell.	Mr. Green . . .	Mr. Mitchell
Young Marlow .	Mr. Chalmers .	Mr. Moreton	Emily	Miss Broadhurst.	Mrs. Marshall
Hastings	Mr. Cleveland .	Mr. Green			

usual importance was the first appearance of Mr. Moreton as *Hamlet* on the 13th of April. Moreton was, with the exception of Hallam, the first actor of purely American training to attempt the role that stands above all others on the English-speaking stage.

A number of casts was now given of pieces that had been made familiar to Philadelphia audiences by the Old American Com-

FIRST CASTS OF FAMILIAR PIECES.

ALEXANDER THE GREAT.

Alexander Mr. Moreton
 Hephestion . . Mr. Warrell, Jr
 Lysimachus . . . Mr. Marshall
 Cassander Mr. Green
 Polyperchon . . Mr. Darley, Jr
 Philip Mr. Morgan
 Clytus Mr. Whitlock
 Thessalus . . . Mr. Warrell
 Perdicas Mr. Beete
 Eumenes Mr. Francis
 Slave Mr. Mitchell
 Roxana Mrs. Shaw
 Sysigambis . . . Mrs. Rowson
 Parisatis Miss Willems
 Statira Mrs. Marshall

Second Peasant . . Mr. Warrell
 Marchioness . . . Mrs. Morris
 Amanthis Mrs. Marshall

CONTRAST.

Colonel Manly . . Mr. Green
 Dimple Mr. Marshall
 Van Rough Mr. Morris
 Jessamy Mr. Francis
 Jonathan Mr. Bates
 Charlotte Mrs. Morris
 Maria Miss Milbourne
 Letitia Mrs. Francis
 Jenny Mrs. Hervey

CROSS PURPOSES.

Grub Mr. Morris
 Consol Mr. Francis
 Frank Bevil . . . Mr. Darley, Jr
 Harry Bevil . . . Mr. Green
 George Bevil . . Mr. Moreton
 Chapeau Mr. Marshall
 Rohin Mr. Blissett
 Mrs. Grub Mrs. Shaw
 Emily Miss Willems
 Maid Mrs. Hervey

EARL OF ESSEX.

Essex Mr. Wignell
 Southampton . . Mr. Moreton
 Lord Burleigh . . Mr. Green
 Sir Walter Raleigh . Mr. Harwood
 Lieutenant . . . Mr. Beete
 Queen Elizabeth . Mrs. Morris
 Lady Rutland . . Mrs. Whitlock
 Lady Nottingham . Mrs. Shaw

FLORIZEL AND PERDITA.

Polixenes Mr. Green
 Florizel Mr. Moreton
 Camillo Mr. Wignell
 Antigonus . . . Mr. Whitlock
 Clown Mr. Darley, Jr

Pedlar Mr. Bates
 Perdita Mrs. Marshall
 Mopsa Mrs. Bates
 Dorcas Miss Milbourne

GEORGE BARNWELL.

Thorowgood . . . Mr. Whitlock
 Uncle Mr. Wignell
 George Mr. Moreton
 Trueman Mr. Green
 Blunt Mr. Francis
 Gaolor Mr. Warrell
 Maria Mrs. Whitlock
 Millwood Mrs. Shaw
 Lucy Mrs. Francis

GHOST.

Sir Jeffrey Mr. Warrell
 Captain Constant . Mr. Darley, Jr
 Clinch Mr. Green
 Trusty Mr. Francis
 Roger Mr. Bates
 Belinda Mrs. Hervey
 Dorothy Mrs. Shaw

IRISHMAN IN LONDON.

Captain Seymour . . Mr. Green
 Frost Mr. Francis
 Colloney Mr. Moreton
 Murtoch Delany . Mr. Marshall
 Edward Mr. Harwood
 Cymon Mr. Blissett
 Louisa Mrs. Hervey
 Caroline Miss Willems
 Cubha Mrs. Francis

JANE SHORE.

Gloster Mr. Green
 Hastings Mr. Wignell
 Catesby Mr. Harwood
 Ratcliffe Mr. Warrell
 Belmour Mr. Beete
 Dumont Mr. Whitlock

ALL IN THE WRONG.

Sir John Restless . Mr. Whitlock
 Beverly Mr. Moreton
 Sir William . . . Mr. Warrell
 Youg Belmont . . Mr. Green
 Blandford . . . Mr. Francis
 Robert Mr. Beete
 Brush Mr. Blissett
 Richard Mr. Mitchell
 James Mr. Warrell, Jr
 John Mr. Darley, Jr
 Lady Restless . . Mrs. Whitlock
 Belinda Mrs. Morris
 Clarissa Mrs. Francis
 Tattle Mrs. Rowson
 Tippet Miss Oldfield
 Marmalet Mrs. Hervey

CHILD OF NATURE.

Marquis Mr. Whitlock
 Valentia Mr. Moreton
 Mercia Mr. Bates
 Seville Mr. Beete
 Grenada Mr. Warrell, Jr
 First Peasant . . Mr. Green

pany before the New Theatre supplanted the old Southwark in the affections of playgoers, or through previous representations by Mr. Wignell's company. The only exception in the subjoined casts is "Florizel and Perdita," which was previously presented in New York

FIRST CASTS OF FAMILIAR PIECES.

Derby Mr. Francis
Alicia Mrs. Morris
Jane Shore Mrs. Whitlock

JUBILEE.

Irishman Mr. Whitlock
Ralph Mr. Bates
First Serenade . . Mr. Marshall
Second Serenade . . Mr. Darley
Third Serenade . . Mr. Darley, Jr
First Gentleman . . Mr. Moreton
Second Gentleman . . Mr. Beete
Ostler Mr. Blissett
Cook Mr. Morris
Man Singer Mr. Harwood
Trumpeter Mr. Rowson
Goody Benson . . . Mrs. Bates
Goody Jarvis . . . Mrs. Rowson
First Country Girl, Mrs. Oldmixon
Second Country Girl, Miss Willems
Tragic Muse . . . Mrs. Whitlock
Comic Muse . . . Mrs. Marshall

LOVE A LA MODE.

Sir Callaghan . . . Mr. Whitlock
Sir Archy Mr. Bates
Squire Groom . . . Mr. Marshall
Beau Mordecai . . . Mr. Francis
Sir Theodore . . . Mr. Beete
Charlotte Miss Willems

LOVE IN A CAMP.

Captain Patrick . . Mr. Marshall
Fehrbellin Mr. Green
Father Luke . . . Mr. Harwood
Olmutz Mr. Rowson
Quiz Mr. Blissett
Rupert Mr. Warrell, Jr
Adjutant Mr. Warrell
Darby Mr. Wignell
Flora Miss Milbourne
Mabel Flourish . . Mr. Darley, Jr
Norah Miss Willems

MISER.

Lovegold Mr. Bates

Frederick Mr. Marshall
Clerimont Mr. Green
Ramilie Mr. Wignell
Decoy Mr. Warrell
Furnish Mr. Beete
Sparkle Mr. Darley, Jr
Sattin Mr. Mitchell
List Mr. Blissett
Lawyer Mr. Morgan
Thomas Master Warrell
James Mr. Francis
Harriet Mrs. Francis
Mrs. Wisely . . . Mrs. Rowson
Mariana Mrs. Oldmixon
Wheedle Mrs. Solomon
Lappet Mrs. Morris

MOCK DOCTOR.

Sir Jasper Mr. Beete
Leander Mr. Darley, Jr
Gregory Mr. Bates
Squire Robert . . Mr. Warrell, Jr
James Mr. Blissett
Harry Mr. Mitchell
Davy Mr. Morgan
Hellebore Mr. Warrell
Dorcas Mrs. Rowson
Charlotte Mrs. Hervey

REVENGE.

Zanga Mr. Chalmers
Alonzo Mr. Moreton
Carlos Mr. Green
Alvarez Mr. Beete
Manuel Mr. Darley, Jr
Leonora Mrs. Whitlock
Isabella Mrs. Hervey

SCHOOL FOR SOLDIERS.

Major Bellamy . . Mr. Green
Bellamy Mr. Moreton
Colonel Valentine . Mr. Beete
Captain Valentine, Mr. Warrell, Jr

Mr. Hector Mr. Francis
Frederick Master Warrell
Mrs. Mildmay . . Mrs. Hervey
Clara Mrs. Marshall

SUCH THINGS ARE.

Sultan Mr. Green
Lord Flint Mr. Beete
Sir Luke Mr. Bates
Twineall Mr. Moreton
Hartwell Mr. Whitlock
Elvirus Mr. Marshall
Meanright Mr. Darley, Jr
Zedan Mr. Darley
Messenger Mr. Warrell, Jr
Lady Tremor . . . Mrs. Shaw
Aurelia Mrs. Francis
Prisoner Mrs. Whitlock

WAY TO KEEP HIM.

Lovemore Mr. Whitlock
Sir Bashful Mr. Bates
Sir Brilliant . . . Mr. Moreton
William Mr. Marshall
Sideboard Mr. Francis
Pompey Mr. Warrell, Jr
John Mr. Darley, Jr
Mrs. Lovemore . . Mrs. Whitlock
Widow Belmour . Mrs. Marshall
Lady Constant . . Mrs. Francis
Muslin Mrs. Morris
Mignonet Mrs. Hervey
Furnish Mrs. Bates

ZARA.

Osman Mr. Moreton
Lusignan Mr. Whitlock
Nerestan Mr. Marshall
Chatillon Mr. Green
Orasmin Mr. Beete
Melidor Mr. Darley, Jr
Selima Mrs. Hervey
Zara Mrs. Whitlock

by the Old American Company, but had been played in Philadelphia only by the Kenna troupe.

The list of pieces produced this season that were new to Philadelphia, many of which had their first production in America, was an

FIRST PRODUCTIONS—THIRD PHILADELPHIA SEASON.

AMERICAN TAR.

Will Steady Mr. Francis
Tom Capstan . . . Mr. Warrell, Jr
Captain Trunion . . Mr. Beete
Midshipman . . . Mr. Darley, Jr
Dick Hauser . . . Mr. Rowson
Susan Miss Rowson
Jane Miss Milbourne

AS IT SHOULD BE.

Megrim Mr. Moreton
Fidget Mr. Francis
Winworth Mr. Beete
Sparkle Mr. Harwood
Lucy Miss Willems
Celia Mrs. Francis

BANK NOTE.

Sir Charles Leslie . Mr. Moreton
Bloomfield Mr. Wignell
Old Bloomfield . . Mr. Morris
Lientenant Selby . . Mr. Green
Neddy Dash . . . Mr. Harwood
Hale Mr. Bates
Killeary Mr. Marshall
Tim Mr. Blissett
Young Bloomfield . Miss Solomon
Careful Mr. Warrell
Porter Mr. Morgan
William Mr. Darley, Jr
James Mr. Warrell, Jr
Cook Mr. Mitchell
Butler Mr. Solomon
Lady Supple . . . Mrs. Rowson
Mrs. Bloomfield . . Mrs. Morris
Miss Russell . . . Mrs. Marshall
Miss Emma Hale . Miss Oldfield
Sally Flouace . . . Mrs. Francis
Maid Miss Rowson

BARNABY BRITTLE.

Barnaby Brittle . . Mr. Bates
Clodpole Mr. Blissett
Jeremy Mr. Francis

Sir Peter Pride . . Mr. Morgan
Livemore Mr. Green
Jeffery T. Warrell
Mrs. Brittle . . . Mrs. Marshall
Lady Pride . . . Mrs. Rowson
Damaris Mrs. Shaw

CORIOLANUS.

Caius Marcius . . Mr. Moreton
Aufidius Mr. Green
Agrippa Mr. Bates
Cominius Mr. Whitlock
Sicinius Mr. Marshall
Junius Brutus . . Mr. Beete
Volusius Mr. Darley, Jr
Young Marcius . . Miss Solomon
Roman Officer . Mr. Warrell, Jr
Volscian Officer . Mr. Morgan
Volumnia . . . Mrs. Whitlock
Virgilia Mrs. Francis
Valeria Mrs. Shaw
Gentlewoman . . Miss Rowson

COUNT OF NARBONNE.

Raymond Mr. Whitlock
Austin Mr. Green
Theodore Mr. Moreton
Fabian Mr. Beete
Hortensia . . . Mrs. Whitlock
Adelaide . . . Mrs. Marshall
Jaqueline . . . Miss Willems

CROCHET LODGE.

Nimble Mr. Moreton
Truocheon Mr. Francis
Darkly Mr. Green
Shenkin Mr. Blissett
De Chimic Mr. Beete
Paddy Mr. Morgan
Waiter Mr. Darley, Jr
Bootcatcher . . . Mr. Mitchell
Hostler Master Warrell
Sam Mr. Solomon
Florella Mrs. Green
Miss Crotchet . . Mrs. Rowson

Mrs. Truncheon . . Mrs. Bates
Maid Miss Rowson
Thisbe Mrs. Francis

DEAF LOVER.

Meadows Mr. Green
Young Wronghead . Mr. Beete
Old Wronghead . . Mr. Francis
Canteen Mr. Harwood
Sternhold Mr. Blissett
Groom Mr. Bates
Cook Mr. Morgan
William Mr. Warrell, Jr
Joe Mr. Mitchell
Bob Mr. Darley, Jr
John Mr. Warrell
Sophia Miss Willems
Betty Blossom . . Mrs. Francis
Maid Mrs. Bates

DESERTED DAUGHTER.

Mordent Mr. Green
Chevril Mr. Warrell
Lennox Mr. Marshall
Item Mr. Francis
Grime Mr. Beete
Clement Mr. Warrell, Jr
Donald Mr. Bates
Joanna Mrs. Marshall
Mrs. Sarsnet . . . Mrs. Francis
Mrs. Enfield . . . Mrs. Solomon
Betty Mrs. Doctor
Lady Ann Mrs. Whitlock

DESERTER OF NAPLES.

General Mr. Doctor
Russet Mr. Warrell
Henry Mr. Marshall
Skirmish Mr. Bates
Simkin Mr. Francis
Jailor Mr. Blissett
Margaret Mrs. Rowson
Jenny Miss Milbourne
Louisa Mrs. Marshall

unusually long one. The first of these by alphabetical arrangement, "American Tar," was given for the benefit of the Rowsons, and, although unacknowledged, was probably one of Mrs. Rowson's adaptations. Oulton's trifle, "As It Should Be," had been previously acted

FIRST PRODUCTIONS—THIRD PHILADELPHIA SEASON.

DISEANDED OFFICER.

Colonel Holberg . . . Mr. Moreton
Paul Warmans . . . Mr. Green
Katzenbuckle . . . Mr. Francis
Rouf Mr. Beete
Count Bellair . . Mr. Marshall
Messenger . . . Mr. Warrell, Jr
Boy Master Warrell
Baroness Mrs. Whitlock
Lisetta Mrs. Rowson
Mrs. Marloff . . . Mrs. Shaw

DOCTOR AND APOTHECARY.

Thomaso Mr. Green
Sturmworld Mr. Bates
Carlos Mr. Marshall
Juan Mr. Francis
Guzman Mr. Darley
Dr. Biliozo Mr. Morris
Perez Mr. Blissett
Anna Mrs. Oldmixon
Isabella Mrs. Marshall
Theresa Mrs. Rowson

EASTER GIFT.

Harlequin Mr. Francis
Pero Mr. Doctor
Dwarf Miss Solomon
Farmer Careful . . Mr. Warrell
Squire Clod Mr. Morgan
Bootcatcher . . . Mr. Blissett
Statuary Mr. Beete
Ape Mr. Doctor
Genius of Mirth . . Miss Willems
Columbine Miss Milbourne

FIRST LOVE.

Lord Sensitive . . Mr. Marshall
Sir Miles Mowbray . Mr. Whitlock
Frederick Mowbray . Mr. Moreton
David Mowbray . . Mr. Bates
Wrangle Mr. Green
Billy Bluster . . . Mr. Francis
Robin Mr. Blissett
Sabina Rosny . . . Mrs. Marshall

Lady Ruby . . . Mrs. Whitlock
Mrs. Wrangle . . . Mrs. Shaw
Mrs. Kate Mrs. Rowson
Waiting Woman . . Miss Oldfield

GIL BLAS.

Gil Blas Mr. Bates
Young Spaniard . . Mr. Green
Domingo Mr. Morgan
Domingo's Father . Mr. Warrell
Captain Mr. Moreton
Post-boy Master Warrell
Gil Perot Mr. Blissett
Pompey Mr. Mitchell
Cook Mr. Rowson
Spanish Lady . . . Miss Willems
Gil Blas' Mother . Mrs. Solomon

Harlequin Mr. Warrell, Jr
Scaramouch . . . Mr. Darley, Jr
Punch Mr. Francis
Joany Mrs. De Marque
Madonna Miss Willems
Columbine Miss Milbourne

HARLEQUIN DR. FAUSTUS.

Azuria Mrs. Francis
Faustus Mr. Francis
Mephisto Mr. Darley
Good Spirit . . . Mrs. Warrell
Evil Spirit Mr. Darley, Jr

Dance of Furies.

Helen of Troy . . Mrs. Marshall

Landscape and Water Mill.

Miller Mr. Warrell
Miller's Sou . . . Mr. Darley, Jr
Clown Mr. Blissett
Miller's Wife . . . Mrs. Lege

Bridesmaids . . . { Miss Rowson
 Mrs. Doctor
 Miss Gillingham
Columbine Miss Milbourne

The Magical Screen.

Scaramouch . . . Mr. Doctor

Cottage Changed to Inn.

Landlady Mrs. Solomon

Street—Sedan Chair.

Chairmen { Mr. Mitchell
 Mr. Morgan
Pigmies { Master Bates
 Miss Solomon
Aerial Spirits . . { Miss Gilaspie
 Miss Gilaspie

HARLEQUIN'S CLUB.

Harlequin Mr. Warrell, Jr
Pierrot Mr. Doctor
Scaramouch . . . Mr. Darley, Jr
Bumpkin Mr. Blissett
Waiter Master Warrell
Punch Mr. Francis
Landlady Mrs. Rowson

HENRY II.

Henry Mr. Moreton
Clifford Mr. Whitlock
Prince Mr. Warrell, Jr
Salisbury Mr. Beete
Leicester Mr. Warrell
Verulam Mr. Morris
Servant Mr. Mitchell
Abbot Mr. Green
Queen Mrs. Shaw
Ethelinda Mrs. Hervey
Rosamond Mrs. Whitlock

LA ROSE ET LE BOUTON.

Priestess Mrs. Warrell
Colin Mr. Francis
Agathe Miss Milbourne

LES DEUX CHASSEURS.

Cola Mr. Francis
Magistrate Mr. Warrell
Guillot Mr. Lege
Perrite Mrs. De Marque

in New York, June 20th, 1795, for Mr. Ashton's benefit. Macready's comedy, the "Bank Note," was new in this country, having been acted at Covent Garden for the first time in 1795. It was based on Taverner's "Artful Husband," which had such success at Lincoln's Inn Fields

FIRST PRODUCTIONS—THIRD PHILADELPHIA SEASON.

LUCKY ESCAPE.

Ploughman Mr. Francis
Jack Mr. Warrell
Ben Block Mr. Doctor
Bill Babler Mr. Lege
Peggy Mrs. De Marque
Anna Miss Milbourne
Kate Miss Willems
Sally Miss Gilaspie

MAID OF THE OAKS.

Mr. Oldworth Mr. Green
Old Grovelly Mr. Whitlock
Sir Harry Mr. Marshall
Dupely Mr. Moreton
Hurry Mr. Bates
Lady Bab Lardoon, Mrs. Whitlock
Maria Miss Willems

MARRIED MAN.

Lord Lovmore Mr. Moreton
Sir John Classick Mr. Wignell
Mr. Classick Mr. Marshall
Tradewell Classick Mr. Bates
Dorimant Mr. Green
William Mr. Blissett
Lady Classick Mrs. Marshall
Emily Mrs. Francis
Lucy Mrs. Hervey

MERRY LITTLE GIRL.

Woodman Mr. Lege
Pierrot Mr. Doctor
Merry Girl Miss Gilaspie

MIDNIGHT WANDERERS.

Marquis de Morelle Mr. Bates
Julian Mr. Marshall
Don Pedrazzo Mr. Warrell
Gasper Mr. Francis
Dennis Mr. Blissett
Mendicaat Mr. Beete
Guide Mr. Morgan
Adelaide Mrs. Warrell
Jaqueline Mrs. Shaw

Maresa Mrs. Oldmixon
Berilla Miss Milbourne

MOGUL TALE.

Great Mogul Mr. Moreton
Dr. Pedant Mr. Wignell
Omar Mr. Green
Selim Mr. Beete
First Guard Mr. Darley, Jr
Second Guard Mr. Mitchell
Johnny Atkins Mr. Bates
Zaphira Miss Oldfield
Irene Mrs. Hervey
Sheba Miss Willems
Fanny Atkins Mrs. Marshall

MOTLEY GROUP.

Harlequin Mr. Warrell, Jr
Pierrot Mr. Doctor
Scaramouch Mr. Darley, Jr
Punch Mr. Francis
Clown Master T. Warrell

MOUNTAINEERS.

Octavian Mr. Moreton
Violet Mr. Green
Kilmallock Mr. Marshall
Roque Mr. Wignell
Lope Tocho Mr. Francis
Perequillo Master Warrell
Bulcazin Muley Mr. Whitlock
Ganem Mr. Beete
Pacha Mr. Darley, Jr
Sadi Mr. Harwood
Zorayda Mrs. Whitlock
Florranthe Mrs. Francis
Agnes Mrs. Oldmixon

PATRIOT.

Albert Mr. Green
Oscar Mr. Moreton
Provost Mr. Francis
Edwald Master T. Warrell
Poppun Mr. Blissett
William Tell Mr. Whitlock

Tell's Son Miss Solomon
Werner Mr. Beete
Walter Mr. Warrell
Old Man Mr. Morgau
Court Fool Mr. Bates

RIVAL KNIGHTS.

Duke Mr. Doctor
Pierre Mr. Moreton
Ferriers Mr. Lege
Clerment Mr. Francis
Belmonte Mr. Green
La Gloire Mr. Robbins
Chamont Mr. Warrell
Du Mont Mr. Mitchell
St. Creux Mr. Beete
Magulonne Mrs. Francis
Eliza Mrs. De Marque
Sophie Miss Willems

RULE A WIFE AND HAVE A WIFE.

Media Mr. Whitlock
Don Juan Mr. Green
Sanbio Mr. Beete
Alonzo Mr. Darley, Jr.
Cacafogo Mr. Darley
Leon Mr. Moreton
Copper Captain Mr. Harwood
Lopez Mr. Mitchell
Lorenzo Mr. Warrell, Jr
Margaretta Mrs. Shaw
Altea Mrs. Francis
Clara Mrs. Hervey
Estifania Mrs. Marshall

SHIPWRECKED MARINERS
PRESERVED.

Capt. Hatchway Mr. Lege
Jack Rattling Mr. Blissett
Gerald Mr. Warrell
Ramirez Mr. Doctor
Leonada Mr. Francis
Rosalie Miss Milbourne
Jaqueline Miss Solomon

Lodge," also a first production, but anticipated by a few weeks by the companies in Boston and New York, was among the successes of the previous season at Covent Garden. It was a combination of broad farce, strong caricature and whimsical situations, but it failed to become a favorite afterpiece on this side of the Atlantic. Pilon's "Deaf Lover" had its first American production in New York, March 9th, 1795. Still another Covent Garden success of the previous season was Holcroft's "Deserted Daughter," now first played in Philadelphia. The pantomimic ballet, "Deserter of Naples," also had its first American production for Mrs. Marshall's benefit. Johnstone's "Disbanded Officer, or the Baroness of Bruchsal," from the German of Lessing—a happy mixture of humor and sentiment—had been played at the Haymarket in 1786. Curiously enough, it was first produced in America February 18th, 1795, at the Church Street Theatre, Charleston. Cobb's farce, the "Doctor and Apothecary," owed its success at Drury Lane to Storace's excellent music. Mrs. Oldmixon introduced it to the American stage. M. Lege presented the first of his pantomimic dances, "Divertisement Pastoral," on the 17th of February, 1796, and his "Egyptian Festival" followed on the 7th of March. No cast of either of these productions was printed in the newspapers; but we now have a first cast of "Les Deux Chasseurs," in which M. Lege had made his *debut* in Baltimore. Another pantomime by M. Lege was the "Merry Little Girl," which had its first production in America for the joint benefit of Lege and Doctor. The first new pantomime of the season by Francis was "Warrior's Welcome Home," which was followed by his "Lucky Escape," "Shamrock," "Fandango Dance" and "Easter Gift." We have casts of "Lucky Escape" and "Easter Gift," showing them to have been elaborate pantomimes. In the

preparation of the latter Francis had the assistance of Mr. Milbourne, the scene-painter. Subsequently Francis presented "Irish Vagary," a dance; the "Motley Groupe," conventional pantomime; "Harlequin's Club" for Green's benefit, also conventional but more showy; "Harlequin Dr. Faustus," in his own behalf, the most elaborate piece of the kind he had as yet attempted, and "Les Deux Sœurs" for the benefit of Blissett, Mrs. De Marque and Mrs. Bates. In "Faustus" the changes were frequent. Besides those indicated in the cast there were a chamber scene with a trick bottle and buffet that changed to a book-case; a wood scene, with a song by Mrs. Warrell; a cavern scene with the downfall of *Faustus*, and finally the exhibition of a Temple of Glory with the descent of the Chariot of the Sun containing the two aerial spirits. Among the borrowed pieces of this class were "La Rose et le Bouton," a pantomimic ballet; "Witches of the Rock," partly by Milbourne, for the *finale* to which the artist painted a splendid view of the Falls of Niagara; "Shipwrecked Mariners Preserved," a nautical pantomime, exceedingly well cast; "Rival Knights," a serious ballet from the French; and the "Valiant Officer," brought out by Lege and Doctor for their benefit. Pantomimes were common property in those days. Even Francis borrowed the dwarf and ape scenes in "Easter Gift" from the pantomimes of "Orpheus and Eurydice" and the "Rape of Proserpine." Mr. Reinagle composed the music for the "Shamrock" and "Witches of the Rock" among others. Two of Cumberland's new comedies had their first production in Philadelphia this season—"First Love" for Mrs. Whitlock's benefit, and the "Wheel of Fortune," the latter having its first production in America. Both were Drury Lane successes of the previous season. In the former Mrs. Jordan produced a great effect as *Sabina Rosny*,

thus making the part a tempting one for Mrs. Marshall; but in the latter it was not claimed that Whitlock was the rival of his brother-in-law, John Kemble, as *Penruddock*. While he was at the Royalty Theatre in 1788 Bates produced a piece of his own, partly pantomimic, "Gil Blas," which he now brought out here for his benefit. Hull's tragedy, "Henry II," was first acted in the United States for Whitlock's benefit, with Mrs. Whitlock as *Rosamond*, and the "Maid of the Oaks," for the benefit of Mrs. Whitlock, was anticipated in Boston by only a week. It is surprising that the production of Burgoyne's farce was so long delayed, but even more remarkable is the fact that John Fletcher's great comedy, "Rule a Wife and Have a Wife," was never played in this country until this season, except by the military Thespians in New York during the Revolution. Three of Mrs. Inchbald's pieces were added to the long list of her comedies already familiar to the American public—"Married Man," "Mogul Tale" and "Widow's Vow." All these had been originally acted with success at the Haymarket, but like most of her pieces they were borrowed from the French. The first American production of the younger Colman's "Mountaineers" was in Boston in 1795, where it was remarkably successful. In Philadelphia Wignell reserved it for his parting benefit this season. Mr. Bates' benefit-offering, the "Patriot," was one of the many versions of the story of William Tell which had considerable vogue in this country at that time. The only new pieces remaining to be noticed were Reynolds' "Speculation," first played at Covent Garden the previous season, and the elder Colman's comedy, the "Suicide," originally produced at the Haymarket many years before. This was, certainly, a long list of new pieces for a single season.

The third season of the Philadelphia company in Baltimore

began on the 20th of July, 1796, and lasted, with some interruptions, until the 28th of October. It had been intended to open on the 18th

LIST OF PERFORMANCES—*Baltimore.*

1796.

- July 20—She Stoops to Conquer, Goldsmith
Mock Doctor Fielding
22—Deserted Daughter . . . Holcroft
Barnaby Rattle Betterton
23—George Barnwell Lillo
Romp Bickerstaff
25—West Indian Cumberland
Children in the Wood . . . Morton
27—Earl of Essex Jones
No Song No Supper . . . Hoare
29—Dramatist Reynolds
Lucky Escape Francis
Catharine and Petruccio
Shakspeare
30—Provoked Husband . . Vanbrugh
Spoiled Child Bickerstaff
Aug. 1—Busybody Mrs. Centlivre
Poor Soldier O'Keefe
3—Tempest Dryden
Midnight Hour . . . Mrs. Inchbald
5—Rule a Wife and Have a Wife
Fletcher
, Purse Cross
6—Zara Hill
Farmer O'Keefe
8—Road to Ruin Holcroft
Rosina Mrs. Brooke
10—Mountaineers Colman, Jr.
Deaf Lover Pilon
12—Wild Oats O'Keefe
Deserter Dibdin
15—Carmelite Cumberland
Maid of the Oaks . . . Burgoyne
17—Romeo and Juliet . . . Shakspeare
Love a la Mode Macklin
19—Wild Oats.
Mogul Tale Mrs. Inchbald
20—Haunted Tower Cobb
Widow's Vow . . . Mrs. Inchbald

of July with the "Deserted Daughter," but the performance was postponed and Goldsmith's comedy substituted for Holcroft's. In Mr. Wignell's absence Mr. Moreton was the acting manager, but the company at his command was greatly enfeebled. Mr. and Mrs. Whitlock, Mr. and Mrs. Marshall, Mr. Harwood, Mr. and Mrs. Bates, Mr. Beete and Mrs. Shaw were all out of the bills. Mr. Whitlock's name appears in the advertisements as *Old Grovelly* and Mrs. Whitlock's as *Lady Bab Lardoorn* in "Maid of the Oaks," but this was probably a misprint. Early in the season, however, the Marshalls and Mrs. Shaw were with the company for a brief period. The substitutes were Mr. and Mrs. Chambers, Mr. Fox and Miss Sully. Mr. Chalmers, who was a great Baltimore favorite, was specially engaged. Toward the close of the season Mr. More-

ton made an arrangement with Mr. Fennell for twelve nights at thirty dollars a night and a benefit, Fennell making his re-entrée as *Othello* after an absence of two years from the stage, but Mr. Wignell upon his return annulled the engagement. Whether the season was a successful one there is no means of knowing, but the Baltimore Theatre had already yielded some profit to the shareholders, for simultaneously with the announcement of the opening this season, Samuel Anderson, the treasurer, informed the subscribers that a year's interest on their shares would be paid on the 10th of August. The list of performances was, as usual, made up almost wholly of previous Philadelphia successes, but the changes in the casts were so great that many of the pieces were nearly recast. Not only had the places of the absentees to be refilled, but Mr. Moreton, owing to his managerial duties, was often out of the

- Aug. 22—Beaux' Stratagem . . . Farquhar
Critic . . . Sheridan
- 24—Speculation . . . Reynolds
Lyar . . . Foote
- 26—Alexander the Great . . . Lee
Lyar.
- 27—Highland Reel . . . O'Keefe
Deaf Lover.
- 31—Richard III . . . Shakspeare
Prisoner . . . Rose
Lucky Escape . . . Francis
(Benefit of the Warrells.)
- Sept. 1—Lear . . . Shakspeare
Deserter of Naples.
(Mr. and Mrs. Marshall's benefit.)
- 2—Robin Hood . . . MacNally
All the World's a Stage . Jackman
(Mr. Darley and Mrs. Oldmixon's benefit.)
- 3—Patriot.
Harlequin Skeleton.
(Mr. and Mrs. Bates' benefit.)
- 5—School for Soldiers . . . Henry
Peeping Tom of Coventry
O'Keefe
Ghost . . . Mrs. Centlivre
(Mr. and Mrs. Green's benefit.)
- 6—She Wou'd and She Wou'd Not
Cibber
Harlequin Shipwrecked.
(Mr. and Mrs. Francis' benefit.)
- 7—Recruiting Officer . . . Farquhar
Harlequin Hurry-Scurry . Francis
Devil to Pay . . . Coffey
(Mr. Blissett and Mrs. Hervey's benefit.)
- 8—George Barnwell.
Spoiled Child.
(Mrs. and Miss Solomon's benefit.)
- 19—Bank Note . . . Macready
Village Lawyer . . . Macready
- 21—Inkle and Yarico . . . Colman, Jr.
Irishman in London . . . Macready
- 23—Married Man . . . Mrs. Inchbald
Rural Merriment . . . Francis
All the World's a Stage.
- 26—Love in a Village . . . Bickerstaff
Animal Magnetism, Mrs. Inchbald

Sept. 28—Rivals Sheridan
 Quaker Dibdin
 30—Wonder Mrs. Centlivre
 Harlequin's Invasion . . Garrick
 Oct. 3—Miser Fielding
 Comus Milton
 5—Children in the Wood.
 Animal Magnetism.
 Robinson Crusoe . . . Sheridan
 7—English Merchant . . . Colman
 Modern Antiques . . . O'Keefe
 12—Othello Shakspeare
 Purse.
 19—Mountaineers . . . Colman, Jr
 Ways and Means . . Colman, Jr
 28—Child of Nature . Mrs. Inchbald
 My Grandmother . . . Hoare
 (Mr. and Mrs. Chambers' benefit.)

bill, thus making an additional vacancy. Mr. and Mrs. Chambers had been with the Old American Company at the Southwark Theatre in 1792, and had subsequently appeared in the South. Now they were, in the main, the substitutes for the Marshalls. Mr. Chambers made his first appearance at Baltimore on the 25th of July as *Walter* in "Children of the Wood," Miss Sully making her *debut* with the

company the same night as the *Girl*. Mrs. Chambers was first seen as *Dorinda* in the "Tempest" on the 3d of August. Mr. Fox made

CONTRASTED CASTS—BALTIMORE CHANGES, 1796.

PLAYS.	1794-6.	Balt.
<i>All the World's a Stage.</i>		
Charles Stanley	Mr. Marshall	Mr. Chambers
Diggory . . .	Mr. Bates	Mr. Blissett
Cymon . . .	Mr. Blissett	Mr. Morgan
Miss Bridget	Mrs. Rowson	Mrs. Doctor
Kitty Sprightly	Mrs. Marshall	Mrs. Chambers
<i>Bank Note.</i>		
Bloomfield . . .	Mr. Wignell	Mr. Chambers
Lieut. Selby . . .	Mr. Green	Mr. Fox
Neddy Dash . . .	Mr. Harwood	Mr. Francis
Hale . . .	Mr. Bates	Mr. Blissett
Killeary . . .	Mr. Marshall	Mr. Green
Tim . . .	Mr. Blissett	Mr. Darley, Jr
Young Bloomfield	Miss Solomon	Miss Sully
Lady Supple . . .	Mrs. Rowson	Mrs. Doctor
Miss Russell . . .	Mrs. Marshall	Mrs. Francis
Sally Flounce . . .	Mrs. Francis	Miss Milbourne
<i>Barnaby Rattle.</i>		
Mrs. Brittle . . .	Mrs. Marshall	Mrs. Francis
Damaris . . .	Mrs. Shaw	Mrs. Hervey
<i>Busybody.</i>		
Whisper	Mr. Blissett	Mr. Warrell, Jr
Patch	Mrs. Shaw	Mrs. Rowson

PLAYS.	1794-6.	Balt.
<i>Carmelite.</i>		
Montgomeri . . .	Mr. Harwood	Mr. Fox
Gyfford . . .	Mr. Beete	Mr. Warrell
Raymond . . .	Mr. Warrell	Mr. Darley, Jr
<i>Catharine and Petruchio.</i>		
Catharine	Mrs. Rowson	Mrs. Francis
Bianca . . .	Mrs. Hervey	Miss Rowson
<i>Child of Nature.</i>		
Marquis	Mr. Whitlock	Mr. Fennell
Murcia	Mr. Bates	Mr. Blissett
Seville	Mr. Beete	Mr. Warrell
First Peasant . . .	Mr. Green	Mr. Chambers
Second Peasant . . .	Mr. Warrell	Mr. Morgan
Amanthis	Mrs. Marshall	Mrs. Chambers
<i>Children in the Wood.</i>		
Walter	Mr. Harwood	Mr. Chambers
Gabriel	Mr. Moreton	Mr. Blissett
Boy	Miss Gilaspie	Miss Solomon
Girl	Miss Solomon	Miss Sully
<i>Comus.</i>		
Comus	Mr. Chalmers	Mr. Moreton
First Spirit	Mr. Green	Mr. Warrell
Elder Erother . . .	Mr. Moreton	Mr. Fox

his *debut* on the third night of the season in the title-role of "George Barnwell," this being his second appearance on any stage. Mr. Fox, who was then a very young man, was an engineer by profession, but he preferred the stage, for which he had some talent. It seldom happened that an aspirant obtained such an excellent line of parts as was accorded to Fox at Baltimore this season. The name of Mrs. Darley,

CONTRASTED CASTS—BALTIMORE CHANGES, 1796.

PLAYS.	1794-6.	Balt.	PLAYS.	1794-6.	Balt.
Younger Brother.	Mr. Cleveland	Mr. Warrell, Jr	Maria . . .	Mrs. Whitlock	Mrs. Green
Lady	Mrs. Whitlock	Mrs. Oldmixon	Millwood . . .	Mrs. Shaw	Mrs. Francis
Pastoral Nymph.	Mrs. Marshall	Miss Milbourne	Lucy	Mrs. Francis	Mrs. Solomon
Euphrosyne	Mrs. Oldmixon	Mrs. Green	<i>Harlequin's Invasion.</i>		
Sabrina	Miss Broadhurst,	Mrs. Hervey	Mercury	Mr. Marshall	Mr. Darley, Jr
<i>Deaf Lover.</i>			Snip	Mr. Bates	Mr. Chambers
Y'ng Wronghead	Mr. Beete . . .	Mr. Darley, Jr	Frontin	Mr. Harwood	Mr. Blissett
Canteen	Mr. Harwood	Mr. Marshall	Bog	Mr. Darley, Jr	Mr. Morgan
Sternhold	Mr. Blissett	Mr. Morgan	Simon	Mr. Wignell	Mr. Milbourne
Groom	Mr. Bates . . .	Mr. Blissett	Mrs. Snip	Mrs. Rowsn	Mrs. Hervey
Bob	Mr. Darley, Jr	Mr. Solomon	Fairy	Miss Solomon	Miss Sully
<i>Deserted Daughter.</i>			Fairy Harlequin.	Mast. Strickland,	Mast. H. Warrell
Grime	Mr. Beete . . .	Mr. Warrell	Old Woman . . .	Mr. Marshall	Mr. Darley
Lady Ann	Mrs. Whitlock	Mrs. Shaw	Tragic Muse . . .	Mrs. Whitlock	Mrs. Green
<i>Dramatist.</i>			Comic Muse . . .	Mrs. Marshall	Miss Milbourne
Vapid	Mr. Harwood	Mr. Chalmers	<i>Haunted Tower.</i>		
Miss Courtney	Mrs. Hervey	Mrs. Francis	Oakland	Mr. Harwood	Mr. Blissett
<i>Earl of Essex.</i>			Lewis	Mr. Blissett	Mr. Warrell, Jr
Essex	Mr. Wignell . .	Mr. Chalmers	De Conrcy	Mr. Moreton	Mr. Fox
Southampton . . .	Mr. Moreton . .	Mr. Marshall	<i>Inkle and Yarico.</i>		
Raleigh	Mr. Harwood	Mr. Fox	Inkle	Mr. Marshall	Mr. Chambers
Lieutenant	Mr. Beete . . .	Mr. Warrell	Curry	Mr. Whitlock	Mr. Green
Lady Rntland . . .	Mrs. Whitlock	Mrs. Marshall	Medium	Mr. Francis	Mr. Warrell
Nottingham	Mrs. Shaw . . .	Mrs. Francis	Campley	Mr. Moreton	Mr. Darley, Jr
<i>English Merchant.</i>			Trudge	Mr. Wignell . .	Mr. Francis
Douglas	Mr. Whitlock	Mr. Green	Planter	Mr. Beete . . .	Mr. Blissett
Spatter	Mr. Wignell . .	Mr. Chambers	Yarico	Mrs. Marshall	Mrs. Warrell
Owen	Mr. Green	Mr. Warrell	Narcissa	Mrs. Oldmixon	Mrs. Green
La France	Mr. Harwood	Mr. Blissett	Wowski	Miss Oldfield	Mrs. Oldmixon
Officer	Mr. Warrell . .	Mr. Morgan	Patty	Mrs. Shaw . . .	Mrs. Hervey
Amelia	Mrs. Marshall	Mrs. Chambers	<i>Irishman in London.</i>		
Mrs. Goodman . . .	Mrs. Shaw . . .	Mrs. Hervey	Capt. Seymour	Mr. Green . . .	Mr. Fox
<i>Farmer.</i>			Colloney	Mr. Moreton	Mr. Darley, Jr
Jemmy Jumps	Mr. Bates . . .	Mr. Chambers	Delaney	Mr. Marshall	Mr. Green
<i>George Barnwell.</i>			Edward	Mr. Harwood	Mr. Moreton
Thoroughgood . . .	Mr. Whitlock	Mr. Morris	<i>Love a la Mode.</i>		
Uncle	Mr. Wignell . .	Mr. Warrell	Sir Callaghan	Mr. Whitlock	Mr. Marshall
Barnwell	Mr. Moreton	Mr. Fox	Squire Groom . . .	Mr. Marshall	Mr. Chalmers
Gaoler	Mr. Warrell . .	Mr. Morgan	Sir Theodore . . .	Mr. Beete . . .	Mr. Warrell

who was probably the wife of the great *Farmer Blackberry*, occurs in the bills for the first and last time as *Cicely* in the "Quaker." The two members of the company who profited most by the changes in the casts were Mr. Blissett and Mrs. Doctor. The former obtained a number of Bates' parts among others, and the latter succeeded to some of the previous parts of Mrs. Rowson. This season Mrs. Oldmixon

CONTRASTED CASTS—BALTIMORE CHANGES, 1796.

PLAYS.	1794-6.	Balt.	PLAYS.	1794-6.	Balt.
<i>Love in a Village.</i>			Thomas . . . Mr. Warrell . . Mr. Darley, Jr		
Sir William . . .	Mr. Morris . .	Mr. Warrell	Mrs. Cockletope . Mrs. Shaw . .	Mrs. Francis	
Meadows . . .	Mr. Marshall .	Mr. Chambers	Mrs. Camomile . Mrs. Rowson .	Mrs. Doctor	
Woodcock . . .	Mr. Bates . .	Mr. Morris	Belinda	Mrs. Cleveland . Miss Oldfield	
Deborah	Mrs. Shaw . .	Mrs. Doctor	Nan	Mrs. Solomon . Mrs. Hervey	
Rosetta	Mrs. Marshall .	Mrs. Oldmixon	Flounce	Mrs. Bates . . Mrs. Green	
Madge	Miss Broadhurst.	Mrs. Green	Betty	Miss Oldfield . Miss Milbourne	
<i>Lucky Escape.</i>			<i>Mountaineers.</i>		
Jack	Mr. Warrell . .	Mr. Warrell, Jr	Violet	Mr. Green . . . Mr. Fox	
Will Babler . . .	Mr. Lege . . .	Mr. Mitchell	Rogue	Mr. Wignell . . Mr. Rowson	
Peggy	Mrs. De Marque.	Miss Rowson	Bulcazin	Mr. Whitlock . Mr. Green	
Sally	Miss Gilaspie .	Miss Solomon	Ganem	Mr. Beete . . . Mr. Warrell, Jr	
<i>Maid of the Oaks.</i>			Sadi	Mr. Harwood . Mr. Chambers	
Dupely	Mr. Moreton .	Mr. Chambers	Zorayda	Mr. Whitlock . Mrs. Warrell	
<i>Married Man.</i>			<i>My Grandmother.</i>		
Sir John	Mr. Wignell . .	Mr. Chambers	Woodley	Mr. Darley . . Mr. Darley, Jr	
Mr. Classick . .	Mr. Marshall .	Mr. Morris	Gossip	Mr. Bates . . . Mr. Chambers	
Tradewell . . .	Mr. Bates . . .	Mr. Blissett	Souffrance . . .	Mr. Harwood . Mr. Blissett	
Dorimant . . .	Mr. Green . . .	Mr. Fox	Tom	Mr. Blissett . Master Warrell	
William	Mr. Blissett .	Mr. Warrell, Jr	Charlotte . . .	Miss Broadhurst. Mrs. Warrell	
Lady Classick .	Mrs. Marshall .	Mrs. Chambers	<i>No Song No Supper.</i>		
<i>Midnight Hour.</i>			Frederick	Mr. Marshall . Mr. Darley, Jr	
General	Mr. Harwood .	Mr. Blissett	Endless	Mr. Harwood . Mr. Francis	
Matthias	Mr. Blissett .	Mr. Morgan	Dorothy	Mrs. Shaw . . Mrs. Rowson	
Julia	Mrs. Francis .	Mrs. Hervey	<i>Poor Soldier.</i>		
Flora	Mrs. Whitlock .	Mrs. Francis	Fitzroy	Mr. Moreton . Mr. Darley	
<i>Miser.</i>			Patrick	Mr. Harwood . Mr. Francis	
Lovegold	Mr. Bates . . .	Mr. Green	Norah	Miss Milbourne . Mrs. Warrell	
Frederick	Mr. Marshall .	Mr. Fox	<i>Provoked Husband.</i>		
Clerimont . . .	Mr. Green . . .	Mr. Warrell, Jr	Lord Townly .	Mr. Whitlock . Mr. Chalmers	
Ramillie	Mr. Wignell . .	Mr. Chambers	Manly	Mr. Green . . . Mr. Chambers	
Furnish	Mr. Beete . . .	Mr. Morgan	Lady Wroughhead	Mrs. Shaw . . Mrs. Francis	
Mrs. Wisely . . .	Mrs. Rowson .	Mrs. Doctor	Myrtilia	Mrs. Rowson . Mrs. Hervey	
Wheedle	Mrs. Solomon .	Miss Milbourne	<i>Purse.</i>		
<i>Mock Doctor.</i>			Baron	Mr. Green . . . Mr. Warrell	
Sir Jasper . . .	Mr. Beete . . .	Mr. Morgan	Theodore	Mr. Moreton . Mr. Fox	
Gregory	Mr. Bates . . .	Mr. Morris	Edmund	Mr. Marshall . Mr. Darley, Jr	
Davy	Mr. Morgan . .	Mr. Solomon	Steady	Mr. Harwood . Mr. Chambers	
<i>Modern Antiques.</i>			Page	Miss Solomon . Miss Sully	
Joey	Mr. Bates . . .	Mr. Blissett			
Napkin	Mr. Blissett .	Mr. Warrell			

appeared for the first time as *Mrs. Malaprop* in the "Rivals." These casts indicate the peripatetic tendencies of American players even at that early period. After leaving the South, Mr. and Mrs. Chambers and Miss Sully had been in Boston for a season, and the principal actors of Wignell's first company were to become the main support of the Boston and Charleston theatres during the rest of the century.

CONTRASTED CASTS—BALTIMORE CHANGES, 1796.

PLAYS.	1794-6.	Balt.	PLAYS.	1794-6.	Balt.
<i>Quaker.</i>			<i>Spoiled Child.</i>		
Steady	Mr. Harwood	Mr. Chalmers	Old Pickle	Mr. Harwood	Mr. Green
Solomon	Mr. Bates	Mr. Francis	Maria	Mrs. Francis	Miss Milbourne
Lubin	Mr. Marshall	Mr. Chambers	Susan	Mrs. Green	Miss Rowson
Gillian	Mrs. Marshall	Mrs. Doctor	<i>Tempest.</i>		
Floretta . . . .	. . . . .	Mrs. Oldmixon	Alonzo	Mr. Whitlock	Mr. Green
Cicily	Miss Solomon	Mrs. Darley	Ferdinand	Mr. Moreton	Mr. Fox
<i>Rivals.</i>			Prospero	Mr. Green	Mr. Chambers
Capt. Absolute	Mr. Moreton	Mr. Chambers	Gonzalo	Mr. Beete	Mr. Morgan
Faulkland . . .	Mr. Wignell	Mr. Moreton	Hippolito	Mr. Warrell, Jr.	Mrs. Francis
Acres	Mr. Bates	Mr. Francis	Stephano	Mr. Harwood	Mr. Francis
Sir Lucius . . .	Mr. Whitlock	Mr. Green	Dorinda	Mrs. Marshall	Mrs. Chambers
Fag	Mr. Marshall	Mr. Warrell, Jr	<i>Village Lawyer.</i>		
David	Mr. Francis	Mr. Blissett	Scout	Mr. Harwood	Mr. Green
Mrs. Malaprop	Mrs. Shaw	Mrs. Oldmixon	Sheepface	Mr. Bates	Mr. Blissett
Lydia	Mrs. Marshall	Mrs. Chambers	Mrs. Scout	Mrs. Rowson	Mrs. Francis
Lucy	Mrs. Hervey	Mrs. Doctor	Kate	Mrs. Bates	Mrs. Doctor
<i>Road to Ruin.</i>			<i>West Indian.</i>		
Dornton	Mr. Whitlock	Mr. Green	Capt. Dudley	Mr. Beete	Mr. Warrell
Harry Dornton	Mr. Green	Mr. Moreton	Maj. O'Flaherty	Mr. Whitlock	Mr. Green
Sulky	Mr. Francis	Mr. Rowson	Fulmer	Mr. Green	Mr. Blissett
Silky	Mr. Bates	Mr. Francis	Lady Rusport	Mrs. Shaw	Mrs. Rowson
Goldfinch . . .	Mr. Harwood	Mr. Chalmers	Louisa Dudley	Mrs. Francis	Mrs. Green
Milford	Mr. Beete	Mr. Fox	Mrs. Fulmer . . .	Mrs. Rowson	Mrs. Solomon
Mrs. Warren	Mrs. Shaw	Mrs. Rowson	<i>Widow's Vow.</i>		
<i>Robinson Crusoe.</i>			Marquis	Mr. Moreton	Mr. Fox
Crusoe	Mr. Bates	Mr. Chambers	<i>Wonder.</i>		
<i>Romeo and Juliet.</i>			Don Lopez	Mr. Finch	Mr. Warrell
Mercutio	Mr. Wignell	Mr. Chalmers	Frederick	Mr. Green	Mr. Fox
Tybal	Mr. Harwood	Mr. Fox	Col. Briton	Mr. Fennell	Mr. Green
Friar Laurence	Mr. Whitlock	Mr. Chambers	Gibby	Mr. Bates	Mr. Blissett
<i>Rule a Wife and Have a Wife.</i>			Lissardo	Mr. Harwood	Mr. Chambers
Medina	Mr. Whitlock	Mr. Green	Alguazil	Mr. Warrell	Mr. Mitchell
Don Juan	Mr. Green	Mr. Fox	Violante	Mrs. Whitlock	Mrs. Morris
Sancho	Mr. Beete	Mr. Warrell, Jr	Isabella	Mrs. Francis	Mr. Warrell
Copper Captain	Mr. Harwood	Mr. Chalmers	Flora	Mrs. Shaw	Mrs. Francis
Lopez	Mr. Mitchell	Mr. Morgan	Inez	Mrs. Rowson	Mrs. Hervey
Lorenzo	Mr. Warrell, Jr.	Mr. Mitchell	<i>Zara.</i>		
Margaretta . . .	Mrs. Shaw	Mrs. Rowson	Lusignan	Mr. Whitlock	Mr. Green
			Chatillon	Mr. Green	Mr. Morris
			Orasmin	Mr. Beete	Mr. Fox
			Zara	Mrs. Whitlock	Mrs. Marshall

In some respects the Baltimore season of 1796 was distinctive. A number of the earlier pieces played by the company was revived,

ANIMAL MAGNETISM.	including the	WILD OATS.
<hr style="width: 10%; margin: 0 auto;"/> Marquis Mr. Moreton La Fleur Mr. Green Doctor Mr. Francis Picard Mr. Warrell Francois Mr. Warrell, Jr Jeffery Mr. Blissett Constance Mrs. Green Lisette Mrs. Francis	" Haunted Tower," " Love in a Village," " Modern Antiques" and the " Wonder;" and Mrs.	<hr style="width: 10%; margin: 0 auto;"/> Sir George Thunder . Mr. Bates Rover Mr. Chalmers Harry Mr. Marshall John Dory Mr. Green Banks Mr. Morris Gammon Mr. Rowson Ephraim Smooth . Mr. Blissett Sim Mr. Francis Twitch Mr. Darley, Jr Lamp Mr. Warrell Trap Mr. Mitchell Landlord Mr. Morgan Sailor Mr. Solomon Waiter Master Warrell Midge Mr. Warrell, Jr Lady Amaranth . Mrs. Marshall Jane Mrs. Francis Amelia Mrs. Hervey
<hr style="width: 10%; margin: 0 auto;"/> Othello Mr. Fennell Cassio Mr. Moreton Iago Mr. Green Roderigo Mr. Francis Montano Mr. Fox Duke Mr. Warrell Brabantio Mr. Morris Gratiano Mr. Warrell, Jr Ladovico Mr. Darley, Jr Desdemona Mrs. Morris Emelia Mrs. Francis	Baltimore the previous season. During the stay of the company in Baltimore Mr. Francis opened a dancing school in that city. In the meantime Mr. Wignell had returned with his reinforcements, and he carried the company back to Philadelphia to begin what proved to be the most brilliant theatrical campaign ever known in America.	<hr style="width: 10%; margin: 0 auto;"/> RURAL MERRIMENT. Toby Philpot . . . Mr. Francis Lightfoot Mr. Doctor Dick Chaunt . . . Mr. Darley, Jr Colin Mr. Warrell, Jr Landlord Mr. Warrell Pbebe Miss Milbourne

CHAPTER XI.

THE BOSTON THEATRE, 1794-5.

CHARLES POWELL'S TWO SEASONS—THE FIRST BOSTON COMPANY—PRODUCTIONS—PAINE'S PROLOGUE—CASTS—THE BAKER FAMILY—THE COMPANY REORGANIZED—SECOND SEASON—MRS. SPENCER—"THE MEDIUM"—CHARLES POWELL'S RETIREMENT.

AFTER Joseph Harper's unsuccessful attempt to establish a theatre in Boston, in the Summer and Autumn of 1792, the friends of the drama were more persistent than ever in their efforts to have the obnoxious prohibitory act of 1750 repealed. They finally succeeded early in 1793, and on the 9th of April a meeting was held to open subscriptions for building a house for theatrical exhibitions. The number of shares was limited to 120 at \$50 per share, no one person being allowed more than two shares. The site selected was at the corner of Federal and Franklin Streets, where a commodious brick building 140 feet long, 61 feet wide and 40 feet in height, was speedily erected. The new theatre was plain and substantial, without architectural pretensions, with the exception of a colonnade in Federal Street. One of the first acts of the trustees was to appoint Charles Stuart Powell, who had played with Harper the previous year, sole manager, and early in June, 1793, it was announced that he would sail for England in a few days to engage a company for the new theatre. Unlike Mr. Henry, Powell found no Hodgkinson at Bath

eager to engage with him, nor, like Mr. Wignell, was he able to secure a force that would have been creditable even in London. His predecessors had exhausted the immediate supply of talent eligible for the American market. The company secured for the first season at the Boston Theatre comprised Mr. and Mrs. Powell, Mr. and Mrs. Baker, Miss Baker, Mr. and Mrs. Collins, Mr. and Mrs. Jones, Messrs. Bartlett, Kenny, Nelson and Snelling Powell, a brother of the manager, Mrs. Abbot and Miss Harrison, afterward Mrs. S. Powell. These were all without reputation in the country from which they came, and such fame as they afterward acquired was confined to America.

When Mr. Powell arrived with his company he found the theatre ready for occupation, and so he proceeded to begin his cam-

LIST OF PERFORMANCES.

1794.
 Feb. 3—Gustavus Vasa Brooke
 Modern Antiques O'Keefe
 7—Same bill.
 10—Belle's Stratagem . Mrs. Cowley
 Farmer O'Keefe
 12—Busybody Mrs. Centlivre
 Midnight Hour . . Mrs. Inchbald
 17—Natural Son Cumberland
 Quaker Dibdin
 19—Barbarossa Browne
 Quaker.
 24—Provoked Husband . . Vanbrugh
 Midnight Hour.
 26—Belle's Stratagem.
 Farmer.
 28—Child of Nature . Mrs. Inchbald
 Agreeable Surprise . . O'Keefe
 March 3—Foundling Moore
 Bon Ton Garrick
 5—Which is the Man? . Mrs. Cowley
 Old Maid Murphy
 7—Wonder Mrs. Centlivre
 Quaker.

paign. The opening night was the 3d of February, 1794, with "Gustavus Vasa" and "Modern Antiques" as the initial productions. The season lasted until the 4th of July following. Probably no theatre in the United States was ever opened with so much formality and decorum. The rules and regulations adopted by the trustees were very elaborate and very strict. No infraction of them was allowed. Mr. John Hastings, the box-keeper, inadvertently let a few places in the boxes before the official announce-

ment of the opening night was made. For this he was hauled over the coals in the *Mercury*, and Mr. Powell apologized in a card, as did Hastings also. For the preservation of order both within and without the theatre a Master of Ceremonies was appointed. That this office was considered one of great dignity is apparent from the fact that Col. John S. Tyler was appointed to fill it, and so highly were Colonel Tyler's services appreciated that he was accorded the first regular benefit of the season. Not only was a master of ceremonies appointed to see that those who had taken seats should be accommodated according to contract, to direct the manner of setting down and taking up those who came to the playhouse in carriages, and to suppress "all kinds of disorder and indecorum," but the trustees reserved to themselves the power of dismissing any performer either on the stage or in the orchestra—

- Mar. 10—Provoked Husband.
 Rosina Mrs. Brooke
 12—George Barnwell Lillo
 Agreeable Surprise.
 14—She Stoops to Conquer . Goldsmith
 Old Maid.
 17—Jane Shore Rowe
 Modern Antiques.
 19—Natural Son.
 Farmer.
 21—Douglas Home
 Who's the Dupe? . Mrs. Cowley
 24—School for Scandal . . Sheridan
 Rosina.
 26—Revenge Moore
 Agreeable Surprise.
 31—West Indian Cumberland
 Citizen Murphy
 April 2—Bold Stroke for a Wife
 Mrs. Centlivre
 Miller of Mansfield . . Dodsley
 4—George Barnwell.
 Ways and Means . . Colman, Jr
 8—Chapter of Accidents . Miss Lee
 11—Chapter of Accidents.
 Midas O'Hara
 14—Love in a Village . . Bickerstaff
 Miss in Her Teens . . . Garrick
 16—Child of Nature.
 Midas.
 18—Hamlet Shakspeare
 Barnaby Brittle Betterton
 21—Hamlet.
 Barnaby Brittle.
 23—Bold Stroke for a Wife.
 Padlock Bickerstaff
 25—Chapter of Accidents.
 Midas.
 28—Romeo and Juliet . . Shakspeare
 All in Good Humor . . . Oulton
 30—School for Scandal.
 Midas.
 May 2—Richard III Shakspeare
 All in Good Humor.
 5—Twelfth Night Shakspeare
 Padlock.

- May 7—Foundling.
 Quaker.
 9—Inkle and Yarico . . Colman, Jr
 Bon Ton.
 12—Inkle and Yarico.
 Bon Ton.
 14—Mourning Bride . . . Congreve
 Lying Valet Garrick
 (For Prisoners in Algiers.)
 16—Inkle and Yarico.
 Who's the Dupe?
 19—Child of Nature.
 Agreeable Surprise.
 (Benefit of Master of Ceremonies.)
 21—West Indian.
 Citizen.
 (Mr. Collins' benefit.)
 23—Drummer Addison
 Rosina.
 (Miss Baker's benefit.)
 26—Revenge.
 Virgin Unmasked . . . Fielding
 28—Inkle and Yarico.
 Poor Soldier O'Keefe
 30—Wonder.
 Midas.
 June 2—Chapter of Accidents.
 Poor Soldier.
 (Mr. Kenny's benefit.)
 4—Romeo and Juliet.
 No Song No Supper . . . Hoare
 (Mr. S. Powell's benefit.)
 6—Belle's Stratagem.
 Waterman Dibdin
 (Mr. Nelson's benefit.)
 9—Merchant of Venice Shakspeare
 Son-in-Law O'Keefe
 (Mrs. Powell's benefit.)
 11—Clandestine Marriage
 Garrick and Colman
 Ways and Means:
 (Miss Harrison's benefit.)
 13—Which is the Man?
 Animal Magnetism, Mrs. Inchbald
 (Mrs. Jones' benefit.)

a power to be exercised in the form of a request to the manager. Singularly enough, the first complaint was made against the manager himself. On the 18th of March a correspondent wrote to the *Mercury* charging Mr. Powell with improper conduct toward Mrs. Abbot, a charge that he indignantly resented in the *Centinel*. Mrs. Abbot was the leading singer—*Rosetta* in "Love in a Village," *Leonora* in the "Padlock," *Molly Maybush* in the "Farmer," and *Margaretta* in "No Song No Supper." She seems to have been too gay for a community unused to the free manners of an easy-going actress, and she left the Boston stage at the close of the first season. There was probably no occasion to discipline the gentlemen in the orchestra. On the other hand, there was difficulty in restraining them from dismissing themselves. Their situation was not an enviable one. As early as the 20th of February the musicians

printed a card in the newspapers begging the thoughtless or ill-disposed not to throw apples, stones and other missiles into the orchestra. While the brutality toward the orchestra indicated by this appeal was not confined to Boston, but was equally characteristic of New York and Philadelphia, the Boston gallery audience was the only one in the country at the time that assaulted the musicians merely for the sake of assaulting them. This reprehensible conduct emanated from a class that has

- June 16—Rivals Sheridan
(Mr. Bartlett's benefit.)
- 18—Inkle and Yarico.
Son-in-Law.
(Mrs. Abbot's benefit.)
- 23—Grecian Daughter Murphy
Old Maid.
(Mrs. Baker's benefit.)
- 25—Natural Son.
Hunt the Slipper Knapp
Examination of Dr. Last Foote
(Mr. Jones' benefit.)
- 27—Road to Ruin Holcroft
Irish Tailor.
(Mrs. Collins' benefit.)
- 30—Three Weeks After Marriage
Murphy
Waterman.
All the World's a Stage Jackman
(Mr. Baker's benefit.)
- July 4—Lyar Foote
Poor Soldier.
(Mr. Powell's benefit.)

entirely passed away—a class that Mrs. John Adams was, perhaps, justified in calling the “mobility.” Some of the strictures upon the management from the better part of the patrons of the Boston Theatre are equally surprising. There was a loud complaint, for instance, that an old actor who had journeyed to Boston from a far country had been refused employment in the theatre. Between newspaper suggestions and strictures, and the quarrels and jealousies in his theatrical family, the manager had a lively time from the outset.

A preliminary address was, of course, a necessary incident of the opening, and a gold medal was offered as a prize by the proprietors for a poem suited to the occasion. There was a number of competitors, and the “rejected addresses” would themselves have filled a volume of verse. The prize was adjudged to Thomas Paine, a son of

Robert Treat Paine, one of the signers of the Declaration of Independence. This Prologue¹ was recited by Mr. Powell, who at his entry was received with a cordial welcome. Mr. Paine was a very young man. He had been carefully educated according to the classical methods of the time, and his smooth but pedantic verse shows the measure of his training. He was the first American youth to set him-

¹ PROLOGUE.

When first o'er Athens learning's dawning
ray

Gleamed the dim twilight of the Attic day,
To charm, improve the hours of state repose,
The deathless father of the drama rose.

No gorgeous pageantry adorned the show,
The plot was simple and the scene was low;
Without the wardrobe of the Graces dress'd,
Without the mimic blush of art caress'd,
Heroic virtue held her throne secure,
For vice was modest and ambition poor.

But soon the muse, by nobler ardors fir'd,
To loftier heights of scenic verse aspir'd;
From useful life her comic fable rose,
And curbless passions form'd the tale of woes;
For daring drama heav'n itself explor'd,
And gods descending trod the Grecian board;
Each scene expanding through the temple
swell'd,

Each bosom acted what each eye beheld;
Warm to the heart each chymic fiction stole,
And purg'd, by moral alchemy, the soul.

Hence artists grac'd and heroes nerv'd the
age,

The sons or pupils of a patriot stage;
Hence in this forum of the virtues fir'd,
Hence in this school of eloquence inspir'd,
With bolder crest the dauntless warrior strode;
With nobler tongue the ardent statesman
glow'd;

And Athens reign'd Minerva of the globe;
First in the helmet, fairest in the robe.

In arms she triumph'd, as in letters shone,
Of taste the palace, and of war the throne.

But lo! where rising in majestic flight,
The Roman eagle sails the expanse of light!
His wings, like heaven's vast canopy, unfurl'd,
Spread the broad plumage o'er the subject
world.

Behold! he soars where golden Phœbus rolls,
And, perching on his car, o'erlooks the poles.
Far, as revolves the chariot's radiant way,
He wafts his empire o'er the tide of day;
From where it rolls on yon bright sea of suns,
To where in light's remotest ebb it runs.

The globe, half ravag'd by the storm of war,
The gates of Greece admit the victor's car;
Chain'd to his wheels is captive science led,
And taste, transplanted, blooms at Tiber's
head.

O'er the rude minds of empire's hardy race
The op'ning pupil beam'd of letter'd grace;
With charms so sweet the houseless drama
smil'd,

That Rome adopted Athens' orphan child.
Fledg'd by her hand, the Mantuan swan aspir'd;

Aw'd by her power, e'en Pompey's self retir'd;

Sheath'd was the sword by which the world
had bled,

And Janus blushing to his temple fled.
The globe's proud butcher grew humanely
brave;

Earth stanch'd her wounds, and ocean hush'd
his wave.

self up as a professional dramatic critic ; he was the first American journalist to go to the devil, allured by the lime-light of the stage. At a later period Mr. Paine, who had his name changed from Thomas to Robert Treat Paine, Jr., by the Massachusetts Legislature because he wanted a Christian name, married Miss Baker, of the theatre, whom he neglected for other actresses. Dunlap sketched him under a thin

At length, like huge Enceladus depress'd,
Groaning with slavery's mountain on their
breast,

The supine nations struggled from disgrace;
And Rome, like Etna, totter'd from her base.

Thus set the sun of intellectual light,
And, wrapt in clouds, lower'd on the Gothic
night.

Dark gloom'd the storm—the rushing torrent
pour'd,

And wide the deep Cimmerian deluge
shower'd ;

E'en learning's loftiest hills were cover'd
o'er,

And seas of dulness roll'd without a shore.

Yet ere the surge Parnassus' top o'erflow'd,

The banish'd muses fled their blest abode.

Frail was their ark the heaven-topped seas to
brave,

The wind their compass, and their helm the
wave ;

No port to cheer them, and no star to guide,
From clime to clime they rov'd the billowy
tide ;

At length, by storms and tempests wafted o'er,
They found an Ararat on Albion's shore.

Yet long so sterile prov'd the ravag'd age,
That scarcely seem'd to vegetate the stage ;
Nature, in dotage, second childhood mourn'd,
And to her infant cradle had return'd.

But hark ! her mighty rival sweeps the
strings—

Sweet Avon, flow not—'tis thy Shakspeare
sings !

With Blanchard's* wing, in fancy's heaven he
soars ;

With Herschel's eye another world explores !
Taught by the tones of his melodious song,

The scenic muses tun'd their barbarous
tongue ;

With subtle powers the crudest soul refin'd,
And warm'd the Zembla of the frozen mind.

The world's new queen, Augusta, own'd their
charms,

And clasp'd the Grecian nymphs in British
arms.

Then shone the drama with imperial art,
And made a province of the human heart,

What nerve of verse can sketch th' ecstatic
view

When she and Garrick sigh'd their last adieu !
Description but a shadow's shade appears,

When Siddons looks a nation into tears !

But ah ! while thus unrival'd reigns the muse,
Her soul o'erflows, and grief her face bedews ;

Sworn at the altar proud oppression's foe,
She weeps indignant for her Britain's woe.

Long has she cast a fondly wishful eye

On the pure climate of this western sky ;

And now while Europe bleeds at every vein,
And pinion'd forests shake the crimson'd

main ;

While Gallia, wall'd by foes, collected stands,
And hurls her thunders from a hundred

hands ;

Lur'd by a clime, where—hostile arms afar—
Peace rolls luxurious in her dove-drawn car ;

* A noted balloonist.

disguise as one of the characters in his theatrical novel, "The Water Drinker." Many of his criticisms were included in a volume of his writings in prose and verse, published after his death, Boston, 1812. An opponent of the theatre published a prologue in the newspapers, taking as its motto one of Mr. Paine's lines, "Apollo consecrates thy

Where freedom first awoke the human mind,
And broke th' enchantment which enslav'd
mankind;

Behold, Apollo seeks this liberal plain,
And brings the Thespian goddess in his train.
Oh, happy realm, to whom are richly given
The noblest bounties of indulgent heaven;
For whom has earth her wealthiest mine be-
stow'd,

And commerce bridg'd old ocean's broadest
flood!

To you, a stranger guest, the drama flies,
An angel wanderer in a pilgrim's guise!
To charm the fancy and to feast the heart,
She spreads the banquet of the scenic art.
By you supported, shall her infant stage
Portray, adorn and regulate the age.
When faction rages with intemperate sway,
And gray-hair'd vices shame the face of day,
Drawn from their covert to th' indignant pit,
Be such the game to stock the park of wit;
That park where genius all his shafts may
draw,

Nor dread the terrors of a forest law.
But not to scenes of 'pravity confin'd,
Here polish'd life an ample field shall find;
Reflected here, its fair perspective, view
The stage, the camera—the landscape, you.

Ye lovely fair, whose circling beauties shine
A radiant galaxy of charms divine;
Whose gentle hearts those tender scenes ap-
prove,

Where pity begs, or kneels adoring love;
Ye sons of sentiment, whose bosoms fire
The song of pathos and the epic lyre;

Whose glowing souls with tragic grandeur
rise,

When bleeds a hero or a nation dies;
And ye, who thron'd on high a synod sit,
And rule the lofty atmosphere of wit;
From whom a flash of comic lightning draws
A bursting thunder-clap of loud applause;
If here those eyes, whose tears, with peerless
sway

Have wept the vices of an age away;
If here those lips, whose smiles, with magic
art,

Have laugh'd the foibles from the cheated
heart;

On mirth's gay cheek can one gay dimple
light;

In sorrow's breast one passion'd sigh excite:
With nobler streams the buskin's grief shall
fall;

With pangs sublimer throb this breathing
wall;

Thalia, too, more blithe, shall trip the stage,
Of care the wrinkles smooth, and thaw the
veins of age.

And now, thou dome, by Freedom's patrons
rear'd,

With beauty blazon'd and by taste rever'd;
Apollo consecrates thy walls profane,—
Hence be thou sacred to the muses' reign!
In thee three ages shall in one conspire;
A Sophocles shall swell his chasten'd lyre;
A Terence rise in native charms serene;
A Sheridan display the perfect scene;
And Athens, Rome, Augusta, blush to see
Their virtues, beauty, grace, all shine—com-
bin'd in thee.

walls profane." This was, at least, equal in literary merit to Mr. Paine's poem—it was not nearly so long as the prologue actually recited, and but for the "ifs" that implied immorality, it would have been more appropriate to the occasion—

If, borne from far, the wit of Albion's race,
 As dissolute as gay, these walls disgrace;
 If foreign brogues and foreign manners strive
 Your speed to dictate, and the *ton* to give;
 If alien vices, here unknown before,
 Come, shameless, to pollute Columbia's shore;
 * * * * *
 O, may the lightning rend these walls profane,
 And desolation o'er the ruins reign.

The theatre as a school of vice was an assumption that at that time was generally answered by the counter-assumption that a well-regulated stage was a school of virtue. That, in fact, the playhouse was simply a place for intellectual amusement that would only reflect its environment, was a view of the subject seldom urged. But the management of the Boston Theatre certainly showed the highest respect for religion and its temples; and when the Rev. Jeremiah Belknap, D.D., chose to lecture in the church in Federal Street on a play-

<p>GUSTAVUS VASA.</p> <hr style="width: 10%; margin: 0 auto;"/> <p>Gustavus Mr. Baker Trollio Mr. Jones Adolphus Mr. Collins Anderson Mr. Nelson Laertes Mr. Bartlett Christiern Mr. Powell Arvida Mr. S. Powell Sivard Mr. Kenny. Christina Miss Harrison Mariana Mrs. Jones Augusta Mrs. Baker Child Miss Cordelia Powell (First appearance on any stage.)</p>	<p>night the Federal Street playhouse was closed. The choice of the opening play, "Gustavus Vasa," a hundred years later would have been considered inadmissible, but in the first decade of the</p>	<p>MODERN ANTIQUES.</p> <hr style="width: 10%; margin: 0 auto;"/> <p>Mr. Cockletop . . . Mr. Jones Frank Mr. S. Powell Napkin Mr. Collins Hearty Mr. Nelson Joey Mr. Baker Mrs. Cockletop . . Miss Baker Mrs. Camomile . . Mrs. Baker Nan Mrs. Jones Belinda Mrs. Collins</p>
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Republic it was somehow considered typical of American patriotism. "Modern Antiques," the afterpiece, a merry farce by O'Keefe, first acted at Covent Garden in 1789, was a happier selection, especially as this was its first production in America. One of the Boston critics said that as *Christiern* Mr. Powell added to his previous reputation; as *Gustavus* Mr. Baker was all that could be expected; and as *Arvida* Mr. S. Powell was true to nature and made a deep and favorable impression. The ladies were received with greater warmth. Of Miss Harrison as *Christina* the critic declared it might be said, "Majestic was her form—her every action dignity and grace;" Mrs. Jones' part could not have been better filled, and Mrs. Baker's dignity of character, propriety of action and maternal tenderness at once charmed and affected. In the farce, too, the commendation was hearty. Jones as *Cockletop* appeared a genuine son of the sock; Baker as *Joey* "made the muscles of every face vibrate in unison with his own;" S. Powell displayed the genteel comedian to great advantage; and Mrs. Collins appeared to possess the *naïvete* of a live actress. Miss Baker was praised for the graces of an elegant person and beauty of features, but regret was expressed that the amiable modesty of the woman proved a barrier to the fine accomplishments of the actress.

MIDNIGHT HOUR.	A m o n g t h e	NATURAL SON.
Marquis Mr. S. Powell	pieces produced	Sir Jeffrey Latimer . Mr. Baker
Sebastian Mr. Powell	at the Boston	Blushenly Mr. Bartlett
Nicholas Mr. Jones	T h e a t r e t h i s	Jack Hastings . . Mr. S. Powell
Ambrose Mr. Collins	s e a s o n t h e r e	Major O'Flaherty . Mr. Collins
Matthias Mr. Kenny	w e r e s i x t h a t	Dumps Mr. Jones
Don Guzman . . . Mr. Baker	a n t i c i p a t e d b y	David Mr. Kenny
Julia Miss Baker	t h e i r A m e r i c a n	Rueful Mr. Powell
Cicely Mrs. Baker		Lady Paragon . Miss Harrison
Flora Mrs. Powell		Penelope Mrs. Abbott
first performance in Boston		Mrs. Phœbe Latimer, Mrs. Baker

production both in Philadelphia and New York. These, taking them in the order of their presentation, were Mrs. Inchbald's "Midnight Hour," a well-contrived and pleasant entertainment from a French piece by M. Damaniant; Cumberland's "Natural Son," a comedy very lively and entertaining in the first and second acts, but in consequence of forced incidents and embarrassing situations a trial to the patience of an audience in the remaining three; "Barnaby Rattle," originally

<u>BARNABY RATTLE.</u>	presented for	<u>SON-IN-LAW.</u>
Barnaby Rattle . . . Mr. Jones	Mr. Quick's ben-	Old Cranky . . . Mr. Kenny
Sir Peter Pride . . . Mr. Kenny	efit at Covent	Bowkitt Mr. Jones
Jeremy Mr. S. Powell	Garden in 1781,	Orator Mum Mr. Powell
Lovemore Mr. Bartlett	a farce taken	Vinegar Mr. S. Powell
Jeffrey Mr. Nelson	from Betterton's	Idle Mr. Baker
Clodpole Mr. Baker	"Amorous Wi-	Bouquett Mr. Collins
Mrs. Rattle . . . Miss Harrison	dow," but based on	Sig. Arionelli . . . Mr. Bartlett
Lady Pride Mrs. Baker	Moliere's "George Dandin,"	Cecilia Mrs. Abbott
Damaris Mrs. Collins	Oulton's "All in	

Good Humor," a little piece in one act, light in texture but entertain-

<u>ALL IN GOOD HUMOR.</u>	ing; O'Keefe's	<u>ANIMAL MAGNETISM.</u>
Chagrin Mr. Baker	"Son-in-Law,"	Doctor Mr. Jones
Squire Hairbrain . Mr. S. Powell	one of his most	Marquis Mr. Bartlett
Bellamy Mr. Bartlett	successful musi-	Jeffrey Mr. S. Powell
Robin Mr. Jones	cal farces; and	Picard Mr. Kenny
Crop Mr. Nelson	Mrs. Inchbald's	La Fleur Mr. Powell
Mrs. Chagrin . . . Mrs. Baker	"Animal Magnetism,"	Constance . . . Miss Harrison
Sophia Miss Baker	from the French, intended to	Lissette Mrs. Jones
Dorothy Mrs. Abbot	ridicule hypnotism	

as then received. To these may be added the "Irish Tailor," presented for Mrs. Collins' benefit with Collins as *Roger McStrong*, Bartlett as *Captain Bounce*, and Miss Baker as *Betty*. In these casts are the names of a number of performers who were in neither of the pieces on the opening night—Mr. Bartlett, of whom one of the critics

said he was new to the stage, young, extremely modest and knew his parts; Mrs. Powell, a happy acquisition, easy, natural and engaging; Mrs. Jones, modest, delicate and amiable; and Mrs. Abbot, "a siren of whose style of singing we could have formed no idea." Apparently, the siren had already begun to practise a siren's arts, for the critic added, "We trust her propriety of conduct will confirm the admiration her wonderful powers have excited."

The number of casts printed in the newspapers or otherwise accessible was unusually large. Arranged below in alphabetical order,

BOSTON THEATRE CASTS—FIRST SEASON.

AGREEABLE SURPRISE.		BUSYBODY.	
Sir Felix Friendly . . . Mr. Kenny	Sir Geo. Touchwood . Mr. Baker	Sir George Airy . . . Mr. S. Powell	
Compton Mr. Collins	Flutter Mr. Powell	Sir Francis Gripe . . . Mr. Jones	
Eugene Mr. Bartlett	Saville Mr. Bartlett	Sir Jealous Traffic . . Mr. Nelson	
Chicane Mr. Nelson	Villers Mr. Nelson	Charles Mr. Bartlett	
Thomas Mr. Baker	Courtall Mr. Collins	Whisper Mr. Collins	
John Mr. S. Powell	Hardy Mr. Jones	Butler Mr. Kenny	
Lingo Mr. Jones	Letitia Hardy . . . Mrs. Powell	Marplot Mr. Powell	
Laura Mrs. Abbot	Mrs. Racket Mrs. Collins	Miranda Miss Harrison	
Mrs. Cheshire Mrs. Baker	Miss Ogle Mrs. Abbot	Isabinda Miss Baker	
Fringe Mrs. Collins	Lady Frances Mrs. Jones	Scentwell Mrs. Abbot	
Cowslip Mrs. Jones		Patch Mrs. Jones	
ALL THE WORLD'S A STAGE.		BOLD STROKE FOR A WIFE.	
Charles Stanley . . . Mr. S. Powell	Colonel Fainwell . Mr. S. Powell		CHAPTER OF ACCIDENTS.
Sir Gilbert Pumpkin . Mr. Kenny	Obadiah Prim . . . Mr. Baker	Woodville Mr. S. Powell	
Diggory Mr. Baker	Sir Philip Modelove . Mr. Nelson	Gov. Harcourt Mr. Baker	
Simon Mr. Bartlett	Tradelove Mr. Collins	Lord Glenmore Mr. Collins	
Wat Mr. Collins	Freeman Mr. Bartlett	Capt. Harcourt Mr. Bartlett	
Harry Stukely . . . Mr. Powell	Sackbut Mr. Kenny	Grey Mr. Kenny	
Miss Bridget Mrs. Baker	Periwinkle Mr. Jones	Vane Mr. Nelson	
Kitty Sprightly . . . Miss Harrison	Mrs. Prim Mrs. Baker	Jacob Gawkey Mr. Jones	
	Betty Miss Baker	Cecilia Miss Harrison	
	Masked Lady Mrs. Collins	Miss Mortimer Miss Baker	
	Ann Lovely Miss Harrison	Mrs. Warner Mrs. Abbot	
		Bridget Mrs. Powell	
BAREAROSSA.		BON TON.	
Barbarossa Mr. Baker	Sir John Trotley . . . Mr. Jones		CHILD OF NATURE.
Othman Mr. Collins	Lord Minikin Mr. S. Powell	Marquis Mr. Powell	
Sadi Mr. Bartlett	Colonel Tivy Mr. Collins	Count Valentia Mr. S. Powell	
Aladin Mr. Kenny	Jessamy Mr. Bartlett	Peasant Mr. Baker	
Selim Mr. S. Powell	Mignon Mr. Kenny	Seville Mr. Kenny	
Zaphira Mrs. Baker	Davy Mr. Powell	Granada Mr. Bartlett	
Irene Miss Harrison	Lady Minikin Mrs. Jones	Duke Murcia Mr. Jones	
	Gymp Mrs. Abbot	Marchioness Mrs. Baker	
	Miss Tittup Miss Harrison	Amanthis Miss Harrison	
BELLE'S STRATAGEM.			
Doricourt Mr. S. Powell			

they show the class of work performed by each member of the company during the season. There were in the company only two persons who attained distinction—Mr. S. Powell and Miss Harrison, who became his wife. Mrs. Abbot might, perhaps, have become a favorite had she not fallen under the ban—as it was, she retired at the close of the season, and her history is in her parts in these casts. Mr. Nelson joined the Old American Company in Philadelphia in the Autumn, and the Bakers also retired in consequence of a disagreement with Mr. Powell, the manager, which, like all theatrical quarrels since, was

BOSTON THEATRE CASTS—FIRST SEASON.

CITIZEN.

Young Philpot . . . Mr. S. Powell
 Young Wilding . . . Mr. Collins
 Sir Jasper Mr. Keony
 Beaufort Mr. Bartlett
 Quilldrive Mr. Nelson
 Old Philpot Mr. Jones
 Corinna Mrs. Abbot
 Maria Mrs. Collins

DRUMMER.

Tinsel Mr. S. Powell
 Trueman Mr. Kenny
 Fantome Mr. Collins
 Gardener Mr. Baker
 Coachman Mr. Nelson
 Buter Mr. Bartlett
 Vellum Mr. Jones
 Lady Trueman . . . Miss Baker
 Abigail Mrs. Baker

Trueman Mr. Bartlett
 Uncle Mr. Collins
 Blunt Mr. Nelson
 Constable Mr. Kenny
 Thoroughgood . . . Mr. Baker
 Millwood Mrs. Powell
 Lucy Mrs. Collins
 Maria Miss Harrison

CLANDESTINE MARRIAGE.

Lord Ogilby Mr. Powell
 Sterling Mr. Kenny
 Sir John Melville . . Mr. Collins
 Canton Mr. Jones
 Brush Mr. Baker
 Sergeant Flower . . . Mr. Bartlett
 Lovewell Mr. S. Powell
 Miss Sterling Mrs. Powell
 Mrs. Heidelberg . . . Mrs. Baker
 Betty Mrs. Collins
 Nancy Mrs. Jones
 Trusty Miss Baker
 Faany Miss Harrison

FARMER.

Farmer Blackberry . . Mr. Collins
 Capt. Valentine . . . Mr. Nelson
 Col. Dormant Mr. S. Powell
 Fairly Mr. Kenny
 Rundy Mr. Bartlett
 Flummery Mr. Baker
 Jemmy Jumps Mr. Jones
 Betty Blackberry . . . Mrs. Baker
 Louisa Miss Baker
 Molly Maybush Mrs. Abbot

GRECIAN DAUGHTER.

Evander Mr. Jones
 Phocion Mr. S. Powell
 Philotas Mr. Bartlett
 Melanthon Mr. Collins
 Calippus Mr. Kenny
 Dionysius Mr. Baker
 Erixene Miss Baker
 Euphrasia Mrs. Baker

HAMLET.

Hamlet Mr. Powell
 King Mr. Collins
 Polonius Mr. Jones
 Horatio Mr. Kenny
 Laertes Mr. S. Powell
 Rosencranz Mr. Bartlett
 Guildenstern Mr. Nelson
 Ghost Mr. Baker
 Queen Mrs. Baker
 Player Queen Mrs. Abbot
 Ophelia Miss Baker

DOUGLAS.

Young Norval Mr. S. Powell
 Old Norval Mr. Jones
 Officer Mr. Kenny
 Glenalvon Mr. Powell
 Lord Randolph Mr. Collins
 Lady Randolph Mrs. Powell
 Anna Miss Baker

FOUNDLING.

Young Belmont Mr. S. Powell
 Sir Charles Raymond . Mr. Baker
 Sir Roger Belmont . . Mr. Jones
 Colonel Raymond . . . Mr. Collins
 Villard Mr. Kenny
 Faddle Mr. Powell
 Rosetta Miss Harrison
 Fidelia Miss Baker

HUNT THE SLIPPER.

Captain Clement . . . Mr. Collins
 Glib Mr. Bartlett
 Billy Bustle Mr. Jones

GEORGE BARNWELL.

George Barnwell . . . Mr. S. Powell

fought out in the newspapers. Somehow, neither Mrs. Baker nor her daughter found favor with the critics, and Miss Baker's attempts at leading roles were dealt with with especial severity. When "Hamlet" was played it was asked, "Why was not Miss Harrison or Mrs. Abbot

BOSTON THEATRE CASTS—FIRST SEASON.

INKLE AND YARICO.
 Inkle Mr. Powell
 Curry Mr. Baker
 Campley Mr. Bartlett
 Medium Mr. Kenny
 Mate Mr. Collins
 Trudge Mr. Jones
 Yarico Mrs. Baker
 Narcissa Miss Baker
 Patty Mrs. Jones
 Wowski Mrs. Abbot

LOVE IN A VILLAGE.

Young Meadows . . Mr. Bartlett
 Woodcock Mr. Powell
 Hawthorn Mr. Collins
 Eustace Mr. Nelson
 Sir William Mr. Kenny
 Hodge Mr. Jones
 Rosetta Mrs. Abbot
 Lucinda Miss Baker
 Madge Mrs. Baker
 Mrs. Deborah . . . Mrs. Powell

LYAR.

Young Wilding . . Mr. S. Powell
 Old Wilding . . . Mr. Kenny
 Sir James Elliott . Mr. Bartlett
 Papillion Mr. Powell
 Miss Grantham . . Miss Harrison
 Miss Godfrey . . . Miss Baker
 Kitty Mrs. Collins

LYING VALET.

Sharp Mr. Powell
 Guttle Mr. Baker
 Trippet Mr. Bartlett
 Drunken Cook . . Mr. Kenny
 Gayless Mr. S. Powell
 Melissa Miss Harrison
 Mrs. Gadabout . . Mrs. Baker
 Mrs. Trippet . . . Mrs. Jones
 Kitty Pry Mrs. Powell

MIDAS.

Jupiter Mr. Nelson
 Juno Miss Baker
 Apollo Mr. Bartlett
 Pan Mr. Collins
 Midas Mr. Jones
 Sileno Mr. Powell
 Damætus Mr. Kenny
 Daphne Mrs. Powell
 Mysis Mrs. Baker
 Nysa Mrs. Abbot

MILLER OF MANSFIELD.

King Mr. S. Powell
 Dick Mr. Kenny
 Lurewell Mr. Bartlett
 Joe Mr. Nelson
 Miller Mr. Jones
 Madge Mrs. Baker
 Peggy Miss Baker
 Kate Mrs. Powell

MISS IN HER TEENS.

Captain Flash . . . Mr. Jones
 Captain Loveit . . Mr. Collins
 Puff Mr. Kenny
 Fribble Mr. Powell
 Tag Mrs. Baker
 Miss Bidy Mrs. Collins

MOURNING BRIDE.

King Mr. Collins
 Gonzales Mr. Jones
 Garcia Mr. Bartlett
 Alonzo Mr. Baker
 Selim Mr. Powell
 Hali Mr. Kenny
 Osmyn Mr. S. Powell
 Almeria Mrs. Jones
 Leonora Miss Baker
 Zara Miss Harrison

NO SONG NO SUPPER.

Robin Mr. Jones
 Frederick Mr. Bartlett
 Endless Mr. Baker

William Mr. Collins
 Thomas Mr. Kenny
 Crop Mr. Nelson
 Dorothy Mrs. Baker
 Louisa Miss Baker
 Nelly Mrs. Collins
 Margaretta Mrs. Abbot

OLD MAID.

Clerimont Mr. S. Powell
 Harlow Mr. Collins
 Captain Cape . . . Mr. Baker
 Mrs. Harlow . . . Miss Harrison
 Trifle Mrs. Abbot
 Miss Harlow . . . Mrs. Baker

PADLOCK.

Don Diego Mr. Kenny
 Leander Mr. Nelson
 Scholar Mr. Bartlett
 Mungo Mr. Powell
 Leonora Mrs. Abbot
 Ursula Mrs. Baker

POOR SOLDIER.

Patrick Mr. Nelson
 Dermot Mr. Bartlett
 Fitzroy Mr. Kenny
 Bagatelle Mr. Powell
 Father Luke . . . Mr. Collins
 Darby Mr. Jones
 Norah Mrs. Abbot
 Kathleen Mrs. Jones

PROVOKED HUSBAND.

Lord Townly . . . Mr. Powell
 Manly Mr. S. Powell
 Sir Francis Mr. Baker
 Basset Mr. Collins
 John Moody . . . Mr. Kenny
 James Mr. Bartlett
 Squire Richard . . Mr. Jones
 Lady Townly . . . Mrs. Powell
 Lady Grace . . . Miss Harrison
 * Lady Wronghead . Mrs. Baker

cast for *Ophelia* instead of Miss Baker? Why was not Mrs. Powell the *Queen* instead of Mrs. Baker?" But the Baker family did not fail to make a determined effort to establish themselves in the esteem of the Boston public. Mrs. Baker for her benefit attempted the trying

BOSTON THEATRE CASTS—FIRST SEASON.

Myrtilla Miss Baker
 Trusty Mrs. Abbot
 Miss Jenny Mrs. Collins

QUAKER.

Steady Mr. Collins
 Solomon Mr. Jones
 Farmer Easy Mr. Kenny
 Lubin Mr. Nelson
 Gillian Mrs. Abbot
 Cicely Mrs. Baker
 Floretta Mrs. Powell

REVENGE.

Don Alonzo A Gentleman
 Don Carlos Mr. Bartlett
 Don Alvarez Mr. Baker
 Manuel Mr. Kenny
 Zanga Mr. Powell
 Leonora Miss Harrison
 Isabella Mrs. Baker

RICHARD III.

Richard Mr. Powell
 Henry VI Mr. Jones
 Prince of Wales A Debutante
 Duke of York Miss C. Powell
 Buckingham Mr. S. Powell
 Stanley Mr. Kenny
 Lieutenant Mr. Collins
 Catesby Mr. Bartlett
 Ratcliffe Mr. Nelson
 Richmond Mr. Baker
 Queen Elizabeth Mrs. Powell
 Lady Anne Miss Harrison
 Duchess of York Mrs. Baker

ROAD TO RUIN.

Goldfinch Mr. S. Powell
 Sulky Mr. Powell
 Dornton Mr. Kenny
 Harry Dornton Mr. Collins
 Milford Mr. Bartlett
 Mr. Smith Mr. Baker
 Silky Mr. Jones
 Mrs. Warren Mrs. Baker

Mrs. Ledger Mrs. Powell
 Jenny Miss Baker
 Sophia Mrs. Collins

ROMEO AND JULIET.

Romeo Mr. S. Powell
 Mercutio Mr. Powell
 Capulet Mr. Baker
 Montagu Mr. Kenny
 Tybalt Mr. Collins
 Benvolio Mr. Nelson
 Paris Mr. Bartlett
 Friar Laurence Mr. Jones
 Juliet Miss Harrison
 Lady Capulet Mrs. Baker
 Nurse Mrs. Powell

SCHOOL FOR SCANDAL.

Sir Peter Teazle Mr. Jones
 Sir Oliver Surface Mr. Baker
 Joseph Surface Mr. Collins
 Charles Surface Mr. S. Powell
 Crabtree Mr. Kenny
 Sir Benjamin Mr. Bartlett
 Rowley Mr. Powell
 Careless Mr. Nelson
 Mrs. Candour Mrs. Powell
 Maria Miss Baker
 Lady Sneerwell Mrs. Baker
 Lady Teazle Miss Harrison

SHE STOOPS TO CONQUER.

Young Marlow Mr. S. Powell
 Hardcastle Mr. Nelson
 Hastings Mr. Collins
 Sir Charles Marlow Mr. Kenny
 Diggory Mr. Baker
 Roger Mr. Bartlett
 Tony Lumpkin Mr. Jones
 Mrs. Hardcastle Mrs. Baker
 Miss Neville Miss Baker
 Pimple Mrs. Abbot
 Miss Hardcastle Miss Harrison

THREE WEEKS AFTER MARRIAGE.

Sir Charles Rackett Mr. S. Powell

Woodley Mr. Bartlett
 Drugget Mr. Kenny
 Lady Rackett Miss Harrison
 Mrs. Drugget Mrs. Baker
 Nancy Mrs. Collins
 Dimitry Miss Baker

VIRGIN UNMASKED.

Goodwill Mr. Kenny
 Blister Mr. Baker
 Quaver Mr. Bartlett
 Thomas Mr. Nelson
 Coupee Mr. Jones
 Miss Lucy Miss Baker

WATERMAN.

Tom Tug Mr. Jones
 Bundle Mr. Collins
 Robin Mr. Powell
 Mrs. Bundle Mrs. Baker
 Wilhelmina Miss Baker

WAYS AND MEANS.

Sir David Dunder Mr. Jones
 Young Random Mr. Collins
 Scruple Mr. Bartlett
 Old Random Mr. Kenny
 Paul Peery Mr. Baker
 Carney Mr. Nelson
 Tiptoe Mr. S. Powell
 Lady Dunder Mrs. Baker
 Kitty Mrs. Collins
 Harriet Miss Harrison

WEST INDIAN.

Belcour Mr. S. Powell
 Stockwell Mr. Baker
 Varland Mr. Jones
 Captain Dudley Mr. Nelson
 Charles Dudley Mr. Bartlett
 Fulmer Mr. Kenny
 Major O'Flaherty Mr. Collins
 Miss Rusport Mrs. Powell
 Lady Rusport Mrs. Baker
 Mrs. Fulmer Mrs. Abbot

part of *Euphrasia* in the "Grecian Daughter," and for his benefit on the 30th of June Mr. Baker presented a bill in which both his wife and daughter had ample opportunity to display their powers in comedy roles. He began the evening's entertainment with an original pantomimical prologue by a gentleman of Boston—probably young Paine, who was already warmly interested in Miss Baker. Two of the pieces, Murphy's little comedy, "Three Weeks After Marriage" and Jackman's farce, "All the World's a Stage," had often been produced elsewhere, but this was their first production in Boston; and the performance of Dibdin's ballad opera, the "Waterman," had been anticipated in New York only within a year and in Philadelphia by only a week. As *Wilhelmina* Miss Baker had an opportunity that neither Mrs. Hodgkinson nor Miss Broadhurst disdained, but nothing availed to excite interest in behalf of an actress who had dared to fascinate the son of a Signer of the Declaration of Independence. The Signer himself was implacable. Miss Eliza Baker, handsome, amiable and intelligent, was only sixteen when she came to Boston; she was married a year later, in February, 1795. In consequence young Paine was expelled from his father's house, and it was not until 1798 that there was a reconciliation. Mr. Baker afterward kept a hotel in Boston, and Mrs. Baker returned to the stage in 1796. Miss Baker's stage history ends here.

BOSTON THEATRE CASTS—FIRST SEASON.

Lucy Miss Baker	Kitty Mrs. Collins	WONDER.
Louisa Dudley . . Miss Harrison	Miss Johnstone . . Mrs. Abbot	Don Felix . . . Mr. S. Powell
WHICH IS THE MAN?	Sophy Pendragon . Mrs. Jones	Colonel Briton . . Mr. Collins
Lord Sparkle . . Mr. S. Powell		Don Pedro . . . Mr. Jones
Beauchamp . . . Mr. Collins	WHO'S THE DUPE?	Don Lopez . . . Mr. Nelson
Bobby Pendragon . Mr. Jones	Gradus Mr. Jones	Gibby Mr. Baker
Belville Mr. Bartlett	Sanford Mr. Collins	Frederick . . . Mr. Bartlett
Servant Mr. Kenny	Granger Mr. S. Powell	Alguazil Mr. Kenny
Fitzherbert . . . Mr. Powell	Doiley Mr. Powell	Lissardo Mr. Powell
Lady Bell Bloomer, Miss Harrison	Servant Mr. Kenny	Violante Miss Harrison
Julia Miss Baker	Charlotte Mrs. Jones	Isabinda Miss Baker
Clarinda Mrs. Baker	Miss Doiley . . Miss Harrison	Inis Mrs. Collins
		Flora Mrs. Jones

The season had not been remarkably successful. Even the benefit for the American prisoners in Algiers yielded only \$887.28, which was considered a very large sum. The company had not proved adequate, and it may be doubted whether even the injunction of the low comedian's benefit advertisement received a decided affirmative response—

Then go and tell your favorite, Jones,
That Boston his great merit owns.

After the first season ended, on the 4th of July, 1794, the Boston Theatre remained closed until the 15th of December following. In the meantime Mr. Powell made a voyage to England in search of recruits, returning with Messrs. Hipworth, Taylor, Villiers and Heeley, Mr. and Mrs. Hughes, Mrs. Hellyer, afterward Mrs. Graupner, and Miss Harrison, afterward Mrs. Dickenson. This second group of English acquisitions was like the first without previous reputation, but some of them had had considerable experience in the provincial theatres, and were not without merit. Mr. Hipworth possessed more than ordinary talent, and his conduct was exemplary, both as an actor and a man. Mr. Taylor proved more than an acceptable substitute

LIST OF PERFORMANCES.

1794.
Dec. 15—As You Like It . . . Shakspeare
Rosina . . . Mrs. Brooke
17—Manager in Distress . . Colman
As You Like It.
Romp Bickerstaff
19—Jew Cumberland
Who's the Dupe? . Mrs. Cowley
24—Jew.
Bon Ton Garrick
27—Dramatist Reynolds
Modern Antiques . . . O'Keefe
29—Jew.
Farmer O'Keefe
31—Dramatist.
Farmer.
1795.
Jan. 2—Jew.
Poor Soldier. O'Keefe
5—Such Things Are . Mrs. Inchbald
Wrangling Lovers Lyon
7—Such Things Are.
Romp.
9—George Barnwell Lillo
Lying Valet Garrick
12—Every One Has His Fault
Mrs. Inchbald
Rosina.

- Jan. 14—Dramatist.
 Barnaby Rattle Betterton
 17—Every One Has His Fault.
 Rosina.
 19—Every One Has His Fault.
 Deaf Lover Pilon
 21—Jew.
 Ways and Means Colman, Jr
 23—Inkle and Yarico Colman, Jr
 Midnight Hour Mrs. Inchbald
 26—Henry IV Shakspeare
 Wrangling Lovers.
 28—West Indian Cumberland
 Miller of Mansfield Dodsley
 30—Wild Oats O'Keefe
 Waterman Dibdin
- Feb. 2—Every One Has His Fault.
 Mock Doctor Fielding
 4—Wild Oats.
 All in Good Humor Oulton
 6—Inkle and Yarico.
 Midnight Hour.
 9—Child of Nature Mrs. Inchbald
 Village Lawyer Macready
 11—Rivals Sheridan
 Irishman in London Macready
 13—Young Quaker O'Keefe
 Village Lawyer.
 16—Jew.
 Padlock Bickerstaff
 18—Young Quaker.
 Irishman in London.
 20—Road to Ruin Holcroft
 Village Lawyer.
 23—Romeo and Juliet Shakspeare
 Seeing is Believing Joddrell
 25—School for Scandal Sheridan
 Lying Valet.
- March 2—Medium.
 4—Every One Has His Fault.
 All the World's a Stage. Jackman
 6—Beaux' Stratagem Farquhar
 Poor Soldier.
 9—How to Grow Rich Reynolds
 Ways and Means.
 11—She Stoops to Conquer. Goldsmith
 Farmer.

for Baker, and Mrs. Hellyer eclipsed Mrs. Abbot as the leading singer of the company. During the vacation Snelling Powell married Miss Harrison, and the new Miss Harrison was her sister. The members of the original company retained were Mr. and Mrs. Powell, Mr. and Mrs. S. Powell, Mr. and Mrs. Jones, Mr. and Mrs. Collins and Messrs. Bartlett and Kenny. One or two trial nights were accorded to aspirants during the season. On the 29th of December a Mr. Clifford made his first appearance as *Captain Valentine* in the "Farmer." Notwithstanding it was said that his style of singing was that of the most approved masters, and his execution superior to any yet heard on the Boston boards, his name does not again occur in the bills. Subsequently, on the 6th of May, Mrs. Spencer, announced as from New York and the Theatre Royal, Edinburgh, made her Boston *debut* as *Juliet*. She had been coldly

received in New York, but she was hailed with raptures in Boston. Young Paine, who had established the *Orrery* as his theatrical mouthpiece, declared her success a prodigy. She was mistress of the graces of the stage, he said—perfect in the letter of her author, and communicating his spirit with the most pointed elocution. Mrs. Spencer was afterward seen at the benefits as *Belvidera* in “Venice Preserved,” *Mrs. Strickland* in the “Suspicious Husband,” the *Queen* in “Hamlet,” and *Miss Nancy* in “Neck or Nothing.” She was accorded a benefit on the 5th of June, with “Percy” and the “Midnight Hour” as the bill. As a matter of course, she played *Elmira* in Miss More’s tragedy. On the 15th of June a performance was given for the relief of sufferers by fire in Boston, when the receipts were \$666.00. When the “Agreeable Surprise” was given as the after-piece to the “Contrast,” for Mr.

- Mar. 13—Busybody Mrs. Centlivre
Deuce is in Him Colman
- 16—How to Grow Rich.
Deuce is in Him.
- 18—Romeo and Juliet.
Three Weeks After Marriage
Murphy
- 20—Wild Oats.
Old Maid Murphy
- 23—Natural Son Cumberland
Padlock.
- 25—Cato Addison
Miss in Her Teens . . . Garrick
- 27—Road to Ruin.
Prize Hoare
- 30—Cato.
Prize.
- April 1—Inkle and Yarico.
Virgin Unmasked . . . Fielding
- 6—Mountaineers Colman, Jr
- 8—Mountaineers.
Miller of Mansfield.
- 13—Mountaineers.
As It Should Be Oulton
- 15—Mountaineers.
- 17—Mountaineers.
- 20—Mountaineers.
Deuce is in Him
- 22—Dramatist.
Midas O’Hara
- 24—Belle’s Stratagem . Mrs. Cowley
Midas.
- May 1—Lyar Foote
Robinson Crusoe . . . Sheridan
- 4—Quaker Dibdin
Robinson Crusoe.
- 6—Romeo and Juliet.
Quaker.
- 8—Prize.
Robinson Crusoe.
- 9—How to Grow Rich.
Ways and Means.
- 11—Contrast Tyler
Agreeable Surprise . . . O’Keefe
(Col. Tyler’s benefit.)
- 13—Jew.

- May 13—High Life Below Stairs . Townley
(Mr. Collins' benefit.)
- 15—Notoriety Reynolds
Catharine and Petruccio, Shakspeare
(Mrs. S. Powell's benefit.)
- 18—Venice Preserved Otway
(Bartlett and Heeley's benefit.)
- 20—Notoriety.
High Life Below Stairs.
(Mr. Hipworth's benefit.)
- 25—Orphan Otway
Mayor of Garratt Foote
(Mr. Villiers' benefit.)
- 27—Wild Oats.
Catharine and Petruccio.
(Mr. Kenny's benefit.)
- 29—Richard III Shakspeare
Deuce is in Him.
(Mr. S. Powell's benefit.)
- June 1—Suspicious Husband Hoadly
No Song No Supper Hoare
(Mr. Taylor's benefit.)
- 3—Hamlet Shakspeare
Prisoner at Large O'Keefe
(Mr. and Mrs. Hughes' benefit.)
- 5—Percy Miss More
Midnight Hour.
(Mrs. Spencer's benefit.)
- 8—Bold Stroke for a Wife
Mrs. Centlivre
Neck or Nothing Garrick
(Mr. Jones' benefit.)
- 10—Gamester Moore
Wedding Day Mrs. Inchbald
(Mrs. Collins' benefit.)
- 12—Wonder Mrs. Centlivre
Farmer.
(Mrs. Jones and Mrs. Hellyer's benefit.)
- 15—Mountaineers.
(For sufferers by fire.)
- 17—Merchant of Venice Shakspeare
Prisoner at Large.
(Mr. Hipworth's benefit.)
- 19—Inkle and Yarico.
Prize.
(S. Powell and Collins' benefit.)

Tyler's benefit, Mrs. Jones and Mrs. Hughes both laid claim to the part of *Cowslip*, both prepared to play the character, and both came on the stage at the same time, each offering her bowl of cream to *Lingo*. As Mr. Jones was playing *Lingo*, he at once settled the dispute by accepting his wife's offering. During the regular season none of the later London successes were offered, except the "Mountaineers," a great hit, and the only one brought forward at the benefits was Mrs. Inchbald's "Wedding Day," by Mrs. Collins. The season was not successful, and when it closed Mr. Powell, the manager, was bankrupt.

The pieces chosen for the opening of the second season at the Boston Theatre were Shakspeare's comedy, "As You Like It," and Mrs. Brooke's comic opera, "Rosina." The comedy served for the introduction of all the new members of the company,

except Mrs. Hellyer, whose *debut* was made as *Rosina* in the opera. Mr. Taylor as *Orlando* was pronounced a valuable acquisition. Mr. Paine said in the *Orrery* that he

AS YOU LIKE IT.

eclipsed every competitor, and it was generally admitted that he exhibited powers which placed him in the front rank of genteel comedians. Although the part of *Jaques* was said to have been feebly supported, Mr. Hipworth was accorded the distinction of having the appearance of a gentleman and being a fine vocal performer.

Banished Duke	Mr. Powell
Duke Frederick	Mr. Collins
Jaques	Mr. Hipworth
Amiens	Mr. Bartlett
Oliver	Mr. S. Powell
Orlando	Mr. Taylor
Adam	Mr. Hughes
Touchstone	Mr. Jones
Corin	Mr. Kenny
Silvius	Mr. Heeley
William	Mr. Villiers
Rosalind	Mrs. S. Powell
Celia	Miss Harrison
Phoebe	Mrs. Hughes
Audrey	Mrs. Powell

One of the critics, speaking of Mr. Hughes as *Adam*, said he never saw an old man so characteristically portrayed, but according to Mr. Paine he was above mediocrity and below excellence. A singular bit of criticism was Paine's declaration that Mr. Jones' humor as *Touchstone* was equalled only by the perfection of Mr. Villiers as *William*. Poor Heeley, on the other hand, in the little part of *Silvius* was pronounced only a speaking puppet beneath criticism, and Bartlett as *Amiens* was coupled with him. Mrs. S. Powell as *Rosalind* displayed "more than her usual excellence;" but her sister, Miss Harrison, as *Celia* had "neither face, nor voice, nor form, nor action." Mrs. Hughes had a bad cold, but she played *Phæbe* with great spirit. Mrs. Hellyer as *Rosina* in the afterpiece was said to possess a pleasing face and to sing well, but Mr. Paine could not think her equal to Mrs. Pick.

An American comedy called the "Medium, or Happy Tea-Party," was produced on the 2d of March. It was played only once

A correspondent, writing to the *Columbian Centinel* on the 11th, expressed surprise that it did not have a second performance, alleging

MEDIUM.

Maitland	Mr. Kenny
Charles Maitland	Mr. S. Powell
Colonel Melfort	Mr. Hipworth
Major Bloomville	Mr. Taylor
Captain Flashit	Mr. Jones
Weston	Mr. Collins
Robert	Mr. Hughes
William	Mr. Villiers
Eliza Clairville	Mrs. S. Powell
Matronia	Mrs. Powell
Mrs. Bloomville	Mrs. Hughes
Deborah	Mrs. Hellyer
Molly	Miss Harrison
Jenny	Mrs. Collins

that the imperfections of the performers had denied it a fair trial. The whole character of *Flashit*, played by Mr. Jones, this writer said, had a very forcible effect upon his mind. Boston was on the alert to ascertain the name of the author of the new comedy, but it was not divulged. Young Paine in the *Orrery* attributed the

piece to the Rev. John Murray, the pastor of the First Universalist Church at the corner of Bennet and Hanover Streets, and the second preacher of the doctrine of universal salvation in America; but Mr. Murray denied its authorship with some asperity. The writer in the *Columbian Centinel* already cited said with peculiar suggestiveness that if the author was "this side of the State of Vermont" he "would ask him to shorten his dialogues." There is no reason to doubt that the real author of the "Medium" was Royall Tyler. Why should the "Contrast" have been revived on the 11th of May for Mr. J. S. Tyler's benefit except as a recognition of the failure to give his brother's new comedy a fair trial? The case is one that can only be determined on circumstantial evidence, but the testimony seems to settle the question. As the first American play originally produced in Boston, the "Medium" has an interest apart from its merits, and it is to be regretted that the play was not printed and the authorship formally acknowledged.

The two pieces new to the stage in America, the younger Colman's "Mountaineers" and Mrs. Inchbald's "Wedding Day," were destined to great popularity in every city on the continent. Colman's play was originally produced at the Haymarket in 1794, where it was a great success. It was founded on the adventures of *Cardenio Don Fernando*, the Spanish captive, and their mistresses in "Don Quixote," with such additions and alterations as suggested themselves to the author. Mr. Taylor gained great celebrity in Boston by his perform-

CONTRASTED CASTS—CHANGES.

PLAYS.	1794.	1794-5.	PLAYS.	1794.	1794-5.
<i>Bold Stroke for a Wife.</i>					
Sir Philip	Mr. Nelson	Mr. Taylor	Julia	Miss Baker	Mrs. Hughes
Simon Pure	Mr. Kenny		Cicely	Mrs. Baker	Mrs. Hellyer
Obadiah Prim	Mr. Baker	Mr. Hughes	Flora	Mrs. Powell	Mrs. Jones
Betty	Miss Baker	Mrs. Hellyer	<i>Modern Antiques.</i>		
Mrs. Prim	Mrs. Baker	Mrs. Jones	Hearty	Mr. Nelson	Mr. Kenny
<i>Bon Ton.</i>			Joey	Mr. Baker	Mr. Villiers
Davy	Mr. Powell	Mr. Villiers	Thomas		Mr. Heeley
Gymp	Mrs. Abbot	Mrs. Collins	Mrs. Cockletop.	Miss Baker	Mrs. S. Powell
<i>Farmer.</i>			Mrs. Camomile.	Mrs. Baker	Mrs. Hughes
Capt. Valentine.	Mr. Nelson	Mr. Hipworth	Flounce		Miss Harrison
Col. Dormant	Mr. S. Powell	Mr. Hughes	Betty		Mrs. Hellyer
Betty	Mrs. Baker	Mrs. Hughes	<i>No Song No Supper.</i>		
Molly	Mrs. Abbot	Mrs. Hellyer	Crop	Mr. Nelson	Mr. Collins
Louisa	Miss Baker	Miss Harrison	William	Mr. Collins	Mr. Hipworth
<i>Hamlet.</i>			Margaretta	Mrs. Abbot	Mrs. Hellyer
Ghost	Mr. Baker	Mr. Hipworth	Louisa	Miss Baker	Miss Harrison
Guildenstern	Mr. Nelson	Mr. Taylor	Dorothy	Mrs. Baker	Mrs. Jones
Player King		Mr. Heeley	<i>Padlock.</i>		
Marcellus		Mr. Hughes	Leander	Mr. Nelson	Mr. Hipworth
Gravedigger		Mr. Villiers	Leonora	Mrs. Abbot	Mrs. Hellyer
Queen	Mrs. Baker	Mrs. Spencer	Ursula	Mrs. Baker	Mrs. Powell
Player Queen	Mrs. Abbot	Mrs. Collins	<i>Richard III.</i>		
Ophelia	Miss Baker	Mrs. Hughes	Richmond	Mr. Baker	Mr. Hipworth
<i>Inkle and Yarico.</i>			Prince of Wales.	Debutante	Boston Youth
Inkle	Mr. Powell	Mr. Hipworth	Radcliffe	Mr. Nelson	Mr. Heeley
Curry	Mr. Baker	Mr. Hughes	Lord Mayor		Mr. Hughes
Yarico	Mrs. Baker	Mrs. S. Powell	Tressel		Mr. Taylor
Narcissa	Miss Baker	Mrs. Hellyer	Tyrel		Mr. Villiers
Wowski	Mrs. Abbot	Mrs. Hughes	Queen Elizabeth.	Mrs. Powell	Mrs. Spencer
<i>Midnight Hour.</i>			Duchess of York.	Mrs. Baker	Mrs. Hughes
Marquis	Mr. S. Powell	Mr. Taylor	<i>Wonder.</i>		
General		Mr. Hughes	Don Lopez	Mr. Nelson	Mr. Kenny
Sebastian	Mr. Powell	Mr. Hipworth	Lissardo	Mr. Powell	Mr. Hughes
Matthias	Mr. Kenny	Mr. Villiers	Gibby	Mr. Baker	Mr. Villiers
			Alguazi	Mr. Kenny	Mr. Heeley
			Isabinda	Miss Baker	Mrs. Hellyer

ance of *Octavian*, but in Dunlap's estimation it was a failure. Dunlap's judgment, however, is far from conclusive. Taylor in this part wore what was a novelty at that time—a beard grown for the occasion.

Few of the pieces presented at the Boston Theatre during the first season were revived, and in these few the changes in the casts were not important. The productions new to Boston comprised for the

BOSTON THEATRE CASTS—SECOND SEASON.

CATHARINE AND PETRUCHIO.		DRAMATIST.		HIGH LIFE BELOW STAIRS.	
Petruchio . . .	Mr. Hipworth	Vapid	Mr. Hipworth	Lovel	Mr. Hipworth
Baptista . . .	Mr. Heeley	Florville	Mr. Taylor	Freeman	Mr. Collins
Biondello . . .	Mr. Kenny	Scarlet	Mr. Hughes	Philip	Mr. Hughes
Taylor	Mr. Villiers	Neville	Mr. Bartlett	Lord Duke	Mr. S. Powell
Hortensio . . .	Mr. Bartlett	Willoughby	Mr. Kenny	Tom	Mr. Kenny
Grumio	Mr. Jones	Peter	Mr. Villiers	Robert	Mr. Villiers
Curtis	Mrs. Hughes	Ennuï	Mr. Jones	Coachman	Mr. Heeley
Bianca	Miss Harrison	Lady Waitfort . . .	Mrs. Powell	Sir Harry	Mr. Powell
Catharine . . .	Mrs. S. Powell	Miss Courtney . .	Mrs. Hughes	Kitty	Mrs. Powell
—————		Letty	Mrs. Collins	Lady Bab	Mrs. Collins
CATO.		Marianne	Mrs. S. Powell	Lady Charlotte . .	Mrs. Hellyer
Cato	Mr. Hipworth	—————		Chloe	Mrs. Hughes
Juba	Mr. Taylor	GAMESTER.		JEW.	
Portius	Mr. Hughes	Beverly	Mr. Hipworth	Sheva	Mr. Hipworth
Marcus	Mr. S. Powell	Lewson	Mr. Taylor	Frederick	Mr. S. Powell
Syphax	Mr. Powell	Stukely	Mr. Collins	Charles Ratcliffe .	Mr. Taylor
Sempronius . . .	Mr. Collins	Jarvis	Mr. Kenny	Sir Stephen Bertram	Mr. Kenny
Lucius	Mr. Kenny	Dawson	Mr. Heeley	Saunderson	Mr. Hughes
Decius	Mr. Jones	Eates	Mr. Hughes	Jabel	Mr. Villiers
Marcia	Mrs. S. Powell	Charlotte	Mrs. Hughes	Eliza	Mrs. S. Powell
Lucia	Mrs. Hughes	Lucy	Miss Harrison	Dorcas	Mr. Hughes
—————		Mrs. Beverly . . .	Mrs. S. Powell	Mrs. Goodison . .	Mrs. Hellyer
CONTRAST.		—————		Mrs. Ratcliffe . .	Mrs. Powell
Colonel Manly . .	Mr. S. Powell	HENRY IV.		MAYOR OF GARRATT.	
Billy Dimple . . .	Mr. Bartlett	King Henry	Mr. Collins	Maj. Sturgeon . . .	Mr. Hipworth
Van Rough	Mr. Hughes	Prince of Wales . .	Mr. S. Powell	Sir Jacob Jollop . .	Mr. Kenny
Jessamy	Mr. Hipworth	Prince John	Miss C. Powell	Bruin	Mr. Collins
Jonathan	Mr. Villiers	Worcester	Mr. Hughes	Lint	Mr. Hughes
Charlotte	Mrs. S. Powell	Northumberland . .	Mr. Kenny	Roger	Mr. Bartlett
Maria	Mrs. Hughes	Hotspur	Mr. Taylor	Heeltap	Mr. Heeley
Letitia	Mrs. Jones	Douglas	Mr. Clifford	Jerry Sneak	Mr. Villiers
Jenny	Mr. Collins	Westmoreland . . .	Mr. Jones	Mrs. Bruin	Mrs. Hellyer
—————		Sir Walter Blunt . .	Mr. Heeley	Mrs. Sneak	Mrs. S. Powell
DEUCE IS IN HIM.		Sir John Falstaff . .	Mr. Hipworth	—————	
Col. Tamper . . .	Mr. S. Powell	Poins	Mr. Bartlett	MERCHANT OF VENICE.	
Maj. Bedford . . .	Mr. Hughes	Francis	Mr. Powell	Shylock	Mr. Hipworth
Dr. Prattle	Mr. Hipworth	Bardolph	Mr. Villiers	Antonio	Mr. Kenny
Emily	Mrs. S. Powell	Lady Percy	Mrs. S. Powell	Bassanio	Mr. Collins
Bell	Mrs. Collins	Hostess	Mrs. Powell		
Florival	Mrs. Hughes				

most part plays that had long been familiar to New York and Philadelphia audiences. These included some of the newer comedies and farces of Cumberland and O'Keefe, as well as earlier masterpieces of the English drama. Upon the whole, Mr. Powell's management was characterized by good taste and good judgment so far as the business of the stage was concerned. Like Henry he did not look to Bath, or

BOSTON THEATRE CASTS—SECOND SEASON.

Gratiano Mr. Taylor
 Lorenzo Mr. Bartlett
 Duke Mr. Hughes
 Tubal Mr. Villiers
 Solarino Mr. Heeley
 Launcelot Mr. Jones
 Portia Mrs. S. Powell
 Nerissa Mrs. Hughes
 Jessica Mrs. Hellyer

NECK OR NOTHING.

Slip Mr. Jones
 Stockwell Mr. Kenny
 Sir Harry Harlow . . Mr. Hughes
 Belford Mr. Bartlett
 Martin Mr. Taylor
 Miss Nancy Mrs. Spencer
 Mrs. Stockwell . . . Mrs. Hellyer
 Jenny Mrs. Jones

ORPHAN.

Castalio Mr. Powell
 Polydore Mr. S. Powell
 Acasto Mr. Hughes
 Chaplain Mr. Heeley
 Ernesto Mr. Kenny
 Chamont Mr. Taylor
 Monimia Mrs. S. Powell
 Serina Mrs. Hughes
 Florella Mrs. Collins

PERCY.

Percy Mr. S. Powell
 Douglas Mr. Hipworth
 Sir Hubert Mr. Jones
 Edric Mr. Taylor
 Harcourt Mr. Collins
 Messenger Mr. Bartlett
 Lord Raby Mr. Kenny
 Birtha Mrs. Hellyer
 Elwina Mrs. Spencer
 Page Boston Youth

PRISONER AT LARGE.

Lord Edmund . . . Mr. Hipworth
 Old Dowdle Mr. Hughes
 Frippon Mr. Villiers
 Jack Conner Mr. S. Powell
 Frill Mr. Bartlett
 Father Frank . . . Mr. Kenny
 Tough Mr. Heeley
 Trap Mr. Collins
 Muns Mr. Jones
 Adelaide Mrs. S. Powell
 Rachel Mrs. Hughes
 Mary Mrs. Collins
 Landlady Miss Harrison

PRIZR.

Lenitive Mr. Hipworth
 Label Mr. Villiers
 Caddy Mr. Hughes
 Heartwell Mr. Kenny
 Juba Mr. Heeley
 Mrs. Caddy Mrs. Collins
 Caroline Mrs. Hellyer

ROMP.

Watty Cockney . . . Mr. Jones
 Barnacle Mr. Kenny
 Old Cockney Mr. Hughes
 Captain Slightly . . Mr. Hipworth
 Priscilla Mrs. Hellyer
 Penelope Mrs. Hughes
 Madame La Blonde . Mrs. Jones

SUSPICIOUS HUSBAND.

Ranger Mr. Taylor
 Frankly Mr. Hipworth
 Bellamy Mr. Collins
 Jack Meggot Mr. Jones
 Tester Mr. Villiers
 Buckle Mr. Bartlett
 Simon Mr. Heeley
 Strickland Mr. Kenny

Mrs. Strickland . . Mrs. Spencer
 Jacintha Mrs. Hughes
 Lucetta Mrs. Collins
 Milliner Mrs. Hellyer
 Clarinda Mr. S. Powell

VENICE PRESERVED.

Jaffier Mr. Hipworth
 Pierre Mr. Kenny
 Priuli Mr. Collins
 Perault Mr. Powell
 Bedamar Mr. Taylor
 Elliott Mr. Heeley
 Theodore Mr. Hughes
 Spinoza Mr. Bartlett
 Belvidera Mrs. Spencer

WEDDING DAY.

Lord Rakeland . . . Mr. Taylor
 Sir Adam Contest . Mr. Hipworth
 Mr. Millden Mr. Bartlett
 Young Contest . . . Mr. S. Powell
 Lady Autumn Mrs. Hellyer
 Mrs. Hamford . . . Mrs. Hughes
 Hannah Miss Harrison
 Lady Contest Mrs. Collins

WILD OATS.

Sir George Thunder . Mr. Jones
 Rover Mr. Hipworth
 Harry Mr. Taylor
 John Mr. Kenny
 Banks Mr. Hughes
 Gammon Mr. Collins
 Ephraim Smooth . . Mr. Powell
 Sim Mr. Villiers
 Twitch Mr. Heeley
 Trap Mr. Bartlett
 Landlord Mr. S. Powell
 Lady Amaranth . . Mrs. S. Powell
 Jane Mrs. Collins
 Amelia Mrs. Hughes

like Wignell to the leading London theatres for his people. Miss Harrison, who became Mrs. S. Powell, had played the *Marchioness* in

MR. POWELL'S ADVERTISEMENT.

Intended to be Published by Subscription.

A true and perfect account of
The Rise, Progress and Tragi-Comical Revolution of the BOSTON THEATRE,
Interspersed with curious and whimsical
anecdotes by C. S. P.,

Late Manager of said House,
With his answer to a coliquindita interrogatory
(by a physical Genius),

WHAT DO YOU HERE?!!!!
A Bitter Pill to take, tho' obliged to swallow
it at the time;

Likewise his true reasons for being obliged
to quit it.

*The Author in Court, having no Friend nor
Proctor,*

*Was Judg'd without Jury and Damn'd by
the Doctor.*

*Duo respublicæ portenta ac pæne funera
Lucius Calphurnius Piso*

Join'd with Gabinius hadn't greater vice, O!!

N.B.—The Book will be neatly printed in London, where a subscription will be opened amongst P.'s friends, and Books shall be sent to Boston, early next Autumn, to those who may choose to subscribe. For very particular reasons P. wishes none to become subscribers but those who can seriously subscribe themselves his true friends. Subscriptions will be taken in at all the bookstores. *Price, One Dollar.*

April 2, 1796.

purposed publishing a pamphlet on his ejection from the Boston Theatre. He changed his mind, however, and announced that his book would be printed in Boston.

the "Child of Nature" among other parts at Weymouth in the Summer of 1791. Mrs. Baker had been at Sadler's Wells from 1785 to 1792 as dancer, singer and actress in the pantomimes and musical pieces. Mr. Baker was at the Haymarket in 1787, but he played only small parts, such as *Borachio* in "Much Ado About Nothing." Of Messrs. Hipworth, Taylor and Villiers and Mrs. Hellyer in the reorganized company I have been able to find no English record. They do not appear, however, to have been inefficient, and it was probably to his improvident use of his resources that Mr. Powell's downfall was due. Mr. Powell retired from the management in a very discontented spirit, intending to return to London, where he

CHAPTER XII.

HARPER IN RHODE ISLAND.

THE BEGINNING AT PROVIDENCE—TWO NEWPORT SEASONS—PERFORMANCES AND CASTS—HARPER'S COMPANY—HUGGINS—MRS. MECHTLER—PROVIDENCE SEASON OF 1794—NEW PROVIDENCE THEATRE—ENGAGEMENT OF PART OF THE OLD AMERICAN COMPANY.

JOSEPH HARPER, after his release from arrest for giving performances in Boston in the Autumn of 1792, made his way to Rhode Island, intending to open theatres at Providence and Newport. There was, of course, opposition to the project, some of the writers in the *Providence Gazette* demanding the enforcement of the prohibitory law and denouncing the comedians for their insolence in entering the State. The Providence Town Council, however, accorded them the right to perform, notwithstanding the law, on condition that the proceeds of every fifth night should be paid into the city treasury. Mr. Harper succeeded in obtaining the Court-House to be used as a theatre, and there a number of comedies and farces was performed in the disguise of "moral lectures" in December, 1792, and January, 1793. The subjoined advertisement from the *Providence Gazette* shows the character of the announcements. According to Blake's "History of the Providence Stage," the Court-House was crowded at every performance. The season was a short one, and Mr. Harper's company did not again appear in Providence during the next two

years, although the prohibitory law was repealed in February, 1793, and the company played two long engagements at Newport in the

PROVIDENCE ADVERTISEMENT, 1792-3.

At the Court-House
On Tuesday evening, the 1st of January,
will be delivered

A MORAL LECTURE
(written by Vanbrugh), called
THE REFORMED WIFE,
After which will follow

A Pantomimical Interlude called
*The Birth, Death and Animation of
Harlequin,*

To which will be added

An Entertaining Lecture called
BON TON, or *High Life Above Stairs.*

TICKETS at Half a Dollar may be had at
Mr. Dixon's Stage-House, or at Wheeler's
Printing Office. The doors will be opened
at Five o'clock and the curtain rise at Six.

"Venice Preserved" and the "Padlock" were announced for production at the Court-House at Newport for the benefit of the poor. The performers were either amateurs or strollers.

In the Spring of 1793 a large brick building in Newport, three stories high, was purchased by Alexander Placide and turned into a play-house. Before the Revolution the lower part of the building was used as a market, and the upper floors for shops and offices. After the Revolution it was a printing office until it became a theatre. This was the Newport Theatre until 1842, a period of fifty years. The accompanying list of per-

meanwhile. In February, 1793, Solomon and Murray undertook to give three performances in Providence, three-fourths of the proceeds of the first night being paid to the town for the use of the poor. This company was a feeble one and met with little encouragement in consequence.

On the 1st of January, 1793, while Harper was playing in the Court-House at Providence,

LIST OF PRODUCTIONS—*Newport.*

1793-		
July	3—	Gamester Moore Bird Catcher. Ghost Mrs. Centlivre
	10—	Busybody Mrs. Centlivre Robinson Crusoe Sheridan
	24—	Barnaby Rattle Betterton Two Philosophers. All the World's a Stage . Jackman
Aug.	1—	Tempest Dryden Harlequin Skeleton.
	8—	She Stoops to Conquer . Goldsmith Rosina Mrs. Brooke

formances is far from complete, but it is sufficiently full to show the work of Harper's company. On the 10th of September Mad. Placide had a benefit, but I have not found the bill. When Mr. Moore had his benefit he delivered a eulogy on Masonry that was printed in the Newport *Mercury*. "Othello" was played during the season, when a gentleman made his first appearance as the *Moor*, and Harper as *Cassio* delivered an occasional address:

- Aug. 15—Tempest.
Speaking Picture.
- 29—Miser Fielding
Padlock Bickerstaff
(Mr. Harper's benefit.)
- Sept. 5—Orphan Otway
Miss in her Teens. . . . Garrick
- 12—Hamlet Shakspere
Harlequin Skeleton.
(Madame Douvillier's benefit.)
- 19—Richard III Shakspere
Linco's Travels Garrick
(Mr. Minchin's benefit.)
- 24—As It Should Be Oulton
Quality Binding Rose
(Benefit of the Poor.)
- Oct. 3—Love in a Village . . Bickerstaff
Two Philosophers.
Monody on the Chiefs.
(Mr. Moore's benefit.)
- 8—Prisoner at Large . . . O'Keefe
Miller of Mansfield . . Dodsley
(Last Night but One.)

Before this brilliant house behold your *Cassio* bend,
To pay a tribute to the *Moor*, his lord and friend.

Harper's plea for the *debutant*, especially in the concluding line, was scarcely poetical, but it was certainly practical and business-like:

In friendship's noble cause you're all assembled here;
What has *Othello*, then, you'll say, to fear?
Kind patrons, yes; here more from you is due—
To hear a first appearance in *Othello* through.

A sufficient number of casts has been culled from the advertisements of this first Newport season not only to show the names of Harper's Rhode Island Company, but their work and relative rank. At the head of the organization were Mr. Harper and Miss Smith, but the latter frequently yielded the supremacy to Mrs. Mechtler, who as Miss Fanny Storer had made her American *debut* at the Southwark

Theatre, Philadelphia, as early as 1767. Watts, Adams and Kenny had been with Harper in Boston in 1792. Mr. and Mrs. Moore were probably identical with the players of that name who were with Allen at Albany in 1785. Minchin was one of those actors who only appeared to disappear, but Huggins afterward became a noted barber in New York. His tonsorial advertisements in the *Evening Post*, written by Anthony Bleecker and other wits of the town among his customers, which were afterward gathered into a volume with the title of

NEWPORT CASTS—FIRST SEASON, 1793.

ALL THE WORLD'S A STAGE.		Patch Mrs. Mechtler	Player Queen . . . Miss Brewer
Sir Gilbert Pumpkin . Mr. Kenny		Isabinda Miss Brewer	Ophelia Mrs. Mechtler
Charles Stanley . . . Mr. Watts		Miranda Miss Smith	
Henry Stukely Mr. Adams			HARLEQUIN SKELETON.
Waiter Mr. Huggins			Harlequin Mr. Trouche
Hostler Mr. Minchin			Old Man Mr. Douvillier
Diggory Mr. Harper			Euchanter Mr. Minchin
Kitty Sprightly Miss Smith			Lover Mr. Huggins
Bridget Pumpkin . Mrs. Mechtler			Pierrot Mr. Placide
			Columbine Mrs. Placide
AS IT SHOULD BE.		GAMESTER.	LINCO'S TRAVELS.
Lord Megrim Mr. Harper		Beverly Mr. Harper	Liuco Mr. Moore
Winworth Mr. Adams		Lewson Mr. Kenny	Clodpole Mr. Kenny
Sparkle Mr. Watts		Jarvis Mr. Adams	Dorcas Mr. Huggins
Fidget Mr. Kenny		Bates Mr. Minchin	
Celia Miss Brewer		Dawson Mr. Huggins	
Lucy Miss Smith		Stukely Mr. Watts	
		Charlotte Miss Smith	
		Lucy Miss Brewer	
		Mrs. Beverly . . Mrs. Mechtler	
BARNABY BRITTLE.			MILLER OF MANSFIELD
Barnaby Brittle . . . Mr. Watts			King Mr. Moore
Sir Peter Pride . . . Mr. Kenny			Dick Mr. Adams
Lovemore Mr. Minchin			Joe Mr. Harper
Jeremy Mr. Adams			Lurewell Mr. Huggins
Clodpole Mr. Harper			Miller Mr. Watts
Mrs. Brittle Mrs. Mechtler			Margery Mrs. Moore
Lady Pride Miss Brewer			Kate Miss Brewer
Damaris Miss Smith			Peggy Miss Smith
			MISER.
BUSYBODDY.		HAMLET.	Lovegold Mr. Adams
Marplot Mr. Harper		Hamlet Mr. Harper	Ramillie Mr. Kenny
Sir Francis Mr. Kenny		King Mr. Adams	Clerimont Mr. Minchin
Charles Mr. Minchin		Polonius } Mr. Watts	James Mr. Moore
Sir Jealous Mr. Adams		Laertes } Mr. Watts	Furnish Mr. Huggins
Whisper Mr. Huggins		Horatio Mr. Kenny	Frederick Mr. Harper
Sir George Airy . . . Mr. Watts		Ghost } Mr. Moore	Lappet Mrs. Mechtler
		Player King } Mr. Moore	Harriet Miss Brewer
		Rosencranz Mr. Minchin	Marianne Miss Smith
		Guildenstern Mr. Huggins	
		Queen Miss Smith	

“Hugginiana,” placed him among the literati that were then a feature of New York. Of Miss Brewer I know nothing. Mr. Prigmore put in an appearance at Newport before the close of the season, while the Old American Company was resting, his name being in the bill for the 8th of October as *Old Dowdle* in the “Prisoner at Large.” Mr. Placide, apparently, was associated with Harper in the management, and together with Mrs. Placide, Mr. and Mrs. Douvillier, Mr. Trouche, Mr. Spinacuta and Mr. Mallet appeared in pantomime and ballet.

NEWPORT CASTS—FIRST SEASON, 1793.

MISS IN HER TEENS.

Captain Flash Mr. Watts
 Captain Lovelit . . . Mr. Adams
 Puff Mr. Kenny
 Jasper Mr. Minchin
 Fribble Mr. Harper
 Tag Mrs. Mechtler
 Biddy Miss Smith

ORPHAN.

Castalio Mr. Adams
 Polydore Mr. Kenny
 Acasto Mr. Watts
 Chaplain Mr. Minchin
 Ernesto Mr. Moore
 Servant Mr. Huggins
 Chamont Mr. Harper
 Serina Miss Smith
 Florella Miss Brewer
 Monimia Mrs. Mechtler

PADLOCK.

Don Diego Mr. Keuny
 Leander Mr. Huggins
 Mungo Mr. Harper
 Ursula Miss Smith
 Leonora Mrs. Mechtler

PRISONER AT LARGE.

Old Dowdle . . . Mr. Prigmore
 Lord Esmond . . . Mr. Watts
 Jack Conner . . . Mr. Adams
 Tough Mr. Moore
 Count Frippon . . Mr. Huggins
 Frill Mr. O'Reilly

Muns Mr. Harper
 Adelaide Mrs. Moore
 Mary Miss Brewer
 Rachel Miss Smith

QUALITY BINDING.

Mr. Lovel Mr. Watts
 Colonel Modish . . . Mr. Adams
 Lord Semper Mr. Kenny
 Sir William Wealthy, Mr. Minchin
 John Mr. Huggins
 Plainwell Mr. Harper
 Mrs. Lovel Miss Smith

RICHARD III.

Richard Mr. Harper
 Henry VI Mr. Adams
 Prince of Wales . . . Mr. Huggins
 Stanley Mr. Minchin
 Catesby Mr. Watts
 Lieutenant Mr. Kenny
 Ratcliffe Mr. O'Reilly
 Halbert-bearer . . . Mr. Trouche
 Richmond Mr. Moore
 Lady Anne Miss Smith
 Duchess of York . . . Miss Brewer
 Queen Elizabeth . . . Mrs. Mechtler

ROSINA.

Belville Mr. Watts
 Captain Belville . . . Mr. Kenny
 Rustic Mr. Adams
 William Mr. Harper
 Rosina Mrs. Mechtler
 Dorcas Miss Smith
 Pboebe Mrs. Placide

SHE STOOPS TO CONQUER.

Hardcastle Mr. Adams
 Young Marlow Mr. Watts
 Hastings Mr. Minchin
 Sir Charles Marlow . . Mr. Kenny
 Diggory Mr. Huggins
 Tony Lumpkin Mr. Harper
 Mrs. Hardcastle Miss Smith
 Miss Neville Miss Brewer
 Miss Hardcastle . . . Mrs. Mechtler

SPEAKING PICTURE.

Cassander Mr. Placide
 Leander Mr. Mallet
 Pierrot Mr. Douvillier
 Isabella Mrs. Placide
 Columbine Mrs. Douvillier

TEMPEST.

Prospero Mr. Adams
 Hippolito Mr. Watts
 Alonzo Mr. Minchin
 Gonzalo Mr. Huggins
 Antonio Mr. Kenny
 Ferdinand Mr. Harper
 Stephano Mr. Minchin
 Ventoso Mr. Keuny
 Mustachio Mr. Huggins
 Caliban Mr. Watts
 Trinculo Mr. Harper
 Dorinda Miss Smith
 Miranda Miss Brewer
 Ariel Mrs. Mechtler

The second Newport season began on the 1st of May, 1794, and closed on the 28th of August to allow a visit to Providence.

LIST OF PRODUCTIONS—*Newport*.

1794.

May	1—Douglas	Home Gallery of Portraits.
	7—Citizen	Murphy Trick upon Trick
	15—Foundling	Moore Madcap
	22—She Stoops to Conquer.	Goldsmith Romp
	29—Barbarossa	Brown Thomas and Sally
		(Benefit of Algiers Prisoners.)
June	10—Richard III	Shakspeare Romp.
	19—Beggars' Opera	Gay Ghost
	26—West Indian	Cumberland Devil to Pay
July	1—Countess of Salisbury .	Hartson Quaker
	10—Romeo and Juliet . . .	Shakspeare Three Weeks After Marriage
	15—Beaux' Stratagem . . .	Murphy Farquhar Romp.
	24—Bold Stroke for a Wife.	Mrs. Centlivre Romp.
	31—Bold Stroke for a Wife.	Witches. (Mr. Harper's benefit.)
Aug.	14—Recruiting Officer . . .	Farquhar Thomas and Sally. (Miss Smith's benefit.)
	28—All in the Wrong . . .	Murphy No Song No Supper . . .
Oct.	23—Bold Stroke for a Wife.	Hoare True-Born Irishman . . .
		Macklin (Mrs. Mechtler's benefit.)
	28—Modern Antiques . . .	O'Keefe Barataria
		Pilon (Mr. Harper's benefit.)

According to Blake's "History of the Providence Stage," no performances were given in that town during the year previous to the 30th of December, 1794, and in either case the matter is not important, as an engagement there in September could only have meant a repetition of the Newport productions. In October another brief engagement was played in Newport, and then the company went to Providence for a winter season. In the meantime, Harper had almost entirely reorganized his forces. Kenny, Minchin and Huggins had retired, and the names of the Moores and Miss Brewer also disappear from the bills. The new engagements comprised Mr. Kenna, the elder, Mr. and Mrs. Solomon, Mr. Redfield, who had been with Harper in Boston, and upon occasion Francis, Powers, Brett and Patterson. Mr. Kenna made his first appear-

ance with the company on the opening night of the season as *Old Norval* in "Douglas." Mrs. Kenna also joined her husband and

NEWPORT CASTS—SECOND SEASON, 1794.

ALL IN THE WRONG.

Sir John Restless . . Mr. Harper
 Beverly Mr. Adams
 Young Belmont . . Mr. Watts
 Sir William Belmont, Mr. Redfield
 Blanford Mr. Prigmore
 Robert Mr. Kenna
 Brush Mr. Solomon
 Lady Restless . . . Miss Smith
 Belinda Mrs. Solomon
 Tattle Mrs. Mechtler
 Clarissa Mrs. Watts

BARATARIA.

Sancho Mr. Harper
 Duke Mr. Kenna
 Don Quixote . . . Mr. Adams
 Don Pedro . . . Mr. Watts
 Don Alonzo . . . Mr. Redfield
 Mary Mrs. Harper
 Teresa Mrs. Mechtler
 Duchess Mrs. Watts
 Rodriguez Mrs. Kenna

BAREAROSSA.

Barbarossa Mr. Kenna
 Achmet Mr. Harper
 Othman Mr. Adams
 Aladin Mr. Watts
 Sadi Mr. Redfield
 Slave Mr. Solomon
 Zaphira Mrs. Mechtler
 Irene Miss Smith
 Slave Mrs. Watts

BEAUX' STRATAGEM.

Archer Mr. Harper
 Aimwell Mr. Patterson
 Foigard Mr. Kenna
 Boniface Mr. Adams
 Sullen Mr. Redfield
 Gibbet Mr. Watts
 Freeman Mr. Solomon
 Scrub Mr. Prigmore
 Mrs. Sullen . . . Mrs. Mechtler
 Dorinda Mrs. Solomon
 Lady Bountiful . . Mrs. Watts

BEGGAR'S OPERA.

Macheath Mr. Harper
 Lockit Mr. Kenna

Peachum Mr. Adams
 Mat Mr. Watts
 Filch Mr. Solomon
 Ben Budge Mr. Redfield
 Polly Mrs. Mechtler
 Lucy Mrs. Solomon
 Mrs. Peachum . . . Miss Smith
 Mrs. Slammekin . . Mrs. Watts

BOLD STROKE FOR A WIFE.

Feignwell Mr. Harper
 Obadiah Prim . . . Mr. Kenna
 Periwinkle Mr. Prigmore
 Sackbut Mr. Adams
 Modelove Mr. Watts
 Tradelove Mr. Redfield
 Simon Pure Mr. Solomon
 Ann Lovely Mrs. Mechtler
 Mrs. Prim Mrs. Solomon
 Betty Mrs. Watts

CITIZEN.

Old Philpot Mr. Kenna
 Young Philpot . . Mr. Harper
 Young Wilding . . Mr. Francis
 Beaufort Mr. Powers
 Maria Miss Smith

COUNTESS OF SALISBURY.

Alwin Mr. Harper
 Raymond Mr. Watts
 Grey Mr. Kenna
 Morton Mr. Adams
 Leroches Mr. Redfield
 Sir Ardolf Mr. Solomon
 Ela Miss Smith
 Eleanor Mrs. Mechtler
 Lord William . . . Miss Brown

DEVIL TO PAY.

Sir John Loverule . Mr. Adams
 Jobson Mr. Harper
 Conjurer Mr. Redfield
 Butler Mr. Kenna
 Coachman Mr. Watts
 Cook Mr. Solomon
 Lady Loverule . . Mrs. Mechtler
 Nell Mrs. Solomon
 Lucy Miss Smith
 Leticia Mrs. Watts

DOUGLAS.

Old Norval Mr. Kenny
 Lord Randolph . . Mr. Francis
 Glenalvon Mr. Brett
 Officer Mr. Powers
 Norval Mr. Harper
 Lady Randolph . . Miss Smith

FOUNDLING.

Sir Charles Raymond, Mr. Kenny
 Sir Roger Belmont, Mr. Solomon
 Young Belmont . . Mr. Francis
 Colonel Raymond, Mr. Redfield
 Faddle Mr. Harper
 Villiard Mr. Powers
 Rosetta Mrs. Solomon
 Fidella Miss Smith

MADCAP.

Goodwill Mr. Redfield
 Blister Mr. Harper
 Coupee Mr. Kenna
 Quaver Mr. Solomon
 Thomas Mr. Powers
 Lucy Mrs. Solomon

MODERN ANTIQUES.

Cockletop Mr. Adams
 Frank Mr. Watts
 Joey Mr. Harper
 Napkin Mr. Clapham
 Hearty Mr. Kenna
 Thomas Mr. Redfield
 Mrs. Cockletop . . Mrs. Mechtler
 Mrs. Camomile . . Mrs. Harper
 Blincoe Mrs. Watts
 Flounce Mrs. Kenna

NO SONG NO SUPPER.

Robin Mr. Harper
 Crop Mr. Prigmore
 Endless Mr. Watts
 Frederick Mr. Solomon
 Thomas Mr. Keona
 William Mr. Adams
 Margaretta . . . Mrs. Solomon
 Dorothy Mrs. Mechtler
 Louisa Mrs. Watts
 Nell Miss Smith

the company in October. As in the previous year, Mr. Prigmore visited Newport in the Summer of 1794, where he played low comedy

roles with Harper's company from the middle of July until the close of August. He made his first appearance at Newport this season on the 15th of July as *Scrub* in the "Beaux' Stratagem." After the close of the Summer season, and before the brief engagement in October, Mr. Harper and Miss Smith were married. Besides that of Mrs. Kenna, the only new name

CONTRASTED CASTS—*Changes.*

PLAYS.	1793.	1794.
<i>Ghost.</i>		
Sir Jeffrey . . .	Mr. Watts . . .	Mr. Redfield
Trusty . . .	Mr. Kenny . . .	Mr. Solomon
Clinch . . .	Mr. Huggins . . .	Mr. Watts
Belinda . . .	Miss Brewer . . .	Mrs. Solomon
<i>Richard III.</i>		
Prince of Wales . . .	Mr. Huggins . . .	Mrs. Solomon
Duke of York . . .	. . .	Miss Brown
Stanley . . .	Mr. Minchin . . .	Mr. Kenna
Lientenant . . .	Mr. Kenny . . .	Mr. Solomon
Ratcliffe . . .	Mr. O'Reilly . . .	Mr. Redfield
Richmond . . .	Mr. Moore . . .	Mr. Adams
Duchess of York . . .	Miss Brewer . . .	Mrs. Watts
<i>She Stoops to Conquer.</i>		
Hardcastle . . .	Mr. Adams . . .	Mr. Kenna
Hastings . . .	Mr. Minchin . . .	Mr. Francis
Sir Charles . . .	Mr. Kenny . . .	Mr. Redfield
Diggory . . .	Mr. Huggins . . .	Mr. Solomon
Miss Neville . . .	Miss Brewer . . .	Mrs. Solomon

NEWPORT CASTS—SECOND SEASON, 1794.

QUAKER.		TRUE-BORN IRISHMAN.	
Steady	Mr. Kenna	O'Dogherty	Mr. Watts
Lubin	Mr. Harper	Mushroom	Mr. Harper
Solomon	Mr. Watts	Hamilton	Mr. Adams
Easy	Mr. Adams	Major Gamble	Mr. Kenna
Gillian	Mr. Solomon	John	Mr. Redfield
Floretta	Mrs. Mechtler	William	Mr. Clapham
Cicely	Miss Smith	Mrs. O'Dogherty	Mrs. Mechtler
<hr/>		Kitty Farrell	Mrs. Harper
RECRUITING OFFICER.		Lady Kinnegrad	Mrs. Watts
Captain Plume	Mr. Harper	<hr/>	
Captain Brazen	Mr. Prigmore	WEST INDIAN.	
Sergeant Kite	Mr. Watts	Belcour	Mr. Harper
Balance	Mr. Adams	Stockwell	Mr. Adams
Worthy	Mr. Redfield	Major O'Flaherty	Mr. Kenna
Bullock	Mr. Kenna	Captain Dudley	Mr. Redfield
Sylvia	Miss Smith	Charles Dudley	Mr. Watts
Melinda	Mrs. Mechtler	Fulmer	Mr. Solomon
Rose	Mrs. Solomon	Miss Rusport	Mrs. Mechtler
Lucy	Mrs. Watts	Lonisa Dudley	Miss Smith
<hr/>		Mrs. Fulmer	Mrs. Solomon
ROMEO AND JULIET.		Lady Rusport	Mrs. Watts
Romeo	Mr. Harper	<hr/>	
Mercutio	Mr. Kenna	WITCHES.	
Paris	Mr. Adams	Harlequin	Mr. Prigmore
Friar Laurence	Mr. Watts	Pantaloon	Mr. Kenna
Prince	Mr. Redfield	Clown	Mr. Harper
Capulet	Mr. Patterson	Lover	Mr. Adams
<hr/>		Columbine	Miss Smith
TRICK UPON TRICK.		<hr/>	
Mixum	Mr. Kenna		
Vizard	Mr. Harper		
Freeman	Mr. Francis		
Solomon Smack	Mr. Powers		
Mrs. Mixum	Miss Smith		

in the bills of the October season was that of Mr. Clapham, who played *Freeman* in a "Bold Stroke for a Wife" among other parts, and accompanied the company to Providence in December.

In the Autumn of 1794 a new, temporary theatre was erected in Providence, in the rear of a building known as the Old Coffee House.

The season began on the 30th of December, and closed on the 13th of April following. Besides Mrs. Kenna and Mr. Clapham, the only new names in the casts were those of Copeland, Farlowe and McGrath. McGrath was probably the strolling manager and actor of that name. In the early part of the season Mr. and Mrs. Watts were still with the company, but their names are not in the later

LIST OF PERFORMANCES—*Providence.*

1794.		
Dec. 30—	Foundling	Moore
	Miller of Mansfield	Dodsley
1795.		
Feb. 9—	Wonder	Mrs. Centlivre
	All the World's a Stage .	Jackman
	16—Venice Preserved	Otway
	Love a la Mode	Macklin
March 2—	Bold Stroke for a Wife	
		Mrs. Centlivre
	Mayor of Garratt	Foote
30—	Hamlet	Shakspere
	Three Weeks After Marriage	
		Murphy
	(Mr. Kenna's benefit.)	
April 13—	Beggar's Opera	Gay
	Lying Valet	Garrick
	(Farlowe and McGrath's benefit.)	

casts. Incomplete as the list of performances is, it is full enough to show the work of the season. In addition to these pieces, Mr. Blake names "Barnaby Brittle," "Provoked Wife," "Deuce is in Him" and "Beaux' Stratagem." It is likely the "Provoked Husband" was meant, the "Provoked Wife" having never been played in America.

PROVIDENCE CASTS—FIRST SEASON OF 1794-5.

BEGGAR'S OPERA.	Mrs. Peachum	Mrs. Harper	Colonel Raymond .	Mr. Copeland
Captain Macheath .	Mr. Harper	Mrs. Slammekin . .	Mr. Harper	Young Belmont . .
Peachum	Mr. McGrath	Diana Trapes . . .	Mr. Farlowe	Faddle
Lockit	Mr. Kenna	Lucy	Mrs. Harper	Rosetta
Fitch	Mr. Clapham			Mrs. Mechtler
Mat	Mr. Patterson			Fidelia
Ben Budge	Mr. Copeland			Mrs. Harper
Polly	Mrs. Mechtler			
		FOUNDLING.		
		Sir Charles Raymond .	Mr. Kenna	
		Sir Roger Belmont .	Mr. Clapham	
				HAMLET.
				Hamlet
				Mr. Harper

In the summer of 1795 Harper found himself excluded from Newport by a rival company made up of actors and actresses from the disbanded forces of the Boston Theatre. Mr. Harper was, no doubt, content, as a new theatre was building in Providence for his occupancy and was to be opened on the 2d of September by part of the Old American Company in conjunction with his own forces. A meeting was held at McLane's Coffee House as early as the 14th of April, 1795, to raise subscriptions for a new theatre. John Brown gave a lot situated at Westminster and Mathewson Streets, where Grace Church now stands, and a sufficient sum was guaranteed in time for work on the building to begin on the 6th of August. As less than a month remained previous to the opening night, the carpenters in the town formed a "bee" and worked without pay for the purpose of completing the theatre in time. The building was 81 feet long by 50 feet in Westminster Street. Access was by three doors in front, the middle door being the entrance to the boxes, the east door to the pit, and the west door to the gallery. There were two tiers of boxes.

PROVIDENCE CASTS—FIRST SEASON OF 1794-5.

King Mr. Redfield
 Ghost Mr. Kenna
 Polonius . . Mr. Clapham
 Horatio . . . Mr. Patterson
 Player King . . Mr. Farlowe
 First Gravedigger . Mr. McGrath
 Second Gravedigger, Mr. Copeland
 Player Queen . . Mrs. Kenna
 Queen . . . Mrs. Harper
 Ophelia . . . Mrs. Mechtler

LOVE A LA MODE.

Sir Callaghan . . Mr. Kenna
 Sir Archy . . . Mr. Clapham
 Sir Theodore . . Mr. Copeland
 Beau Mordecai . . Mr. Farlowe
 Squire Groom . . Mr. Harper
 Charlotte . . . Mrs. Harper

LYING VALET.

Gayless . . . Mr. Patterson
 Sharp Mr. Harper
 Guttle Mr. Kenna
 Trippet Mr. Copeland
 Drunken Cook . Mr. Clapham
 Melissa Mrs. Harper
 Mrs. Gadabout . Mrs. Kenna
 Kitty Pry . . . Mrs. Mechtler

MILLER OF MANSFIELD.

King Mr. Watts
 Lurewell . . . Mr. Copeland
 Miller Mr. Kenna
 Dick Mr. Harper
 Joe Mr. Clapham
 Peggy Mrs. Harper
 Margery Mrs. Mechtler
 Kate Mr. Watts

THREE WEEKS AFTER MARRIAGE.

Sir Charles Racket . Mr. Harper
 Drugget . . . Mr. Kenny
 Lovelace . . . Mr. Patterson
 Woodley Mr. Copeland
 Thomas Mr. Clapham
 Lady Racket . . . Mrs. Harper
 Mrs. Drugget . . Mrs. Mechtler
 Dimity Mrs. Kenna

VENICE PRESERVED.

Jaffier Mr. Harper
 Pierre Mr. Kenna
 Priuli Mr. Clapham
 Renault Mr. Redfield
 Bedamar . . . Mr. Patterson
 Elliott Mr. Copeland
 Spinoso Mr. Farlowe
 Belvidera . . . Mrs. Harper

The proscenium was 16 feet high by 24 wide, with a motto over the arch—"Pleasure the means—the end virtue."

The opening, intended for the 2d of September, was postponed until the following evening, when a season began that lasted until the 2d of November. On the opening night Mr. Harper delivered an Occasional Address,¹ the authorship of which was attributed both to Paul Allen and Ann Maria Thayer. The opening attractions were the "Child of Nature" and "Rosina," and the season closed with

¹ PROVIDENCE PROLOGUE.

The eye contemplating this simple dome
Views not the art of Greece, the wealth of
Rome ;

Nor tow'ring arch, nor roof of vast design,
Which prove the virtues of the Parian nine ;
Nor painting's touch, nor sculpture's breath-
ing mould,

Nor life encased in elephant and gold.
It boasts them not ; alas, it boasts alone
The wish to please—and let that wish atone.
Ye fair, who deign our efforts to repay,
Ye give it honors and ye take away.

Here to your eyes we hold the mirror true,
Here pass your virtues in their bright review.
Nor cold reproof, nor satire's caustic smart
Can crimson virtue's cheek, or chill the heart.
Laugh then secure, or pity virtue's call—
The strokes of censure on the guilty fall.
Here view yourselves, nor fear t' applaud the
scene,

Live o'er your lives and be what ye have
been ;

Give to th' unbidden tear its generous flow,
Not more can pity give to fancied woe ;
Nor fear that hid beneath the mimic guise
Vice waits her victim with impatient eyes.
Here shall ye learn with purity of heart
To meet the artful in the fields of art.
The eye which beams intelligence and love

Shall learn to blend the serpent with the
dove,

The righteous claim of bashful mirth to scan,
And well discern the coxcomb from the man.

In ancient days when Rome could boast
her name,

When Scipio fought and Terence wrote for
fame,

Ere taste or genuine wit was forced to yield,
And low buffoonery had usurped the field,
The Roman stage was virtue's primal school.
There heroes learned to conquer and to rule,
And, while they wept as mimic woes were
shown,

To feel for others' and t' endure their own.

Nor did the jest, ambiguous and obscene,
Disturb the cheek of innocence serene.

But nature's mother-wit, sublime and chaste,
Met the full voice of modesty and taste.

If such the manners of the Roman age,
Such must delight when Yankees seek the
stage.

See a new Rome in Western forests rise,
Her manners simple and her maxims wise ;
These t' improve, to cherish fresh and fair,
Shall be our best regard, our only care.
This humble house, its office so divine,
With more than all Vitruvius' arts shall shine.
Enough for us, we rest secure the while
Of Virtue's plaudit and of Beauty's smile.

three pieces for the benefit of Mr. and Mrs. Hallam—the “Miser,” “Midnight Hour” and “Robinson Crusoe.” The casts show that the

CHILD OF NATURE.	detachment from	MISER.
Marquis Mr. Harper	the Old American	Lovegold Mr. Hallam
Valentia Mr. Hallam	Company	Ramillie Mr. Hallam, Jr
Murcia Mr. Prigmore	consisted of Mr.	Clerimont Mr. Prigmore
Seville Mr. Patterson	and Mrs. Hal-	Decoy Mr. Kenna
Granada Mr. Humphreys	lam, Mr. Hallam,	Furnish Mr. Tompkins
Peasant Mr. Hallam	the younger, Mr.	Sparkle Mr. Woolls
Marchioness . . Mrs. Mechtler		Sattin Mr. McKnight
Amanthis Mrs. Harper		James Mr. Copeland
		Frederick Mr. Harper
		Marianna Mrs. Harper
		Harriet Mrs. Mechtler
		Lappet Mrs. Hallam

Prigmore and Mr. Woolls. Providence criticism at this time was peculiar. When

“Percy” was played on the 7th of September, a writer in the *United States Chronicle* declared himself “particularly pleased with the gen-

MIDNIGHT HOUR.	tleman who did	ROBINSON CRUSOE.
Marquis Mr. Hallam, Jr	the part of <i>Dou-</i>	Robinson Crusoe . Mr. Hallam
Sebastian Mr. Harper	<i>glas</i> —he acted a	Indian Chief . . . Mr. Harper
Nicholas Mr. Hallam	jealous madman	Captain Mr. Woolls
Matthias Mr. Woolls	to the life. Old	Pantaloon Mr. Copeland
Ambrose Mr. Copeland	<i>Lord Raby</i> did	Friday Mr. Hallam, Jr
General Mr. Prigmore	the distressed father beyond anything I had	Columbine Mrs. Harper
Julia Mrs. Harper		
Cicely Mrs. Mechtler		
Flora Mrs. Hallam		

any idea of. I could not help crying. The part of *Percy* I was much delighted with ; but *Elwina*, poor girl, I shall not forget you as long as I live.”

When the season closed, Harper joined the forces at the Boston Theatre, and his regular management in Rhode Island ceased.

CHAPTER XIII.

THE INVASION OF NEW ENGLAND.

A PART OF THE OLD AMERICAN COMPANY AT HARTFORD IN 1794—HARTFORD CASTS—HODGKINSON LEADS THE HARTFORD DETACHMENT IN 1795—SOME OF THE PRODUCTIONS AND CASTS—THE NEW YORK COMPANY IN BOSTON—A BRILLIANT ENGAGEMENT.

AFTER the close of the New York season of 1793-4 and previous to the return of Hallam and Hodgkinson to the Southwark Theatre in Philadelphia for the Autumn season of 1794, a detachment of the Old American Company ventured to invade New England, appearing at Hartford on the 31st of July and remaining until the 12th of September. This detachment was under the command of Mr. Martin, and the company consisted of Mr. and Mrs. Martin, Mr. and Mrs. King, Mr. and Mrs. Ashton, Messrs. Ryan, Bisset and Bergman, Miss Chaucer and Mrs. Wilson. Hallam and Hodgkinson apparently had no connection with the enterprise, but Mr. Hodgkinson was in Hartford on the 3d of September, when he gave the rather feeble contingent the benefit of an appearance.

The list of performances and the annexed casts, though not complete, give a satisfactory idea of the campaign with which the invasion of New England began. The plays, operas and farces were among the most popular productions of the New York repertory, and it is probable that the season proved reasonably remunerative.

Hartford was then a mere village, and, as it turned out in subsequent seasons, incapable of supporting an expensive organization for even

LIST OF PERFORMANCES—*Hartford.*

1794.

- July 31—Child of Nature . Mrs. Inchbald
 Love a la Mode Macklin
- Aug. 4—West Indian . . . Cumberland
 Prisoner at Large . . . O'Keefe
 7—School for Scandal . . Sheridan
 Poor Soldier O'Keefe
- 11—Child of Nature.
 No Song No Supper . . . Hoare
- 14—Prisoner at Large.
 Love a la Mode.
- 21—Douglas Home
 Ghost Mrs. Centlivre
- 25—Ways and Means . . Colman, Jr.
 No Song No Supper.
 (Mr. and Mrs. King's benefit.)
- 28—Miser Fielding
 Catharine and Petruchio, Shakspeare
 (Mr. Ryan and Miss Chaucer's benefit.)
- Sept. 1—Wonder Mrs. Centlivre
 Rosina Mrs. Brooke
 (Bisset and Collard's benefit.)
- 8—Every One Has His Fault
 Mrs. Inchbald
 Citizen Murphy
 (Mr. and Mrs. Ashton's benefit.)
- 12—Busybody Mrs. Centlivre
 Daphne and Amintor.
 Death of Harlequin.
 (Mr. and Mrs. Martin's benefit.)

a brief period. There is no hint in the advertisements of the character of the theatre, but the prices were graduated on the usual scale—three shillings and ninepence for the boxes, two shillings and thr'pence to the pit, and one shilling and sixpence to the gallery. On the opening night Mr. Ryan did not appear, and Mr. Ashton read his parts; but notwithstanding this drawback the *Hartford Gazette* said of the performance, "It pleased, and that was sufficient." An incident of the opening night was the first appearance on any stage of a young lady as *Amanthis*. She was probably Mrs. Martin. Another *debutant* was a youth of Hartford as *Edward* in "Every One

Has His Fault." The name of Mrs. Wilson was generally spelled "Willson" in the advertisements. The casts printed herewith are mainly interesting as showing the important roles assumed by the minor players of the Old American Company upon the first occasion that they organized themselves into a special company for the invasion of a quiet New England town. Martin as *Marplot*, *Petruchio*, *Young Norval*, *Captain*

Irwin, Charles Surface, Random, Belcour and Don Felix; Ashton as Lovegold and Sir Peter Teazle; King as Lord Norland, Robin and

HARTFORD CASTS—1794.

BUSYBODY.

Marplot Mr. Martin
 Sir George Airy . . . Mr. King
 Sir Francis Gripe . . Mr. Ashton
 Charles Mr. Bergman
 Sir Jealous Traffic . . Mr. Ryan
 Whisper Mr. Bisset
 Miranda Mrs. Wilson
 Patch Mrs. Martin
 Scentwell Miss Chaucer
 Isabinda Mrs. King

CATHARINE AND PETRUCHIO.

Petruchio Mr. Martin
 Baptista } Mr. Ryan
 Jailor }
 Hortensio Mr. Bisset
 Biondello Mr. Bergman
 Grumio Mr. Ashton
 Bianca Mrs. King
 Curtis Mrs. Ashton
 Catharine Mrs. Wilson

CHILD OF NATURE.

Count Valentia . . . Mr. Martin
 Alberto Mr. Ashton
 Granada Mr. Ryan
 Seville Mr. Bisset
 Marquis Mr. King
 Marchioness Mrs. Wilson

CITIZEN.

Young Philpot . . . Mr. Martin
 Old Philpot Mr. Ashton
 Young Wilding . . . Mr. King
 Sir Jasper Mr. Ryan
 Beauport Mr. Bergman
 Quilldrive Mr. Bisset
 Corinna Miss Chaucer
 Maria Mrs. Wilson

DAPHNE AND AMINTOR.

Amintor Mr. Bergman
 First Statue Mr. Martin
 Second Statue . . . Mr. Ashton
 Third Statue Mr. Ryan
 Mindora Mrs. Martin
 Daphne Mrs. Wilson

DEATH OF HARLEQUIN.

Harlequin Mr. Martin

Pantaloon Mr. Ryan
 Magician Mr. Bisset
 Clown Mr. Ashton
 Columbine Mrs. King

DOUGLAS.

Young Norval . . . Mr. Martin
 Lord Randolph . . . Mr. Ashton
 Old Norval Mr. Ryan
 Officer Mr. Bergman
 Shepherd Mr. Bisset
 Genalvon Mr. King
 Anna Miss Chaucer
 Lady Randolph . . . Mrs. Wilson

EVERY ONE HAS HIS FAULT.

Lord Norland Mr. King
 Harmony Mr. Ashton
 Sir Robert Ramble . . Mr. Bergman
 Solus Mr. Ryan
 Placid Mr. Bisset
 Capt. Irwin Mr. Martin
 Miss Wooburn . . . Miss Chaucer
 Mrs. Placid Mrs. King
 Miss Spinster . . . Mrs. Ashton
 Lady Elinor Mrs. Wilson

GHOST.

Roger Mr. Martin
 Capt. Constant . . . Mr. Bergman
 Trusty Mr. Ryan
 Sir Jeffrey Mr. Bisset
 Cliach Mr. King
 Belinda Mrs. Martin
 Dorothy Mrs. Wilson

LOVE A LA MODE.

Sir Callaghan Mr. King
 Sir Archy Mr. Bisset
 Sir Theodore Mr. Ryan
 Bean Mordecai . . . Mr. Ashton
 Squire Groom Mr. Martin
 Charlotte Mrs. Wilson

MISER.

Lovegold Mr. Ashton
 Ramillie Mr. King
 Clerimont Mr. Martin
 Frederick Mr. Bergman
 Decoy Mr. Ryan

Furnish Mr. Bisset
 Mariana Mrs. Wilson
 Harriet Mrs. King
 Mrs. Wisely Mrs. Ashton
 Wheedle Mrs. Martin
 Lappet Miss Chaucer

NO SONG NO SUPPER.

Robin Mr. King
 Endless Mr. Martin
 Frederick Mr. Ashton
 Thomas Mr. Ryan
 William Mr. Bisset
 Crop Mr. Bergman
 Dorothy Mrs. King
 Louise Miss Chaucer
 Nelly Mrs. Ashton
 Margaretta Mrs. Wilson

POOR SOLDIER.

Patrick Mr. King
 Capt. Fitzroy Mr. Ashton
 Dermot Mr. Bergman
 Father Luke Mr. Ryan
 Darhy Mr. Martin
 Norah Mrs. King
 Kathleen Mrs. Wilson

PRISONER AT LARGE.

Old Dowdle Mr. Ashton
 Lord Esmond Mr. King
 Jack Conner Mr. Bergman
 Frippon Mr. Ryan
 Father Frank Mr. Bisset
 Muns Mr. Martin
 Adelaide Mrs. King
 Mary Miss Chaucer
 Rachel Mrs. Wilson

ROSINA.

Capt. Belville Mr. Bergman
 William Mr. Martin
 Rustic Mr. Ryan
 First Irishman . . . Mr. Ashton
 Second Irishman . . Mr. Bisset
 Belville Mr. King
 Phœbe Mrs. Martin
 Dorcas Mrs. Ashton
 Rosina Mrs. Wilson

Major O'Flaherty, and Bisset as *Sir Archy McSarcasm* certainly make a remarkable showing when their rank in the New York Theatre is considered.

The second season at the Hartford Theatre began August 3d, 1795, the building being probably the same that was occupied by Mar-

LIST OF PERFORMANCES—*Hartford*.
1795.

Aug. 3—	Dramatist	Reynolds
	Rival Candidates	Bate
10—	Such Things Are . Mrs.	Inchbald
	Rosina	Mrs. Brooke
17—	Belle's Stratagem . Mrs.	Cowley
	Bird Catcher.	
	Children in the Wood . .	Morton
24—	Haunted Tower	Cobb
	Busybody	Mrs. Centlivre
31—	Grecian Daughter . . .	Murphy
	Triumph of Mirth.	
Sept. 7—	Country Girl	Garrick
	Caledonian Frolic	Francis
	Poor Soldier	O'Keefe
14—	Isabella	Southerne
	Le Foret Noire.	
23—	Merchant of Venice . .	Shakspeare
	Two Philosophers.	
	Agreeable Surprise . . .	O'Keefe

tin's contingent the previous year. The company comprised, besides Mr. and Mrs. Hodgkinson, a strong force from the New York Theatre as the Old American Company was previously organized. On the opening night Mr. Hodgkinson spoke a prologue, written by himself, previous to his appearance as *Vapid*. A few facts in relation to the benefits show that the season was unprofitable. Mr. Martin's first benefit failed,

HARTFORD CASTS—1794.

SCHOOL FOR SCANDAL.

Sir Peter Teazle	Mr. Ashton
Joseph Surface	Mr. King
Charles Surface } . . .	Mr. Martin
Sir Benjamin }	
Sir Oliver	Mr. Bisset
Crabtree }	Mr. Ryan
Rowley }	Mr. Bergman
Careless }	
Mrs. Candour	Mrs. Martin
Maria	Mrs. King
Lady Sneerwell	Mrs. Ashton
Lady Teazle	Mrs. Wilson

WAYS AND MEANS.

Random	Mr. Martin
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Sample	Mr. Bergman
Sir David Dunder . . .	Mr. Ashton
Paul Peary	Mr. Ryan
Tiptoe	Mr. King
Harriet	Mrs. Wilson
Lady Dunder	Mrs. Ashton
Kitty	Mrs. King

WEST INDIAN.

Belcour	Mr. Martin
Stockwell	Mr. Ashton
Charles Dudley	Mr. Bergman
Capt. Dudley	Mr. Bisset
Fulmer	Mr. Ryan
Maj. O'Flaherty	Mr. King
Charlotte Rusport . .	Mrs. Wilson

Lady Rusport	Mrs. Martin
Mrs. Fulmer	Mrs. Ashton
Louisa Dudley	Mrs. King

WONDER.

Don Felix	Mr. Martin
Lissardo	Mr. Bergman
Don Pedro }	Mr. Ashton
Frederick }	
Don Lopez	Mr. Ryan
Gibby	Mr. Bisset
Col. Briton	Mr. King
Violante	Mrs. Wilson
Flora	Mrs. Martin
Inis	Miss Chaucer
Isabella	Mrs. King

that of the 5th of October being his second attempt. The benefit of Mr. and Mrs. King, Mrs. Hamilton and Mr. Lee on the 7th was also a second attempt, and the Kings made a third attempt on the last night of the season in conjunction with Mr. and Mrs. Cleveland, who had also made a previous trial. This was the first appearance of the Clevelands with the Old American Company. Hodgkinson's Address was printed, and, if not rhythmically perfect, it will be found creditable to its

Sept. 24—Deaf Lover Pilon
 Sophia of Brabant.
 Romp Bickerstaff
 (Mad. Gardie and Miss Harding's benefit.)
 28—Such Things Are.
 Highland Wedding . . . Martin
 Florizel and Perdita . . . Shakspeare
 (Mr. and Mrs. Cleveland's benefit.)
 30—I'll Tell You What . Mrs. Inchbald
 Old Soldier.
 Farmer O'Keefe
 (Ashton and Durang's benefit.)
 Oct. 2—Columbus Morton
 Harlequin Gardener.
 Farm House Kemble
 (Mr. King's benefit.)
 5—School for Soldiers . . . Henry
 Quaker Dibdin
 (Mr. Martin's benefit.)
 7—Midnight Hour . . Mrs. Inchbald
 Highland Wedding.
 American Tar Morton
 (Mr. and Mrs. King, Mrs. Hamilton and
 Mr. Lee's benefit.)

HODGKINSON'S ADDRESS.

Here, while fair peace spreads her protect-
 ing wing,
 Science and art, secure from danger, spring;
 Guarded by freedom, strengthened by the
 laws,
 Their progress must command the world's
 applause.
 While thro' all Europe horrid discord
 reigns,
 And the destructive sword crimson her
 plains,
 Oh! be it ours to shelter the oppress;
 Here let them find peace, liberty and rest,
 Upheld by Washington, at whose dread name
 Proud anarchy retires with fear and shame.
 Among the liberal arts behold the stage
 Rise, though opposed by stern, fanatic rage!
 Prejudice shrinks, and, as the clouds give
 way,

Reason and candor brighten up the day.
 No immorality now stains our page,
 No vile obscenity in this blest age.
 Where mild religion takes her heav'nly reign
 The stage the finest precepts must maintain.
 If from this rule it swerved at any time,
 It was the people's, not the stage's crime.
 Let them spurn aught that's out of virtue's
 rule,
 The stage will ever be a virtuous school.
 And tho' 'mong players some there may be
 found
 Whose conduct is not altogether sound,
 The stage is not alone in this to blame—
 Ev'ry profession will have still the same.
 A virtuous sentiment from vice may come,
 The libertine may praise a happy home.
 Your remedy is good with such a teacher;
 Imbibe the precept, but condemn the preacher.

Oct. 9—Guardian Garrick
 Sultan Bickerstaff
 Poor Vulcan.
 (Mr. and Mrs. Hodgkinson's benefit.)
 14—Chapter of Accidents . Miss Lee
 Prisoner at Large . O'Keefe
 (Mr. and Mrs. King and Mr. and Mrs.
 Cleveland's benefit.)

author. It is unnecessary to give the casts in detail, except those of the "Dramatist" and "Rival Candidates" on the opening night, and of "Such Things Are" and

"Rosina," which were played a week later. These will serve to show the manner in which the Hartford contingent was constituted. The new theatre in Providence not being ready for occupancy in August, Mr. Harper visited Hartford and played the *Sultan* in Mrs. Inchbald's

DRAMATIST.

Vapid . . . Mr. Hodgkinson
 Lord Scratch . . Mr. Prigmore
 Neville . . . Mr. Cleveland
 Ennui Mr. King
 Willoughby . . . Mr. Ashton
 Peter Mr. Durang
 Floriville . . . Mr. Martin
 Louisa Courtney . Mrs. Cleveland
 Lady Waitfort . Mrs. Hamilton
 Letty Mrs. Miller
 Marianne . . Mrs. Hodgkinson

comedy on the

RIVAL CANDIDATES.

Byron Mr. Carr
 General Worry . . Mr. Ashton
 Spy Mr. Prigmore
 Sir Harry Muff . . Mr. Martin
 Jenny Mrs. Miller
 Narcissa . . Mrs. Hodgkinson

10th. These casts also show that Mr. and Mrs. Chambers

were again with the company. Madame Gardie also accompanied Hodgkinson's forces. Besides his own customary parts,

Hodgkinson played the important roles that Hallam still retained, as *Marplot* in the "Busybody," and Mr. Chambers succeeded Hallam, Jr.,

SUCH THINGS ARE.

Mr. Howard . Mr. Hodgkinson
 Sultan Mr. Harper
 Sir Luke Tremor Mr. Prigmore
 Elvirus . . . Mr. Cleveland
 Lord Flint . . . Mr. Ashton
 Zedan Mr. King
 Meanright . . . Mr. Carr
 Twincall Mr. Martin
 Lady Tremor . Mrs. Hamilton
 Aurelia . . . Mrs. Chambers
 Female Prisoner . Mrs. Cleveland

as *Sir George*

Airy. Mrs. Cleveland was *Miranda*, instead of Mrs. Hallam. Mr. Cleveland was *De Courcey*

ROSINA.

Belville . . . Mr. Hodgkinson
 Captain Belville . . Mr. Carr
 Rustic Mr. Lee
 Irishman . . . Mr. King
 Second Irishman . Mr. Durang
 William . . . Mr. Chambers
 Phoebe . . . Mrs. Chambers
 Dorcas . . . Mrs. Hamilton
 Rosina . . . Mrs. Hodgkinson

in the "Haunted Tower," instead of the younger Hallam, while Mrs. Cleveland succeeded Mrs. Solomon as

Cicely, and Mrs. Chambers was the successor of Mrs. Pownall as *Lady Elinor*. These indicate the character of the changes throughout the season. It is to be regretted that no cast has been found of Morton's "Columbus," as its production at Hartford antedated the famous Philadelphia run of the piece by more than a year. A Farewell Address written by a gentleman of Hartford was spoken on the closing night of the season by Mr. Hodgkinson.

After the failure of Charles Powell as the manager of the Boston Theatre, Colonel Tyler, who had been the "master of ceremonies," assumed the management on behalf of the trustees. Colonel Tyler engaged a part of the company that had acted under Powell, including Mr. and Mrs. S. Powell, Taylor, Villiers, Kenny and Mr. and Mrs. Hughes. He also made an arrangement with Hallam and Hodgkinson for a brief engagement of the Old American Company, the two contingents that had been playing at Providence and Hartford being united for a short but brilliant season. Mr. and Mrs. Harper were also with this united company, which was still further strengthened by the engagement of Mr. Jefferson, who had been engaged by Powell, but arrived

LIST OF PERFORMANCES—*Boston*.

1795.
 Nov. 2—Know Your Own Mind . Murphy
 Caledonian Frolic . . . Francis
 Purse Cross
 5—Provoked Husband . . Vanbrugh
 Rosina Mrs. Brooke
 9—School for Scandal . . . Sheridan
 Children in the Wood . . Morton
 11—Jane Shore Rowe
 Highland Reel O'Keefe
 13—Dramatist Reynolds
 Harlequin Restored.
 16—Midnight Hour . . Mrs. Inchbald
 Two Philosophers.
 Children in the Wood.
 18—Rivals Sheridan
 Sultan Bickerstaff
 20—Clandestine Marriage
 Garrick and Colman
 Bird Catcher.
 Spoiled Child Bickerstaff
 23—I'll Tell You What . Mrs. Inchbald
 Poor Jack.
 Children in the Wood.
 25—Rage Reynolds
 Bird Catcher.
 Padlock Bickerstaff
 27—Haunted Tower Cobb
 Love a la Mode Macklin

- Nov. 30—Haunted Tower.
 Bon Ton Garrick
- Dec. 2—Battle of Hexham . . Colman, Jr
 Romp Bickerstaff
 4—Deserted Daughter . . . Holcroft
 Don Juan.
 7—School for Soldiers . . . Henry
 Don Juan.
 9—Deserted Daughter.
 Poor Jack.
 Spoiled Child.
 11—Country Girl Garrick
 Harlequin Gardener.
 Purse.
 14—Robin Hood MacNally
 Bold Stroke for a Wife
 Mrs. Centlivre
 21—Macbeth Shakspeare
 Sultan.
 23—Tempest Dryden
 Le Foret Noire.
 25—Richard III Shakspeare
 Deserter Dibdin
 28—Richard III.
 Deserter.
 (Mr. Deblois' benefit.)
 30—Which is the Man? . Mrs. Cowley
 Irish Widow Garrick
 (Mr. and Mrs. Johnson's benefit.)
- 1796.
- Jan. 1—He Would be a Soldier . . Pilon
 Poor Vulcan Dibdin
 (Mr. Prigmore and Mrs. Brett's benefit.)
 4—Wheel of Fortune . Cumberland
 Tammany Mrs. Hatton
 (Mr. Hodgkinson's benefit.)
 6—Alexander the Great Lee
 Beggar's Opera Gay
 (Hamilton and Hallam, Jr.'s, benefit.)
 8—Inkle and Yarico Colman, Jr
 Harlequin Shipwrecked.
 Slaves Released from Algiers
 Mrs. Rowson
 (Mr. and Mrs. Cleveland's benefit.)
 11—School for Wives Kelly
 Highland Reel.
 (Mr. and Mrs. Tyler's benefit.)

after Powell's failure, and the addition of some important acquisitions from England secured by Mr. Hodgkinson. These additions were Mr. and Mrs. Johnson, Mr. and Mrs. Tyler and Mrs. Brett. Other members of the company were Mr. Hamilton, who played the testy old men of comedy, and Mrs. Pick, who was a favorite Boston singer. This remarkable organization opened the Boston Theatre on the 2d of November, 1795, and continued to give performances until the 20th of January, 1796, when the New York company withdrew to reopen the old house in John Street. No novelties were attempted, but the company was in itself a novelty, the like of which has not been seen by this generation of playgoers. The Boston contingent was in itself the nucleus of an excellent company. Harper and his wife were Boston favorites. Without the acquisitions, who were now seen in America for the first

time, the New York company was far superior to either of those previously seen at the Boston Theatre, and with them it was the strongest company then on the American stage. The strength of the organization as a whole can be best understood from a glance at the casts during the stay of the Old American Company in Bos-

ton. Two of these, those of "Know Your Own Mind" and the "Provoked Husband," deserve to be set apart from the rest, because it was in the former, on the opening night, that Mr. Johnson as *Bygrove* and Mrs. Brett as *Mrs. Bromly* made their first appearance in America, and in the latter, on the night following, that Mr. Tyler as *Mr. Manly*,

- Jan. 13—Othello Shakspeare
 Man and Wife Colman
 (Mr. and Mrs. Hallam's benefit.)
 15—Inconstant Farquhar
 Les Deux Chasseurs.
 Children in the Wood.
 (Mad. Gardie and Miss Harding's benefit.)
 18—West Indian Cumberland
 Harlequin Skeleton.
 No Song No Supper Hoare
 (King and Jefferson's benefit.)
 20—Florizel and Perdita Shakspeare
 Flitch of Bacon Bate
 Critic Sheridan
 (Mrs. Hodgkinson's benefit.)

KNOW YOUR OWN MIND.	Mrs. Tyler as	PROVOKED HUSBAND.
Dashwould Mr. Hodgkinson	<i>Lady Grace</i> , and	Lord Townly Mr. Hodgkinson
Malvil Mr. Cleveland	Mrs. Johnson as	Sir Francis Mr. Johnson
Bygrove Mr. Johnson (First appearance in America.)	<i>Lady Townly</i>	John Mooly Mr. Villiers
Sir Harry Lovewit Mr. Martin	made their	Count Basset Mr. Taylor
Captain Bygrove Mr. Hughes	American <i>de-</i>	Squire Richard Mr. Martin
Charles Mr. Villiers	<i>buts</i> . Mr. Jef-	Poundage Mr. Ashton
Richard Mr. Durang	erson's first	James M. Leonard
Robert Mr. Leonard	appearance was	William Mr. Durang
Millamour Mr. Chambers	reserved until	Mr. Manly Mr. Tyler (First appearance in America.)
Miss Neville Mrs. Cleveland	the 16th of De-	Lady Grace Mrs. Tyler (First appearance in America.)
Lady Jane Mrs. Chambers	cember, when he	Lady Wronghead Mrs. Brett
Mrs. Bromly Mrs. Brett (First appearance in America.)		Miss Jenny Mrs. Chambers
Mad. La Rouge Mad. Gardie		Myrtilla Mrs. King
Lady Bell Mrs. Hodgkinson		Trusty Mrs. Durang
		Lady Townly Mrs. Johnson (First appearance in America.)

was brought forward as *La Gloire* in the "Surrender of Calais." Mr.

Jefferson was still a very young man, if, as his biographers have it, he was born in 1774. He was a son of Thomas Jefferson, an actor for many years with Garrick at Drury Lane, and afterward the manager of the theatre at Plymouth. In his father's company Joseph Jefferson received the rudiments of his theatrical education, but as soon as he reached his majority he quitted Plymouth for America. Powell had agreed to pay his passage to Boston and allow him a salary of seven-

OLD AMERICAN COMPANY CASTS—1795-6.

BATTLE OF HEXHAM.

Gondibert . . . Mr. Hodgkinson
Fool Mr. Hallam
Barton Mr. Tyler
La Varenne . . . Mr. Hallam, Jr
Montague Mr. Harper
Warwick Mr. Cleveland
Somerset Mr. Taylor
Prince of Wales . . Miss Harding
Corporal Mr. Villiers
Fifer Mr. S. Powell
Drummer Mr. Johnson
Old Peasant Mr. Hughes
Gregory Gubbins . Mr. Prigmore
Adeline Mrs. Cleveland
Queen Margaret . Mrs. Johnson

BIRD CATCHER.

Bird Catcher . . . Mr. Durang
Village Maid . . . Mad. Gardie

BOLD STROKE FOR A WIFE.

Colonel Feignwell . Mr. S. Powell
Sir Philip Mr. Taylor
Tradelove Mr. Kenny
Periwinkle Mr. Prigmore
Sackbut Mr. Ashton
Freeman Mr. Hallam, Jr
Simon Pure Mr. Woolls
Quaker Boy Mr. Durang
Obadiah Prim . . . Mr. Hughes
Ann Lovely . . . Mrs. S. Powell
Masked Lady . . . Mrs. King
Mrs. Prim Mrs. Brett

BON TON.

Sir John Trotley . Mr. Hamilton
Colonel Tivy . . . Mr. Cleveland

Jessamy Mr. Hallam, Jr
Lord Minikin . . . Mr. S. Powell
Lady Minikin . . . Mrs. Cleveland
Gymp Mrs. King
Miss Tittup . . . Mrs. S. Powell

CALEDONIAN FROLIC.

Sandy Mr. Durang
Jamie Mr. Nugent
Donald Mr. Martin
Jenny Mrs. Cleveland
Peggy Mad. Gardie

CLANDESTINE MARRIAGE.

Lord Ogilby . . . Mr. Hallam
Sir John Melville . Mr. Tyler
Sterling Mr. Hamilton
Canton Mr. Martin
Brush Mr. Hallam, Jr
Sergeant Flower . . Mr. Woolls
Traverse Mr. Durang
Trueman Mr. Tompkins
Lovewell Mr. Harper
Miss Sterling . . . Mrs. Hallam
Mrs. Heidelberg . . Mrs. Brett
Betty Mrs. Tyler
Chambermaid . . Mrs. Chambers
Fanny Mrs. S. Powell

DESERTED DAUGHTER.

Cheveril Mr. Hodgkinson
Lenox Mr. Harper
Donald Mr. Hamilton
Item Mr. Prigmore
Grime Mr. Johnson
Clement Mr. Cleveland
Mordent Mr. Tyler
Lady Ann Mrs. S. Powell

Mrs. Sarsnet . Mrs. Hodgkinson
Mrs. Enfield . . . Mrs. Brett
Betty Mrs. King
Joanna Mrs. Johnson

FLITCH OF BACON.

Major Benbow . . Mr. Hamilton
Tipple Mr. Prigmore
Captain Wilson . . Mr. King
Justice Benbow . . Mr. Ashton
Kilderkin Mr. Kenny
Ned Mr. Durang
Captain Greville . . Mr. Tyler
Eliza Mrs. Hodgkinson

IRISH WIDOW.

Whittle Mr. Johnson
Kecksy Mr. Prigmore
Nephew Mr. Tyler
Bates Mr. Hughes
Sir Patrick O'Neal . Mr. King
Thomas Mr. Hodgkinson
Widow Brady . . Mrs. Johnson

LOVE A LA MODE.

Squire Groom . Mr. Hodgkinson
Sir Callaghan . . . Mr. King
Beau Mordecai . . Mr. Prigmore
Sir Theodore . . . Mr. Kenny
Sir Archy Mr. Hamilton
Charlotte Mrs. Harper

POOR VULCAN.

Vulcan Mr. Hodgkinson
Mars Mr. King
Adonis Mr. Tyler
Mercury Mr. Jefferson
Apollo Mr. Durang

teen dollars per week, but Hodgkinson found him without an engagement, and employed him rather for his skill as a scene-painter than his abilities as an actor. By agreement, however, he was accorded a first appearance, and he subsequently played other parts, as indicated in the lists of full and of incomplete casts. Dunlap describes him at this time as of a small and light figure, well formed, with a singular physiognomy, a nose perfectly Grecian, and blue eyes full of laughter. As a

OLD AMERICAN COMPANY CASTS—1795-6.

Bacchus Mr. Lee
 Jupiter Mr. Chambers
 Grace Mrs. Chambers
 Venus Mrs. Hodgkinson

SCHOOL FOR SCANDAL.

Sir Peter Teazle . Mr. Hamilton
 Joseph Surface Mr. King
 Sir Oliver Mr. Kenny
 Crabtree Mr. Hughes
 Sir Benjamin Mr. Cleveland
 Rowley Mr. Johnson
 Moses Mr. Villiers
 Trip Mr. Taylor
 Snake Mr. Ashton
 Charles Surface. Mr. Hodgkinson
 Mrs. Candour . Mrs. Hodgkinson
 Lady Sneerwell . . . Mrs. Tyler
 Maria Mrs. Hughes
 Lady Teazle . . . Mrs. Johnson

SCHOOL FOR SOLDIERS.

Major Bellamy . Mr. Hodgkinson
 Captain Valentine . Mr. Cleveland
 Mr. Hector . . . Mr. Hamilton
 Colonel Valentine . . Mr. Kenny
 Frederick Mr. Woodls
 Bellamy Mr. Hallam, Jr
 Mrs. Mildmay . . . Mrs. Tyler
 Clara Mrs. S. Powell

SCHOOL FOR WIVES.

Belville . . . Mr. Hodgkinson
 Torrington Mr. Hallam
 Lewson Mr. Tyler
 Captain Savage . Mr. Hallam, Jr
 Connolly Mr. King

Spruce Mr. Jefferson
 Leech Mr. Johnson
 Crow Mr. Kenny
 Wolfe Mr. Ashton
 General Savage . Mr. Hamilton
 Mrs. Walsingham . Mrs. Hallam
 Lady Rachel Mildew . Mrs. Brett
 Miss Lewson . Mrs. Chambers
 Mrs. Tempest . . . Mrs. Tyler
 Mrs. Belville . . Mrs. Johnson

SLAVES RELEASED FROM ALGIERS

Ben Hassan . . . Mr. Prigmore
 Muley Moloc . . . Mr. Kenny
 Mustapha Mr. Ashton
 Selim Mr. Lee
 Sebastian Mr. Villiers
 Frederick Mr. Cleveland
 Henry Mr. Harper
 Constant Mr. Tyler
 Augustus Miss Harding
 Zoriana Mrs. Pick
 Selina Mrs. King
 Fetnah Mrs. Cleveland
 Rebecca Mrs. Tyler
 Olivia Mrs. Johnson

SPOILED CHILD.

Little Pickle . . . Miss Harding
 Tag Mr. Chambers
 John Mr. Lee
 Thomas Mr. Durang
 Old Pickle . . . Mr. Prigmore
 Maria Mrs. Chambers
 Margery Mrs. Hughes
 Susan Mrs. Durang
 Miss Pickle Mrs. Brett

SULTAN.

Solyman Mr. Cleveland
 Grand Carver . . . Mr. Lee
 Osmyn Mr. Johnson
 Elmira Mrs. Cleveland
 Ismena Mrs. Pick
 Roxalana . . . Mrs. Hodgkinson

TEMPEST.

Prospero Mr. Hallam
 Ferdinand . . . Mr. Hallam, Jr
 Antonio Mr. Kenny
 Alonzo Mr. Hamilton
 Gonzalo Mr. King
 Trinculo Mr. Harper
 Stephano Mr. Hughes
 Ventoso Mr. Ashton
 Mustachio . . . Mr. Jefferson
 Caliban Mr. Prigmore
 Sycorax Mr. Durang
 Dorinda Mrs. Hallam
 Miranda Mrs. King
 Hyppolito . . . Mrs. Cleveland
 Ariel Miss Harding

WHEEL OF FORTUNE.

Penraddock . . Mr. Hodgkinson
 Tempest Mr. Hamilton
 Woodville Mr. Harper
 Henry Woodville . Mr. Cleveland
 Weazel Mr. Johnson
 Sir David Daw . . Mr. Jefferson
 Jenkins Mr. Ashton
 Servant Mr. Kenny
 Sydenham Mr. Tyler
 Mrs. Woodville . . Mrs. Tyler
 Dame Dunckly . . Mrs. Brett
 Maid Mrs. King
 Emily Tempest . . Mrs. Johnson

comedian he had the power of exciting mirth by mobility of feature, and he soon obtained the first rank on the American stage in his line.

OLD AMERICAN COMPANY—INCOMPLETE CASTS.

ALEXANDER THE GREAT.		HARLEQUIN GARDENER.		MACBETH.	
Hephestion	Mr. Tyler	Pantalina	Mrs. Brett	Banquo	Mr. Harper
Clytus	Mr. Hamilton	Columbine	Mad. Gardie	Malcolm	Mr. Cleveland
Roxana	Mrs. S. Powell	—		Sivard	Mr. Tyler
Statira	Mrs. Johnson	HARLEQUIN SKELETON.		Hecate	Mr. Chambers
BEGGAR'S OPERA.		Harlequin		Lady Macbeth	Mrs. S. Powell
Macheath	Mr. Tyler	—		—	
Filch	Mr. Jefferson	HAUNTED TOWER.		MIDNIGHT HOUR.	
Lucy	Mrs. Hughes	Lord William	Mr. Tyler	General	Mr. Hamilton
Mrs. Peachum	Mrs. Brett	Lady Elinor	Mrs. Pick	Matthias	Mr. Villiers
CHILDREN IN THE WOOD.		Maud	Mrs. Brett	Marquis	Mr. Taylor
Lord Alford	Mr. Tyler	—		Julia	Mrs. Cleveland
Apathy	Mr. Johnson	HE WOULD BE A SOLDIER.		Cicely	Mrs. Brett
Winifred	Mrs. Brett	Captain Crevelt	Mr. Harper	NO SONG NO SUPPER.	
Lady Alford	Mrs. Johnson	Sir Oliver Oldstock, Mr. Hamilton		Endless	Mr. Jefferson
COUNTRY GIPSY.		Caleb	Mr. Jefferson	Frederick	Mr. Tyler
Harcourt	Mr. Tyler	Amber	Mr. Johnson	Dorothy	Mrs. Pick
Spanish	Mr. Chambers	Lady Oldstock	Mrs. Brett	Nelly	Mrs. Brett
Althea	Mrs. Cleveland	—		PADLOCK.	
Lucy	Mr. Brett	HIGHLAND REEL.		Leander	Mr. Chambers
CRITIC.		Sandy	Mr. Chambers	Ursula	Mrs. Brett
Sneer	Mr. Cleveland	Croudy	Mr. Johnson	—	
Striptful	Mr. Hamilton	Jenny	Mrs. Chambers	RAGE.	
Mrs. Dangle	Mrs. Cleve and	—		Hon. Mr. Savage	Mr. Johnson
Whiskrands	Mr. Prigmore	I'LL TELL YOU WHAT.		Sir George Gauntlet, Mr. Cleveland	
Paugh	Mr. Johnson	Sir George Euston	Mr. Cleveland	Lady Sarah	Mrs. Harper
Leicester	Mr. Jefferson	Sir Harry Harmless	Mr. Taylor	Clara Sedley	Mrs. Cleveland
DEPARTER.		Lady Harriet	Mrs. S. Powell	Mrs. Daruley	Mrs. Johnson
Henry	Mr. Tyler	Bloom	Mrs. Chambers	—	
Basset	Mr. Johnson	Young Lady	Mrs. Johnson	RICHARD III.	
Skrnish	Mr. Hamilton	—		Henry VI	Mr. Tyler
Jenny	Mrs. Chambers	INCONSTANT.		Queen Elizabeth	Mrs. Johnson
Margaret	Mrs. Brett	Old Mirabel	Mr. Hamilton	Lady Anne	Mrs. S. Powell
DRAMATIST.		Dugard	Mr. Tyler	—	
Scratch	Mr. Hughes	Second Bravo	Mr. Jefferson	RIVALS.	
Neville	Mr. Cleveland	Oriana	Mrs. Cleveland	Sir Anthony	Mr. Hamilton
Miss Courtney	Mrs. Cleveland	Bizarre	Mrs. Johnson	Captain Absolute	Mr. Chambers
Lady Waitfort	Mrs. Brett	—		Bob Acres	Mr. Harper
Marianne	Mrs. Harper	INKLE AND YARICO.		Julia	Mrs. S. Powell
FLORIZEL AND PERDITA.		Inkle	Mr. Cleveland	Mrs. Malaprop	Mrs. Brett
Florizel	Mr. Cleveland	Curry	Mr. Hughes	Lucy	Mrs. Tyler
Alcon	Mr. Johnson	Wowski	Mrs. Hughes	Lydia Languish	Mrs. Johnson
Polixenes	Mr. Hamilton	Patty	Mrs. Chambers	—	
Mopsa	Mrs. Brett	Yarico	Mrs. S. Powell	ROBIN HOOD.	
Perdita	Mrs. Johnson	—		Robin Hood	Mr. Tyler
DRAMAIST.		JANE SHORE.		Stella	Mrs. Chambers
Scratch	Mr. Hughes	Hastings	Mr. Harper	—	
Neville	Mr. Cleveland	Alicia	Mrs. Johnson	ROBIN HOOD.	
Miss Courtney	Mrs. Cleveland	Jane Shore	Mrs. S. Powell	Robin Hood	Mr. Tyler
Lady Waitfort	Mrs. Brett	—		Stella	Mrs. Chambers
Marianne	Mrs. Harper	INKLE AND YARICO.		—	
FLORIZEL AND PERDITA.		Inkle	Mr. Cleveland	ROBIN HOOD.	
Florizel	Mr. Cleveland	Curry	Mr. Hughes	Robin Hood	Mr. Tyler
Alcon	Mr. Johnson	Wowski	Mrs. Hughes	Stella	Mrs. Chambers
Polixenes	Mr. Hamilton	Patty	Mrs. Chambers	—	
Mopsa	Mrs. Brett	Yarico	Mrs. S. Powell	ROBIN HOOD.	
Perdita	Mrs. Johnson	—		Robin Hood	Mr. Tyler
DRAMAIST.		JANE SHORE.		Stella	Mrs. Chambers

May 22—Polly Honeycomb . . . Ledger was still young, tall—almost too
 25—Miser Furnish tall—elegant and beautiful. Mrs.
 June 1—Hamlet Horatio Merry told Dunlap a few years
 30—Constant Couple . . . Constable

later that she could scarcely recognize in the elegant Mrs. Johnson the tall, awkward girl who had made her *debut* in her father's company. Mrs. Johnson's manners were remarkably fascinating, and she was at once the most perfect example of the fine lady in comedy that had as yet been seen on the American stage, and the model in dress and demeanor for the fine ladies in private life.

Mrs. Brett was the widow of Brett, the singer of Covent Garden and the Haymarket, and the mother of Mrs. Hodgkinson and Mrs.

King. Another daughter, Miss Arabella Brett, accompanied her mother to America and appeared as one of the *Apparitions* in "Macbeth," in conjunction with Miss Sully, probably a younger daughter of the tumbler and singer of Sadler's Wells, but did not make a formal *debut*. Dunlap says Mrs. Brett was a good actress and filled the line of comedy old women better than had before been seen in New York. She had been with the Bath and Bristol company while her husband was Keasebury's leading singer, and she was at the Haymarket

MRS. BRETT'S ENGLISH PARTS.

1786.		
June 16 (Hay.)	—Separate Maintenance	
		Mrs. Fustian
17	—Quaker	Floretta
26	—Summer Amusements	
		Fidget
30	—Widow's Vow.	
July 7	—Beggar's Opera . . .	Lucy
18	—Young Quaker . . .	Pink
1789.		
Oct. 2 (Br.)	—Waterman . . .	Mrs. Bundle
17 (B.)	—As You Like It . .	Audrey
1790.		
Sept. 29 (Br.)	—West Indian . . .	Mrs. Fulmer
Oct. 1	—Adventuress . . .	Kitty
29	—Castle of Andalusia	
		Isabella
Nov. 4 (B.)	—Druids	Mother
8 (Br.)	—Fashionable Lover	
		Mrs. Mackintosh
13 (B.)	—Cross Purposes . .	Mrs. Grub
20	—Gentle Shepherd . .	Madge
22 (Br.)	—Recruiting Officer .	Lucy
27 (B.)	—Provoked Husband, Trusty	
30	—He Wou'd be a Soldier	
		Nancy

during the season of 1786. In 1789 she returned to Bath, making her first appearance at Bristol on the 2d of October after an absence of six years. The list of her Bath and Bristol parts will be found very complete, showing her work previous to her retirement in England and her coming to America. They show her to have been a trustworthy and capable actress, but it can scarcely be claimed that they established for her the rank that Dunlap accorded her. It must be remembered, however, that the comedy old woman was a line in which all the American companies were deficient up to that time.

Joseph Tyler, previous to his appearance in America, had had good provincial practice in England as actor and singer. He was possessed of a manly figure, and proved an important acquisition to the Old American Company. Mrs. Tyler was without merit as an actress.

The subsequent history of these acquisitions will be found a part of the annals of the New York stage.

Dec. 23	—No Song No Supper	Dorothy
1791.		
Jan. 3 (Br.)	—Gentle Shepherd .	Madge
Feb. 24 (B.)	—Funeral . . .	Fardingale
26	—All in the Wrong .	Tippet
Mar. 14 (Br.)	—Fontainebleau .	Lady Bull
21	—Midnight Hour . .	Cicely
April 11	—Ways and Means	Lady Dunder
May 16	—Modern Antiques	Mrs. Cockletop
24 (B.)	—Lyar	Kitty
26	—Busybody	Patch
28	—Belle's Stratagem	Kitty
June 4	—Highland Reel . .	Moggy
9	—Way to Keep Him,	Furnish
July 6 (Br.)	—Register Office .	Margery
11	—Macbeth	Third Witch
Oct. 3	—Wonder	Inis
10 (B.)	—Spoiled Child, Miss	Pickle
21 (Br.)	—George Barnwell . .	Lucy
24	—Conscious Lovers .	Isabella
Dec. 22 (B.)	—Robinson Crusoe,	Pantalina
1792.		
Jan. 26 (B.)	—Deaf Lover	Maid
28	—Chapter of Accidents	Warner
April 30 (Br.)	—Road to Ruin . . .	Jenny
May 19 (B.)	—Follies of a Day,	Marcelina
22	—Village Lawyer,	Mrs. Scout
July 5 (Br.)	—He Wou'd be a Soldier	Mrs. Wilkins
6	—Lying Valet, Mrs.	Gadabout
7 (B.)	—Modern Antiques,	Florence
11 (Br.)	—Jealous Wife . . .	Toilet
23	—Duplicity	Mrs. Trip
27	—Comedy of Errors,	Hostess

CHAPTER XIV.

MR. SOLLEE'S CHARLESTON COMPANY, 1794-6.

BOSTON PLAYERS ENGAGED FOR CHARLESTON—THEY APPEAR AT NEW-PORT—CITY THEATRE, CHARLESTON—SOLLEE'S SEASON, 1795-6—THE COMPANY AND THE PLAYS—THE MISSES WRIGHTEN—MRS. POWNALL'S DEATH AND ITS CAUSE—HER PARTS.

WHEN the Boston Theatre Company disbanded in the Summer of 1795, Mr. Sollee, the proprietor of the City or Church Street Theatre at Charleston, engaged a number of the Boston players for his approaching Charleston season, including Mr. and Mrs. Jones, Mr. and Mrs. Collins, Messrs. Hipworth, Bartlett and Heely and Mrs. Hellyer. Besides these he had secured Mrs. Pownall and her two daughters, the Misses Wrighten; Mr. and Mrs. Turnbull, who had just arrived from London; Mr. and Mrs. Miller, of the Old American Company; and Mr. Patterson, a dancer. All these arrived at Charleston early in November. Mr. Watts, who was also engaged, had preceded them by a few days, and it was announced that Mr. and Mrs. King, also of the Old American Company, would join Mr. Sollee's forces at a later period. M. Audin, a French scene-painter, had also been secured; and Mr. Graupner, who subsequently gave his name to Mrs. Hellyer, was the leader of the orchestra. Mr. Turnbull aspired to be a poet and dramatist, filling the Charleston papers with his effusions and presenting a piece of his own for his benefit. Mr. Patter-

son died on the 11th of July, 1796, at the age of thirty-two. "As a dancer," one of the Charleston papers said, "he was equal, perhaps, to any in America, possessed commendable talents as a musical performer, and he was a man of an affectionate, honest mind." After leaving the Old American Company, Mrs. Pownall went to Boston, where she gave a concert on the 5th of October, 1795, at which she was assisted by her daughters, the Misses Wrighten, who had joined her after the death of their father, James Wrighten, in 1793. Miss M. A. Wrighten played the "Battle of Prague" on the pianoforte, and Miss C. Wrighten joined in trios with her mother and sister. Felix Pownall, a child only four years old, sang "Little Felix is my name," his first attempt at singing in public.

At this time there were two theatres in Charleston—the Charleston Theatre, built by Bignall and West in 1792, and the City or Church Street Theatre, which is generally identified with Harmony Hall, built for Godwin in 1786. In the Summer of 1794 the latter was occupied by the Placide troupe. It was then called the French Theatre. The performances were

PARTIAL LIST OF PLACIDE'S PIECES.

1794.

June 12—Deserter.

Two Game Keepers.

18—Jeannette.

Attack on Fort Moultrie.

July 21—Fusileer.

Le Devin Deritage.

Indian Heroine.

(Mad. Placide's benefit.)

Aug. 9—Statue Lover.

Genevieve of Brabant.

(Mr. Placide's benefit.)

confined to pantomime, dancing and tumbling.] It would be useless to give a complete list of the performances, but the names of a few of the pieces are printed herewith to indicate the character of the productions. One of these was a local skit representing a

Revolutionary episode in Charleston history. [In the "Deserter" Placide was *Montariel*, and Madame Placide *Jeannette*; Douvillier

Alexis, and Madame Douvillier *Louisa*; Val the *Old Lover*, and Madame Val *Alexis' Aunt*; Francisquy *Bertan*; Darville *Jean Lois*, and Spinacuta and Latte the *Soldiers*. These were the strolling pantomimists of the period, who appeared at intervals in all the leading cities from Boston to Charleston.

It was not until near the close of 1794 that the name City Theatre was given to Harmony Hall. The stage was then occupied

LIST OF PERFORMANCES.

1795.

Jan.	3—	Earl of Essex	Jones
	10—	Zara	Hill
		Polly Honeycomb	Colman
	13—	All in Good Humor	Oulton
		Provoked Husband	Vanbrugh
		Farm House	Kemble
	31—	Baroness of Bruchsal	Johnstone
		Virgin Unmasked	Fielding
Feb.	14—	Louis XVI	Preston
		Farm House.	
	18—	Baroness of Bruchsal.	
		Tristram Shandy	MacNally
	21—	Oroonoko	Southerne
		(Mr. Edgar's benefit.)	

by a company of which Mr. Edgar was the head, and it is not improbable that Mr. Sollee was the manager. The company had played at Savannah during the Summer, where "Tancred and Sigismunda" and the "Romp" were produced on the 25th of September for Edgar's benefit. The Charleston repertory, like the two pieces played at Savannah,

was singularly incongruous. Mr. Edgar's tragedy parts, as in "Zara" and "Oroonoko," and some of the musical pieces and farces, as "Polly Honeycomb" and the "Virgin Unmasked," had already fallen into desuetude. The "Baroness of Bruchsal" had been played at the Haymarket in 1786 with the title of the "Disbanded Officer." It was taken from the German of Lessing, of whom the prologue to Mr. Johnstone's version declared:

His play's as much applauded at Vienna,
As here the "School for Scandal" or "Duenna."

When the "Baroness of Bruchsal" was acted for the last time, on

the 18th of February, MacNally's bagatelle from Sterne's "Tristram Shandy" had its first production in America. It had not been well executed by the adapter, and, although it was kindly received in London, it had been condemned in Dublin. The only American production of the season was William Preston's tragedy, "Louis XVI." This play was printed in Philadelphia in 1794, and afterward acted in Boston in 1797 by Charles Powell's company at the Haymarket. The piece was played more than once in Charleston, the performance of the 14th of February being advertised as the last night of its production.

CHARLESTON CASTS—CITY THEATRE, 1795.

ALL IN GOOD HUMOR.		EARL OF ESSEX.		Widow Racket . . . Mrs. Edgar		
Bellamy	Mr. Edgar	Rutland	Mad. Spinacuta	Lucy Waldron . . .	Mad. Spinacuta	
Chagrin	Mr. Lewis	_____				
Cross	Mr. Bernard	FARM HOUSE.				
Robin	Mr. Francis	Modely	Mr. Edgar	POLLY HONEYCOMB.		
Hairbrain	Mr. Henderson	Heartwell	Mr. Francis	Honeycomb	Mr. Lewis	
Servant	Master C. Sully	Shacklefigure	Mr. Lewis	Ledger	Mr. Henderson	
Dorothy	Mrs. Edgar	Sir John English	Mr. Bernard	Scribble	Mr. Edgar	
Mrs. Cbagrin	Mrs. Davids	Freehold	Mr. Henderson	Nurse	Mrs. Edgar	
_____		Flora	Mrs. Edgar	Polly	Mrs. Henderson	
BARONESS OF BRUCHSAL.		Aura	Mrs. Henderson	_____		
Colonel Holtberg	Mr. Edgar	LOUIS XVI.				
Rouf	Mr. Henderson	Marat	}	PROVOKED HUSBAND.		
Skatzenbuckle	Mr. Lewis	Citizen		Lord Townly	Mr. Edgar	
Bellair	Mr. Bernard	Louis		Manly	Mr. Henderson	
Messenger	Mr. Thompson	Robespierre	}	Lady Grace	Mrs. Henderson	
Paul Wermans	Mr. Francis	Cleri		Lady Townly	Mrs. Edgar	
Lisetta	Mrs. Henderson	Orleans	}	TRISTRAM SHANDY.		
_____		Lemoignon		Mr. Lewis	Mr. Shandy	Mr. Francis
DEUCE IS IN HIM.		Petron		Mr. Brown	Uncle Toby	Mr. Lewis
Colonel Tamper	Mr. Edgar	Gustin	Mr. Brown	Obadiah	Mr. Henderson	
Major Belford	Mr. Henderson	Dauphin	Master Davids	Dr. Slop	Mr. Francis	
Dr. Prattle	Mr. Francis	Queen	Mrs. Edgar	Corporal Trim	Mr. Edgar	
Emily	Mad. Spinacuta	Princess Elizabeth	Mrs. Henderson	Susannah	Mrs. Edgar	
Mad. Florival	Mrs. Henderson	Princess Royal	Mad. Spinacuta	Widow Wadman	Mrs. Henderson	
Bell	Mrs. Edgar	_____				
DOUGLAS.		OROONOKO.				
Young Norval	Mr. Edgar	Oroonoko	Mr. Edgar	ZARA.		
Glenalvon	Mr. Lewis	Governor	Mr. Henderson	Osman	}	
Lord Randolph	Mr. Francis	Blanford	Mr. Francis	Lusignan		
Old Norval	Mr. Henderson	Aboan	}	Chatillon	Mr. Lewis	
Anna	Mrs. Henderson	Captain Driver		Mr. Lewis	Nerestan	Mr. Henderson
Lady Randolph	Mrs. Edgar	Planter	Mr. Thompson	Orasmin	Mr. Francis	
				Melidor	Mr. Carey	
				Sclima	Mrs. Henderson	
				Zara	Mrs. Edgar	

Before the departure of the Boston contingent of Sollee's company, in the Autumn of 1795, it is not improbable that the players

LIST OF PERFORMANCES—*Newport.*

1795.		
July 22—	Inkle and Yarico . . .	Colman, Jr
	Village Lawyer . . .	Macready
Aug. 19—	School for Scandal . .	Sheridan
	Seeing is Believing . .	Joddrell
	26—Such Things Are .	Mrs. Inchbald
	Mayor of Garratt . . .	Foote
Sept. 2—	Road to Ruin	Holcroft
	Miller of Mansfield . .	Dodsley
	30—Mountaineers . . .	Colman, Jr
	Miss in Her Teens . . .	Garrick
Oct. 6—	George Barnwell	Lillo
	Village Lawyer.	
	(Benefit of the poor.)	

engaged for Charleston joined with other members of Powell's disbanded organization in giving a season at Newport. No casts were printed in the newspapers, but the "Mountaineers" was announced to be played "as performed at the Boston Theatre thirty-six consecutive nights," and on the last night of the season,

the 6th of October, Mr. Hipworth was underlined for a comic song. These two facts seem to establish the identity of the Newport players of 1795 with the company engaged for Charleston.

Mr. Sollee's season with the company that he transferred from Boston to Charleston began on the 10th of November, 1795, and lasted until the 3d of May, 1796. The company was then disbanded, some of the actors joining West's forces for the rest of the season at the Charleston Theatre. The list of performances comprised the popular pieces of the time in the Northern cities, the only original productions being an interlude written by Mr. Turnbull, with the title of the "Recruit," and pre-

LIST OF PERFORMANCES.

1795.	
Nov. 10—	Every One Has His Fault
	Mrs. Inchbald
	Double Disguise . . . Mrs. Hook
12—	Dramatist Reynolds
	Poor Soldier O'Keefe
14—	Such Things Are . Mrs. Inchbald
	Romp Bickerstaff
17—	Every One Has His Fault.
	Romp.
19—	Jealous Wife Colman
	Barnaby Brittle Betterton
21—	Love in a Village . . . Bickerstaff
	Miss in Her Teens . . . Garrick
24—	Jew Cumberland
	Romp.

sented for his benefit, and a benefit offering by Mr. Audin, Jr., one of the scene-painters, called "The Apotheosis of Franklin," a spectacular pantomime in two acts and five scenes. The entire cast of "Every One Has His Fault," on the opening night, was new to Charleston; but only Miss Caroline Wrighten, the daughter and pupil of Mrs. Pownall, who played *Miss Wooburn*, made her first appearance on any stage. Mrs. Miller was seen the same evening as *Miss Dorothy Evergreen* in the after-piece. Mrs. Collins appeared on the 12th of November as *Marianne* in the "Dramatist." Miss Mary Wrighten's first appearance on any stage was on the 14th as *Priscilla Tomboy* in the "Romp." Mr. Fawcett, from the New York Theatre, appeared on the 19th as *Charles Oakly* in the "Jealous Wife." Mr. Chalmers, from the Philadelphia Company, was secured for a brief engagement, and made his entry as *Ranger* in the

- Nov. 26—She Stoops to Conquer . Goldsmith
Midnight Hour . . Mrs. Inchbald
28—Highland Reel . . . O'Keefe
Bon Ton Garrick
Dec. 9—School for Scandal . . Sheridan
Farmer O'Keefe
11—Heigho for a Husband . Waldron
Midnight Hour.
1796.
Jan. 1—Robin Hood MacNally
Miller of Mansfield . . Dodsley
4—Heigho for a Husband.
Purse Cross
7—Suspicious Husband . . Hoadly
Quaker Dibdin
9—Beaux' Stratagem . . Farquhar
Village Lawyer . . . Macready
Feb. 1—West Indian . . . Cumberland
Lyar Foote
3—Douglas Home
Farmer.
10—Busybody . . Mrs. Centlivre
Peeping Tom of Coventry, O'Keefe
12—Romeo and Juliet . . Shakspeare
Agreeable Surprise . O'Keefe
(Mrs. Jones' benefit.)
15—Mountaineers . . . Colman, Jr
Barnaby Brittle.
16—Young Quaker O'Keefe
Rosina Mrs. Brooke
(Mrs. Pownall's benefit.)
17—Hamlet Shakspeare
Agreeable Surprise.
18—Mountaineers.
Modern Antiques . . . O'Keefe
19—Dramatist.
No Song No Supper . . . Hoare
22—Richard III Shakspeare
Purse.
(Mr. Chalmers' benefit.)
24—Merchant of Venice . . Shakspeare
Midnight Hour.
26—Robin Hood.
Catharine and Petruchio, Shakspeare
27—Mountaineers.
Catharine and Petruchio.

- Feb. 29—Suspicious Husband.
 Ways and Means . . . Colman, Jr
- March 4—Fair Penitent Rowe
 Quaker.
 9—Robin Hood.
 Love a la Mode Macklin
- 10—Notoriety Reynolds
 Poor Soldier.
- 12—Orphan Otway
 Recruit Turnbull
 Deuce is in Him . . . Colman
 (Mr. Turnbull's benefit.)
- 15—Mountaineers.
 High Life Below Stairs . Townley
 (Mrs. Hellyer's benefit.)
- 17—Macbeth Shakspeare
 Children in the Wood . . Morton
 (Mr. Jones' benefit.)
- 19—Lyar.
 Children in the Wood.
- 23—Duenna Sheridan
 Love a la Mode.
- 31—Natural Son Cumberland
 Comus Milton
 (Mr. Bartlett's benefit.)
- April 2—Road to Ruin Holcroft
 Two Strings to Your Bow, Jephson
 (Miss C. Wrihten's benefit.)
- 5—Bold Stroke for a Husband
 Mrs. Cowley
 True-Born Irishman . . Macklin
 (Mrs. Henderson's benefit.)
- 7—Recruiting Officer . . . Farquhar
 Irish Tailor.
 Miss in Her Teens.
 (Mr. Collins' benefit.)
- 9—Critic Sheridan
 Children in the Wood.
 Apprentice Murphy
 (Mr. Fawcett's benefit.)
- 12—West Indian.
 Midas O'Hara
 (Mr. and Mrs. Turnbull's benefit.)
- 14—She Stoops to Conquer.
 Brave Irishman . . . T. Sheridan
 (Mr. Patterson's benefit.)
- 16—Richard III.
 Apotheosis of Franklin Audin, Jr
 (Mr. Audin, Jr.'s, benefit.)

"Suspicious Husband" on the 7th of January, 1796. Mr. and Mrs. Henderson, who had played at the City Theatre the previous season, were also added to the company. When Miss C. Wrihten took her benefit, on the 2d of April, Mr. Pownall played *Harry Dornton* in the "Road to Ruin" "for that night only," and Mr. Bergman volunteered for *Ferdinand* in "Two Strings to Your Bow." Mr. Chalmers intended to present Boaden's "Fontainville Forest," and subsequently substituted the "Gamester," but owing to the fact that Mrs. Pownall was delivered of a daughter the morning previous, the "Dramatist" was played. When the season closed some of the performers remained in Charleston, but many of them returned to Boston. Among the features of Mr. Sollee's advertisements was an announcement that no person of color would be admitted to the theatre, by regulation of the Common Council.

The two new productions, Turnbull's interlude, the "Recruit," and the younger Audin's pantomime, "Apotheosis of Franklin," deserve a few lines of description. Mr. Turnbull's little piece was only a military skit, in which the author, in the title-role, was a Scotch cobbler turned into a comedy recruit; but the pantomime of the younger Audin was, perhaps, the most ambitious attempt

- April 19—Dramatist.
Critic.
(Mr. Chalmers' benefit.)
- 22—Romp.
Rosina.
Apotheosis of Franklin.
(Mr. Audin's benefit.)
- 23—Son-in-Law O'Keefe
Midas.
Chronohotonthologos . . Carey
(Watts and Heely's benefit.)
- 26—Chapter of Accidents . . Miss Lee
Doctor and Apothecary . . Cobb
(Mr. Bergman's benefit.)
- 30—Manager in Distress . . Colman
My Grandmother Hoare
Gentle Shepherd Ramsay
(Mr. Henderson's benefit.)
- May 3—Manager in Distress.
Inkle and Yarico . . Colman, Jr
Doctor and Apothecary.

yet made in this country in the way of scenic production. The advertisements declared that nothing like it was ever before performed

<p>RECRUIT.</p> <hr/> <p>Sampson Mr. Turnbull Sergeant Mr. Bartlett Drummer Mr. Henderson Nell Mrs. Turnbull Polly Mrs. Hellyer</p>	<p>on this continent for the honor and dignity of Americans and to the glorious energies and virtues of Franklin. The first scene represented the sculptor Houdon at work on the tomb of Franklin. The tomb itself, in marked contrast with the modest slab that covers the grave of Benjamin and Deborah Franklin, at Fifth and Arch Sts. in Philadelphia, was adorned with two beautiful statues, one representing the United States holding the American eagle in one hand, and in the other a shield and buckler inscribed, <i>Unitale populoque Americano</i>; the other the Goddess</p>	<p>APOTHEOSIS OF FRANKLIN.</p> <hr/> <p>Franklin Mr. Turnbull Voltaire Mr. Bartlett Shakspeare Mr. Heely Newton Mr. Parsons Houdon Mr. Collins Diard Mr. Watts Countryman Mr. Jones Envy Mr. Henderson Philosophy . Miss M. Wrihten Charon Mr. Fawcett Goddess of Fame . Mast. Johnson Clio Miss C. Wrihten Euterpe Mrs. Graupner</p>
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of Prudence holding a tablet inscribed, *Prudentia desinit eam*. The second act was in three scenes. The first scene represented a gloomy

PARTIAL CASTS—CITY THEATRE, 1795-6.

AGREEABLE SURPRISE.		CHILDREN IN THE WOOD.		Neville Mr. Bartlett	
Sir Felix Mr. Turnbull		Walter Mr. Jones		Ennui Mr. Collins	
Chicane Mr. Watts		Sir Rowland . . . Mr. Turnbull		Florville Mr. Jones	
Farmer Stump . . . Mr. Heely		Apathy Mr. Henderson		Louisa Mrs. Jones	
Laura Mrs. Helyer		Gabriel Mr. Fawcett		Lady Waitfort . . . Mrs. Miller	
<hr/>		Oliver Mr. Watts		Letty Mrs. Helyer	
APPRENTICE.		Lord Alford . . . Mr. Collins		Marianne Mrs. Collins	
Dick Mr. Fawcett		Josephine . . . Miss M. Wrighten		<hr/>	
Wingate Mr. Turnbull		Winifred Mrs. Turnbull		EVERY ONE HAS HIS FAULT.	
Gargle Mr. Heely		Lady Alford . . . Miss C. Wrighten		Lord Norland . . . Mr. Turnbull	
Scotchman Mr. Turnbull		<hr/>		Sir Robert Mr. Hipworth	
Irishman Mr. Collins		COMUS.		Solus Mr. Jones	
Simon Mr. Jones		Comus Mr. Chalmers		Harmony Mr. Collins	
Charlotte Miss M. Wrighten		Attendant Spirit . . Mr. Fawcett		Placid Mr. Bartlett	
<hr/>		Elder Brother . . . Mr. Turnbull		Irwin Mr. Patterson	
BARNABY BRITTLE.		Pastoral Nymph . . Mrs. Helyer		Hammond Mr. Heely	
Sir Peter Pride . . . Mr. Collins		Bacchant Miss M. Wrighten		Porter Mr. Miller	
Clodpole Mr. Turnbull		Lady Miss C. Wrighten		Edward Mrs. Helyer	
Lady Pride Mrs. Miller		<hr/>		Lady Eleanor . . . Mrs. Jones	
Mrs. Brittle Mrs. Jones		CRITIC.		Mrs. Placid . . . Mrs. Pownall	
<hr/>		Puff Mr. Chalmers		Miss Spinster . . . Mrs. Turnbull	
BOLD STROKE FOR A HUSBAND.		Plagiary } . . . Mr. Turnbull		Miss Wooburn, Miss C. Wrighten	
Don Julio Mr. Chalmers		Leicester } . . . Mr. Turnbull		<hr/>	
Don Carlos Mr. Collins		Sneer Mr. Fawcett		FAIR PENITENT.	
Don Cesar Mr. Turnbull		Dangle Mr. Bartlett		Horatio Mr. Chalmers	
Don Vincentio . . . Mr. Jones		Hatton Mr. Watts		Solt Mr. Turnbull	
Don Garcia Mr. Bartlett		Don Whiskerandos . . Mr. Jones		Altamont Mr. Fawcett	
Gaspar Mr. Henderson		Mrs. Dangle . . . Mrs. Turnbull		Bossino Mr. Bartlett	
Vasquez Mr. Heely		Tilburina Miss Jones		Lothario Mr. Collins	
Pedro Mr. Watts		<hr/>		Calista Mrs. Henderson	
Olivia Mrs. Henderson		DEUCE IS IN HIM.		Iuc'la Mrs. Helyer	
Victoria Miss M. Wrighten		Col. Tamper . . . Mr. Chalmers		Lavinia Miss C. Wrighten	
Laura Miss C. Wrighten		Maj. Belford . . . Mr. Collins		<hr/>	
Marcella Mrs. Helyer		Dr. Prattle Mr. Jones		GENTLE SHEPHERD.	
Minette Mrs. Collins		Florival Miss M. Wrighten		Patie Miss M. Wrighten	
Sancha Mrs. Turnbull		Emily Miss C. Wrighten		Roger Mr. Collins	
<hr/>		DOUBLE D'GUESS.		Sir William Mr. Watts	
BUSYBODY.		Lord Hartwell . . Mr. Hipworth		Baudy Mr. Turnbull	
Marplot Mr. Chalmers		Sir Richard Mr. Turnbull		Gland Mr. Henderson	
Sir Jealous Mr. Turnbull		Tinsel Mr. Jones		Peggy Miss C. Wrighten	
Whisper Mr. Fawcett		Sam Mr. Miller		Jenny Mrs. Henderson	
Miranda Mrs. Jones		Emily Miss C. Wrighten		Mause Mrs. Turnbull	
Isabinda Miss M. Wrighten		Dorothy Mrs. Miller		Madge Mrs. Jones	
Scentwell Mrs. Helyer		Rose Mrs. Pownall		<hr/>	
Patch Mrs. Collins		<hr/>		HAMLET.	
<hr/>		DRAMATIST.		Hamlet Mr. Chalmers	
CATHARINE AND PETRUCHIO.		Vapid Mr. Chalmers		Horatio Mr. Turnbull	
Petruchio Mr. Chalmers		Scratch Mr. Turnbull		Laertes Mr. Fawcett	
Bianca Mrs. Helyer				Ghost Mr. Watts	
Curtis Mrs. Turnbull					

MR. SOLLEE'S CHARLESTON COMPANY, 1794-6. 289

cavern, through which were seen the river Styx and the banks of the Stygian lake. Charon was in his boat, ready to convey Franklin to

PARTIAL CASTS—CITY THEATRE, 1795-6.

Gravedigger . . . Mr. Henderson
 Ophelia . . . Miss C. Wrihten
 Player Queen . . Mrs. Turnbull

HEIGHO FOR A HUSBAND.

Fairlove Mr. Collins
 Rackrent Mr. Turnbull
 Squire Edward . . Mr. Fawcett
 Timothy Mr. Jones
 Player Mr. Heely
 William Mr. Miller
 Charlotte Miss C. Wrihten
 Maria Mrs. Collins
 Mrs. Millclack . . Mrs. Miller
 Chambermaid . . . Mrs. Hellyer

HIGH LIFE BELOW STAIRS.

Love Mr. Henderson
 Sir Harry Mr. Bartlett
 Philip Mr. Turnbull
 Tom Mr. Watts
 Lord Duke Mr. Jones
 Lady Charlotte . Mrs. Henderson
 Kitty Mrs. Hellyer
 Chloe Master Johnson

INKLE AND YARICO.

Inkle Mr. Fawcett
 Medium Mr. Henderson
 Curry Mr. Watts
 Campley Mr. Collins
 Yarico Miss C. Wrihten
 Wowski Miss M. Wrihten

IRISH TAILOR.

Betty Mrs. Graupner

JEALOUS WIFE.

Major Oakly . . . Mr. Turnbull
 Sir Harry Beagle . . Mr. Jones
 Lord Trinket . . . Mr. Bartlett
 Captain O'Cutler . . Mr. Collins
 Charles Oakly . . . Mr. Fawcett
 Lady Freelove . . . Mrs. Miller
 Harriet Miss C. Wrihten
 Toilet Mrs. Hellyer

JEW.

Sir Stephen Mr. Turnbull
 Charles Ratcliffe . . Mr. Collins

Frederick Mr. Fawcett
 Saunders Mr. Bartlett
 Jabel Mr. Jones
 Eliza Mrs. Jones
 Mrs. Ratcliffe . . Mrs. Turnbull
 Dorcas Mrs. Miller

LOVE A LA MODE.

Sir Archy Mr. Turnbull
 Sir Callaghan . . . Mr. Collins
 Mordecai Mr. Bartlett
 Sir Theodore . . . Mr. Heely
 Squire Groom . . . Mr. Chalmers
 Charlotte Mrs. Hellyer

LOVE IN A VILLAGE.

Woodcock Mr. Turnbull
 Sir William Mr. Heely
 Enstace Mr. Bartlett
 Footman Mr. Watts
 Lucinda Miss C. Wrihten
 Madge Mrs. Hellyer
 Deborah Mrs. Miller

LVAR.

Young Wilding . . Mr. Chalmers
 Old Wildiog . . . Mr. Turnbull
 Papillion Mr. Jones
 Miss Godfrey . . . Mrs. Hellyer
 Miss Grantham . Miss C. Wrihten

MACRETH.

Macbeth Mr. Chalmers
 Macduff Mr. Collins
 Banquo Mr. Fawcett
 Duncan Mr. Turnbull
 Malcolm Mr. Bartlett
 Fleance Mrs. Hellyer
 Singing Witch . Miss C. Wrihten
 Hecate Miss M. Wrihten
 Lady Macbeth . . . Mrs. Jones

MERCHANT OF VENICE.

Shylock Mr. Chalmers
 Antonio Mr. Turnbull
 Duke Mr. Watts
 Gratiano Mr. Fawcett
 Gobbo Mr. Henderson
 Portia Mrs. Henderson
 Nerissa Miss M. Wrihten

MIDAS.

Jupiter Mr. Fawcett
 Juno Miss M. Wrihten
 Sileno Mr. Henderson
 Damætas Mr. Turnbull
 Daphne Miss C. Wrihten
 Mysis Mrs. Turnbull
 Nysa Mrs. Graupner

MIDNIGHT HOUR.

General Mr. Turnbull
 Marquis Mr. Fawcett
 Matthias Mr. Watts
 Cicely Mrs. Turnbull
 Julia Miss M. Wrihten

MISS IN HER TEENS.

Puff Mr. Turnbull
 Jasper Mr. Watts
 Tag Mrs. Jones

MODERN ANTIQUES.

Cockletop Mr. Turnbull
 Joey Mr. Watts
 Frank Mr. Henderson
 Mrs. Cockletop . Miss M. Wrihten
 Mrs. Camomile . . Mrs. Miller
 Flounce Mrs. Hellyer
 Betty Mrs. Turnbull

MOUNTAINEERS.

Octavian Mr. Chalmers
 Violett Mr. Fawcett
 Roque Mr. Watts
 Muley Mr. Turnbull
 Lope Toche . . . Mr. Henderson
 Zorayda Miss C. Wrihten
 Floranthe Miss M. Wrihten
 Agnes Mrs. Hellyer

MY GRANDMOTHER.

Sir Matthew Medley, Mr. Turnbull
 Vapour Mr. Fawcett
 Woodley Mr. Collins
 Gossip Mr. Jones
 Souffrance Mr. Watts
 Florella Miss M. Wrihten
 Charlotte Miss C. Wrihten

the Elysian Fields. When Elysium was revealed, the Goddess of Fame descended and proclaimed the virtues of Franklin, who was then conducted by Philosophy to the abodes of Peace, where Diogenes, the Cynic, introduced him to all the wise and learned men who inhabit the abodes of eternal rest. The last scene represented the Temple of Memory adorned with the statues and busts of all the deceased philosphers, poets and patriots who had gone before Franklin to the

PARTIAL CASTS—CITY THEATRE, 1795-6.

NATURAL SON.

Jack Hastings . . . Mr. Chalmers
 Sir Jeffrey Latimer . Mr. Turnbull
 Rueful Mr. Fawcett
 David Mr. Watts
 Mrs. Phœbe Latimer

Mrs. Henderson

Penelope . . . Mrs. Hellyer
 Lady Paragon . . . Mrs. Jones

NO SONG NO SUPPER.

Endless Mr. Watts
 Thomas Mr. Heely
 Crop Mr. Turnbull
 Louisa Miss C. Wrighten
 Nelly Mrs. Miller
 Margaretta . . Miss M. Wrighten

NOTORIETY.

Nominal Mr. Chalmers
 Colonel Hubbub . . Mr. Jones
 Sir Andrew Acid . Mr. Turnbull
 Clairville Mr. Fawcett
 Lord Jargon Mr. Bartlett
 Saunter Mr. Heely
 James Mr. Henderson
 Blunder O'Whack . Mr. Collins
 Honoria Miss C. Wrighten
 Lady Acid Mrs. Hellyer
 Sophia Strangeways . Mrs. Collins

ORPHAN.

Chamont Mr. Chalmers
 Polydore Mr. Collins
 Castalio Mr. Fawcett
 Page Mrs. Hellyer
 Ernesto Mr. Bartlett
 Acasto Mr. Turnbull

Monimia . . . Miss C. Wrighten
 Serina Miss M. Wrighten

PEEPING TOM OF COVENTRY.

Peeping Tom . . . Mr. Jones
 Mayor Mr. Turnbull
 Harold Mr. Collins
 Count Lewis . . . Mr. Bartlett
 Crazy Mr. Henderson
 Earl Mercia . . . Mr. Heely
 Lady Godiva . . . Mrs. Hellyer
 Mayoress Mrs. Miller
 Emma Miss C. Wrighten

POOR SOLDIER.

Fitzroy Mr. Collins
 Father Luke . . . Mr. Turnbull
 Bagatelle Mr. Miller
 Norah Mrs. Hellyer

PURSE.

Will Steady Mr. Jones
 General Mr. Turnbull
 Tbeodore Mr. Fawcett
 Edmund Mr. Bartlett
 Page Master Johnson
 James Mr. Heely

QUAKER.

Easy Mr. Watts
 Cicely Mrs. Miller
 Gillian Mrs. Hellyer

RECRUITING OFFICER.

Capt. Plume Mr. Chalmers
 Capt. Brazen Mr. Jones
 Balance Mr. Turnbull
 Worthy Mr. Bartlett

Bullock Mr. Henderson
 Constable Mr. Fawcett
 Sergeant Kite . . . Mr. Collins
 Sylvia Miss M. Wrighten
 Melinda Mrs. Graupner
 Rose Mrs. Henderson

RICHARD III.

Richard Mr. Chalmers
 Richmond Mr. Collins
 King Henry . . . Mr. Turnbull
 Buckingham . . . Mr. Fawcett
 Prince of Wales, Miss M. Wrighten
 Duke of York . . Mrs. Hellyer
 Stanley Mr. Watts
 Oxford Mr. Miller
 Lord Mayor . . . Mr. Henderson
 Duchess Mrs. Turnbull
 Lady Anne . . . Miss C. Wrighten

ROAD TO RUIN.

Goldfinch Mr. Chalmers
 Dornton Mr. Turnbull
 Sulky Mr. Henderson
 Harry Dornton . Mr. Pownall
 Widow Warren . Mrs. Hellyer
 Jenny Miss M. Wrighten
 Sophia Miss C. Wrighten
 Mrs. Ledger . . . Mrs. Turnbull

ROBIN HOOD.

Robin Hood . . . Mr. Chalmers
 Little John . . . Mr. Turnbull
 Scarlet Mr. Fawcett
 Allen-a-Dale . . . Mr. Bartlett
 Ruttekin Mr. Jones
 Fitzherbert . . . Mr. Collins
 Edwin Mr. Bergman
 Stella Miss C. Wrighten

Elysium beyond. As the curtain fell, Franklin's statue was placed on a vacant pedestal facing that of Sir Isaac Newton. As an early attempt at the spectacular, this outline is interesting. Between the production of the "Recruit," on the 12th of March, and the "Apotheosis of Franklin," on the 16th of April, Mrs. Hellyer, the *Polly* of the former, became Mrs. Graupner, the *Euterpe* of the other.

As was customary at that time, nearly all the casts were printed

PARTIAL CASTS—CITY THEATRE, 1795-6.

Annette . . . Miss M. Wrighten
 Angelina . . . Mrs. Hellyer

ROMEO AND JULIET.

Romeo Mr. Chalmers
 Friar Laurence . . . Mr. Turnbull
 Paris Mr. Fawcett
 Benvolio Mr. Bartlett
 Capulet Mr. Watts
 Montagu Mr. Heely
 Apothecary Mr. Jones
 Peter Mr. Henderson
 Juliet Mrs. Jones
 Lady Capulet . . . Mrs. Turnbull
 Nurse Mrs. Miller

ROMP.

Barnacle Mr. Turnbull
 Old Cockney Mr. Heely
 Dick Mr. Miller
 Penelope Mrs. Collins
 Priscilla Miss M. Wrighten

ROSINA.

Belville Mr. Collins
 Capt. Belville . . . Mr. Bartlett
 William Mr. Jones
 Dorcas Mrs. Miller
 Rosina Mrs. Hellyer

SHE STROOPS TO CONQUER.

Hardcastle Mr. Turnbull
 Diggory Mr. Watts
 Jeremy Mr. Miller
 Miss Hardcastle . . Miss M. Wrighten
 Miss Neville . . . Miss C. Wrighten
 Mrs. Hardcastle . . Mrs. Miller

SON-IN-LAW.

Old Cranky Mr. Watts
 Idle Mr. Henderson
 Vinegar Mr. Heely
 Orator Mum . . . Mr. Parsons
 Cecilia Mrs. Hellyer
 Dolce Mrs. Turnbull

SUCH THINGS ARE.

Twineall Mr. Jones
 Sultan Mr. Collins
 Sir Luke Tremor . . Mr. Turnbull
 Zedan Mr. Heely
 Elvirus Mr. Bartlett
 Aurelia Miss C. Wrighten
 Female Prisoner . . Mrs. Jones

SUSPICIOUS HUSBAND.

Ranger Mr. Chalmers
 Strickland Mr. Turnbull
 Frankly Mr. Fawcett
 Tester Mr. Watts
 Clarinda Mrs. Jones
 Jacintha Miss M. Wrighten
 Landlady Mrs. Turnbull

TRUE-BORN IRISHMAN.

Delany Mr. Collins
 Mushroom Mr. Bartlett
 Counsellor Mr. Fawcett
 Maj. Gamble . . . Mr. Turnbull
 John Mr. Watts
 Lady Kinnegad . . Mrs. Hellyer
 Lady Bab Mrs. Turnbull
 Mrs. Gazette . . . Miss C. Wrighten
 Kitty Farrell . . Mrs. Henderson

TWO STRINGS TO YOUR BOW.

Don Pedro Mr. Watts
 Don Sancho Mr. Heely
 Octavio Mr. Bartlett
 Ferdinaod M. Bergman
 Borachio Mr. Turnbull
 Lazarillo Mr. Jones
 Donna Clara . . . Miss M. Wrighten
 Leonora Miss C. Wrighten
 Maid Mrs. Turnbull

WEST INDIAN.

Belcour Mr. Chalmers
 Stockwell Mr. Turnbull
 Charles Dudley . . Mr. Fawcett
 Fulmer Mr. Watts
 Louisa Dudley, Miss C. Wrighten
 Lady Rusport . . . Mrs. Miller
 Charlotte Mrs. Jones
 Mrs. Fulmer . . . Mrs. Turnbull
 Lucy Mrs. Collins

YOUNG QUAKER.

Young Sadboy . . Mr. Chalmers
 Chronicle Mr. Turnbull
 Capt. Ambush . . . Mr. Fawcett
 Spatterdash . . . Mr. Collins
 Shadrach Mr. Miller
 Old Sadboy . . . Mr. Watts
 Lounge Mr. Heely
 Goliah Master Johnson
 Clod Mr. Jones
 Dinah Primrose, Miss C. Wrighten
 Judith Mrs. Hellyer
 Araminta Miss M. Wrighten
 Mrs. Milleflour . . Mrs. Turnbull
 Lady Rouncival . . Mrs. Miller

in the newspapers; but, as a rule, they were devoid of interest, and no attempt has been made to preserve them, except so far as they illustrate dramatic development in the South. The Boston contingent was in Charleston only what it had been in Boston—Jones, Collins, Bartlett and Heely, Mrs. Jones and Mrs. Collins having many of the parts they had previously played. Their new parts of importance are noted. Mrs. Hellyer, or Mrs. Graupner as she was called before the season closed, is treated in the same way. The parts of Mr. Hipworth, Mr. Patterson and Mrs. Pownall in these pieces are reserved for a *résumé* of their work, as they died during the Summer of 1796. The most interesting feature of these casts is the prominence that was given to the Wrighten twin sisters, Miss C. Wrighten being apparently the better actress and Miss M. Wrighten the better singer. Another feature was the fact that the Boston contingent, outside of Jones in low comedy and Collins in Irishmen, was subordinate to the New York and Philadelphia actors. Mr. Hipworth, who had been engaged for the lead in high comedy, was soon supplanted by Mr. Chalmers, but Mrs. Jones was accorded two great Shakspearean parts, *Juliet* and *Lady Macbeth*. There were some attempts at dramatic criticism in the Charleston papers early in the season. Mrs. Pownall as *Rosetta* in "Love in a Village" was pronounced perfection, her songs being given "in a style far superior to anything ever heard in this city before." It was said of Miss C. Wrighten that as *Lucinda* she was animated and improves fast. Mr. Hipworth was less fortunate, his *Young Meadows* being declared "at war with propriety." When Miss M. Wrighten made her *debut* as *Priscilla Tomboy* in the "Romp," she, too, was unkindly treated by one of the critics. On her second appearance in the part, another critic said her improvement was rapid

and visible, and that her efforts to please were crowned with deserved applause. "Where was, then," he asked, "the would-be critic, who with feeble and malignant pen attempted to write this young lady down on her first night?" Mr. Jones as *Watty* was described as admirable. In the "Jew" Mr. Fawcett was accorded much discriminating praise as *Frederick*. In the scene with *Mrs. Ratcliffe, Eliza* and *Charles*, his acting was described as tender, animated and correct. His person, voice and action, it was said, were manly, and his walk graceful. The critic thought his *forte* was tragedy and sentimental comedy. Others in the cast were described in a word. Mr. Collins as *Charles* was excellent, Mr. Turnbull as *Sir Stephen* very well, Mrs. Jones as *Eliza* charming, Mrs. Turnbull as *Mrs. Ratcliffe* good, and Mrs. Miller as *Dorcas* at home. Mr. Hipworth, who seems to have been entirely out of place in Sollee's company, seceded early in February, 1796, and joined West's forces at the Charleston Theatre on the 15th, the opening night, playing *Jaffier* in "Venice Preserved" to the *Pierre* of Mr. J. West. After the close of Mr. Sollee's season at the City Theatre, Mr. Godwin, whose name has frequently occurred in this history, made his reappearance in Charleston after an absence of ten years as *Lovegold* in "Miser," for the "benefit of the sufferers by the late fire." An occasional address descriptive of the fire was spoken by Mrs. Pownall, who played *Lappet* with her daughter, Miss M. Wrighten, as *Harriet*. Mr. J. West was

LIST OF PERFORMANCES—*Godwin*.

1796.
 June 28—Miser Fielding
 Old Soldier.
 (For Sufferers by the late Fire.)
 30—Miller of Mansfield . . Dodsley
 Farmer O'Keefe
 Laborers' Return.
 July 2—Farmer.
 American Heroine.
 4—Poor Soldier O'Keefe
 Apotheosis of Franklin. Audin, Jr
 9—Duenna Sheridan
 French Vauxhall Gardens.
 12—Inkle and Yarico . . Colman, Jr
 French Vauxhall Gardens.

Frederick, and Mrs. J. West *Marianne*. The rest of the cast comprised Nelson as *Ramilie*, Collins as *Clerimont*, Sully as *Decoy*, Master Duport as *Sattin*, J. Jones as *James*, and Mrs. Miller as *Wheedle*. The pantomime was given by the Placide troupe. Godwin's parts at this time were the *Miller* in the "Miller of Mansfield," *Father Luke* in the "Poor Soldier," and *Don Jerome* in the "Duenna." He also personated *Old Charon* in young Audin's pantomime, in which Mr. Placide was seen as *Franklin*. This brief season in Charleston closed Mr. Godwin's career as a strolling player.

The appearances of Mrs. Pownall and her two daughters in these performances led to unexpected results. This great actress had

MRS. POWNALL'S AMERICAN PARTS.

All in the Wrong Lady Restless
 Animal Magnetism Lisette
 Beau's Stratagem Cherry
 Beggar's Opera Lucy
 Bold Stroke for a Husband Minette
 Chapter of Accidents Bridget
 Child of Nature Marchioness
 Country Girl Lucy
 Demolition of the Bastile Matilda
 Deserter Jenny
 Duenna Louisa
 English Merchant Molly
 Every One Has His Fault Mrs. Placid
 Farmer Betty Blackberry
 Gentle Shepherd Peggy
 Haunted Tower Lady Elinor
 Heigho for a Husband Dorothy
 Heiress Miss Alten
 Jealous Wife Mrs. Oakly
 Know Your Own Mind Mad. Larouge
 Liberty Restored Paulina
 Lionel and Clarissa Clarissa
 Love in a Camp Norah
 Love in a Village Madge
 Love's Frailties Nannette
 Maid of the Mill Patty

been a singularly obliging performer as a member of the Old American Company. She not only played the old ladies of comedy whenever she was asked to do so, but she yielded many of the singing roles in which her supremacy was established. This obliging disposition led her to support Godwin's ill-considered undertaking, and besides *Lappet* in the "Miser" she appeared during the engagement as *Betty Blackberry* in the "Farmer," and *Clara* in the "Duenna." She also placed the services of her daughters at Godwin's disposal, Miss M.

last time in America, but on the morning of the concert she printed a card in the newspapers, in which she said "that from an unforeseen and unnatural change which has taken place in her family she is rendered totally incapable of appearing this evening; she, therefore, declines giving the entertainment at Williams' and requests those persons who have bought tickets to return them to her at Mr. Rogers' in Broad Street and receive their money." The unforeseen and unnatural event in Mrs. Pownall's family was the elopement of her daughter, Caroline Wrihten, with Alexander Placide. As Mrs. Placide this young woman became a distinguished actress on the Southern stage, and she was the mother of the celebrated Placide family of actors. Up to this time, however, there had been a Madame Placide who played *Rosetta* in the "Bird Catcher" to Placide's *Lucas* as late as the opening night of Godwin's brief season, and appeared in most of the pantomimes. The name of this Mrs. Placide is found in conjunction with that of Mr. Placide during his whole previous career. The effect of the elopement upon Mrs. Pownall was completely to prostrate her, the shock proving so severe that she died on the 11th of August, only eight days afterward, it was said, of a broken heart. Although this distinguished actress had made her London *debut* under the name of Mrs. Wrihten as early as 1770, she was, according to the obituary notices in the Charleston papers, only in her fortieth year at the time of her death.

CHAPTER XV.

THE BOSTON THEATRE, 1796.

MR. AND MRS. WILLIAMSON—COLONEL TYLER'S MANAGEMENT—THE PRODUCTIONS AND CASTS—"TRAVELLER RETURNED"—A CONTROVERSY OVER THE AMERICAN COMEDY—THE SEASON A FAILURE—A WORD ABOUT THE RETIRING PLAYERS.

SOME time before the Old American Company took its departure from Boston two distinguished English players arrived under engagement for the Boston Theatre. These were John Brown Williamson, for many years a favorite actor at the Haymarket, London, and his wife, better known in theatrical history as Miss Fontenelle, the original *Molly McGilpin* in the "Highland Reel." Williamson might have had a brilliant and prosperous career in America had it not been for his unfortunate habit of undervaluing everything American and of promoting dissensions in which he was in no way concerned. His manners were as offensive as his language was impertinent. "We remember," Dunlap wrote, "hearing Williamson, with all the swelling port of *My Lord Duke*, tell Hodgkinson that Tyler, the Yankee manager, had run away, and then thank heaven he was not a regular-bred manager." In the quarrels between Hodgkinson and Hallam, Williamson stimulated Hodgkinson in his hostility to his partner for no other reason than that Hodgkinson was by training an English actor. The result of this narrow and meddling spirit was that while William-

- Mar. 11—Traveller Returned.
Romp.
- 14—Jew.
Oscar and Malvina.
- 16—Brothers.
Oscar and Malvina.
- 18—First Love Cumberland
Oscar and Malvina.
- 21—Child of Nature.
Oscar and Malvina.
- 23—Bank Note Macready
Quaker Dibdin
- 24—Crotchet Lodge.
Oscar and Malvina.
- 28—Spoiled Child.
Romp.
Oscar and Malvina.
(Mrs. Williamson's benefit.)
- 30—Romeo and Juliet . . . Shakspeare
Midas O'Hara
(Mr. S. Powell's benefit.)
- April 1—Recess.
Peep Behind the Curtain . Garrick
Orpheus.
(Mrs. Harper's benefit.)
- 4—Seduction Holcroft
Prisoner at Large . . . O'Keefe
(Mrs. Ashton's benefit.)
- 6—Bank Note.
Cymon and Sylvia . . . Garrick
(Mrs. Pick's benefit.)
- 8—Conscious Lovers . . . Steele
Farmer.
(Mrs. Chambers' benefit.)
- 11—Bold Stroke for a Husband
Mrs. Cowley
Love in a Camp . . . O'Keefe
(Mr. J. Hughes' benefit.)
- 13—Spoiled Child.
Hob in the Well . . . Cibber
Witches.
(Mr. Harper's benefit.)
- 15—Mysteries of the Castle . Andrews
Rosina Mrs. Brooke
(Mrs. Arnold's benefit.)

February, and Mrs. Arnold as *Rosetta* in "Love in a Village" on the 12th. Miss Green was from London, but Mr. Clarke was an American. He was underlined as making "his first appearance in the United States." Mrs. Arnold was from Covent Garden, where she was in the chorus. She was advertised among the vocalists in the "Woodman" in 1789, in "Blue Beard" in 1791, and in "Zelma" in 1792; but I have not found her credited with a speaking character. In Boston, however, she played a number of very ambitious parts for a brief period. She was prominent in comedy, farce, opera and pantomime, ranking with Mrs. S. Powell in fine comedy ladies, and above Mrs. Williamson, whom she succeeded as *Agnes* in the "Mountaineers" on the 19th of February, except in romps and the sprightly heroines of musical comedy. Ten days later Mrs. Williamson again played *Agnes*, and Mrs. Arnold

Zorayda, previously Mrs. S. Powell's part. The company comprised, besides those already mentioned, Mr. and Mrs. Harper, who had temporarily abandoned the Providence and Newport theatres; Mr. and Mrs. Chambers and Mr. Hamilton from West's company; Mr. Ashton from the Old American Company; Mr. and Mrs. S. Powell, Mr. and Mrs. Hughes, and Messrs. Taylor, Kenny and Villiers, retained from the previous season; and Mrs. Baker, of Charles Powell's first company, who now returned to the stage. Other additions were Miss Sully, of the celebrated Sully family of actors and artists; Mrs. Pick, who had returned from the South; Mr. Maginnis, who had been giving monologue entertainments in Boston; and Mr. Ratcliffe, one of the Rhode Island company. In "Mysteries of the Castle" Miss Arnold, afterward Mrs. Poe, sang "The Market Lass" between the second and third acts, her first appearance in public. Mr. Harper was the acting manager.

- April 18—Better Late Than Never . Andrews
Oscar and Malvina.
(Mrs. S. Powell's benefit.)
- 20—Sicilian Romance . . . Siddons
Half an Hour After Supper.
Village Lawyer . . . Macready
(Mr. Villiers' benefit.)
- 25—Fashionable Lover . Cumberland
No Song No Supper . . Hoare
(Mr. Hamilton's benefit.)
- 27—Lear Shakspeare
Devil to Pay.
(Mr. Chambers' benefit.)
- 29—Sicilian Romance.
Spoiled Child.
(Mr. Tyler's benefit.)
- May 2—First Love.
Mogul Tale . . . Mrs. Inchbald
(Mrs. Baker's benefit.)
- 4—World in a Village . . O'Keefe
Old Soldier.
(Mr. Ashton's benefit.)
- 6—Every One Has His Fault.
Love of Fame.
Farm House Kemble
(Mrs. Hughes' benefit.)
- 9—Jealous Wife Colman
Lying Valet.
Agreeable Surprise . . O'Keefe
(Mr. Kenny's benefit.)
- 11—Bold Stroke for a Husband.
Children in the Wood . . Morton
(Miss Sully and Mr. Campbell's benefit.)
- 13—Traveller Returned,
Who's the Dupe? . Mrs. Cowley
(For Widows and Orphans of Boston.)
- 16—Highland Reel O'Keefe
Maid of the Oaks . . Burgoyne
(Mr. Williamson's benefit.)

The season yielded only one American production, the "Travel-

ler Returned," ostensibly written by a lady, although Paine in the *Orrery*, as in the case of the "Medium," attributed the authorship to the Rev. John Murray, and was not contradicted. This comedy was

TRAVELLER RETURNED.

Mr. Rambleton	Mr. Harper
Mr. Stanhope	Mr. Kenny
Alberto Stanhope	Mr. Chambers
Mr. Vansittart	Mr. Hughes
Patrick O'Neal	Mr. Hamilton
Obadiah	Mr. Villiers
Officer	Mr. Clarke
Major Camden	Mr. S. Powell
Mrs. Montague	Mrs. Arnold
Emily Lovegrove	Mrs. Hughes
Mrs. Vansittart	Mrs. Harper
Bridget	Mrs. Chambers
Harriet Montague	Mrs. Williamson

played twice in succession, being brought forward for the first time on the 9th of March, and it was finally presented a third time for the benefit of the widows and orphans of Boston on the 13th of May. Intense feeling was excited in behalf of the play and its author in consequence of Mr. Paine's criticism of the comedy in the

Orrery. To the ears of a less sensitive age the critique has not a sound of violent fury, and it might well have passed unchallenged, but the author's friends were determined the play should not be immured "in despot cell." Foremost among her champions was the Rev. Mr.

¹ PAINE'S CRITICISM.—(From the *Orrery*.)
—On Wednesday and Thursday evening was performed a new comedy entitled the "Traveller Returned." As an American production it met with a very favorable reception. The author, we think, possesses a dramatic talent which is capable of improvement. But experience is necessary to theatrical effect; and in producing it art is equally as essential as genius. The tedium of uninteresting solemnity constitutes the principal defect in the "Traveller Returned." That it has many good scenes cannot be denied, and the second act is undisputably the best in the piece. But the author seems not to be aware that novelty of incident, picturesque situation and brilliancy of dialogue are cardinal requi-

sites in a genteel comedy. We hope the public have not condemned him for substituting broad humor for wit, and dulness for pathos. Long and frequent soliloquies are in comedy highly unnatural; and in the social interviews of polished life pedantry should never intrude. In the construction of his fable the author admits episode, but does not support it; for the principal characters of the underplot are introduced in some of his scenes although not a syllable "is set down for them." To the successful representation of the piece the almost unparalleled exertions of the performers contributed. They seemed inspired by a spirit of emulation which entitled them to the best thanks of the author and the universal applause of the public.

Murray, a fact that explains Paine's imputation of the authorship to that "reverend scribbler and Parson Flummery." To the criticism Mr. Paine appended a long recital of the fable. A wealthy American, Mr. Montague, had long lived abroad, unknown to his family, having separated from his wife on account of her fashionable dissipations. His son he committed to the care of his friend, *Mr. Camden*, with injunctions not to divulge to the boy the secret of his birth, and his daughter *Harriet* grew to womanhood in charge of her mother, who had abandoned the fashionable world, and, confining herself to her library, become a literary recluse. The play began with the return of Mr. Montague during the Revolution, who found his son gallantly serving as a major in the American army. By his intrepidity *Major Camden* had recently saved the life of *Mrs. Montague*, who, to reward her deliverer, made every exertion to bestow her daughter's hand upon him. Fortunately, her heart was prepossessed by *Alberto Stanhope*; and *Major Camden*, finding his addresses coldly received by *Harriet*, was attracted by the engaging modesty of *Miss Emily Lovegrove*, who was living in the same house with her aunt, *Mrs. Montague*. Mr. Montague upon his return had assumed the name of *Rambleton* and, with his servant, *Patrick O'Neal*, taken up his abode at a tavern kept by *Mr. Vansittart*, a Dutch settler.—Through *Patrick*, *Mrs. Vansittart* learned that *Rambleton* was possessed of great wealth in English guineas and crowns, and wishing

APOLOGY FOR THE AUTHOR.

(Spoken by Mrs. S. Powell.)

Ambitious of that fame which you can give,
And seeking in your fair award to live,
Full freighted with apologies I bend,
Solicitous our author to defend.

Who would not tolerate a female pen?
Women, perhaps, were born a match for men:
But natal rights by education cramped,
The sex's inequality is stamped.

Yet sure in this celebrious age design'd,
To crown the struggles of the opening mind,
To equal efforts you will point the way,
Nor e'en the emulative wish betray.

The Author of to-night has aim'd to please

Her budding hopes let no fell mildew seize.
 'Twere pitiful to blast that early growth,
 Which may, perchance, produce maturer
 worth;

If she hath err'd her heart is not to blame—
 'Tis laudable to seek an honest fame;
 Lur'd by the soothing voice of dulcet praise,
 Which oft hath beam'd conspicuous in her
 lays,
 She mark'd that candor which, embosom'd
 here,

Assumes no aspect stern or brow severe;
 And fondly thought beneath so mild a sun,
 Some ripening fruit by culture might be won,
 Nor dream'd of sable pall, or passing bell,
 Or screech-owl rancor hooting her death
 knell,

Unconscious of offense no speeches rose,
 Or open graves her steps to interpose.
 But ah! alas! the pick-axe was prepar'd,
 And with the play her bright'ning views in-
 terr'd!

Her comedy, by critic hands inhum'd,
 Beyond resuscitation was presum'd!
 And since in despot cell it was immur'd,
 Ah me! what sorrows hath her heart endur'd.
 With Orphean lyre 'tis you can charm it
 thence,

And all the vigor of new life dispense;
 For Pagan bard ne'er issued sweeter strains,
 Than in the gift of echoing fame remains.
 Her confidence in you she hath exprest,
 And your full patronage devoutly blest.
 Forth from her lips those fervid thanks which
 flow,

With warmth meridian in her bosom glow.
 And gratitude triumphant in her breast,
 A coward host of fears hath dispossest'd,
 And, reassur'd, she will her course pursue,
 With ample chart provided thus by you.
 Charybdian gulfs and Scyllian rocks in vain
 Molest the voyagers whom you sustain.

married. When the criticism and synopsis appeared, "Fair Play" at once rushed into print to defend the comedy, alleging that "the

to do a "jonteel thing" for herself and country she induced her husband to cause a charge of Toryism to be made against her lodger, alleging that he was a British spy. *Mr. Rambleton* was arrested and taken before the Committee of Public Safety, while *Vansittart* and his wife, having plied *Patrick* with liquor, secured the treasure. In order to procure cash for traveling expenses, *Vansittart* disposed of a miniature portrait of *Mrs. Montague*, which *Rambleton* had always carried; but the jeweler, recognizing it as one he had set for *Mr. Montague* many years before, sent it to *Mrs. Montague*, at the same time informing her of the innkeeper's suspicious conduct. Through *Major Camden* the thieves were pursued and the property recovered, *Mr. Rambleton* released, and a happy *denouement* effected, with everybody reconciled or

author of that piece aimed at furnishing it with humor from characters that should not possess uncommon talents of any description, much less that wit which is confessedly rare." The introduction of soliloquies was justified by *Sir Peter Teazle's* in the "School for Scandal" and those in the "Jew." The author also responded, wanting to know which of the characters were without a syllable set down for them. The critic was called invidious, envious and mercenary. But even more silly than the foolish answers to Paine's strictures was the "Apology," spoken by Mrs. S. Powell when the piece was played the third and last time. To all this Paine finally answered: *Nil de mortuis nisi bonum*—"Damn not a play which has gone to that bourne from which no Traveller Returns."

The productions of the season comprised many pieces new to Boston and a few now first made known to the American stage.

FIRST BOSTON PRODUCTIONS—CASTS.

BANK NOTE.		Pallet Mr. Hughes	Belfield Mr. Chambers
Sir Charles Leslie . Mr. Chambers		Lawyer's Clerk . . Mr. Maginnis	Old Belfield Mr. Ashton
Mr. Bloomfield . . . Mr. Harper		Augusta Mrs. S. Powell	Patterson Mr. Kenny
Father Mr. Kenny		Mrs. Flurry Mrs. Hughes	Francis Mr. S. Powell
Lieut. Selby Mr. S. Powell		Diary Mrs. Chambers	Gondwin Mr. Hughes
Ned Dash Mr. Taylor			Philip Mr. Villiers
Mr. Hale Mr. Hughes		BOLD STROKE FOR A HUSBAND.	Skiff Mr. Clarke
Tim Mr. Villiers		Don Julio Mr. Chambers	Jonathan Mr. Maginnis
Careful Mr. Ashton		Don Carlos Mr. Harper	Captain Ironsides . . Mr. Harper
Young Bloomfield . . Miss Sully		Don Cæsar Mr. Hamilton	Lady Dove Mrs. Baker
Servant Mr. Maginnis		Don Vincentio . . Mr. S. Powell	Sophia Mrs. Harper
Porter Mr. Clarke		Don Garcia Mr. Kenny	Lucy Waters Miss Green
Killeary Mr. Williamson		Vasquez Mr. Clarke	Fanny Goodwin . . Mrs. Hughes
Lady Supple Mrs. Baker		Pedro Mr. Maginnis	Kitty Mrs. Ashton
Mrs. Bloomfield . . Mrs. Arnold		Sancho Mr. Ratcliffe	Violetta Mrs. Arnold
Miss Emma Hale . Mrs. Chambers		Gasper Mr. Hughes	
Sally Flounce . . . Mrs. Hughes		Olivia Mrs. S. Powell	CONSCIOUS LOVERS.
Miss Russell . . Mrs. Williamson		Victoria Mrs. Hughes	Young Bevil Mr. Harper
		Laura Miss Green	Cimberton Mr. Hughes
BETTER LATE THAN NEVER.		Marcella Mrs. Pick	Sealand Mr. Hamilton
Saville Mr. Harper		Inis Mrs. Ashton	Myrtle Mr. Ashton
Flurry Mr. Kenny		Minette Mrs. Chambers	Sir John Bevil . . . Mr. Kenny
Grump Mr. Hamilton			Humphrey Mr. Maginnis
Litigamus Mr. Chambers		BROTHERS.	Daniel Mr. Villiers
Sir Charles Chouse . Mr. S. Powell		Sir Benjamin Dove . Mr. Hamilton	Tom Mr. S. Powell

Those new to America comprised the "Crotchet Lodge," produced later in the season in New York and Philadelphia; "Half an Hour

FIRST BOSTON PRODUCTIONS—CASTS.

Indiana . . . Mrs. S. Powell
Lucinda . . . Mrs. Chambers
Mrs. Sealand . . . Mrs. Baker
Isabella . . . Mrs. Ashton
Phyllis . . . Mrs. Williamson

CROTCHET LODGE.

Timothy Truncheon . Mr. Harper
Shinkin ap Lloyd . . Mr. Kenny
Paddy . . . Mr. Hamilton
Dr. Chemic . . . Mr. Clarke
Waiter . . . Mr. Ashton
Boots . . . Mr. Maginnis
Nimble . . . Mr. S. Powell
Miss Crotchet . . . Mrs. Baker
Florella . . . Mrs. Harper
Landlady . . . Mrs. Hughes
Maid . . . Mrs. Ashton
Thisbe . . . Mrs. Chambers

CYMON AND SYLVIA.

Cymon . . . Mr. Chambers
Merlin . . . Mr. S. Powell
Denis . . . Mr. Hughes
Damon . . . Mr. Kenny
Dorilas . . . Mr. Maginnis
Linco . . . Mr. Harper
Urganda . . . Mrs. Arnold
Fatima . . . Mrs. Chambers
Shepherdesses . . { Mrs. Hughes
 Miss Green
Dorcas . . . Mrs. Baker
Sylvia . . . Mrs. Pick

FASHIONABLE LOVER.

Lord Aberville . . . Mr. Harper
Aubrey . . . Mr. Williamson
Mortimer . . . Mr. Kenny
Tyrrell . . . Mr. Chambers
Dr. Druid . . . Mr. Hughes
Napthali . . . Mr. Villiers
Bridgmore . . . Mr. Ashton
Jarvis . . . Mr. Maginnis
La Jeunesse . . . Mr. Clarke
Colin Macleod . . Mr. Hamilton
Augusta Aubrey . Mrs. S. Powell
Mrs. Bridgmore . . Mrs. Baker
Mrs. Macintosh . . Mrs. Ashton
Jenny . . . Mrs. Pick
Lucinda . . . Mrs. Arnold

FIRST LOVE.

Lord Sensitive . . Mr. S. Powell
Sir Miles Mowbray . Mr. Hamilton
Fred'k Mowbray . Mr. Williamson
David Mowbray . . Mr. Harper
Mr. Wrangle . . . Mr. Ashton
Billy Bustler . . . Mr. Villiers
Robin . . . Mr. Maginnis
Lady Ruby . . . Mrs. Arnold
Mrs. Wrangle . . . Mrs. Hughes
Mrs. Kate . . . Mrs. Baker
Waiting Woman . . Miss Green
Sabina Rosny . Mrs. Williamson

HALF AN HOUR AFTER SUPPER.

Mr. Sturdy . . . Mr. Hamilton
Bentley . . . Mr. Ashton
Berry . . . Mr. Kenny
Frank . . . Mr. Hughes
Miss Tabitha . . Mrs. Baker
Miss Sukey . . Mrs. Arnold
Miss Elizabeth . . Miss Green
Nanny . . . Mrs. Hughes

HOB IN THE WELL.

Testy . . . Mr. Kenny
Friendly . . . Mr. Chambers
Old Hob . . . Mr. Hamilton
Dick . . . Mr. S. Powell
Roger . . . Mr. Maginnis
Hob . . . Mr. Harper
Flora . . . Mrs. Arnold
Hob's Mother . . Mrs. Baker
Betty . . . Mrs. Harper

JEALOUS WIFE.

Oakly . . . Mr. Harper
Major Oakly . . Mr. Hamilton
Rupert . . . Mr. Hughes
Charles Oakly . . Mr. Ashton
Lord Trinket . . Mr. Taylor
Captain O'Cutter . Mr. Kenny
Tom . . . Mr. Clarke
John . . . Mr. Ratcliffe
Lady Frelove . . Mrs. Arnold
Harriet . . . Mrs. Harper
Toilet . . . Miss Green
Mrs. Oakly . . Mrs. S. Powell

LEAR.

Lear . . . Mr. Chambers
Kent . . . Mr. Hamilton
Gloster . . . Mr. Kenny
Bastard . . . Mr. Ashton
Usher . . . Mr. S. Powell
Albany . . . Mr. Taylor
Burgundy . . . Mr. Hughes
Cornwall . . . Mr. Sweeney
Physician . . . Mr. Villiers
Officer . . . Mr. Clarke
Gentleman . . Mr. Ratcliffe
Edgar . . . Mr. Harper
Goneril . . . Mrs. Harper
Regan . . . Mrs. Hughes
Arante . . . Mrs. Ashton
Cordelia . . . Mrs. S. Powell

LOVE IN A CAMP.

Captain Patrick . Mr. Chambers
Quid . . . Mr. Villiers
Father Luke . . Mr. Hamilton
Fehrbellin . . . Mr. S. Powell
Olmutz . . . Mr. Hughes
Rupert . . . Mr. Kenny
Darby . . . Mr. Harper
Mabel Flourish . . Mr. Maginnis
Norah . . . Mrs. Pick
Flora . . . Mrs. Williamson

MAID OF THE OAKS.

Old Groveby . . Mr. Hughes
Dupely . . . Mr. Chambers
Oldworth . . . Mr. Kenny
Sir Harry Groveby . Mr. Ashton
Robin . . . Mr. Ratcliffe
Hurry . . . Mr. Villiers
Maria . . . Mrs. Chambers
Lady Bab . . . Mrs. Williamson

MOGUL TALE.

Mogul . . . Mr. Kenny
Omar . . . Mr. Hamilton
Ennuh . . . Mr. Ashton
Johnny Atkins . . Mr. Villiers
Dr. Gass . . . Mr. Hughes
Fatima . . . Mrs. Hughes
Fanny Atkins . . Mrs. Baker

After Supper," an interlude from the Haymarket, intended to expose the dangers in the sentimental trash of the circulating libraries; Cum-

FIRST BOSTON PRODUCTIONS—CASTS.

MYSTERIES OF THE CASTLE.

Hilario Mr. Harper
 Tractioso Mr. Hamilton
 Count Montini Mr. Taylor
 Montanban Mr. Chambers
 Cloddy Mr. Villiers
 Valoury Mr. S. Powell
 Bernardo Mr. Ashton
 Ceatinel Mr. Clarke
 Sergeant Mr. Maginnis
 Captain Mr. Ratcliffe
 Carlos Mr. Williamson
 Julia Mrs. S. Powell
 Constantia Mrs. Arnold
 Annette Mrs. Williamson

Bards {
 Mr. Harper
 Mr. Chambers
 Mr. Villiers
 Mrs. Arnold
 Mrs. Chambers
 Mrs. Pick

ORPHEUS.

Orpheus Mr. Chambers
 Old Shepherd Mr. Hamilton
 Rhodope Mrs. Arnold

OSCAR AND MALVINA.

Fingal Mr. Hamilton
 Oscar Mr. S. Powell
 Mervin Mr. Harper
 Draco Mr. Taylor
 Dumoth Mr. Ashton
 Carrol Mr. Williamson
 Farmer Mr. Hughes
 Farmer's Wife Mrs. Baker
 Pedlar Mr. Chambers
 Page Miss Sully
 Shepherd Mrs. Pick
 Shepherdess Mrs. Chambers
 Malvina Mrs. Williamson

OTHELLO.

Othello Mr. Williamson
 Iago Mr. Harper
 Roderigo Mr. Taylor
 Erabantio Mr. Hamilton
 Duke Mr. Hughes
 Ludovico Mr. Ashton

Montano Mr. Keany
 Gratiano Mr. Villiers
 Emilia Mrs. Hughes
 Desdemona Mrs. S. Powell

PREP BEHIND THE CURTAIN.

Glib Mr. Harper
 Sir Toby Fuz Mr. Hughes
 Sir Macron Virtu Mr. S. Powell
 Patent Mr. Kenny
 Hopkins Mr. Maginnis
 Saunders Mr. Clarke
 Wilson Mr. Ashton
 Mervyn Mr. Ratcliffe
 Lady Fuz Mrs. Baker
 Miss Fuz Mrs. Harper

RECESS.

Don Carlos Mr. Williamson
 Don Guzman Mr. Hamilton
 Don Ferdinand Mr. Chambers
 Don Pedro Mr. S. Powell
 Lazarillo Mr. Villiers
 Octavio Mr. Ashton
 Officer Mr. Kenny
 Alguazil Mr. Maginnis
 Lopez Mr. Ratcliffe
 Muskato Mr. Harper
 Donna Aurora Mrs. S. Powell
 Leonorda Mrs. Harper
 Beatrice Mrs. Williamson

SEDUCTION.

Lord Morden Mr. Chambers
 Gabriel Mr. S. Powell
 General Burland Mr. Ashton
 Lapelle Mr. Kenny
 Bailiff Mr. Clarke
 Constable Mr. Maginnis
 Servant Mr. Ratcliffe
 Sir Fred'k Fashion Mr. Harper
 Mrs. Modely Mrs. Arnold
 Harriet Mrs. Harper
 Emily Mrs. Chambers
 Mrs. Pinup Mrs. Ashton
 Lady Morden Mrs. S. Powell

SICILIAN ROMANCE.

Ferrand Mr. S. Powell
 Liador Mr. Chambers
 Martin Mr. Harper
 Don Lope Mr. Hughes
 Prior Mr. Ashton
 Sancho Mr. Ratcliffe
 Vincent Mr. Maginnis
 Jacques Mr. Clarke
 Gerbin Mr. Villiers
 Marchioness Mrs. S. Powell
 Alinda Mrs. Arnold
 Clara Mrs. Chambers
 Julia A Boston Lady

WITCHES.

Harlequin Mr. Clarke
 Pantaloon Mr. Hughes
 Clown Mr. Maginnis
 Lamplighter Mr. Chambers
 Lover Mr. Taylor
 First Witch Mrs. Pick
 Second Witch Mrs. Chambers
 Third Witch Mr. Hamilton
 Fourth Witch Miss Green
 Hecate Mr. Harper
 Genius Mrs. Arnold
 Pantalioa Mrs. Baker
 Nurse Mrs. Ashton
 Fairy Miss Sully
 Columbine Mrs. Harper

WORLD IN A VILLAGE.

Dr. Grigsby Mr. Chambers
 Sir Harry Check Mr. Harper
 Charles Willows Mr. Taylor
 William Bellevue Mr. S. Powell
 Jollyboy Mr. Kenny
 Capt. Mullinahack Mr. Hamilton
 Albert Mr. Ashton
 Willows Mr. Villiers
 Capt. Van Slesin Mr. Clarke
 Hedgeworth Mr. Ratcliffe
 Briers Mr. Sweeney
 Edward Bellevue Miss Sully
 Mrs. Bellevue Mrs. Arnold
 Mrs. Allbut Mrs. Baker
 Maria Mrs. Chambers
 Margery Mrs. Hughes
 Louisa Mrs. S. Powell

berland's "First Love," also produced in New York and Philadelphia later in the season, but called "Little Pickle" in the Boston bills; Burgoyne's "Maid of the Oaks," which anticipated the Philadelphia production by a week; "Mysteries of the Castle," a gallery piece originally acted at Covent Garden; and "A Peep Behind the Curtain," one of Garrick's most successful farces, into the second act of which was introduced the burletta of "Orpheus," of which Barthelomon was the composer. I have given full casts of all these, including the pieces long familiar in other cities, but only now brought forward for the first

THIRD BOSTON SEASON—INCOMPLETE CASTS.

AGREEABLE SURPRISE.		EVERY ONE HAS HIS FAULT.		HIGHLAND REEL.	
Compton . . .	Mr. Chambers	Sir Robert Ramble,	Mr. Chambers	Shely	Mr. Harper
Eugene	Mr. Harper	Lord Norland	Mr. Kenny	Sandy	Mr. Chambers
Chicane	Mr. Hughes	Edward	Miss Sully	Charley	Mr. Villiers
Lingo	Mr. Villiers	Placid	Mr. Hamilton	McGilpin	Mr. Hughes
Laura	Mrs. Pick	Irwin	Mr. S. Powell	Jenny	Mrs. Pick
Cowslip	Mrs. Williamson	Lady Eleanor	Mrs. S. Powell	Moggy	Mrs. Williamson
ALL THE WORLD'S A STAGE.		Mrs. Placid	Mrs. Harper		
Charles Stanley	Mr. Taylor	Miss Wooburn	Mrs. Hughes	HIGH LIFE BELOW STAIRS.	
Harry Stukely	Mr. Ashton			Lovel	Mr. Harper
Diggory	Mr. Villiers	FARMER.		Kitty	Mrs. Harper
Kitty Sprightly	Mrs. Hughes	Farmer Blackberry,	Mr. Hamilton	Lady Charlotte	Mrs. Hughes
CHILD OF NATURE.		Capt. Valentine	Mr. Harper	Lady Bab	Miss Green
Marquis	Mr. Williamson	Molly Maybush	Mrs. Pick	J&W.	
Murcia	Mr. Hamilton	Betty Blackberry,	Mrs. Chambers	Sheva	Mr. Williamson
Marchioness	Mrs. Arnold	FARM HOUSE.		Eliza Ratcliffe	Mrs. Arnold
Amanthis	Mrs. Williamson	Freehold	Mr. Hamilton	Mrs. Ratcliffe	Mrs. Harper
CHILDREN IN THE WOOD.		Shacklefigure	Mr. Hughes		
Walter	Mr. Chambers	Modely	Mr. Chambers	LOVE IN A VILLAGE.	
Apathy	Mr. Villiers	Flora	Mrs. Pick	Young Meadows	Mr. Chambers
Lord Alford	Mr. Harper	Aura	Mrs. Williamson	Woodcock	Mr. Hamilton
Lady Alford	Mrs. Arnold	FOUNDLING.		Hodge	Mr. Villiers
Josephine	Mrs. Williamson	Sir Chas. Raymond,	Mr. Hamilton	Hawthorn	Mr. Harper
DEUCE IS IN HIM.		Young Belmont	Mr. Chambers	Rosetta	Mrs. Arnold
Dr. Prattle	Mr. Harper	Faddle	Mr. S. Powell		
Bell	Miss Green	Fidelia	Mrs. Harper	LYING VALET.	
Floralia	Mrs. Hughes	GAMESTER.		Sharp	Mr. Harper
DEVIL TO PAY.		Beverly	Mr. Williamson	Kitty Pry	Mrs. Chambers
Sir John Loverule,	Mr. Chambers	Stukely	Mr. Harper		
Jobson	Mr. Harper	GEORGE BARNWELL.		MIDAS.	
Nell	Mrs. Chambers	Millwood	Mrs. S. Powell	Midas	Mr. Hamilton
				Sileno	Mr. Harper

time in Boston. The rest of the casts, those of the productions already known to Boston theatre-goers, will be found sufficiently complete to cover the parts played during the season by the important acquisitions—Mr. and Mrs. Williamson, Mr. and Mrs. Chambers, Mr. Hamilton, Mrs. Pick and Mrs. Arnold—together with the important roles accorded to the old members of the company. The season was not remarkable for incident. When the benefit of Mr. Villiers, “our favorite son of Momus,” was announced, it was said that he had intended producing a piece of his own on that occasion, but “the present

THIRD BOSTON SEASON—INCOMPLETE CASTS.

Jupiter . . . Mr. Hughes
 Apollo . . . Mr. Chambers
 Momus . . . Mr. Villiers
 Juno . . . Mrs. Chambers
 Minerva . . . Mrs. Harper
 Venus . . . Miss Green
 Daphne . . . Mrs. Arnold
 Nysa . . . Mrs. Pick

MOCK DOCTOR.

Gregory . . . Mr. Clarke
 Charlotte . . . Mrs. Harper

MOUNTAINEERS.

Kilmallock . . . Mr. Hamilton
 Zorayda . . . Mrs. Arnold
 Agnes . . . Mrs. Williamson

NO SONG NO SUPPER.

Crop . . . Mr. Hamilton
 Endless . . . Mr. Taylor
 Robin . . . Mr. Harper
 Dorothy . . . Mrs. Pick
 Margaretta . . . Mrs. Williamson

OLD SOLDIER.

Lucas . . . Mr. Chambers
 Flora . . . Mrs. Pick
 Colette . . . Mrs. Arnold

POOR SOLDIER.

Patrick . . . Mrs. Pick
 Darby . . . Mr. Harper
 Bagatelle . . . Mr. Hamilton

Norah . . . Mrs. Chambers
 Kathleen . . . Mrs. Williamson

PRISONER AT LARGE.

Trap . . . Mr. Sweeney
 Muns . . . Mr. Harper
 Adelaide . . . Mrs. Chambers
 Mary . . . Mrs. Pick
 Rachel . . . Mrs. Williamson

PRIZE.

Lenitive . . . Mr. Chambers
 Caroline . . . Mrs. Arnold

ROMEO AND JULIET.

Romeo . . . Mr. Harper
 Mercutio . . . Mr. S. Powell

ROMP.

Watty Cockney . . . Mr. Chambers
 Miss La Blond . . . Miss Green
 Priscilla . . . Mrs. Williamson

ROSINA.

Belville . . . Mr. Chambers
 Rustic . . . Mr. Hamilton
 William . . . Mr. Williamson
 Rosina . . . Mrs. Arnold

SHE STOOPS TO CONQUER.

Young Marlow . . . Mr. Williamson
 Tony Lumpkin . . . Mr. Harper
 Miss Neville . . . Miss Green
 Mrs. Hardcastle . . . Mrs. Harper

SPOILED CHILD.

Little Pickle . . . Mrs. Williamson
 Tag . . . Mr. Chambers

TRUE-BORN IRISHMAN.

O'Dogherty . . . Mr. Hamilton
 Mushroom . . . Mr. Harper
 Mrs. Diggerty . . . Mrs. Harper
 Lady Kinnegad . . . Mrs. Hughes
 Lady Bab Frightful . . . Mrs. Baker

VILLAGE LAWYER.

Scout . . . Mr. Taylor
 Snarl . . . Mr. Hughes
 Sheepface . . . Mr. Villiers
 Mrs. Scout . . . Mrs. Baker
 Kitty . . . Mrs. Pick

VIRGIN UNMASKED.

Coupee . . . Mr. Taylor
 Quaver . . . Mr. Chambers
 Lucy . . . Mrs. Williamson

WILD OATS.

Sir George Thunder, Mr. Hamilton
 Rover . . . Mr. Harper
 John Dory . . . Mr. Kenny
 Ephraim Smooth, Mr. Chambers
 Lady Amarith . . . Mrs. Harper

WRANGLING LOVERS.

Don Carlos . . . Mr. S. Powell
 Leonora . . . Mrs. Harper

state of the company precludes its exhibition." Mr. Williamson wrote a prologue for Villiers' benefit and one also to introduce the young lady who played *Julia* in the "Sicilian Romance" on the 20th of April, the *debutante* being a protege of Mrs. Williamson. The only actor who gave offense during the season was Mr. Taylor. On

WILLIAMSON'S PROLOGUE.

(Spoken by Mrs. Williamson.)

Bless me! What, here again? Well, this is clever;
Our lucky barque makes frequent trips, and never
Returns to port unfreighted with your favor.
Our little Jabal sees with pride to-night
How well you're stow'd—I think you're pretty tight!
So kindly pack'd together, I dare say
Not one ill natur'd thought can here fetch way;
Though candor, taste and judgment who have come
As cabin passengers have always room.
Small tho' our barque, 'tis yet well built and sound;
No fears that she will ever run aground!
The owners, too—too spirited to shrink,—
Will never see their gallant vessel sink;
If, with a pilot's care, in the command,
Our captain steers her with an artist's hand.
That hope's our venture; boldly we embark it;
Nor wish to seek or find a better market.
To-night one novel article's on board—
A sample merely—drawn from nature's hoard.
A native young adventurer comes forth;
The growth is genuine—you must rate its worth.
The tender plant puts forth its trembling leaves,
E'en shrinking from the favor it receives;

New to the art, a stranger to its laws,
I come, a suppliant in my sex's cause!
Come, do now be good-humor'd—'tis by half
More pain to you, I'm sure, to frown than laugh.

I found that secret out as, in your eyes,
I've marked the beams of genuine pleasure rise!

To our young friend within shall I impart
This clue—this master key to gain the heart?
To nature true your judgment can't be fickle,
You'll raise, perhaps, another *Little Pickle*;
Grateful as in the first and all your own,
Nurs'd, rear'd and tutor'd by your smiles alone.

Candor and critic taste have kindly view'd
The first expansion of the opening bud;
And thro' the o'erwhelming blush—the stifled power,

Augur'd the future harvest's ripen'd store.
Merit is ever modest—to be led,
Like your own Independence, from its shade,
Requires a fostering art, a guardian arm,
To shield the growth from each insidious harm.

So worth expands, and so your freedom grew;
And such your glorious Leader prov'd to you.
With watchful care, with patient toil, he rear'd

The healthful plant; and as he watch'd, he cheer'd

The rapid growth, till nations saw it rise,
A solid column, tow'ring to the skies!

Oh! be to merit, opening to your view,
What nature was to man—and Washington to you.

the 23d of March he inserted an apology, under the advertisements of the day, regretting that his conduct on the previous Friday evening had been construed into an intention to insult the audience, and asking forgiveness on the ground that it was an accidental error. When the theatre closed with Mr. Williamson's benefit, Mr. Harper in a graceful speech took leave of the public as acting manager, and Mr. Williamson announced his appointment to the management.

The retiring members of the company were Mr. and Mrs. S. Powell, who joined Charles S. Powell's forces at the new Boston Haymarket; Mr. and Mrs. Chambers, who together with Miss Sully became the theatrical features of Rickett's Circus; Mr. and Mrs. Hughes, Mr. Taylor, Mr. Maginnis, Mrs. Pick and Mrs. Arnold, besides Mr. and Mrs. Harper. A summer campaign in Rhode Island intervened under Mr. Harper's management, the company being the same as at the Boston Theatre, with the exception of Mr. and Mrs. Williamson and Mrs. Arnold. Mr. Williamson was busy organizing his forces for the next season, and visited New York and Philadelphia to secure players. Mrs. Arnold gave concerts at Portsmouth, N. H., and other New England towns during the summer, assisted by her daughter, Miss Arnold. As Miss Arnold after this year was in charge of Mr. and Mrs. Tubbs, the inference is a natural one that the grandmother of Edgar Allan Poe became the wife of Tubbs, a strolling player.

CHAPTER XVI.

NEW HAY AT THE OLD MARKET.

RETURN OF THE OLD AMERICAN COMPANY TO NEW YORK—INTRODUCTION OF THE NEW PLAYERS—PRODUCTIONS OF THE SEASON—"THE ARCHERS"—DUNLAP ENTERS THE MANAGEMENT—MANAGERIAL QUARRELS—MRS. HALLAM'S RETIREMENT—"MOHAWKS."

AFTER the return of the Old American Company from Boston to New York little time was lost in beginning the season. All the recent acquisitions who had been introduced to the American public at the Boston Theatre were now brought forward in New York, and the season was the most brilliant that had ever been known in the old theatre in John Street. The pieces chosen for the opening night were the "Provoked Husband" and the "Spoiled Child." In the former Johnson as *Sir Francis Wronghead*, Jefferson as *Squire Richard*, Tyler as *Manly*, Mrs. Tyler as *Lady Grace*, Mrs. Brett as *Lady Wronghead*, and Mrs. Johnson as *Lady Townly* made their first appearance in New York. Jefferson also played *Tag* and Mrs. Brett *Miss Pickle* in the afterpiece. On the second night Miss Broadhurst appeared for the first time on the New York stage as *Yarico*, and Miss Arabella Brett made her first appearance on any stage as *Narcissa* in "Inkle and Yarico." Miss Arabella Brett, who had accompanied her mother to America, was, according to Dunlap, a child in years, but a

woman in appearance. She was devoid of personal beauty, but possessed a powerful voice, and achieved marked success as a singer. Apart from the introduction of these important players to the New York audience, the only noteworthy *debut* was that of John Hogg, who made his first appearance on the 30th of March as *Violet* in the "Mountaineers." Mr. Hogg's *debut*, apparently, was unsatisfactory, for he was not seen again during the season. He was a good-looking young man, diffident and easily disconcerted. His forte was comic old men. In serious parts he often forgot his lines and sometimes was unable to proceed. Mr. Hogg had married Ann Storer, who had been the first Mrs. Henry, and who subsequently shared his distinction on the New York stage. After the first night this season the younger Hallam played *Violet* in the "Mountaineers." Mr. and Mrs. Cleveland made their New York entrance in "Mahomet" on the 13th of February. The produc-

LIST OF PERFORMANCES.

1796.
 Feb. 10—Provoked Husband . . Vanbrugh
 Spoiled Child Bickerstaff
 12—Inkle and Yarico . . Colman, Jr
 Guardian Garrick
 13—Mahomet Miller
 15—Surrender of Calais . Colman, Jr
 Midnight Hour . . Mrs. Inchbald
 17—Earl of Essex Jones
 Rosina Mrs. Brooke
 19—I'll Tell You What . Mrs. Inchbald
 Children in the Wood . . Morton
 22—School for Soldiers . . . Henry
 Two Philosophers.
 Purse Cross
 24—Deserted Daughter . . . Holcroft
 Padlock Bickerstaff
 26—Robin Hood MacNally
 Irish Widow Garrick
 27—Bold Stroke for a Husband
 Mrs. Cowley
 Don Juan.
 29—Carmelite Cumberland
 Sultan Bickerstaff
 March 2—Deserted Daughter.
 Highland Reel O'Keefe
 4—Wheel of Fortune . Cumberland
 Spoiled Child.
 5—Inconstant Farquhar
 Bird Catcher.
 Harlequin Gardener.
 7—Wheel of Fortune.
 Flitch of Bacon Bate
 9—Deserted Daughter.
 Agreeable Surprise . . . O'Keefe
 11—Young Quaker O'Keefe
 No Song No Supper . . . Hoare
 14—School for Scandal . . Sheridan
 Quaker Dibdin
 16—Deserted Daughter.
 Poor Vulcan Dibdin

- Mar. 18—Know Your Own Mind . Murphy
Cooper.
No Song No Supper.
21—Jew Cumberland
Children in the Wood.
23—Clandestine Marriage
Garrick and Colman
Midnight Hour.
26—Jane Shore Rowe
Whims of Galatea.
28—Haunted Tower Cobb
Lyar Foote
30—Mountaineers Colman, Jr
Irish Widow.
- April 1—Belle's Stratagem . . Mrs. Cowley
Florizel and Perdita . . Shakspeare
4—Mountaineers.
Romp Bickerstaff
6—Alexander the Great Lee
Whims of Galatea.
Rosina.
8—Mountaineers.
Bon Ton Garrick
9—Mountaineers.
Le Foret Noire.
11—Maid of the Mill . . Bickerstaff
Tempest Dryden
13—Deserted Daughter.
Milliners,
Purse.
15—Mountaineers. . .
Busybody Mrs. Centlivre
18—Archers Dunlap
Edgar and Emmeline
Hawkesworth
20—Macbeth Shakspeare
Deserter Dibdin
21—Children in the Wood.
Two Hunters.
Enraged Musicians . Francisquy
(Mrs. Val's benefit.)
22—Archers.
Critic Sheridan
25—Romeo and Juliet . . Shakspeare
Three Weeks After Marriage
Murphy
(Mrs. Hallam's benefit.)

tions of the season show little in the way of novelty, the only piece of American origin, aside from two or three pantomimes, being Dunlap's "Archers." What, however, was in itself a novelty was an agreement with Hallam and Hodgkinson by which Dunlap became an associate manager of the Old American Company. The suggestion came from Hodgkinson, Dunlap being allured by the temptation of having the sole control of the pieces produced, including the power to bring forward his own. Hodgkinson's suggestion was made on the 19th of March, while Dunlap's opera was in preparation. Hallam's concurrence was obtained in April. Immediately after the production of the "Archers," Dunlap met the two managers for the purpose of signing the Articles of Agreement. At this meeting Hallam began to raise difficulties, claiming that, Hodgkinson and Dunlap being a majority, he would be bound by

their acts. To this it was answered that, his property being equal to that of the other two, his voice in all matters relating to the property would be equal to both his colleagues. Still Hallam declined to sign, but finally, on the 1st of May, he unbosomed his grievances to Dunlap. These, of course, consisted mainly in Hodgkinson's usurpation of power and of parts, Hallam being deprived of his authority in the theatre and of the roles that still gave him consequence with the public, while Mrs. Hallam was not only aggrieved and misrepresented, but the parts in which she was most acceptable were given to others. Hodgkinson, on the other hand, ridiculed Hallam's wish to keep the parts, but finally, through Dunlap's mediation, the characters that Hodgkinson claimed and Hallam refused to yield were reduced to four—*Orestes*, *Ranger*, *Hamlet* and *Benedick*. Why *Orestes* and *Ranger* should have

- April 27—Roman Father . . . Whitehead
 Sicilian Romance . . . Siddons
 (Mrs. Cleveland's benefit.)
 29—As You Like It . . . Shakspeare
 Poor Soldier . . . O'Keefe
 (Mr. King's benefit.)
 May 3—Every One Has His Fault
 Mrs. Inchbald
 American Heroine.
 (Mad. Gardie's benefit.)
 4—School for Greybeards
 Mrs. Cowley
 Prisoner Rose
 (Miss Broadhurst's benefit.)
 6—Speculation Reynolds
 (Mrs. Hodgkinson's benefit.)
 9—Werter and Charlotte . Reynolds
 Slaves in Algiers . Mrs. Rowson
 11—Mountaineers.
 Crotchet Lodge . . . Hurlstone
 (Mr. Woolls' benefit.)
 13—Masked Apparition . . . Cross
 Highland Reel.
 Man and Wife Colman
 (Mr. Hallam, Jr.'s, benefit.)
 18—Tancred and Sigismunda, Thomson
 Old Man Grown Young
 Francisquy
 Two Misers O'Hara
 (Mr. Tyler's benefit.)
 20—First Love Cumberland
 Auld Robin Gray Arnold
 Thomas and Sally . . Bickerstaff
 (Mrs. Johnson's benefit.)
 23—Speculation.
 Adopted Child Birch
 (Mr. Jefferson's benefit.)
 25—Earl of Warwick . . Franklin
 Poor Soldier.
 (Mrs. Melmoth's benefit.)
 30—Much Ado About Nothing
 Shakspeare
 My Grandmother Hoare
 (Mr. Hodgkinson's benefit.)
 June 3—Child of Nature . Mrs. Inchbald
 Son-in-Law O'Keefe
 (Mr. and Mrs. Tyler's benefit.)

- June 6—Road to Ruin Holcroft
Adopted Child.
(Mr. Faulkner's benefit.)
- 8—Love Makes a Man . . . Cibber
Independence of America.
(Mr. Cleveland's benefit.)
- 11—Hamlet Shakspeare
Prisoner at Large . . . O'Keefe
(Mr. King's benefit.)
- 13—Better Late Than Never . Andrews
Farmer O'Keefe
(Mr. Johnson's benefit.)
- 15—Lear Shakspeare
Robinson Crusoe . . . Sheridan
(Mr. Francisquy's benefit.)
- 17—He Would Be a Soldier . . Pilon
Two Philosophers.
Children in the Wood.
(Mr. Hallam's benefit.)
- 20—Wild Oats O'Keefe
Love in a Camp O'Keefe
(Durang and Lee's benefit.)
- 22—As You Like It.
Adopted Child.
(Gill, Vincent, Handasy, Munto and Master
Stockwell's benefit.)
- 25—Inkle and Yarico.
Catharine and Petruchio, Shakspeare
(Miss Brett and Miss Harding's benefit.)

been in dispute it is difficult to understand, as neither the "Distressed Mother" nor "Suspicious Husband" was a necessary part of the repertoire. This, in fact, reduced the parts in dispute to two, which were divided between the disputants, Hodgkinson bringing out "Much Ado About Nothing" for his benefit on the 30th of May, and Hallam appearing as *Hamlet* for King's benefit on the 11th of June. While the dispute was in progress Hodgkinson swore he would have the parts or not play, notwithstanding he had just bound himself to the new purchaser of a part of the property,

while Hallam expressed as much surprise at Hodgkinson's demand as if his associate had claimed his tables and chairs.

When the season opened on the 10th of February Mr. Hodgkinson delivered an introductory ¹ address written by William Miln, a

¹ OPENING ADDRESS.

The wandering traveler, compell'd to roam,
Is not more pleas'd to reach his native home
Than we our patrons thus again to meet,
Whom here with joy and gratitude we greet;
So long an absence with regret we mourn,
Respect alone prevented our return;

While dire calamity oppress'd the town,
And death wore terror's most distressing frown;
We view'd its sorrows stung with poignant grief,
Pitied, alas! but could not send relief.
Enough!—o'er such a scene we draw a veil,
Reflection shudders at the horrid tale.
See rosy health, array'd in smiles, appears,

friend of Hodgkinson. "It was commonplace in the serious and silly in the attempted comic parts," Dunlap says of it, and there is no occasion to challenge his judgment.

Dunlap's opera, "The Archers," produced on the 18th of April, was the only ambitious attempt at a native production during the season. The music was by Carr and, according to Dunlap, "was

Blooms on each cheek and dissipates our fears,
Bids mirth and cheerfulness resume their sway,
And ev'ry muse her ev'ry charm display.
We joyfully obey—for you again
We tune the lyre and wake the swelling strain.
Your favor to deserve we long have tried—
That we have gain'd it is our greatest pride.
Friends we have met in ev'ry port, 'tis true,
But our sheet anchor rests secure with you.
Of our desire to please behold the fruits—
From distant lands we bring you new recruits,
Whose various merits will conspicuous shine,
Warm'd by the influence of your smile benign.
With you sit plenty, riches, mirth and pleasure—

Your kind applause is true theatric treasure;
With your assistance soon we'll cut a dash
In our new house—we only want more cash.
Poetic merit, too, your smiles can raise.
And fan the spark of genius to a blaze;
While giddy fashion's nursery of satire
Shall find the comic muse in richest matter;
Folly and fashion are theatric game,
And we at manners, not at men, take aim.
We claim a right to hunt pit, box and lobby,
Where Uncle Toby-like each rides his hobby;
Hence will we ferret wittings, beaux and fops,
Who, though no conjurors, perhaps are crops.
And you, ye belles, I vow you must not frown
Should we attack cap, petticoat and gown—
In days of yore hips were not so disgraced;
Six yards of hoop encircled beauty's waist.

Stiff stays, tight-lac'd, like sugar loaf inverted,
Show'd that the body was not quite deserted.
Two ladies then, of consequence, when drest,
Requir'd twelve yards, at least, to walk abreast;
Could Miss' grandmama rise from her grave,
'Twere droll to see how Miss and she'd behave;
"Why Nancy, child, Lord bless me, where's your body?
Mercy upon us—what a hoddy-doddy!"
"La, grandmama, don't be in such a passion,
To look like nobody is all the fashion."
"The girl's stark mad—why, Nancy, where's your waist?"
"Up here, grandma—to wear it high's the taste."
"If it grows higher, child, as you grow older,
In half a year 'twill be above the shoulder."
"No fear of that, grandma, for you will see
It falls next year an inch below the knee;
I dearly love extremes—oh! what a treat
'Twould be to wear one's waist about one's feet."

Pardon the bold digression, oh! ye fair:
Nature has form'd you with peculiar care;
Wisdom and wit with beauty have combin'd
To grace your person and adorn your mind;
And though the whims of fashion, for a day,
May loveliness in folly's garb display,
The charm soon breaks—detraction rails in vain—

Beauty triumphant is itself again.

pleasing and well got up." Hodgkinson and Mrs. Melmoth, according to the same authority, were forcible, and the comic parts told

ARCHERS.

William Tell	Mr. Hodgkinson
Walter Furst	Mr. Johnson
Arnold Melchthal	Mr. Tyler
Werner Staffach	Mr. Hallam, Jr
Gestler	Mr. Cleveland
Burgomaster	Mr. Prigmore
Lieutenant	Mr. Jefferson
Leopold	Mr. King
Conrad	Mr. Hallam
Portia	Mr. Melmoth
Rhodolph	Miss Broadhurst
Cicely	Mrs. Hodgkinson

well with Hallam and Mrs. Hodgkinson, "although *Conrad* ought to have been given to Jefferson." The last suggestion was probably a late after-thought with Dunlap. The author, in his later character of historian, says the piece was received with applause, repeatedly played and immediately

printed. It was played twice and printed. The music, unfortunately, is lost. For this loss the book is no compensation.

During the season a part of the Boston repertory was played in New York with casts modified by the exigencies of the company.

CONTRASTED CASTS—NEW YORK AND BOSTON.

Alexander the Great.

	<i>New York.</i>	<i>Boston.</i>
Thessalus	Mr. Woolls . .	Mr. Ashton
Perdiccas	Mr. Durang . .	Mr. Keny
Enmenes	Mr. Munto . .	Mr. Woolls
Clytus	Mr. Hallam . .	Mr. Hamilton
Roxana	Mrs. Melmoth .	Mrs. S. Powell

Bon Ton.

Sir John Trotley	Mr. Prigmore .	Mr. Hamilton
Lord Minikin	Mr. Cleveland .	Mr. S. Powell
Colonel Tivy	Mr. King . . .	Mr. Cleveland
Davy	Mr. Jefferson .	Mr. Villiers
Gymp	Mrs. Munto . .	Mrs. King
Miss Tittup	Mrs. Johnson .	Mrs. S. Powell

Children in the Wood.

Gabriel	Mr. Jefferson .	Mr. Martin
Lady Alford	Mrs. Melmoth .	Mrs. Johnson

Clandestine Marriage.

Sterling	Mr. Johnson . .	Mr. Hamilton
Canton	Mr. Roberts . .	Mr. Martin
Trueman	Mr. Munto . . .	Mr. Tompkins
Traverse	Mr. Tompkins .	Mr. Duraag
Lovewell	Mr. Hodgkinson.	Mr. Harper
Fanny	Mrs. Johnson .	Mrs. S. Powell

Critic.

	<i>New York.</i>	<i>Boston.</i>
Sir Fretful	Mr. Prigmore .	Mr. Hamilton
Hatton	Mr. McKenzie .	Mr. Ashton
Whiskeraados	Mr. Hallam, Jr.	Mr. Prigmore

Deserted Daughter.

Lenox	Mr. King . . .	Mr. Harper
Grime	Mr. Jefferson .	Mr. Johnson
Donald	Mr. Johnson . .	Mr. Hamilton
Lady Ann	Mrs. Melmoth .	Mrs. S. Powell

Don Juan.

Scaramouch	Mr. Jefferson .	Mr. Prigmore
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Flitch of Bacon.

Tipple	Mr. Jefferson .	Mr. Prigmore
Benbow	Mr. Johnson . .	Mr. Ashton
Maj. Benbow	Mr. Prigmore .	Mr. Hamilton
Kilderkin	Mr. Woolls . .	Mr. Keny
Eliza	Miss Broadhurst.	Mrs. Hodgkinson

Florizel and Perdita.

Polixenes	Mr. King . . .	Mr. Hamilton
Camillo	Mr. Munto . . .	Mr. Kenny
Mopsa	Mrs. Munto . .	Mrs. Brett
Dorcas	Mrs. Brett . . .	Mrs. King

These changes are interesting in showing the progress of the recent acquisitions, especially Mrs. Johnson and Mr. Jefferson. Among the

CONTRASTED CASTS—NEW YORK AND BOSTON.

Harlequin Gardener. *New York.* *Boston.*
 Pantaloon . . . Mr. Johnson . Mr. Ashton
 Lover Mr. Hallam, Jr. Mr. Leonard
 Clown Mr. Jefferson . Mr. Prigmore

Haunted Tower.
 Charles . . . Mr. Munto . Mr. Chambers
 Hugo Mr. DeMoulin . Mr. Ashton
 De Courcy . . Mr. Hallam, Jr. Mr. Cleveland
 Martin Mr. Lee . . . Mr. Villiers
 Edward . . . Mr. Jefferson . Mr. Hodgkinson
 Lady Elinor . . Miss Broadhurst. Mrs. Pick
 Cicely Mrs. Brett . . Mrs. Chambers

Highland Reel.
 Sandy Mr. Tyler . . Mr. Chambers
 Charley Mr. Jefferson . Mr. Martin
 Coll Mr. Munto . Mr. Ashton
 Raasay Mr. Roberts . Mr. Kenny
 Jenny Miss Broadhurst. Mrs. Chambers

I'll Tell You What.
 Charles Euston . Mr. Hallam, Jr. Mr. Martin
 Sir H'y Harmless Mr. Jefferson . Mr. Taylor
 Lady Harriet . . Mrs. Tyler . . Mrs. S. Powell
 Bloom Mrs. Cleveland . Mrs. Chambers

Inconstant.
 Old Mirabel . Mr. Prigmore . Mr. Hamilton
 Lamorce . . . Mrs. Munto . Mrs. King

Inkle and Yarico.
 Inkle Mr. Tyler . Mr. Cleveland
 Curry Mr. King . Mr. Hughes
 Medium Mr. Johnson . Mr. Kenny
 Campley . . . Mr. Munto . Mr. Hallam, Jr
 Wowski Mrs. Hodgkinson Mrs. Hughes
 Narcissa . . . Miss Brett . . Mrs. Hodgkinson
 Patty Mrs. Brett . . Mrs. Chambers
 Yarico Miss Broadhurst. Mrs. S. Powell

Irish Widow.
 Nephew . . . Mr. Cleveland . Mr. Tyler
 Thomas Mr. Woolls . Mr. Hodgkinson
 Bates Mr. Roberts . Mr. Hughes
 Blackboy . . . Mr. McKnight

Jane Shore.
 Hastings . . . Mr. Hodgkinson. Mr. Tyler
 Belmour . . . Mr. Tyler . Mr. Hallam, Jr
 Ratcliff . . . Mr. Woolls . Mr. Hughes
 Catesby . . . Mr. Cleveland . Mr. Ashton
 Derby Mr. Johnson
 Alicia Mrs. Melmoth . Mrs. Johnson
 Jane Shore . . Mrs. Johnson . Mrs. S. Powell

Know Your Own Mind. *New York.* *Boston.*
 Sir H'y Lovewit. Mr. Tyler . . Mr. Martin
 Capt. Bygrove . Mr. Munto . Mr. Hughes
 Millamour . . Mr. Hallam, Jr. Mr. Chambers
 Charles Mr. Jefferson . Mr. Villiers
 Lady Jane . . . Miss Broadhurst. Mrs. Chambers

Le Foret Noire.
 Le Terreur . . Mr. Francisquy . Mr. Hodgkinson
 Lauridan . . . Mr. Jefferson . Mr. King
 Geronte Mr. Val . . . Mr. Hallam
 Confidante . . Mrs. Munto . Mrs. Hughes

Macbeth.
 Banquo Mr. Tyler . . Mr. Harper
 Duncan . . . Mr. Johnson . Mr. Kenny
 Seyton Mr. Munto . Mr. Ashton
 Second Witch . Mr. Jefferson . Mr. Johnson
 Third Witch . Mrs. Brett . . Mrs. Hamilton
 Lady Macbeth . Mrs. Melmoth . Mrs. S. Powell

Midnight Hour.
 General Mr. Prigmore . Mr. Hamilton
 Nicholas . . . Mr. Hallam . Mr. Prigmore
 Sebastian . . . Mr. Jefferson . Mr. Martin
 Matthias . . . Mr. Johnson . Mr. Villiers
 Marquis Mr. Tyler . . Mr. Taylor

No Song No Supper.
 Dorothy Miss Broadhurst. Mrs. Pick
 Louisa Mrs. Munto . Mrs. King

Padlock.
 Don Diego . . Mr. Woolls . Mr. Kenny
 Leander . . . Mr. Tyler . . Mr. Chambers

Poor Vulcan.
 Adonis Mr. Jefferson . Mr. Tyler
 Mercury . . . Mr. Munto . Mr. Jefferson
 Jupiter Mr. Tyler . . Mr. Chambers
 Grace Mrs. Hodgkinson Mrs. Chambers
 Venus Miss Broadhurst. Mrs. Hodgkinson

Provoked Husband.
 Lord Tawuly . Mr. Hallam . Mr. Hodgkinson
 Moody Mr. Prigmore . Mr. Villiers
 Basset Mr. Hallam, Jr. Mr. Taylor
 Squire Richard . Mr. Jefferson . Mr. Martin
 Miss Jenny . . Mrs. Hallam . Mrs. Chambers
 Myrtilia . . . Mrs. Munto . Mrs. King

Purse.
 Edward Mr. Tyler . . Mr. Chambers
 Thomas Mr. Jefferson . Mr. Villiers

productions in this list were two comedies that had not been played in New York—Holcroft's "Deserted Daughter" and Cumberland's "Wheel of Fortune." The former was produced by the Old American Company in both cities before its production in Philadelphia, but the "Wheel of Fortune" was played by the Philadelphia company the evening previous to its production in Boston. Another piece in the list not previously given was Dibdin's burletta, "Poor Vulcan," played in Philadelphia during the season 1794-5.

Besides those already mentioned a long list of pieces was presented for the first time in New York, some of which had their initial performance in America. These comprised the "Adopted Child," a musical drama by Samuel Birch that had been acted with success at Drury Lane; the "Masked Apparition," of which there is no cast, probably identical with Cross' musical romance, the "Apparition," originally produced at the Haymarket; the "Milliners," probably the

CONTRASTED CASTS—NEW YORK AND BOSTON.

Robin Hood.

	<i>New York.</i>	<i>Boston.</i>
Robin Hood . . .	Mr. King . . .	Mr. Tyler
Allan-a-Dale . .	Mr. Munto . .	Mr. Cleveland
Fitzherbert . . .	Mr. Johnson .	Mr. Ashton
Edwin	Mr. Tyler . .	Mr. Chambers
Annette	Mrs. Brett . .	Mrs. Hughes
Angelina	Miss Broadhurst.	Mrs. Pick

Romp.

Watty Cockney .	Mr. Jefferson .	Mr. Jefferson
Old Cockney . .	Mr. Johnson . .	Mr. Ashton
Miss Le Blond .	Mrs. Tyler . . .	Mrs. Chambers
Penelope	Mrs. Munto . .	Mrs. King

Rosina.

Capt. Belville .	Mr. Munto . . .	Mr. King
Irishman	Mr. King	Mr. Kenny
Will	Mr. Durang . .	Mr. Jefferson
Phoebe	Mrs. Hodgkinson	Mrs. Hughes
Rosina	Miss Broadhurst.	Mrs. Hodgkinson

School for Scandal.

Sir Peter Teazle .	Mr. Hallam . .	Mr. Hamilton
Sir Oliver	Mr. Johnson . .	Mr. Kenny
Crabtree	Mr. Prigmore .	Mr. Hughes

New York. Boston.

Rowley	Mr. Woolls . .	Mr. Johnson
Snake	Mr. Munto . .	Mr. Ashton
Trip	Mr. Durang . .	Mr. Taylor
Moses	Mr. Jefferson .	Mr. Villiers
Mrs. Candour .	Mrs. Brett . . .	Mrs. Hodgkinson
Maria	Mrs. Cleveland .	Mrs. Hughes
Lady Teazle . .	Mrs. Hallam . .	Mrs. Johnson

School for Soldiers.

Col. Valentine .	Mr. Prigmore .	Mr. Kenny
Hector	Mr. Johnson . .	Mr. Hamilton
Clara Mildmay .	Mrs. Cleveland .	Mrs. S. Powell

Spoiled Child.

Tag	Mr. Jefferson .	Mr. Chambers
Maria	Mrs. Munto . .	Mrs. Chambers

Sultan.

Ismene	Miss Broadhurst.	Mrs. Pick
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Wheel of Fortune.

Tempest	Mr. Prigmore .	Mr. Hamilton
Woodville	Mr. King	Mr. Harper
Jenkins	Mr. Munto . . .	Mr. Ashton
Maid	Mrs. Munto . .	Mrs. King

common in London ; “ Werter and Charlotte,” a tragedy based on Goethe’s novel which Reynold’s wrote when he was a boy at Westminster School ; and the two pantomimes, “ Old Men Grown Young ” and “ Whims of Galatea,” which owed their production to Mr. Francisquy. All the other first productions in New York this season were anticipated by other companies elsewhere—“ Hurlstone’s farce, “ Crotchet Lodge,” and Cumberland’s “ First Love ” at the Boston Theatre, since the retirement of the Old American Company ; the two pantomimes, “ Enraged Musicians ” and “ Independence of America,” at Richmond the previous season ; Thomson’s tragedy, “ Tancred and Sigismunda,” by Mr. and Mrs. Edgar at Savannah in 1794 ; and the rest by the Philadelphia company. The American pantomime, “ Independence of America,” which had probably been elaborated in New York, began with an allegorical prologue, included a pastoral dance, and ended with the Declaration of Independence. Madame Gardie must have made a charming figure as *America*, and Mr. Tyler in his “ make-up ” as the *General*, it was said, greatly resembled Washington. Mr. Francisquy, to whom the production of the panto-

FIRST NEW YORK PRODUCTIONS—CASTS.

Rodolpho Mr. King	Dorilas Mr. Jefferson	Sadi Mr. Jefferson
Officer Mr. Munto	Alexis Mr. Durang	Violet Mr. Hallam, Jr
Osmond Mr. Tyler	Strephon Mr. Munto	Kilmallock Mr. King
Laura Mrs. Tyler	Palemon Mr. Leonard	Ganem Mr. Cleveland
Sigismunda Mrs. Johnson	Dametas Mr. McKnight	Mulleeteers {
	Cupid Master Stockwell		Mr. Prigmore
WERTER AND CHARLOTTE.		
Werter Mr. Hodgkinson	Sylvia Mrs. Cleveland	Mr. Woolls
Sebastian Mr. Cleveland	Phyllis Miss Brett	Mr. Munto
Lenthup Mr. Johnson	Louisa Mrs. Munto	Mr. Lee
Albert Mr. Hallam	Pastora Mrs. Tompkins	Goatherds {
Laura Mrs. Munto	Phillida Mrs. Durang	Mr. Roberts
Charlotte Mrs. Johnson	Galatea Mad. Gardie	Mr. De Moulin
		Goatherd’s Son Mr. Duraog
		Perequillo Mr. Leonard
		Lope Tocho Mr. Hallam
		Agnes Mrs. Hodgkinson
		Floranthe Mrs. Cleveland
		Zorayda Mrs. Johnson
MOUNTAINEERS.		
Daoud Mr. Francisquy	Octavian Mr. Hodgkinson	
	Bulcazin Muley Mr. Tyler	

mimes this season was due, had brought his troupe of French performers from Richmond to New York. He began by giving special performances in the theatre on the 3d and 12th of March by agreement with the managers of the Old American Company.

Among the pieces produced during the season there were three in this list of which no casts had been preserved, or preserved only in part. In the latter class were the "Belle's Stratagem" and

NEW CASTS OF FAMILIAR PIECES.

AS YOU LIKE IT.		HAMLET.		MUCH ADO ABOUT NOTHING.	
Orlando	Mr. Cleveland	Hamlet	Mr. Hallam	Benedick	Mr. Hodgkinson
Oliver	Mr. Prigmore	King	Mr. Cleveland	Leonato	Mr. Tyler
Duke	Mr. Hallam, Jr	Horatio	Mr. Tyler	Claudio	Mr. Cleveland
Banished Duke	Mr. King	Laertes	Mr. Hallam, Jr	Prince	Mr. Johnson
Jaques	Mr. Hodgkinson	Polonius	Mr. Johnson	Don John	Mr. Hallam, Jr
Amiens	Mr. Tyler	Rosencranz	Mr. Woolls	Antonio	Mr. King
Adam	Mr. Johnson	Guildestern	Mr. Munto	Verges	Mr. Jefferson
Le Beau	Mr. Jefferson	Osric	Mr. Jefferson	Dogberry	Mr. Prigmore
Sylvius	Mr. Munto	Bernardo	Mr. Lee	Hero	Mrs. Cleveland
Jaques de Bois	Mr. McKenzie	Francisco	Mr. McKenzie	Margaret	Mrs. Brett
Charles	Mr. Lee	Gravediggers	{ Mr. Prigmore	Beatrice	Mrs. Johnson
Touchstone	Mr. Hallam		{ Mr. Roberts		
Audrey	Mrs. Brett	Ghost	Mr. King		
Phœbe	Mrs. Munto	Queen	Mrs. Melmoth		
Celia	Miss Broadhurst	Player Queen	Mrs. Brett		
Rosalind	Mrs. Johnson	Ophelia	Mrs. Hodgkinson		

BELLE'S STRATAGEM.

Doricourt	Mr. Hodgkinson
Flutter	Mr. Hallam, Jr
Sir George Touchwood	Mr. King
Courtall	Mr. Hallam
Saville	Mr. Cleveland
Dick	Mr. Durang
Pilgrim	Mr. Munto
Villers	Mr. Woolls
Mr. Hardy	Mr. Prigmore
Widow Racket	Mrs. Melmoth
Lady Frances	Mrs. Hallam
Miss Ogle	Mrs. Cleveland
Kitty Willis	Mrs. Munto
Letitia Hardy	Mrs. Hodgkinson

GUARDIAN.

Heartly	Mr. Hallam
Sir Charles Clackit	Mr. Prigmore
Young Clackit	Mr. Jefferson
Lucy	Mrs. Brett
Harriet	Mrs. Hallam

LOVE MAKES A MAN.

Carlos	Mr. Hodgkinson
Clodio	Mr. Cleveland
Governor	Mr. Tyler
Sanche	Mr. Jefferson
Antonio	Mr. King
Charico	Mr. Johnson
Don Duart	Mr. Hallam, Jr
Don Lewis	Mr. Prigmore
Louisa	Mrs. Cleveland
Elvira	Mrs. Tyler
Angelina	Mrs. Johnson

LVAR.

Young Wilding	Mr. Hodgkinson
Old Wilding	Mr. Johnson
Sir James Elliott	Mr. Cleveland
Papillion	Mr. Jefferson
Miss Godfrey	Mrs. Cleveland
Kitty	Mrs. Brett
Miss Grantham	Mrs. Hallam

THOMAS AND SALLY.

Thomas	Mr. Hodgkinson
Squire	Mr. Tyler
Dorcas	Mrs. Brett
Sally	Miss Broadhurst

TWO MISERS.

Gripe	Mr. Hallam
Hunks	Mr. Johnson
Osman	Mr. Jefferson
Ali	Mr. Prigmore
Mustapha	Mr. King
Selim	Mr. Munto
Lively	Mr. Tyler
Jenny	Miss Brett
Harriett	Miss Broadhurst

TWO PHILOSOPHERS.

Philosophers	{ Mr. Jefferson
	{ Mr. Durang
Drummer	Mr. Munto
Fifer	Mr. McKnight
Sergeant	Mr. Lee
Merry Girl	Mad. Gardie

the "Lyar;" the others were "Hamlet" and the pantomime, "Two Philosophers." That the remaining productions in the list of familiar pieces had not been revived since the reorganization of the Old American Company in 1792 is surprising, but such is the fact. The New Yorkers had seen only Mrs. Kenna as *Rosalind*; and "Much Ado About Nothing," although played by the Old American Company in Philadelphia with Hallam as *Benedick* and Mrs. Morris as *Beatrice*, had not previously been produced in New York. Even now Hodgkinson only presented the comedy for his benefit for the sake of appearing as *Benedick*, to Hallam's discomfiture.

The casts in which the players can be placed in juxtaposition with the previous representatives of the roles in the principal pieces

CONTRASTED CASTS—CHANGES.

PLAYS.	1792-5.	1796.	PLAYS.	1792-5.	1796.
<i>Bold Stroke for a Husband.</i>			<i>Jemmy Jumps</i> . . . Mr. Prigmore . . . Mr. Hodgkinson		
Don Carlos . . .	Mr. King . . .	Mr. Cleveland	Betty . . .	Mrs. Pownall . . .	Miss Broadhurst
Don Garcia . . .	Mr. Hammond . . .	Mr. Munto	Louisa	Mrs. Kenna . . .	Mrs. Johnson
Gasper	Mr. Richards . . .	Mr. Johnson	Landlady	Mrs. Rankin . . .	Mrs. Munto
Don Vincentio . . .	Mr. Martin . . .	Mr. Jefferson	<i>Jew.</i>		
Victoria	Mrs. Wilson . . .	Mrs. Cleveland	Charles Ratcliffe . . .	Mr. Martin . . .	Mr. Cleveland
Minette	Mrs. Pownall . . .	Mrs. Hodgkinson	Fred'k Bertram . . .	Mr. Fawcett . . .	Mr. Hallam, Jr
Laura	Mrs. Kenna . . .	Mrs. Tyler	Sir Stephen	Mr. Richards . . .	Mr. Tyler
Marcella	Mrs. Hamilton . . .	Mrs. Munto	Mrs. Ratcliffe . . .	Mrs. Hamilton . . .	Mrs. Tyler
Inis . . . . .	. . . . .	Mrs. Brett	Dorcas	Mrs. Miller . . .	Mrs. Brett
<i>Carmelite.</i>			Mrs. Goodison . . .	Miss Chaucer . . .	Mrs. Durang
Montgomeri . . .	Mr. Martin . . .	Mr. Cleveland	Eliza	Mrs. Hallam . . .	Mrs. Johnson
Gyfford	Mr. Ashton . . .	Mr. Johnson	<i>Maid of the Mill.</i>		
Fitz-Allan	Mr. Kenna . . .	Mr. Munto	Aimworth	Mr. Hodgkinson . . .	Mr. Tyler
Hildebrand . . .	Mr. Richards . . .	Mr. Tyler	Mervyn	Mr. West	Mr. Munto
<i>Child of Nature.</i>			Fairfield	Mr. Ashton . . .	Mr. Johnson
Granada	Mr. Martin . . .	Mr. Munto	Fanny	Mrs. Kenna . . .	Mrs. Hodgkinson
Seville	Mr. Ryan	Mr. McKenzie	Theodosia	Mrs. Hallam . . .	Mrs. Munto
Marchioness . . .	Mrs. Pownall . . .	Mrs. Hallam	Lady Sycamore . . .	Mrs. Hamilton . . .	Mrs. Brett
<i>Edgar and Emmeline.</i>			Patty	Mrs. Pownall . . .	Miss Broadhurst
Florimund	Mr. Martin . . .	Mr. Jefferson	<i>Quaker.</i>		
Emmeline	Mrs. Marriott . . .	Mrs. Cleveland	Steady	Mr. King	Mr. Tyler
<i>Farmer.</i>			Lubin	Mr. Nelson . . .	Mr. Prigmore
Valentine	Mr. West	Mr. Tyler	Farmer Easy	Mr. Ashton . . .	Mr. Roberts
Rundy	Mr. Martin . . .	Mr. Jefferson	Floretta	Mrs. Solomon . . .	Miss Broadhurst
Fairly	Mr. Heard	Mr. Johnson	Cicely	Mrs. Miller . . .	Mrs. Brett
Col. Dormant . . .	Mr. Ashton . . .	Mr. Munto			

always serve to show the character, value and importance of the changes in the company. Most of these pieces had not been revived since early in the epoch, hence the frequent recurrence of the names of Messrs. Hammond, Heard, Richards, Ryan and West, and of Mrs. Kenna, Mrs. Pownall and Mrs. Marriott. Mrs. Hamilton had ceased to be a member of the company, and Mrs. King and Mr. Martin were out of the bills this season. Mr. and Mrs. Munto had returned to New York after a year's absence in the South. It is unnecessary to analyze the relations of the new players to the old, as the order of succession can be seen in a glance at the contrasted casts.

This is a fitting place to recite the relations of Mrs. Hallam to the theatre, and especially toward Mr. and Mrs. Hodgkinson, up to the close of this season. The recital is from a pamphlet that Hodgkinson caused to be printed in 1797. When the story was originally published it was as unnecessary as it was cruel, because all causes for its recital had disappeared with Mrs. Hallam's final withdrawal from the stage, its publication being due to malice because Hodgkinson was hissed after

CONTRASTED CASTS—CHANGES.

PLAYS.	1792-5.	1796.	PLAYS.	1792-5.	1796.
<i>Road to Ruin.</i>			Clara	Mrs. King . . .	Mrs. Tyler
Dornton	Mr. Henry . . .	Mr. Johnson	Carlotta	Mrs. Miller . . .	Miss Harding
Milford	Mr. Martin . . .	Mr. Cleveland	<i>Wild Oats.</i>		
Smith	Mr. Ashton . . .	Mr. Munto	Smooth	Mr. Henry . . .	Mr. Jefferson
Jacob	Mr. Ryan	Mr. Lee	Harry Thunder . . .	Mr. West	Mr. Cleveland
Hosier . . . . .	. . . . .	Mr. Tyler	Banks	Mr. Heard	Mr. Johnson
Mrs. Ledger	Mrs. Kenna . . .	Mrs. Munto	Gammon	Mr. Hammond . .	Mr. Lee
Jenny	Mrs. Hamilton .	Mrs. Cleveland	Jane	Mrs. Pownall . .	Mrs. Hodgkinson
Widow Warren . . .	Mrs. Pownall .	Mrs. Brett	Amelia	Mrs. Kenna . . .	Mrs. Tyler
<i>School for Greybeards.</i>			Lady Amaranth . . .	Mrs. Henry . . .	Mrs. Johnson
Don Octavio	Mr. Martin . . .	Mr. Cleveland	<i>Young Quaker.</i>		
Peter	Mr. Ashton . . .	Mr. Roberts	Capt. Ambush	Mr. Martin . . .	Mr. Hallam, Jr
Pedrillo . . . . .	. . . . .	Mr. Lee	Shadrach	Mr. Hammond . .	Mr. Jefferson
Jaques . . . . .	. . . . .	Mr. Munto	Goliah	Miss Hatton . . .	Miss Harding
Antonia	Mrs. Hodgkinson	Miss Broadhurst	Pink	Mrs. Pownall . .	Mrs. Cleveland
Rachel	Mrs. Pownall .	Mrs. Brett	Lady Rounceval . . .	Mrs. Miller . . .	Mrs. Brett
Viola	Mrs. Marriott .	Mrs. Cleveland	Mrs. Millefeur	Mrs. Hamilton .	Mrs. Tyler
			Judith	Mrs. King	Mrs. Munto

the Hallam riot. Dunlap may have been ignorant of Mrs. Hallam's persistent intemperance, but Hodgkinson, if his own story is true, knew all about it long before he enticed the ambitious dramatist to buy a share in the business. According to his pamphlet, Mrs. Hallam, as early as October 20th, 1794, while playing *Lady Racket* in Philadelphia, was "in too degraded a state to be seen." When she observed, Hodgkinson adds, that some of the ladies noticed her condition, she assailed them with bad language. Again, on the 27th of October, in a violent fit of intemperance, she quarrelled with Ashton, and, when Hodgkinson interfered, she called him rascal, scoundrel, swindler and other pet names, and, while he was playing in "Don Juan," the afterpiece, baited him with "every mock and ridicule that could be." The next day Mrs. Hallam apologized to Hodgkinson, pretending to have no knowledge of the events of the previous evening, and the two managers dined together at Oeller's, where a reconciliation was effected, Hallam saying, "I know that girl so well I'm sure she never will forgive herself, or drink anything but water as long as she lives." Notwithstanding Hallam's assurances, she was intoxicated again while playing *Lady Fancourt* in "Love's Frailties" on the 14th of November, was incapacitated from playing *Miss Walsingham* in the "School for Wives" on the 20th of December, and was even worse as *Marianne* in the "Dramatist" on the 29th. The first of these three scenes occurred in Philadelphia, and the last two in New York. On the 5th of January, 1795, Hodgkinson accidentally cut Hallam's hand in the fight with *Douglas* in "Percy," whereupon Mrs. Hallam went into a violent rage, exclaiming, "That damn'd butcher has cut Mr. Hallam." The next day Hodgkinson wrote to Hallam: "Sir, we are a city talk; and it would certainly be better to endeavor that Mrs. Hallam should be

kept at home than suffered to expose us and herself when she is unfit to be seen." No immediate action was taken; but on the 10th the actress, as *Lady Euston* in "I'll Tell You What," was in a "state of partial intoxication;" on the 28th, as the *Marchioness* in the "Child of Nature," she was again intoxicated, and on the 5th of February, as *Eliza Ratchliffe* in the "Jew," she was "an exhibition too disgusting to remember and too disgraceful to the stage to be dwelt upon." On the last occasion there was a cry in the audience—"She must insult us no more"—and Hallam finally consented to his wife's temporary sequestration. She was, however, restored to the stage as *Lady Teazle* on the 25th of March; but on the 30th, as *Cordelia*, she was not perfectly herself; and on the 10th of April, when she appeared as *Louise* in "World in a Village," "several people, in disgust, left the theatre." On the 11th of May Mrs. Hallam played *Miss Neville* in "Know Your Own Mind," dressing in the same room with Mrs. Hodgkinson. During the progress of the piece she insulted Mrs. Hodgkinson in very energetic language. "Damn the play," she exclaimed, "damn the person who got it up, and damn the person for whom it was got up!" Hodgkinson then threatened to offer his share in the property to the highest bidder; but again, on the 18th, Mrs. Hallam made an exhibition of herself in "Which is the Man?" for Woolls' benefit. Hallam then agreed to withdraw her at the close of the season, and authorized Hodgkinson to write to England to procure an actress in her place. The engagement of Mrs. Johnson was the outcome. Mrs. Hallam, however, played with the Providence contingent in the Autumn of 1795, and when the "Clandestine Marriage" was produced at the Boston Theatre, Mr. Hallam insisted that his wife should play *Miss Sterling*, notwithstanding his agreement with Hodgkinson in regard to her retire-

ment. Hodgkinson yielded, and Mrs. Johnson agreed to allow Mrs. Hallam all the parts she had previously played, but demanded the elegant characters in comedy in the new pieces, in accordance with her contract. All this knowledge Hodgkinson possessed before he invited Dunlap into the partnership, and yet he not only used Mrs. Hallam's failings as an excuse for breaking his covenants with Dunlap, but engaged himself to Wignell almost before the ink of his first contract with Dunlap was dry. The Wignell agreement, however, was cancelled almost immediately.

There was some rather free criticism of the plays and players during the season, which originated with a band of critics who called themselves the Mohawks. Farquhar's "Inconstant," which had been revived by Hodgkinson, was condemned by these theatrical reformers. Cumberland's "Wheel of Fortune" did not meet their approbation, although Hodgkinson as *Penruddock*, Jefferson's *Daw* and Mrs. Johnson's *Emily Tempest* were praised. King as *Woodville* and Cleveland as *Harry* were censured. The only difference between Prigmore's acting as *Tempest* and his acting generally was that between a hat cocked up and a cocked-up hat. Hodgkinson was justly rebuked for casting a man named Lee for *Widow Cheshire* in the "Agreeable Surprise"—"a heavy, vulgar, stupid fellow, with no requisite for the stage, except a bass voice and some knowledge of music." Jefferson fell under the lash as *Endless* in "No Song No Supper," but the Mohawks praised Prigmore's *Crop*. Miss Broadhurst was always a favorite with these savages. Mr. and Mrs. Hallam as *Sir Peter* and *Lady Teazle* were reminded that the critics could not forget Mr. and Mrs. Henry in these parts; that they could not but remember that such things were, and were most precious. "Poor Vulcan" was pronounced "insipid, taste-

less and unentertaining." They wanted to know why *Miss Neville* in "Know Your Own Mind," played by Mrs. Cleveland, was not given to Mrs. Hallam or Mrs. Johnson; and they asked, "Where was Mr. Hallam when the part of *Captain Bygrove* was cast upon Mr. Munto, who, whenever he appears in uniform, reminds us of a servant in livery?" The managers were blamed for putting "a poor, deformed idiot," Roberts, in the fine part of *Canton* in the "Clandestine Marriage." Sometimes there was generous praise, however, Mrs. Melmoth's *Alicia*, for instance, being said to have been full of fiery passion, and Mrs. Johnson's *Jane Shore* of tender pathos. One critic charged King with neglecting to commit the words as *Lenox* in the "Deserted Daughter" and of his part in the "Agreeable Surprise" on the 9th of March, and suggested that he ought to be displaced. King replied in a letter in the *Gazette*, in which he denied the charge and called the critic a liar and an assassin. On the 23d "A Citizen" wrote to the *Gazette*, saying of the *Diary* critics: "I understand there are three whose cleverness abuses merit! A pretty coalition when three cannot write common sense! Yet these are the reptiles who judge for the city of New York and descant on the merits of performers; these are the snakes which sting people in the dark who endeavor to get their bread by indefatigable study; these are the caterpillars who would nip merit in the bud." It will be observed there was strong and coarse language on both sides.

When the season closed Mr. Prigmore, Mr. and Mrs. Cleveland, Mr. and Mrs. King, Miss Broadhurst and Madame Gardie retired from the company. Mrs. King had been ill during almost the whole season.

CHAPTER XVII.

THE BOSTON THEATRE, 1796-7.

MR. WILLIAMSON'S SEASON — THE PRODUCTIONS — MRS. WHITLOCK — MR. JONES — MR. BATES — WILLIAM CHARLES WHITE — HIS "ORLANDO" — "AMERICANS IN ENGLAND" — NEW ENGLISH PIECES — WORK OF THE COMPANY — RETIREMENT OF THE ROWSONS — THEIR PARTS.

POLITICAL feeling ran very high in the theatres during the last decade of the last century, the English actors, as a rule, becoming intense Republicans. Mr. Williamson, apparently, was an exception, for which, however, he had other motives than mere partisan sentiment. "We have the opinion hollow as to the merits of the company and the patronage of the 'better sort,'" he wrote to Hodgkinson; "but the rage for novelty in Boston and prevailing Jacobin spirit in the lower ranks are our strongest opponents." To a great extent the Boston Theatre depended for its patronage on the Federalist element, while the new Boston Haymarket was avowedly built to cater for the Republicans. As a matter of course the divided patronage consequent upon such narrow views, leading to the creation of two theatres in a city that could not more than support one, brought about the failure of both. "Two theatres cannot be supported," Williamson said in his letter; "an additional public could not be created with an additional theatre." The old theatre naturally strove to retain as much of the "Jacobin" element as possible, and the consequent efforts

to avoid offense to the partisans of France were sometimes very amusing. The production of the "Poor Soldier" was a case in point. The character of *Bagatelle* had become very offensive to American Frenchmen, and it was therefore cut out of the opera by Williamson's direction, *Domingo*, a negro valet, being substituted. Such makeshifts, however, could not appease a public seeking a patriotic drama, with "Bunker Hill" and all the glare of Charlestown on fire at the other house.]

Williamson's season, which opened on the 19th of September, began with a great flourish of trumpets. Besides the members of the Boston Theatre company whom

he retained, he engaged a number of the principal performers from the Philadelphia company, including Mrs. Whitlock and Mr. Bates for limited engagements, and Mr. Chalmers, Mr. and Mrs. Marshall, the Rowsons and the Solomons. To these he added Jones for a limited engagement, and Fawcett, who, like Jones, had been with Sollee at Charleston. Chalmers made his first appearance in Boston on the opening night as *Vapid* in the "Dramatist," and Jones reappeared the same night as *Jemmy Jumps* in the "Farmer." Another name in the opening bill was that of Mr. Downie, who made his

LIST OF PRODUCTIONS.

	1796.	
Sept. 19—	Dramatist	Reynolds
	Farmer	O'Keefe
21—	School for Scandal . . .	Sheridan
	Lyar	Foote
23—	West Indian	Cumberland
	Spoiled Child	Bickerstaff
26—	Much Ado About Nothing	Shakspere
	Modern Antiques	O'Keefe
28—	Romeo and Juliet	Shakspere
30—	Know Your Own Mind . .	Kelly
	Rosina	Mrs. Brooke
Oct. 3—	Isabella	Southerne
	Lyar.	
5—	Provoked Husband	Vanbrugh
	Maid of the Oaks	Burgoyne
6—	Percy	Miss More
	Purse	Cross
10—	Isabella.	
	Oscar and Malvina.	
12—	Venice Preserved	Otway
14—	Way to Keep Him	Murphy
	Rosina.	
17—	Cymbeline	Shakspere
	Romp	Bickerstaff
19—	Jealous Wife	Colman
	Purse.	
21—	Fontainville Forest . . .	Boaden
	Farmer.	

*

- Oct. 24—Way to Keep Him.
Irishman in London . Macready
26—Jealous Wife.
Love a la Mode Macklin
28—Fair Penitent Rowe
Virgin Unmasked Fielding
31—Roman Father Whitehead
Highland Reel O'Keefe
(Mrs. Whitlock's benefit.)
Nov. 2—Mountaineers Colman, Jr
Purse.
4—Inkle and Yarico Colman, Jr
First Floor Cobb
(Mr. Jones' benefit.)
7—Love in a Village Bickerstaff
Lying Valet Garrick
9—As You Like It Shakspeare
My Grandmother Hoare
11—Suspicious Husband Hoadly
Tom Thumb, the Great . O'Hara
14—Lionel and Clarissa Bickerstaff
Sultan Bickerstaff
16—As You Like It.
Tom Thumb.
18—Miser Fielding
Catharine and Petruchio
Shakspeare
21—Hamlet Shakspeare
Spoiled Child.
23—George Barnwell Lillo
Peeping Tom of Coventry, O'Keefe
25—Speculation Reynolds
Virgin Unmasked.
28—Hamlet.
Poor Soldier O'Keefe
30—Belle's Stratagem Mrs. Cowley
Tom Thumb.
Dec. 2—Inkle and Yarico.
Harlequin's Invasion Garrick
5—Patriot.
Harlequin Skeleton.
Beggars on Horseback . . . O'Keefe
(Mr. Bates' benefit.)
7—Chances Garrick
Harlequin's Invasion.
9—Busybody Mrs. Centlivre

debut as *Neville* in the comedy. For his first appearance in Boston Mr. Rowson was given the part of *Farmer Blackberry* in the "Farmer," to which he must have been grotesquely unequal, and Mrs. and Miss Rowson were respectively *Betty Blackberry* and *Molly Maybush*. Mr. Fawcett was first seen as *Sir James Elliott* in the "Liar" on the second night, and Mr. Beete also modestly appeared as *Joseph's Servant* in the "School for Scandal." Although Mr. Marshall afterward played *Ennui* in the "Dramatist" and *Valentine* in the "Farmer," his Boston *debut* was made as *Mercutio* on the 28th, Mrs. Marshall making her first appearance in Boston as *Juliet*. Mrs. Solomon as *Lady Jane* and Madame Gardie as *Mad. La Rouge* in "Know Your Own Mind" were seen for the first time on the 30th. On the 3d of October Mrs. Whitlock made her Boston *debut* in the title-role of "Isabella." Her engagement was not merely a special

one, being limited to twelve nights; it was the first star engagement in America. According to the newspapers of the time she was paid \$450 and given a benefit. Mr. Whitlock made his only appearance in Boston as *Horatius* to his wife's *Horatia* in the "Roman Father" for her benefit. Mrs. Whitlock's parts¹ comprised those only in which she had been most popular in Philadelphia. Two days after Mrs. Whitlock's benefit Mr. Jones' engagement also closed, a benefit following. Jones, who appeared nearly every night, sometimes twice, played a round of his favorite characters in Boston, together with two or three new parts. This brief engagement was

¹ MRS. WHITLOCK'S PARTS.

Cymbeline Imogen
 Fair Penitent Calista
 Fountainville Forest Adeline
 Isabella Isabella
 Maid of the Oaks . . . Lady Bab Lardoon
 Percy Elwina
 Provoked Husband Lady Townly
 Roman Father Horatia
 Venice Preserved Belvidera
 Way to Keep Him Mrs. Lovemore

Dec. 9—Agreeable Surprise . . O'Keefe
 12—Henry IV Shakspeare
 Death of Captain Cook.
 (Mr. Chalmer's benefit.)
 14—Douglas Home
 Harlequin's Invasion.
 16—Mountaineers.
 My Grandmother.
 19—Douglas.
 Death of Captain Cook.
 21—Oroonoko Southerne
 Sultan.
 23—Richard III Shakspeare
 Rosina.
 26—Way to Get Married . . Morton
 Three Weeks After Marriage
 Murphy
 27—Suspicious Husband.
 Critic Sheridan
 28—Way to Get Married.
 Harlequin's Invasion.
 1797.
 Jan. 2—Tancred and Sigismunda, Thomson
 Poor Soldier.
 4—Lionel and Clarissa.
 Critic.
 6—Next-Door Neighbors
 Mrs. Inchbald
 Children in the Wood . . Morton
 9—Rivals Sheridan
 Death of Captain Cook.
 11—Castle of Andalusia . . O'Keefe
 Children in the Wood.
 13—Tancred and Sigismunda.
 Rosina.
 16—Way to Get Married.
 Wedding Day . . Mrs. Inchbald
 18—She Wou'd and She Woul'd Not
 Cibber
 All the World's a Stage . Jackman
 20—Way to Get Married.
 Oscar and Malvina.
 23—Next-Door Neighbors.
 Richard Cœur de Lion . Burgoyne
 25—Three Weeks After Marriage.
 Richard Cœur de Lion.

- Jan. 27—Count of Narbonne . . . Jephson
Highland Reel.
- Feb. 1—Mountaineers.
Agreeable Surprise.
3—Merchant of Venice . . . Shakspeare
Wedding Day.
6—Romeo and Juliet.
Two Hunters and the Milkmaid.
8—Spanish Barber . . . Beaumarchais
Two Hunters.
Critic.
13—Merry Wives of Windsor
Shakspeare
American Heroine.
15—Dramatist.
Richard Cœur de Lion.
17—Jew Cumberland
American Heroine.
20—Spanish Barber.
My Grandmother.
22—Man of Ten Thousand . Holcroft
Birthday Lege
24—Young Quaker O'Keefe
Birthday.
Wedding Day.
27—Preservation Williamson
Two Philosophers.
Romp.
- Mar. 1—Preservation.
3—Preservation.
Spanish Barber.
6—Maid of the Mill . . . Bickerstaff
Cripples (Pant.).
Spoiled Child.
8—Maid of the Mill.
American Heroine.
10—Orlando White
La Boitense.
Peeping Tom of Coventry.
13—Orlando.
Highland Reel.
(Author's benefit.)
15—Preservation.
La Boitense.
Midnight Hour . . Mrs. Inchbald
(Author's benefit.)

previous to his departure for Charleston, where he had become the manager of the City or Church Street Theatre.¹ A somewhat unusual "first appearance in America" was that of William Priest, a member of the band, who had previously been with the Philadelphia orchestra. Priest played *Sciolto* in the "Fair Penitent" on the 28th of October, but was not seen again. Mr. Bates, the Philadelphia comedian, succeeded Jones in the low comedy roles, making his first appearance in Boston as *Woodcock* in "Love in a Village"

¹ MR. JONES' PARTS.

Cymbeline Cloten
Farmer Jemmy Jumps
First Floor Tim Tartlet
Highland Reel Shely
Inkle and Yarico Trudge
Lyar Papillion
Modern Antiques Cockletop
Mountaineers Sadi
Much Ado About Nothing Dogberry
Oscar and Malvina Pedlar
Purse Will Steady
Romeo and Juliet Friar Laurence
Romp Watty Cockney
Rosina William
School for Scandal Sir Peter Teazle
Spoiled Child Tag
Virgin Unmasked Coupee
West Indian Varland

on the 7th of November. Bates' engagement was also a limited one, his parts,¹ like Mrs. Whitlock's, being mostly those in which he had been most popular. *Sir John Falstaff*, for Chalmers' benefit, he now played for the first time. Mr. Williamson reserved his first appearance this season until the 14th of November, when he played *Sir John Flowerdale* in "Lionel and Clarissa." Mrs. Hogg, who was known as Miss Storer, and for a brief period as Mrs. Henry, on the colonial stage, made her Boston *debut* as *Lappet*

¹ MR. BATES' PARTS.

Agreeable Surprise Lingo
 As You Like It Touchstone
 Beggar on Horseback Corney
 Hamlet First Gravedigger
 Harlequin's Invasion . . . { Snip
 Old Woman
 Henry IV Sir John Falstaff
 Lionel and Clarissa Colonel Oldboy
 Love in a Village Woodcock
 Lying Valet Sharp
 Miser Lovegold
 Mountaineers Sadi
 My Grandmother Dicky Gossip
 Peeping Tom of Coventry Tom
 Poor Soldier Darby
 Speculation Project
 Tom Thumb, the Great . . . King Arthur

Mar. 17—St. Patrick's Day . . . Sheridan
 Le Foret Noire.
 (Mr. Tyler's benefit.)
 20—Roman Actor Massinger
 Critic.
 Prisoner Rose
 (Mr. Chalmer's benefit.)
 22—Day in Turkey . . Mrs. Cowley
 Miraculous Mill Francis
 Old Maid Murphy
 Lethe Garrick
 (Mr. T. Paine's benefit.)
 24—Merchant of Venice.
 Two Hunters.
 My Grandmother.
 (Ticket night.)
 27—Country Girl Garrick
 Bird Catcher.
 Midas O'Hara
 (Mrs. Marshall's benefit.)
 29—Lock and Key Hoare
 Prisoner.
 Oscar and Malvina.
 (Mrs. Williamson's benefit.)
 31—Life's Vagaries . . . O'Keefe
 Devil Upon Two Sticks (Pant.).
 Selima and Azor Collier
 (Mr. Cleveland's benefit.)
 April 3—Follies of a Day . . . Holcroft
 Iron Mask.
 (Mr. Marshall's benefit.)
 5—Deserted Daughter . . Holcroft
 Triumph of Washington.
 Island of Calypso.
 (Mad. Gardie's benefit.)
 7—Mountaineers.
 Spoiled Child.
 (Mr. White's benefit.)
 10—Little Yankee Sailor.
 Lock and Key.
 Triumph of Washington.
 Prisoner.
 (Mrs. and the Misses Solomon's benefit.)
 12—Americans in England
 Mrs. Rowson
 Shipwrecked Mariners Preserved.

- April 12—Poor Soldier.
(Mr. and Mrs. Rowson's benefit.)
- 17—Heigho for a Husband . Waldron
La Petite Espiegle.
Day in Boston.
(Mr. Villiers' benefit.)
- 19—Americans in England.
- 21—Americans in England.
Shipwrecked Mariners Preserved.
Lock and Key.
- 26—Americans in England.
Sbipwrecked Mariners Preserved.
Spanish Barber.
(Author's benefit.)
- 28—Hamlet.
Purse.
- May 1—Mahomet Miller
Magic Cauldron.
No Song No Supper . . Hoare
(Mrs. Cleveland's benefit.)
- 3—Slaves in Algiers . . Mrs. Rowson
Midnight Hour.
(Mr. Downie and Miss Rowson's benefit.)
- 5—Way to Get Married.
Children in the Wood.
(M. Leaumont, Miss Green and Miss
Solomon's benefit.)
- 8—As You Like It.
Mock Doctor Fielding
(Coles and Clarke's benefit.)
- 10—Follies of a Day.
Pygmalion.
Paul and Virginia.
(Dubois and Renaud's benefit.)
- 12—Every One Has His Fault
Mrs. Inchbald
Miraculous Mill
Prisoner.
- 15—Wonder Mrs. Centlivre
Agreeable Surprise.
(Mrs. Graupner's benefit.)
- 17—Jane Shore.
Spoiled Child.
(Mr. and Mrs. Marshall's benefit.)
- 22—Wild Oats O'Keefe
Agreeable Surprise.
(Mr. Villiers' benefit.)

in the "Miser" on the 18th, playing *Catharine* in "Catharine and Petruchio" the same night. Two nights later Mr. Hogg made his first appearance as *Tag* in the "Spoiled Child." Both Mr. and Mrs. Hogg had been with West's Company at Norfolk in the Summer of 1796. An interesting first appearance this season was that of a young Bostonian, the son of a merchant, who abandoned the counting-room for the stage—William Charles White.¹ Young White, who was only in his twentieth year, made his first appearance on any stage on December 14th as *Young Norval* in "Douglas." His career as an actor lasted not quite four months, during

1 MR. WHITE'S PARTS.

Count of Narbonne Theodore
Douglas Young Norval
Man of Ten Thousand . . . Lord Laroon
Merry Wives of Windsor . . . Fenton
Mountaineers Octavian
Next-Door Neighbors Henry
Orlando Orlando
Preservation Randall
Romeo and Juliet Romeo
Tancred and Sigismunda Tancred

which he attempted both *Romeo* and *Tancred*, and, on the 7th of April, 1797, took a formal leave of the stage with a benefit, playing *Octavian* and delivering a valedictory address. Miss Solomon, who had been a popular little actress in Philadelphia, was seen in Boston this season, among other parts in her favorite role of the hero in "Tom Thumb," and as *Lucianus* to the *Duchess* of Miss Hogg and the *Ganzalo* of Master Gower in the mock play in "Hamlet." Miss C. Solomon made her first appearance on the stage of the Boston Theatre on the 6th of January, 1797, as the *Boy* in "Children in the Wood." Miss M. Solomon was in the cast of "Every One Has His Fault," on May 12th, as *Edward*, a part that indicates that Miss M. Solomon was in fact Miss Solomon. Mrs. Graupner, formerly Mrs. Hellyer, reappeared in Boston on the 23d as *Lauretta* in "Richard Cœur de Lion," after an absence of two years. On the 27th Mr. Coles was noted as making his second appearance on any stage as *Austin* in the "Count of Narbonne," and on the 6th of February Mr. Lege, the pantomimist, made his first appearance in Boston as *Guillot* in the "Two Hunters." There were no other first appearances during the season, except those of one or two nameless amateurs.

- May 24—Town Before You . Mrs. Cowley
Taste of the Times (Local Pant.).
(Paine and Campbell's benefit.)
29—Town Before You.
Taste of the Times.
(Mr. Campbell's benefit.)
31—Mountaineers.
Taste of the Times.
- June 2—Such Things Are . Mrs. Inchbald
Agreeable Surprise.
(Mr. Kenny's benefit.)
5—Dramatist.
Ways and Oddities.
Melocosmiotis.
(Mr. Chalmers' benefit.)
7—Rivals.
No Song No Supper.
(Mr. Williamson's benefit.)
16—Midnight Hour.
Son-in-Law O'Keefe
All in Good Humor . . . Oulton
(Dickenson and Prompter's benefit.)
19—Wheel of Fortune . . Cumberland
Ghost Mrs. Centlivre
(Mrs. Bayles' benefit.)
22—Romeo and Juliet.
Poor Soldier.
(Mr. Deblois' benefit.)

Native productions were, as a matter of course, a feature of the season. Among these, the most important, historically considered,

ORLANDO.

Orlando Mr. White
Lysander Mr. Downie
Danfred Mr. Kenny
Somerville Mr. Coles
Albert Mr. Cleveland
Lucretia Miss Green
Boy Miss C. Solomon
Cecilia Mrs. Marshall

"Orlando" was a very immature work, but it had the regulation productions—two performances and an "author's night." After leaving the stage, Mr. White studied law, and opened an office for the practice of his profession at Providence, R. I., in 1800, but he returned to the stage for another brief period the same year. He was at one time editor of the *National Ægis*, and was the author of

PRESERVATION.

Characters from Lillo.

Old Wilmot . . Mr. Williamson
Randall Mr. White
Young Wilmot . Mr. Chalmers
Mrs. Wilmot . . Mrs. Hogg
Maria Miss Green
Charlotte Mrs. Marshall

Original Characters.

Arnold Mr. Cleveland
Malign Mr. Kenny
Flint Mr. Rowson
Sailor Mr. McKenzie
Boy Mrs. Williamson

were "Orlando,"

a tragedy by young White, and "Americans in England," by Mrs. Rowson.

AMERICANS IN ENGLAND.

Courtland Mr. Kenny
Folio Mr. Hamilton
Snap Mr. Rowson
Waiter Mr. McKenzie
Capt. Ormsby . . Mr. Downie
Jack Acorn Mr. Hogg
Thomas Mr. Coles
Bailliff's Man . . Mr. Clarke
Rhymer Mr. Marshall
Mrs. Ormsby . . . Mrs. Rowson
Arabella Mrs. Hogg
Betty Miss Rowson
Melissa Mrs. Cleveland

Americans.

Ezekiel Plainly, Mr. Williamson
Horace Winship . Mr. Cleveland
Jemima Winship . Mrs. Rowson

a number of plays, besides his tragedy of "Orlando," including "The Clergyman's

DAY IN BOSTON.

Old Hominy . . Mr. Hamilton
Spry Mr. McKenzie
Capt. Wayne . . Mr. Downie
Kiddy Crispin . . Mr. Villiers
Miss Tabitha . . Mrs. Rowson
Nabby Miss Rowson
Peggy Mrs. Collins

Daughter," "The Country Cousin" and "The Poor Lodger." He also compiled a "Compendium and Digest of the Laws of Massachusetts" (1809-10), in three volumes, of which it was said it was "made up of here a little Blackstone and there a little White." Mrs. Rowson's "Americans in England"

made no distinct impression in Boston at the time of its production. She subsequently disposed of the right to act the play to Hodgkinson in consideration of a benefit, saying she had lost money by it when originally produced. It was printed, but became one of the scarcest plays of American origin. Mr. Williamson's "Preservation" was composed in part of Lillo's "Fatal Curiosity," played at the Haymarket as early as 1736. In the original, which was in three acts, *Young Wilmot* was murdered by his father, at the instigation of his mother, while he slept, for a casket of jewels, his parents not knowing his identity. The other characters in Lillo's play were *Young Wilmot's* sister *Maria*, her husband *Randall*, and his affianced *Charlotte*. In an alteration, by Henry Mackenzie, produced at Covent Garden in 1784, the *Boy* was introduced. The characters introduced by Mr. Williamson were probably no embellishment to the tragedy. Mr. Villiers' play for his benefit, "A Day in Boston," had, perhaps, no originality, except in name and the names of the characters. To these pieces were added three new pantomimes—the "Birthday," by Lege; "Taste of the Times, or Laugh! Laugh! Laugh!" probably by Paine, as it was given for the joint benefit of Mr. Paine, the dramatist, and Mr. Campbell, the prompter of the theatre, with Mr. Baker, Paine's father-in-law, as the *Clown*; and the "Triumph of Washington" for Madame Gardie's benefit. [It is a curious fact that the American patriotic and historical drama at this time took the form of pantomime. Madame Gardie's piece was probably adapted from the production called "Independence of America," first presented by the Francisquy troupe in Richmond in 1795, and afterward in New York. In the Boston cast, Mr. Cleveland was *General Washington*, Madame Gardie *America*, and Mrs. Cleveland the *Goddess of Liberty*, with Lege and Dubois

as Indians instead of British officers, and Renaud as an *Old Soldier* instead of the *Senator* of the earlier piece. The Boston pantomime, "Taste of the Times," made an attempt at scenic realism, views being presented of Mount Vernon, the new Boston State House, Beacon Hill and the Monument. It is not recorded who painted the scenery.)

PHILADELPHIA PLAYERS IN BOSTON—CONTRASTED CASTS.

PLAYS.	Boston.	Phil.	PLAYS.	Boston.	Phil.
<i>Castle of Andalusia.</i>			<i>My Grandmother.</i>		
Pedrillo	Mr. Marshall	Mr. Bates	Vapour	Mr. Marshall	Mr. Moreton
Cæsar	Mr. Rowson	Mr. Darley	Woodley	Mr. Rowson	Mr. Darley
Catalina	Mrs. Rowson	Miss Broadhurst	Souffrance . . .	Mr. Cleveland	Mr. Harwood
Victoria	Mrs. Marshall	Mrs. Warrell	Charlotte . . .	Miss Rowson	Miss Broadhurst
<i>Count of Narbonne.</i>			Florella	Mrs. Marshall	Mrs. Oldmixon
Adelaide	Mrs. Marshall	Mrs. Marshall	<i>Next-Door Neighbors.</i>		
Jaqueline	Mrs. Rowson	Miss Willems	Splendorville . .	Mr. Cleveland	Mr. Moreton
<i>Cymbeline.</i>			Shopman	Mr. Rowson	Mr. Darley, Jr
Posthumous . . .	Mr. Chalmers	Mr. Fennell	Lady C. Seymour	Mrs. Cleveland	Mrs. Francis
Iachimo	Mr. Cleveland	Mr. Moreton	Evans	Mrs. Rowson	Mrs. Solomon
Frenchman . . .	Mr. Beete	Mr. Finch	<i>Peeping Tom of Coventry.</i>		
Pisano	Mr. Marshall	Mr. Marshall	Emma	Miss Rowson	Miss Broadhurst
Helena	Miss Rowson	Mrs. Cleveland	<i>Prisoner.</i>		
<i>First Floor.</i>			Marcos	Mr. Marshall	Mr. Marshall
Young Whimsey	Mr. Cleveland	Mr. Moreton	Pasqual	Mr. Rowson	Mr. Darley, Jr
Monford	Mr. Beete	Mr. Beete	Lewis	Mr. Cleveland	Mr. Moreton
Charlotte	Mrs. Cleveland	Miss Oldfield	Juliana	Miss Solomon	Miss Solomon
Nancy	Mr. Marshall	Mrs. Hervey	Clara	Mrs. Cleveland	Miss Broadhurst
Mrs. Patty Pan	Mrs. Rowson	Mrs. Rowson	Theresa	Mrs. Solomon	Mrs. Hervey
<i>Fountainville Forest.</i>			<i>Selima and Azor.</i>		
Montault	Mr. Cleveland	Mr. Green	Azor	Mr. Marshall	Mr. Marshall
Lamotte	Mr. Chalmers	Mr. Chalmers	Scander	Mr. Rowson	Mr. Darley
Nemours	Mr. Beete	Mr. Cleveland	Ali	Mr. Cleveland	Mr. Bates
<i>Harlequin's Invasion.</i>			Fatima	Mrs. Rowson	Mrs. Rowson
Harlequin	Mr. Chalmers	Mr. Francis	Lesbia	Mrs. Solomon	Miss Broadhurst
Mercury	Mr. Marshall	Mr. Marshall	Selima	Mrs. Marshall	Mrs. Marshall
Mrs. Snip	Mrs. Rowson	Mrs. Rowson	<i>She Won'd and She Won'd Not.</i>		
<i>Lionel and Clarissa.</i>			Trapanti	Mr. Chalmers	Mr. Chalmers
Lionel	Mr. Marshall	Mr. Marshall	Don Philip	Mr. Marshall	Mr. Fennell
Jenkins	Mr. Rowson	Mr. Darley	Octavio	Mr. Cleveland	Mr. Green
Harman	Mr. Cleveland	Mr. Cleveland	Diego	Mr. Rowson	Mr. De Moulin
Clarissa	Mrs. Marshall	Mrs. Warrell	Flora	Mrs. Cleveland	Mrs. Francis
Diana	Miss Rowson	Mrs. Oldmixon	Rosara	Mrs. Rowson	Mrs. Morris
<i>Little Yankee Sailor.</i>			Hypolita	Mrs. Marshall	Mrs. Marshall
William	Miss Solomon	Mast. T. Warrell	<i>Shipwrecked Mariners Preserved.</i>		
<i>Merry Wives of Windsor.</i>			Capt. Hatchway	Mr. Lege	
Ford	Mr. Chalmers	Mr. Chalmers	Jacquelinea . . .	Miss Solomon	Miss Solomon
Dr. Caius	Mr. Marshall	Mr. Marshall	<i>Speculation.</i>		
Pistol	Mr. Cleveland	Mr. Francis	Tanjore	Mr. Chalmers	Mr. Moreton
Bardolph	Mr. Rowson	Mr. Darley, Jr	Jack Arable . . .	Mr. Marshall	Mr. Marshall
Robin	Miss Solomon	Miss Solomon	Lady Project . . .	Mrs. Rowson	Mrs. Shaw
Mrs. Page	Mrs. Cleveland	Mrs. Whitlock	Cecilia	Mrs. Cleveland	Mrs. Marshall
Mrs. Ford	Mrs. Marshall	Mrs. Morris			
Mrs. Quickly . . .	Mrs. Rowson	Mrs. Rowson			

The productions new to Boston comprised many pieces in which the acquisitions to the company had previously appeared in Philadelphia, now either retaining their former roles or succeeding to others of more importance. The Rowsons, it is apparent, were held in higher esteem in Boston than elsewhere, even Mr. Rowson being accorded parts of some importance. The Clevelands made some progress, but Mr. Marshall remained where he began, and Mrs. Marshall, in consequence of the rivalry of Mrs. Williamson, receded a

NEW BOSTON PRODUCTIONS—SUPPLEMENTARY CASTS.

CASTLE OF ANDALUSIA.

Don Scipio . . . Mr. Hamilton
 Don Juan . . . Mr. Kenny
 Don Alphonso . . Mr. Downie
 Spado . . . Mr. Villiers
 Sauguino . . . Mr. Hogg
 Phillipo . . . Mrs. Williamson
 Lorenza . . . Mad. Gardie
 Isabella . . . Mrs. Hogg

COUNT OF NARBONNE.

Count . . . Mr. Chalmers
 Theodore . . . Mr. White
 Fabian . . . Mr. Kenny
 Austin . . . Mr. Coles
 Countess . . . Mrs. Hogg

CYMBELINE.

Cymbeline . . . Mr. Kenny
 Belarius . . . Mr. Hamilton
 Arviragus . . . Mr. Downie
 Queen . . . Mrs. Baker

FIRST FLOOR.

Old Whimsey . . Mr. Hamilton
 Landlord . . . Mr. Kenny
 Simon . . . Mr. McKenzie
 Furnish . . . Mr. Ashton
 Snap . . . Mr. Clarke

FOUNTAINVILLE FOREST.

Louis . . . Mr. Downie
 Peter . . . Mr. Kenny
 Jaques . . . Mr. Fawcett
 Laval . . . Mr. Radcliffe
 Hortensia . . . Mrs. Baker

HARLEQUIN'S INVASION.

Bog . . . Mr. Collins
 Capt. Bounce . . Mr. Fawcett
 Abraham . . . Mr. Villiers
 Forge . . . Mr. Hamilton
 Taffy . . . Mr. Hogg
 Dolly Snip . . . Mrs. Collins

LIONEL AND CLARISSA.

Sir John . . . Mr. Williamson
 Jenny . . . Mrs. Williamson
 Lady Mary . . . Mrs. Baker

MERRY WIVES OF WINDSOR.

Sir John Falstaff . Mr. Williamson
 Shallow . . . Mr. Kenny
 Slender . . . Mr. Villiers
 Sir Hugh Evans . Mr. Hamilton
 Mr. Page . . . Mr. Hogg
 Host . . . Mr. Downie
 Nym . . . Mr. Clarke
 Rugby . . . Mr. McKenzie
 Simple . . . Miss Green
 Ann Page . . . Mrs. Collins

MY GRANDMOTHER.

Sir Matthew . . Mr. Hamilton

NEXT-DOOR NEIGHBORS.

Blackman . . . Mr. Hamilton
 Bluntly . . . Mr. Villiers
 Manly . . . Mr. Collins
 Wilford . . . Mr. Kenny
 Lucre . . . Mr. Downie
 Lord Hazard . . Mr. Hogg
 Henry . . . Mr. White
 Lady Bridget . . Miss Green
 Eleanor . . . Mrs. Williamson

PEEPING TOM OF COVENTRY.

Mayor . . . Mr. Hamilton
 Harold . . . Mr. Downie
 Count Lewis . . Mr. McKenzie
 Goodwin . . . Mr. Kenny
 Crazy . . . Mr. Villiers
 Lady Godiva . . Miss Green
 Mayoress . . . Mrs. Baker
 Maud . . . Mrs. Williamson

PRISONER.

Bernardo . . . Mr. Downie
 Roberts . . . Mr. Villiers
 Nina . . . Mrs. Williamson

SHE WOU'D AND SHE WOU'D NOT

Soto . . . Mr. Villiers
 Don Louis . . . Mr. Hogg
 Corrigidore . . Mr. Downie
 Host . . . Mr. Kenny
 Don Manuel . . Mr. Hamilton
 Villetta . . . Mrs. Collins

SHIPWRECKED MARINERS
 PRESERVED.

Jack Rattling . . Mr. Hogg
 Gerald . . . Mr. Kenny
 Ramirez . . . Mr. Dubois
 Rosalie . . . Mad. Gardie

SPECULATION.

Ald. Arable . . . Mr. Hamilton
 Capt. Arable . . Mr. Cleveland
 Sir Frederick Faintly, Mr. Fawcett
 Vickery . . . Mr. McKenzie
 Emmeline . . . Mrs. Williamson

point as regarded the hoydens, advancing, however, in high comedy. The annexed summary will show the relative position of the Philadelphia players in the two theatres, the parts of the other members of the company in these pieces being added in a separate list. I have preserved full casts of only such of the new Boston productions as were not previously played in Philadelphia. The first of these, by alphabetical arrangement, was "A Day in Turkey," one of Mrs. Cowley's least successful pieces, produced for the benefit of Mr. T. Paine, the literary adjunct of the theatre. Mrs. Pownall had previously included it in one of her benefit bills with the title of "Liberty Restored."

FIRST BOSTON PRODUCTIONS—COMPLETE CASTS.

A DAY IN TURKEY.							
Ibrahim	Mr. Cleveland	Squire Edward	Mr. Cleveland	George Burgis	Mr. Villiers		
Orloff	Mr. White	Frank	Mr. Downie	Lord Torrendil	Mr. Downie		
Mustapha	Mr. Downie	Player	Mr. Hogg	L'Œillet	Mr. Clarke		
Muley	Mr. Rowson	William	Mr. Clarke	Robinson	Mr. Coles		
Azim	Mr. Hamilton	Timothy	Mr. Villiers	Timolin	Mr. Marshall		
Old Man	Mr. Kenny	Charlotte	Mrs. Cleveland	Augusta	Mrs. Cleveland		
Son	Mr. McKenzie	Maria	Mrs. Collins	Lady Torrendil	Mrs. Rowson		
Ismael	Mr. Clarke	Millclack	Mrs. Hogg	Miss Clare	Miss Green		
A la Greque	Mr. Marshall	Maid	Miss Green	Landlady	Mrs. Collins		
Alexina	Mrs. Cleveland	Dorothy	Mrs. Williamson	Fanny	Mrs. Williamson		
Laurette	Mrs. Collins	IRON MASK.					
Fatima	Mrs. Solomon	Mask	Mr. Marshall	LOCK AND KEY.			
Paulina	Mrs. Williamson	Caroline	Mrs. Marshall	Capt. Cheerly	Mr. Marshall		
FOLLIES OF A DAY.			ISLAND OF CALYPSO.				
Almaviva	Mr. Cleveland	Telemachus	Mr. Lege	Capt. Brummagem	Mr. Hamilton		
Don Guzman	Mr. Kenny	Cupid	Miss Solomon	Vane	Mr. Downie		
Dr. Bartholo	Mr. Hamilton	Euclodus	Mrs. Cleveland	Ralph	Mr. Villiers		
Antonio	Mr. Villiers	Minerva	Mad. Lege	Fanny	Mrs. Solomon		
Doublefee	Mr. Downie	Calyppo	Mad. Gardie	Selina	Miss Green		
Bazil	Mr. Hogg	LA PETITE ESPIEGLE.			Dolly	Miss Rowson	
Bounce	Mr. Rowson	Blaise	Mr. Lege	Laura	Mrs. Marshall		
Figaro	Mr. Marshall	Bazily	Mr. Duhois	MAN OF TEN THOUSAND.			
Page	Mrs. Williamson	La Petite Espiegle, Miss Solomon		Torrington	Mr. Chalmers		
Countess	Mrs. Cleveland	LIFE'S VAGARIES.			Major Rampart	Mr. Cleveland	
Marcellina	Mrs. Rowson	Lord Arthur	Mr. Cleveland	Lord Laroon	Mr. White		
Agnes	Mrs. Collins	Sir Hans	Mr. Kenny	Sir Pertinax Pitiful	Mr. Hogg		
Susan	Mrs. Marshall	Dickens	Mr. Hogg	Hudson	Mr. Rowson		
HEIGHO FOR A HUSBAND.			Robin	Thomas	Mr. McKenzie		
Gen. Fairlove	Mr. Kenny	Coachman	Mr. Rowson	Herbert	Mr. Villiers		
Rackrent	Mr. Hamilton					Curfew	Mr. Hamilton
				Consol	Mr. Kenny		
				Robert	Mr. Downie		
				Clerk	Mr. Clarke		

Another of Mrs. Cowley's pieces, "Town Before You," originally acted at Covent Garden, was played for the first time in this country for Paine and Campbell's benefit. The remaining productions that were new, not only to Boston, but had not been brought forward previous to this season, either in New York or Philadelphia, were O'Keefe's "Life's Vagaries," Hoare's "Lock and Key," Holcroft's "Man of Ten Thousand," Burgoyne's "Richard Cœur de Lion" and Morton's "Way to Get Married." O'Keefe's comedy had been acted with success at Covent Garden, and, like most of his pieces, it was at once characteristic of his irregularities and of his genius. Prince Hoare's opera was also a Covent Garden success. It long continued a stock piece, both in England and in this country. Holcroft's new comedy failed at Drury Lane for political reasons, being acted only seven nights, but in

FIRST BOSTON PRODUCTIONS—COMPLETE CASTS.

Hairbrain . . . Mr. Marshall
 Lady Taunton . . . Mrs. Hogg
 Girl . . . Miss Green
 Annabel . . . Mrs. Cleveland
 Olivia . . . Mrs. Marshall

Lieutenant-Governor . Mr. Hogg
 Stanmore . . . Mr. Kenny
 Jack Stanmore . . Mr. McKenzie
 Holman . . . Mr. Fawcett
 Capt. Driver . . . Mr. Hamilton
 Aboan . . . Mr. Williamson
 Imoinda . . . Mrs. Marshall

Earl Osmond . . Mr. Marshall
 Pharoa . . . Mr. Downie
 Rhodolpho . . . Mr. Hogg
 Siffredi . . . Mr. Cleveland
 Laura . . . Mrs. Solomon
 Sigismunda . . . Mrs. Marshall

MUCH ADO ABOUT NOTHING.

Benedick . . . Mr. Chalmers
 Claudio . . . Mr. Cleveland
 Leonato . . . Mr. Kenny
 Prince . . . Mr. Downie
 Don John . . . Mr. Fawcett
 Balthazar . . . Mr. Rowson
 Conrade . . . Mr. Radcliffe
 Borachio . . . Mr. McKenzie
 Dogberry . . . Mr. Jones
 Verges . . . Mr. Villiers
 Sexton . . . Mr. Beete
 Friar . . . Mr. Clarke
 Anthonio . . . Mr. Ashton
 Hero . . . Mrs. Cleveland
 Margaret . . . Mrs. Rowson
 Ursula . . . Miss Green
 Beatrice . . . Mrs. Williamson

RICHARD CŒUR DE LION.

Richard . . . Mr. Marshall
 Blondel . . . Mr. Cleveland
 Sir Owen . . . Mr. Rowson
 Florestan . . . Mr. Downie
 Seneschal . . . Mr. Hogg
 Guillot . . . Mr. Villiers
 Old Matthew . . Mr. Kenny
 William . . . Mr. McKenzie
 Pilgrim . . . Mr. Clarke
 Antonio . . . Mrs. Williamson
 Lauretta . . . Mrs. Graupner
 Julie . . . Mrs. Solomon
 Dorcas . . . Mrs. Rowson
 Collette . . . Miss Green
 Matilda . . . Mrs. Marshall

TOWN BEFORE YOU.

Tippy . . . Mr. Chalmers

WAY TO GET MARRIED.

Taogent . . . Mr. Chalmers
 Dashall . . . Mr. Marshall
 Toby Allspice . . Mr. Hamilton
 Caustic . . . Mr. Kenny
 McQueery . . . Mr. Collins
 Landlord . . . Mr. Rowson
 Surgeon . . . Mr. Hogg
 Shopman . . . Mr. Clarke
 Ned . . . Mr. Fawcett
 Postillion . . . Miss Solomon
 Jeffrey . . . Mr. Villiers
 Capt. Faulkner . Mr. Williamson
 Clementina . . . Mrs. Cleveland
 Lady Sorrel . . . Mrs. Hogg
 Fanny . . . Miss Green
 Julia Faulkner . Mrs. Williamson

ORONOKO.

Oroonoko . . Mr. Cleveland
 Blandford . . . Mr. Downie

TANCRED AND SIGISMUNDA.

Tancred . . . Mr. White

this country its politics gave it popularity. The opera "Richard Cœur de Lion" was an almost literal transcript from Sedaine's drama of that name, first acted in Paris in 1784. Two versions were brought out in London two years later—one at Drury Lane by General Burgoyne, and one at Covent Garden by Leonard MacNally. The former was the more successful, and was the version played in Boston. Morton's new comedy, "The Way to Get Married," was a great success on both sides of the Atlantic. It was a Covent Garden production, and was what would now be called a comedy-drama, humor and pathos being blended with great skill and effect. Charles Powell brought out two of these pieces at his new theatre, anticipating the production of Holcroft's comedy at the Boston Theatre by more than a week. Besides these, Mrs. Marshall produced for her benefit a little piece called the "Iron Mask, or Destruction of the Bastile;" Madame Gardie brought out a new ballet, the "Island of Calypso;" the two French pantomimists, Dubois and Renaud, offered "Pygmalion" and "Paul and Virginia," both French pieces; and finally a skit called "Ways and Oddities" was produced the same night, with the Covent Garden interlude "Melocosmiotis." In the interlude Mr. Chalmers had the assistance of Mr. Williamson, the Covent Garden singer, at the Boston Haymarket, who gave "The Tobacco-Box" and "The Hobbies."

The full casts of the new pieces show the *personnel* and relative rank of the company; but the strength of Mr. Williamson's com-

TWO BOSTON COMPANIES—CONTRASTED CASTS.

PLAYS.	Col. Tyler's Co.	Williamson's Co.	PLAYS.	Col. Tyler's Co.	Williamson's Co.
<i>Agreeable Surprise.</i>			Cudden . . .	Mr. Radcliffe	Mr. Clarke
Compton . . .	Mr. Chambers	Mr. Collins	Stump	Mr. Clarke	Mr. Solomon
Eugene . . .	Mr. Harper	Mr. Downie	Lingo	Mr. Villiers	Mr. Bates
Chicane	Mr. Hughes	Mr. Rowson	Laura	Mrs. Pick	Mrs. Marshall
John	Mr. S. Powell	Mr. McKenzie	<i>All the World's a Stage.</i>		
Thomas	Mr. Ashton	Mr. Hogg	Harry Stukely	Mr. Ashton	Mr. Cleveland

pany, as compared with that of the previous season, is best illustrated by the changes in the casts of the pieces played by both. A glance at these shows that Cleveland and Marshall shared Snelling Powell, Harper and Chambers' better parts, but Chalmers succeeded to the best. Downie, Fawcett, Hamilton, Hogg and Rowson took their minor roles, besides those of Taylor and Hughes. An exception was *Octavian*, in which Taylor had acquired a prescriptive right, which

TWO BOSTON COMPANIES—CONTRASTED CASTS.

PLAYS.	Col. Tyler's Co.	Williamson's Co.	PLAYS.	Col. Tyler's Co.	Williamson's Co.
Charles Stanley	Mr. Taylor	Mr. Downie	Maria	Mrs. Harper	Mrs. Cleveland
Cymon	Mr. Clarke	Mr. Rowson	Lucy	Mrs. Hughes	Mrs. Solomon
Kitty Sprightly	Mrs. Hughes	Mrs. Collins	Millwood	Mrs. S. Powell	Mrs. Hogg
Miss Bridget	Mrs. Baker	Mrs. Rowson	<i>Highland Reel.</i>		
<i>Children in the Wood.</i>			Shelby	Mr. Harper	Mr. Jones
Walter	Mr. Chambers	Mr. Marshall	McGilpin	Mr. Hughes	Mr. Hamilton
Sir Rowland	Mr. Ashton	Mr. Kenny	Sergt. Jack	Mr. Kenny	Mr. Rowson
Gabriel	Mr. Hughes	Mr. McKenzie	Capt. Dasb	Mr. Taylor	Mr. Fawcett
Oliver	Mr. Kenny	Mr. Rowson	Sandy	Mr. Chambers	Mr. Marshall
Lord Alford	Mr. Harper	Mr. Cleveland	Jenny	Mrs. Pick	Miss Rowson
Girl	Miss Sully	Miss Solomon	<i>Jew.</i>		
Lady Alford	Mrs. Arnold	Mrs. Hogg	Frederick	Mr. S. Powell	Mr. Downie
Winifred	Mrs. Baker	Mrs. Rowson	Charles Ratcliffe	Mr. Taylor	Mr. Cleveland
<i>Every One Has His Fault.</i>			Saunders	Mr. Hughes	Mr. Rowson
Sir Robert	Mr. Chambers	Mr. Chalmers	Mrs. Ratcliffe	Mrs. Harper	Mrs. Hogg
Harmony	Mr. Ashton	Mr. Cleveland	Mrs. Goodison	Mrs. Ashton	Mrs. Solomon
Sohns	Mr. Hughes	Mr. Hamilton	Dorcas	Mrs. Hughes	Mrs. Rowson
Placid	Mr. Hamilton	Mr. Hogg	Eliza	Mrs. Arnold	Mrs. Marshall
Edward	Miss Sully	Miss Solomon	<i>Love in a Village.</i>		
Hammond	Mr. Maginnis	Mr. Downie	Young Meadows	Mr. Chambers	Mr. Marshall
Irwin	Mr. S. Powell	Mr. Marshall	Woodcock	Mr. Hamilton	Mr. Bates
Miss Wooburn	Mrs. Hughes	Mrs. Graupner	Hawthorn	Mr. Harper	Mr. Rowson
Mrs. Placid	Mrs. Harper	Mrs. Rowson	Eustace	Mr. Ashton	Mr. Downie
Miss Spinster	Mrs. Baker	Mrs. Cleveland	Madge	Mrs. Pick	Mrs. Williamson
<i>Farmer.</i>			Lucinda	Miss Greeo	Mrs. Solomon
Jemmy Jumps	Mr. Chambers	Mr. Jones	Rosetta	Mrs. Arnold	Mrs. Marshall
Blackberry	Mr. Hamilton	Mr. Rowson	<i>Lying Valet.</i>		
Col. Dormant	Mr. Ashton	Mr. Kenny	Sharp	Mr. Harper	Mr. Bates
Fairly	Mr. Kenny	Mr. Ashton	Trippet	Mr. Ashton	Mr. Downie
Flummary	Mr. Maginnis	Mr. Hamilton	Cook	Mr. Villiers	Mr. Clarke
Capt. Valentine	Mr. Harper	Mr. Marshall	Gayless	Mr. S. Powell	Mr. Fawcett
Molly Maybush	Mrs. Pick	Miss Rowson	Melissa	Mrs. Hughes	Mrs. Cleveland
Landlady	Mrs. Ashton	Mrs. Baker	Mrs. Gadabout	Miss Green	Miss Rowsoo
Betty	Mrs. Chambers	Mrs. Rowson	Mrs. Trippet	Mrs. Ashton	Mrs. Solomon
<i>George Barnwell.</i>			Kitty Pry	Mrs. Chambers	Mrs. Rowson
George Barnwell	Mr. S. Powell	Mr. Cleveland	<i>Maid of the Oaks.</i>		
Blunt	Mr. Hughes	Mr. McKenzie	Dupely	Mr. Chambers	Mr. Downie
Trueman	Mr. Taylor	Mr. Hogg			

went to Chalmers. Instead of Mrs. S. Powell, Mrs. Harper, Mrs. Arnold, Mrs. Pick and Mrs. Hughes, we have Mrs. Marshall, Mrs. Cleveland, Mrs. and Miss Rowson and Mrs. Collins. Mrs. Williamson retained such of her previous roles as pleased her, taking whatever else commended itself to the ambition of the manager's wife. To these summaries I have added a number of incomplete casts, comprising only pieces long familiar to the American theatre-going public, al-

TWO BOSTON COMPANIES—CONTRASTED CASTS.

PLAYS.	Col. Tyler's Co.	Williamson's Co.	PLAYS.	Col. Tyler's Co.	Williamson's Co.
Old Groveby . . .	Mr. Hughes	Mr. Hamilton	Dermot	Mr. Chambers	Mr. Collins
Maria	Mrs. Chambers	Miss Rowson	Father Luke . . .	Mr. Kenny . . .	Mr. Hamilton
<i>Midas.</i>			Norah	Mrs. Chambers	Miss Rowson
Jupiter	Mr. Hughes . .	Mr. Clarke	Kathleen	Mrs. Williamson	Mrs. Solomon
Apollo	Mr. Chambers .	Mr. Marshall	<i>Romeo and Juliet.</i>		
Pan	Mr. Maginnis .	Mr. Kenny	Romeo	Mr. Harper . . .	Mr. Chalmers
Sileno	Mr. Harper . .	Mr. Rowson	Mercutio	Mr. S. Powell .	Mr. Marshall
Damætas	Mr. Kenny . . .	Mr. Downie	Paris	Mr. Ashton . . .	Mr. Downie
Juno	Mrs. Chambers .	Miss Rowson	Benvolio	Mr. Hughes . . .	Mr. Ashton
Minerva	Mrs. Harper . .	Miss Green	Montagu	Mr. Maginnis .	Mr. Rowson
Venus	Miss Green . . .	Mrs. Collins	Tybalt	Mr. Taylor . . .	Mr. Fawcett
Daphne	Mrs. Arnold . .	Mrs. Solomon	Friar Laurence .	Mr. Hamilton . .	Mr. Jones
Mysis	Mrs. Baker . . .	Mrs. Rowson	Apothecary . . .	Mr. Clarke . . .	Mr. Hamilton
Nysa	Mrs. Pick	Mrs. Marshall	Lady Capulet . .	. . . . .	Mrs. Rowson
<i>Mountaineers.</i>			Juliet	Mrs. S. Powell .	Mrs. Marshall
Octavian	Mr. Taylor . . .	Mr. Chalmers	<i>Romph.</i>		
Bulcazin	Mr. Kenny	Mr. Cleveland	Watty Cockney .	Mr. Chambers .	Mr. Jones
Kilmallock . . .	Mr. Hamilton .	Mr. Marshall	Capt. Slightly . .	Mr. Kenny	Mr. Downie
Violet	Mr. Ashton . . .	Mr. Downie	Barnacle	Mr. Hughes . . .	Mr. Hamilton
Roque	Mr. Hughes . . .	Mr. Rowson	Penelope	Mrs. Hughes . . .	Miss Rowson
Old Goatherd . .	Mr. S. Powell .	Mr. Kenny	<i>Rosina.</i>		
Ganem	Mr. Hutchins .	Mr. Beete	Belville	Mr. Chambers .	Mr. Marshall
Sadi	Mr. Chambers .	Mr. Marshall	Capt. Belville . .	Mr. Ashton . . .	Mr. Downie
Zorayda	Mrs. S. Powell .	Mrs. Marshall	Rustic	Mr. Hamilton .	Mr. Rowson
Floranthe	Mrs. Hughes . .	Mrs. Cleveland	William	Mr. Williamson .	Mr. Jones
<i>Oscar and Malvina.</i>			Phebe	Miss Green . . .	Miss Solomon
Oscar	Mr. S. Powell .	Mr. Chalmers	Rosina	Mrs. Arnold . . .	Mrs. Marshall
Marvin	Mr. Harper . . .	Mr. Cleveland	<i>Spoiled Child.</i>		
Draco	Mr. Taylor . . .	Mr. Fawcett	Tag	Mr. Chambers .	Mr. Hogg
Carrol	Mr. Williamson .	Mr. Marshall	Old Pickle	Mr. Hughes . . .	Mr. Hamilton
Pedlar	Mr. Chambers .	Mr. Jones	Margery	Mrs. Hughes . . .	Mrs. Rowson
Page	Miss Sully . . .	Miss Solomon	Susan	Mrs. Ashton . . .	Miss Rowson
Shepherdess . .	Mrs. Chambers .	Mrs. Solomon	<i>Virgin Unmasked.</i>		
Malvina	Mrs. Williamson .	Mad. Gardie	Coupee	Mr. Taylor . . .	Mr. Jones
<i>Poor Soldier.</i>			Blister	Mr. Hughes . . .	Mr. Hamilton
Patrick	Mrs. Pick	Mrs. Williamson	Thomas	Mr. Ashton . . .	Mr. Beete
Darby	Mr. Harper . . .	Mr. Bates	Quaver	Mr. Chambers .	Mr. Marshall
Capt. Fitzroy . .	Mr. S. Powell .	Mr. Downie			

though not all of them had been seen in Boston before this season. In these and in the new productions also Mr. Villiers retained his rank

INCOMPLETE CASTS OF FAMILIAR PIECES.

AS YOU LIKE IT.
 Adam Mr. Hamilton
 Oliver Mr. Fawcett
 Sylvius Mr. Downie
 Celia Mrs. Cleveland
 Audrey Mrs. Rowson
 Rosalind Mrs. Marshall

BUSYBODY.
 Sir George Airy . . Mr. Marshall
 Whisper Mr. Downie
 Sir Francis Mr. Hamilton
 Isabinda Mrs. Cleveland
 Scentwell Miss Rowson
 Patch Mrs. Rowson
 Mariada Mrs. Marshall

CATHARINE AND PETRUCHIO.
 Grumio Mr. Hamilton
 Hortensio Mr. Downie
 Bianca Miss Green
 Catharine Mrs. Hogg

COUNTRY GIRL.
 Moody Mr. Kenny
 Sparkish Mr. Marshall
 Harcourt Mr. Williamson
 Peggy Mrs. Marshall

CRITIC.
 Sir Fretful Mr. Hamilton
 Dangle Mr. Downie
 Sneer Mr. Cleveland
 Mrs. Dangle Mrs. Rowson
 Raleigh Mr. Fawcett
 Leicester Mr. Rowson
 Beefeater Mr. Hogg
 Whiskerandos . . . Mr. Marshall
 Tilburina Mrs. Hogg

DOUGLAS.
 Lord Randolph . . . Mr. Kenny
 Glenalvon Mr. Cleveland
 Old Norval Mr. Williamson
 Lady Randolph . . . Mrs. Hogg

DRAMATIST.
 Scratch Mr. Hamilton
 Lady Waitfort . . . Mrs. Hogg

Louisa Courtney . Mrs. Cleveland
 Letty Miss Green
 Marianne Mrs. Williamson

FAIR PENITENT.
 Altamont Mr. Downie
 Rossano Mr. Beete
 Lavinia Mrs. Cleveland
 Lucilla Mrs. Solomon

HAMLET.
 Polonius Mr. Hamilton
 Laertes Mr. Cleveland
 Horatio Mr. Fawcett
 Guildenstern Mr. Downie
 Francisco Mr. Rowson
 Ghost Mr. Williamson
 Queen Mrs. Hogg
 Player Queen Miss Rowson
 Ophelia Mrs. Williamson

HENRY IV.
 Prince of Wales . Mr. Cleveland
 King Mr. Collins
 Poins Mr. Downie
 Westmoreland . . Mr. Hamilton
 Worcester Mr. Hogg
 Northumberland . . Mr. Kenny
 Prince John Miss Solomon
 Sir Walter Blunt . . Mr. Fawcett
 Hostess Mrs. Baker
 Lady Percy Mrs. Cleveland

INKLE AND YARICO.
 Inkle Mr. Marshall
 Curry Mr. Hamilton
 Mate Mr. Rowson
 Campley Mr. Downie
 Yarico Mrs. Marshall
 Narcissa Miss Rowson
 Patty Mrs. Rowson
 Wowski Mrs. Williamson

IRISHMAN IN LONDON.
 Delany Mr. Marshall
 Callooney Mr. Cleveland
 Capt. Seymour . . . Mr. Downie
 Mr. Frost Mr. Hamilton
 Louisa Mrs. Cleveland

Carline Mrs. Solomon
 Cubba Mrs. Rowson

ISABELLA.
 Carlos Mr. Fawcett
 Sampson Mr. Hamilton
 Belford Mr. Beete

JANE SHORE.
 Hastings Mr. Chalmers
 Belmour Mr. Downie
 Dumont Mr. Marshall
 Alicia Mrs. Cleveland
 Jane Shore Mrs. Marshall

KNOW YOUR OWN MIND.
 Millamour Mr. Chalmers
 Dashwould Mr. Marshall
 Sir Harry Mr. Downie
 Old Bygrove Mr. Hamilton
 Capt. Bygrove . . . Mr. Fawcett
 Miss Neville Mrs. Cleveland
 Lady Bell Mrs. Marshall

LE FORET NOIRE.
 Le Terreur Mr. Lege
 Geronte Mr. Hamilton

LYAR.
 Young Wilding . . . Mr. Chalmers
 Sir James Elliott . . Mr. Fawcett
 Miss Grantham . Mrs. Cleveland
 Miss Godfrey Miss Green
 Kitty Mrs. Rowson

MIDNIGHT HOUR.
 Ambrose Mr. Downie
 Matthias Mr. Rowson
 Cicely Mrs. Rowson
 Flora Mrs. Williamson

MISRR.
 Clerimont Mr. Downie
 Decoy Mr. Rowson
 Harriet Miss Green
 Lappet Mrs. Hogg

MODERN ANTIQUES.
 Joey Mr. Villiers

as the principal low comedian, except when displaced by Jones or Bates, and Kenny played nearly all his former parts and many new ones. When Kenny took his benefit it was announced that the receipts would

INCOMPLETE CASTS OF FAMILIAR PIECES.

Coachman Mr. Rowson
Mrs. Cockletop . Mrs. Cleveland
Nan Mrs. Rowson
Flounce Miss Green

OLD MAID.

Clerimont Mr. Hogg
Trifle Miss Rowson

PERCY.

Percy Mr. Cleveland
Douglas Mr. Chalmers
Raby Mr. Hamilton
Sir Hubert Mr. Fawcett
Harcourt Mr. Downie
Birtha Mrs. Cleveland

PROVOKED HUSBAND.

Lord Towoly . . Mr. Chalmers
Sir Francis . . . Mr. Hamilton
Manly Mr. Cleveland
Basset Mr. Downie
Squire Richard . Mr. Villiers
Pondage Mr. Beete
Lady Grace . . . Mrs. Cleveland
Lady Wronghead . Mrs. Baker

PURSE.

Edmund Mr. Marshall
Page Miss Solomon
Sally Mrs. Solomon

RICHARD III.

Richard Mr. Chalmers
Richmond Mr. Cleveland
Henry VI. . . . Mr. Collins
Buckingham . . . Mr. Fawcett
Catesby Mr. Rowson
Lady Anne . . . Mrs. Cleveland
Duchess of York . Mrs. Rowson
Queen Elizabeth . Mrs. Hogg

SCHOOL FOR SCANDAL.

Charles Surface . Mr. Chalmers
Joseph Surface . Mr. Cleveland
Crabtree Mr. Hamilton
Rowley Mr. Rowson

SLAVES IN ALGIERS.

Constant Mr. Williamson
Mustapha Mr. Hogg
Ben Hassan Mr. Rowson
Zoriana Miss Rowson
Selima Miss Green
Frederick Mr. Downie
Henry Mr. Cleveland
Olivia Mrs. Rowson
Rebecca Mrs. Hogg

ST. PATRICK'S DAY

Lieutenant . . . Mr. Marshall
Credulous Mr. Kenny
Trounce Mr. Rowson
Flint Mr. Hogg
Dr. Rosy Mr. Hamilton
Bridget Mrs. Rowson
Laurilla Mrs. Collins

SULTAN.

Grand Carver . . Mr. Rowson
Osmyr Mr. Villiers
Ismene Miss Rowson
Roxalana Mrs. Marshall

SUSPICIOUS HUSBAND.

Jack Meggot . . . Mr. Downie
Mrs. Strickland . Mrs. Solomon
Clarinda Mrs. Marshall

THREE WEEKS AFTER MARRIAGE.

Sir Charles Racket, Mr. Chalmers
Woodley Mr. Downie
Lovelace Mr. Hogg
Drugget Mr. Hamilton
Mrs. Drugget . . Mrs. Rowson
Dimitry Mrs. Solomon
Lady Racket . . . Mrs. Marshall

TOM THUMB.

Ghost Mr. Rowson
Huncamunca . . . Mrs. Solomon
Cleonora Miss Green
Dollalolla . . . Mrs. Williamson

TWO HUNTERS.

Guillot M. Lege
Colas M. Dubois
Perrette Mad. Gardie

VENICE PRESERVED.

Jaffer Mr. Chalmers
Pierre Mr. Cleveland
Priuli Mr. Kenny
Bedamar Mr. Downie
Elliott Mr. Beete
Spinosa Mr. Rowson

WAY TO KEEP HIM.

Lovemore Mr. Chalmers
Sir Brilliant . . . Mr. Cleveland
Sir Bashful . . . Mr. Hamilton
William Mr. Downie
Sideboard Mr. Beete
Widow Belmour . Mrs. Marshall
Lady Constaant . Mrs. Cleveland
Muslin Miss Rowson
Mignon Mrs. Collins

WEDDING DAY.

Rakeland Mr. Cleveland
Millden Mr. Kenny
Mr. Contest . . . Mr. Downie
Sir Adam Contest . Mr. Hamilton
Mrs. Hamford . . Mrs. Hogg
Lady Autumn . . Mrs. Rowson
Hannah Miss Rowson
Lady Contest . Mrs. Williamson

WEST INDIAN.

Belcour Mr. Chalmers
Capt. Dudley . . Mr. Fawcett
Stukely Mr. Downie
Fulmer Mr. Rowson
Maj. O'Flaberty . Mr. Hamilton
Lady Rusport . . Mrs. Baker
Mrs. Fulmer . . Mrs. Rowson
Lucy Miss Green
Charlotte . . . Mrs. Williamson

all go to Mrs. Kenny and her children, and S. Powell postponed his benefit at the Haymarket to befriend his former associate. Mr. Baker made his first appearance in three years as *Captain Cape* in the "Old Maid" for Mr. T. Paine's benefit. Mrs. Marshall chose the "Country Girl" as a benefit piece, that she might play *Peggy*. Mr. Clarke also asserted himself on his benefit night by appearing as *Gregory* in the "Mock Doctor," when Mr. Coles was seen as *Orlando* in "As You Like It." Jones, who had returned from Charleston, played *Bob Acres* in the "Rivals" for Williamson's last benefit. The season had been disastrous, the expenditures exceeding the receipts, in consequence of the competition of the rival house.

When Williamson's season closed, the company was scattered, but none finally retired from the stage, except the Rowson family, after a

MRS. ROWSON'S PARTS.

Phil. Co.

- Agreeable Surprise . . . Fringe
- Alexander the Great, Sysagambis
- All in the Wrong . . . Tatle
- All the World's a Stage
Miss Bridget
- As You Like It . . . Audrey
- Auld Robin Gray . . . Dorcas
- Bank Note . . . Lady Supple
- Barnaby Brittle . . . Lady Pride
- Beaux' Stratagem
Lady Bountiful
- Belle's Stratagem . Kitty Willis
- Birth of Harlequin . . . Maid
- Box Lobby Challenge, Theodosia
- Busybody Patch
- Catharine and Petruchio
Catharine
- Children in the Wood
Winifred
- Citizen Maria
- Clandestine Marriage . . Betty
- Conscious Lovers . . . Isabella

brief summer engagement with Harper at Newport. During the three years that the Rowsons were with the Philadelphia company, Mrs. Rowson's list of parts was a long one, but she played nothing above the rank of mere respect-

MR. ROWSON'S PARTS.

Phil. Co.

- American Tar . . . Dick Hauser
- As You Like It Charles
- Gil Blas Cook
- Harlequin Hurry Scurry, Farmer
- Harlequin's Club . . . Landlady
- How to Grow Rich . . . Nab
- Jubilee Trumpeter
- Love in a Camp . . . Olmutz
- Miraculous Mill . . . Mealey
- Mountaineers Roque
- Rosina Rustic
- Travellers Preserved . Ramirez
- Wild Oats Gammon

MISS ROWSON'S PARTS.

- American Tar Susan
- Bank Note Maid
- Beggar on Horseback
Mrs. Barney Vag

in the office of Claypoole's *Advertiser*, before she was eighteen. David Claypoole Johnston, the eminent caricaturist, often called the American Cruikshank, was her son. Mrs. Johnston died in July, 1855. Mrs. Rowson's last part at the Boston Theatre was *Miss Pickle* in the "Spoiled Child," on the 17th of May, 1797. After her retirement she opened a young ladies' school in Boston, which she conducted with great success for many years, numbering among her pupils the daughters of some of the principal families of Beacon Hill, by whom she was held in great esteem. She died in 1824, but her school was continued for a number of years after her death.

The fortunes of the other members of Mr. Williamson's disbanded company will be developed as a subsequent part of this history. Some of them obtained engagements at Charleston, where Mr. Sollee has previously carried so many Boston players, thus crowding out those who had gone before. The latter found a refuge in other Southern towns or made their way back to the Northern cities, even Alexandria becoming in 1798 an important theatrical town.

- Rivals Lucy
- Road to Ruin . . Mrs. Warren
- Romeo and Juliet { Lady Capulet
- { Nurse
- Rule a Wife and Have a Wife
 Margaretta
- School for Scandal
 Lady Sneerwell
- School for Wives, Lady Rachel
- Selima and Azor . . . Fatima
- Slaves in Algiers . . . Olivia
- Spoiled Child . . . Miss Pickle
- St. Patrick's Day . . . Bridget
- Suicide Mrs. Grogram
- Suspicious Husband . . Lucetta
- Three Weeks After Marriage
 Mrs. Drugget
- Tom Thumb Glumdalca
- Toy Katy Kavenagh
- Triumphs of Love
 Hannah Friendly
- True-Born Irishman . Lady Bab
- Two Strings to Your Bow, Maid
- Village Lawyer . . . Mrs. Scout
- Volunteers Rosalind
- Ways and Means { Mrs. Peery
- { Lady Dunder
- Wedding Day Hannah
- West Indian . . { Mrs. Fulmer
- { Lady Rusport
- Wheel of Fortunc
 Dame Duncleky
- Who's the Dupe? . . Charlotte
- Widow's Vow Inis
- Witches of the Rock
 Fruit Woman
- Wonder Inez
- Wrangling Lovers Jacinta

CHAPTER XVIII.

THE BOSTON HAYMARKET, 1796-7.

BUILDING THE NEW HOUSE—POWELL'S RECRUITS—MR. AND MRS. BARRETT—THE SIMPSONS—WILLIAMSON, THE SINGER—MR. DICKENSON—THE PRODUCTIONS—"BUNKER HILL"—"WEST POINT PRE-SERVED"—THE CASTS—A DISASTROUS SEASON.

ON the 11th of April, 1796, Charles S. Powell advertised proposals for building a new theatre in Boston. The capital was placed at £3,400—two hundred shares of stock at \$60 per share—making \$12,000 in American money. Powell was to have a lease of the new house, to which he gave the name of the Haymarket, for fourteen years at an annual rental of \$1,200. Such was the eagerness with which the shares were taken that on the 18th of May an advertisement was printed for bids for the contract for furnishing stone for the new building. Each share of stock carried with it free admission to the theatre during the season, and the desire to become stockholders was so great that some Boston mechanics even undertook to give their labor in payment for their shares. So rapidly was the work pushed forward that before the close of the year the house was ready for occupancy. The new theatre was situated near the corner of Tremont and Boylston Streets, and was an immense wooden pile, overtopping every building in the vicinity. It had three tiers of boxes, together with a pit and gallery. While the theatre was building, Mr. Powell

went to England to engage a company, again going into the English provinces for his recruits. The only London engagement that he effected was that of Mr. Williamson, a singer of some repute at Covent Garden. The English provincial players were Mr. and Mrs. Barrett, Mr. and Mrs. Simpson, and the three Misses Westray, daughters of Mrs. Simpson by a former marriage.

Mr. Powell had left behind him the nucleus of a very fair company for the time—Mr. and Mrs. S. Powell, Mr. and Mrs. Hughes, Mr. Taylor and Mrs. Pick from the Boston Theatre, together with such other players and aspirants for theatrical fame as were available. The new theatre was opened on the 26th of December, 1796, the “Belle's Stratagem” and “Mirza and Lindor” comprising the bill. Mr. S. Powell appeared as *Doricourt*, Mr. Charles Powell was once more seen in his old part of *Flutter*, and Mr. Taylor, from the Boston Theatre, played *Court-all*. Mrs. S. Powell was the *Letitia Hardy*, Mrs. Hughes *Lady Touchwood*, Miss Harrison, the sister of Mrs. S. Powell, *Miss Ogle*, and Mrs. Pick *Kitty Willis*. Mr. Marriott, who had been with the Old American Company and

LIST OF PERFORMANCES.

1796.
 Dec. 26—Belle's Stratagem . Mrs. Cowley
 Mirza and Lindor.
 28—Suspicious Husband . . Hoadly
 Cooper.
1797.
 Jan. 2—She Stoops to Conquer, Goldsmith
 Waterman Dibdin
 4—Beaux' Stratagem . . . Farquhar
 Padlock Bickerstaff
 6—Variety Griffith
 Mirza and Lindor.
 9—Jew Cumberland
 Rosina Mrs. Brooke
 11—Upholsterer Murphy
 Padlock.
 13—Variety.
 New French Deserter.
 16—Alexander the Great Lee
 New French Deserter.
 18—Way to Get Married . . Morton
 Deserter Dibdin
 20—Alexander the Great.
 Quaker Dibdin
 23—Way to Get Married.
 Waterman.
 25—Battle of Hexham . . Colman, Jr
 Animal Magnetism, Mrs. Inchbald
 27—Merchant of Venice . Shakspeare
 New French Deserter.

- Jan. 30—Mountaineers . . . Colman, Jr
 Milliners.
 Miller of Mansfield . . Dodsley
- Feb. 1—Battle of Hexham.
 Milliners.
 Quaker.
- 3—Richard III Shakspeare
 Inkle and Yarico . . Colman, Jr
- 6—Merchant of Venice.
 Siege of Quebec (Pant.)
 Two Hunters and the Milkmaid.
- 8—Inkle and Yarico.
 Siege of Quebec.
 Two Hunters.
- 10—Road to Ruin Holcroft
 Animal Magnetism.
- 13—Man of Ten Thousand . Holcroft
 Wood Cutters.
- 15—Agreeable Surprise . . O'Keefe
- 15—Mountaineers.
 Wood Cutters.
 Retaliation MacNally
- 20—Battle of Bunker Hill . . . Burk
 Padlock.
- 22—Bunker Hill.
 Poor Jack.
 Prize Hoare
- 24—Bunker Hill.
 Deuce is in Him Colman
 (Author's Night.)
- 27—Bunker Hill.
 Poor Jack.
- March 1—Bunker Hill
 Bon Ton Garrick
- 3—Bunker Hill.
 Midnight Hour . Mrs. Inchbald
 (Author's Second Night.)
- 6—Bunker Hill.
 Double Disguise . . Mrs. Hook
- 8—Double Disguise.
 Deuce is in Him.
 Robinson Crusoe . . Sheridan
- 10—Alexander the Great.
 Robinson Crusoe.
- 13—Child of Nature . Mrs. Inchbald
 Chrononhotonthologos . . Carey

afterward with the Virginia company, made his first appearance in Boston as *Sir George Touchwood*. There was now a second Mrs. Marriott, who was among the attendants of *Mirza* in "Mirza and Lindor." The name of Mr. Cunningham, who was *Gibson* in the comedy and the *Valet* in the ballet, was new, as was also that of Mr. Dickenson, who made "his first appearance on any stage" as *Saville*. Dickenson, whose real name was Dickson, was born in London in 1774, but went to Philadelphia at the age of twenty-one, where he was engaged by Mr. Powell during a visit of the Haymarket manager to the Quaker City. He married Miss Harrison and achieved success in Boston both as actor and manager. The important *debuts* of the opening comedy were those of Mr. Simpson as *Hardy* and Mrs. Simpson as *Mrs. Racket*. Mrs. Simpson was underlined as from the Theatre Royal, Bath; but the Mrs.

Simpson who succeeded to the roles of Mrs. Siddons in 1782 and was the Bath heroine for a number of years was not this Mrs. Simpson. In the pantomime, besides Mr. Cunnington, were Mrs. Pick, Mr. and Mrs. Val, Mr. and Mrs. Lege and Mr. Francisquy. Mrs. Simpson's daughter, Miss Westray, who became Mrs. William B. Wood, made her American *debut* on the 28th as *Jacintha* in the "Suspicious Husband." The same night Mr. Barrett made his first appearance in the United States as *Ranger*. There were three Barretts on the English and Irish stage—Barrett, of the Haymarket, who played subordinate parts there for many years; "Jew" Barrett, best known in Dublin and so called because he loaned money to the actors at high interest; and Barrett, of Norwich. The last was Giles Leonard Barrett, now the leading player of the new Boston Haymarket. The first mention of him in a London paper

- Mar. 15—Adopted Child Birch
Deserter.
17—George Barnwell Lillo
New French Deserter.
20—Every One Has His Fault
Mrs. Inchbald
Ghost Mrs. Centlivre
27—Columbus Morton
Adopted Child.
29—Columbus.
Ghost.
Garden of Love.
31—Columbus.
Garden of Love.
Double Disguise.
April 3—Columbus.
Adopted Child.
5—Columbus.
Whims of Galatea . . Francisquy
7—Bunker Hill.
Prize.
10—Love in a Village . . Bickerstaff
Garden of Love.
17—West Point Preserved . . Brown
Agreeable Surprise.
19—West Point Preserved.
Prize.
21—West Point Preserved.
Padlock.
24—West Point Preserved.
Irish Widow Garrick
(For the Sisters of the Author.)
26—West Point Preserved.
Harlequin Doctor.
28—Inkle and Yarico.
Lying Valet Garrick
May 3—He Would be a Soldier . . Pilon
Milliners.
Irishman in London . Macready
8—Rule a Wife and Have a Wife
Fletcher
Quality Binding Rose
(Mr. Williamson's benefit.)
10—Bunker Hill.
Wrangling Lovers Lyon
Indian War Feast Burk
(Author's Night.)

- May 15—Zorinski Morton
Sportsman Outwitted.
Romance of an Hour . . Kelly
(Mr. Simpson's benefit.)
- 17—Rule a Wife and Have a Wife.
Clemency of Charlemagne.
(Madame Val's benefit.)
- 19—Love Makes a Man . . . Cibber
Clemency of Charlemagne.
(Mrs. S. Powell's benefit.)
- 22—Rage Reynolds
Don Juan.
(Mr. Francisquy's benefit.)
- 24—Death of Louis XVI . . Preston
Poor Jack.
Son-in-Law O'Keefe
(Mr. Fawcett's benefit.)
- 26—Three and the Deuce . . Hoare
Destruction of the Bastile.
Don Juan.
(Mr. Barrett's benefit.)
- 29—Werter Reynolds
Mountaineers.
Absent Man Bickerstaff
(Mr. Taylor's benefit.)
- 31—School for Scandal . . Sheridan
Son-in-Law.
(Brother Barrett's benefit.)
- June 5—Zorinski.
Adopted Child.
(Mrs. Simpson and Miss Westray's benefit.)
- 7—Duplicity Holcroft
Divorce Jackman
(Mr. and Mrs. Hughes' benefit.)
- 12—Child of Nature.
Medea and Jason.
All in Good Humor . . . Oulton
(Mr. S. Powell's benefit.)
- 14—Death of Louis XVI.
Zorinski.
(Fawcett and Taylor's benefit.)

was in July, 1785, when it was said that the Brunton, our Mrs. Merry, before her *entree* on the Covent Garden boards, would keep Stabich Fair in the most noble booth of Mr. Barrett. A letter from Norwich dated February 4th, 1788, speaks of Barrett as manager of the Norwich Theatre, and says he had engaged Palmer and Bannister and wanted Mrs. Siddons. In 1790 Barrett was engaged at the Royal Circus, where he made his first appearance on the 16th of April. In 1791 he appeared as *Ranger* at Derby, and afterward played at Nottingham and Margate the same year. "Charity here triumphs over taste," said a letter from Norwich, dated March 14th, 1792, "for Mrs. Barrett's benefit at the theatre overflowed, although her husband performed two principal characters." There is no reason

to suppose that this sarcasm was aimed at Barrett as an actor. It is, perhaps, explained by the fact that Barrett married the daughter of a Norwich alderman, whom he had abandoned for Mrs. Belfield, an

actress. Although Mrs. Barrett was originally announced in Boston as from Covent Garden and the Haymarket, I have not been able to find her name in the bills as Mrs. Belfield, Mrs. Rivers, or her real name, Mrs. Barrett; but she was an actress of experience in the English provinces, as is apparent from the fact that her American *debut* was announced to be made as *Mrs. Beverly* in the "Gamester" on the 2d of January, 1797. For some reason "She Stoops to Conquer" and the "Waterman" were substituted for the "Gamester" and the "Upholsterer," and in consequence she actually appeared in Boston for the first time two days later as *Mrs. Sullen* in the "Beaux' Stratagem." The change of bill had the effect of hastening the American *debut* of Mr. Williamson, the singer, who made his first appearance as *Tom Tug*. David Williamson was a singer of repute at Covent Garden, where he was first heard February 26th, 1791, as *Bob*, the miller, in the "Woodman." One of the critics said of him on this occasion that he had a sound, clear voice, and had only to learn a more skilful management of it to become an acquisition to the stage. He also appeared during his first season at Covent Garden as *Maleager* in "Alexander the Little," and the *Rustic* in "Rosina." Another first appearance in Boston that was deferred in consequence of the change of bill was that of Mrs. Allen, which was announced for *Termagant* in the "Upholsterer." Mrs. Allen had played in New York and Albany in 1785-6. She made her Boston *debut* on the 6th of January as *Lady Fallal* in "Variety." Miss Broadhurst, from the Philadelphia and New York theatres, was also engaged and made her first appearance in Boston on the 4th as *Leonora* in the "Padlock." There were no further introductions until the 25th, when Miss Eleanor Westray made her first appearance as the *Prince of Wales* in the "Battle of Hexham." She

afterward became Mrs. Darley, the wife of the actor recorded in this volume as Darley, Jr. When the "Road to Ruin" was given on the 10th of February, Mr. Fawcett, who had been with the company at the Boston Theatre, played *Sulky*, and Miss Gowen, who previously appeared as *Joan* in the "New French Deserter," had the little part of *Sophia*. The other names that occur in the bills during the season, apart from the performers in the pantomimes, were Wilson, Sprague and Clough, who made themselves useful in minor roles.

Although the company was not to be compared with that at the Boston Theatre, the season was made a memorable one

BUNKER HILL.

General Warren	Mr. Barrett
Colonel Prescott	Mr. S. Powell
Colonel Putnam	Mr. Hughes
Governor Gage	Mr. Marriott
Lord Percy	Mr. Williamson
General Howe	Mr. Dickenson
Colonel Harman	Mr. Fawcett
American Grenadier	Mr. Wilson
Colonel Abercrombie	Mr. Taylor
Elvira	Mrs. Barrett
Anna	Mrs. Hughes
Principal Mourner	Miss Broadhurst

by the successful production of two dramas on Revolutionary themes. The first of these was the "Battle of Bunker Hill," by John Burk, an Irishman, who had arrived in Boston early in 1796. A report was circulated soon after his arrival that a reward for his arrest had been offered by the

British government, but the *Columbian Centinel* denied this, saying he had fled not from prosecution, but from persecution. "He is a gentleman of talents and modesty," the *Centinel* added, "and his principles of government are rational and republican." This "deplorable" play, as Dunlap calls it, was first produced on the 20th of February, 1797, and enjoyed the unprecedented run of nine nights during the season to crowded houses. There is no difference of opinion as to the houses. "They have brought out a new play," Williamson wrote in his letter to Hodgkinson, "called 'Bunker's Hill,' a tragedy, the

most execrable of the Grub Street kind; but from its locality in title, the burning of Charlestown and peppering of the British, which are superadded to the tragedy in pantomime, to the utter disgrace of Boston theatricals, has brought full houses." The praise of the *Centinel* was as unstinted as Williamson's condemnation was sweeping and severe. "'Bunker Hill' is not less unrivalled as a play," said that journal, "than it has been unequalled in the history of military glory." The play was offered to Hodgkinson for production in a let-

BURK'S LETTER TO HODGKINSON.

Dear Sir,

From a wish that you should be possessed of my play as early as possible, I have preferred sending on the original copy rather than wait to have a fair one transcribed—where it was incomplete I have written and made it good, interspersing such remarks as, from seeing the effect in representation, appeared to me serviceable in getting it up. It was played seven nights successively, and on the last night was received with the same enthusiasm as on the first—it revived old scenes, and united all parts of the house. Mr. Powell intends it for a stock play, and it will be represented on all festivals—such as 4th July, 19th June, &c. It will be played here in a few nights again, immediately after Columbus. The lines marked by inverted commas are those spoken. The hill is raised gradually by boards extended from the stage to a bench. Three men should walk abreast in it, and the side where the English march up, should for the most part be turned towards the wings; on our hill there was room for eighteen or twenty men, and they were concealed by a board painted mud colour, and having two cannon painted on it—which board was three feet and a half high. The English marched in two divisions from one extremity of the stage, where they ranged, after coming from the wings, when they

come to the foot of the hill. The Americans fire—the English fire—six or seven of your men should be taught to fall—the fire should be frequent for some minutes. The English retire to the front of the stage—second line of English advance from the wing near the hill—firing commences—they are again beaten back—windows on the stage should be open to let out the smoak. All the English make the attack and mount the hill. After a brisk fire, the Americans leave works and meet them. Here is room for effect, if the scuffle be nicely managed. Sometimes the English falling back, sometimes the Americans—two or three Englishmen rolling down the hill. A square piece about nine feet high and five wide, having some houses and a meeting-house painted on fire, with flame and smoak issuing from it, should be raised two feet distance from the horizon scene at the back of your stage, the windows and doors cut out for transparencies—in a word, it should have the appearance of a town on fire. We had painted smoak suspended—it is raised at the each wing, and is intended to represent Charlestown, and is on a line with the hill, and where it is lowest. The fire should be played skilfully (this puts one in mind of Bottom playing Moonshine) behind this burning town, and the smoak to evaporate. When the curtain rises in the fifth, the appearance of the whole is

ter that Dunlap printed as "too great a curiosity" to be suppressed; but Hodgkinson returned it, partly through the terms demanded by the author, and finally refused it altogether, in consequence of Dunlap's

good—Charlestown on fire, the breastwork of wood, the Americans appearing over the works and the muzzles of their guns, the English and the American music, the attack of the hill, the falling of the English troops, Warren's half-descending the hill and animating the Americans, the smook and confusion, all together produce an effect scarce credible. We had a scene of State-street—if you had one it would not be amiss—we used it instead of the scene of Boston Neck—it appears to me you need not be particular, but the hill and Charlestown on fire. We had English uniforms for men and officers. You can procure the coats of some company at New-York, which dresses in red. Small cannon should be fired during the battle, which continued with us for twelve or fifteen minutes. I am thus prolix that you may find the less difficulty in getting it up—it is not expensive, and will always be a valuable stock piece. I should not wonder if every person in New-York, and some miles around it, should go to see it represented. There will no doubt be some who will call in question your prudence in getting up this piece, as being not in favour of England. Those are blockheads, and know not the public opinion in America. Boston is as much divided as New York—party was forgotten in the representation of it. Others there are who will endeavour to prejudice you against its merit; of them I shall say nothing. You have the play and can judge for yourself—my reason for mentioning the latter description of men is, that a man from Boston, who pretends to criticise without knowing how to *spell*, has been industrious in depreciating the value of my piece in Boston, and I conceived it not improbable that he would act in the same manner in New-York. When he found it

had succeeded, he ascribed its success alone to its locality. This man took a letter to you from Mr. Barrett. I send you the prologue and elegy.

After consulting Mr. Barrett, who was delicate in advising, lest he should be thought partial to one interest or the other, I have concluded to charge you one hundred guineas for the copy, seventy of which I request you will send to Mr. Barrett immediately on receipt of the piece, the remaining thirty on the fourth night of representation. Mr. Barrett thinks it will run ten nights in succession at New-York. I think not of printing it for one year, when I do I shall dedicate it to the President. Mr. Bates has sent on to me for a copy. I am in treaty with Mr. Wignell. The terms shall not be lower than with you. I shall send you on from time to time such pantomimes and entertainments as I shall arrange, on reasonable terms. I have three at present, which I shall send on when you please, as cheap as you can get a pirated copy of a farce. My new tragedy, entitled Joan of Arc, or the Maid of Orleans, is ready for representation. Excuse this wretched scrawl, it has been written too hastily.

JOHN BURK.

We had our hill on the left side of the stage—the painting of Charlestown on fire should not be seen till the fifth act. If there is anything you would wish to be informed on further, by directing a line to me, you shall receive the speediest answer. As I look on this only as the *basis* of a future negotiation, I shall not be averse to abate something of my demand, if you think it high, though I am tolerably certain you will clear four thousand dollars in its run only.

opposition, to whom its scenic effects were an abomination, as is clearly indicated by his sneer—"how to play a tragedy." The scenery, by the way, was by Audin, and the dirge in the transformation was sung by Miss Broadhurst as the principal mourner, assisted by Mrs. Pick, Miss Elizabeth Westray—who became successively Mrs. Villiers and Mrs. Twaits—Miss Gowen, Miss Westray and Miss Eleanor Westray as mourners. Burk made \$2,000 by the production in Boston. The play was printed, but the dedication was to Aaron Burr, not to the President, as the author intended. As a play it has little literary or dramatic merit.

Two months after the production of "Bunker Hill" another American play, "West Point Preserved," was brought out at the Boston Haymarket. This piece was

WEST POINT PRESERVED.

written by an American, "the late William Brown, well known to amateurs of science and poesy." As Mr. Brown did not live to see the production of his drama, the proceeds of the "author's night" were given to his sisters. Dunlap does not mention this production at all, notwithstanding it was played six nights in succession and antedated his "André" by a year. Only the prologue, which was spoken by Mr. Barrett, was printed.

Washington	Mr. Barrett
La Fayette	Mr. Taylor
Arnold	Mr. Powell
Greene	Mr. S. Powell
Knox	Mr. Fawcett
Hamilton	Mr. Hughes
Robertson	Mr. Dickenson
Humphreys	Mr. Clough
Volunteer	Mr. Simpson
Messenger	Mr. Sprague
Major André	Mr. Williamson
Mrs. Arnold	Mrs. Simpson
Louisa	Miss Gowen
Honoraria	Mrs. S. Powell

PROLOGUE.

When first indignant of the wrongs they bore,
Your valiant sires explor'd this distant shore,
Thro' pathless oceans undismayed they pass'd,

And found fair Freedom in the boundless waste.

From meagre famine, and the savage foe,
Their hardy souls experienced many a woe;
Till thro' the devious wilds they forc'd their way,

Mr. Powell displayed as much vigor in bringing out new English pieces and pieces new to Boston as he showed tact in the production of American dramas, but his selections did not always approve his judgment. His first new piece, Richard Griffith's "Variety," is an

And op'd the darkling forest to the day.

Here each new sun their growing power beheld,

To the wild wood succeeds the fertile field;
Before the hamlet and the town remove
The thorny thicket and the gloomy grove;
From distant climes adventurous barques resort,

And various nations crowd each rising port.

But still, the arts of polished life unknown,
Each formal visage wore a gloomy frown;
In bigot bonds th' imprisoned thought confined,

Stern superstition held the captive mind.
Few pleasures were allowed to soften toil,
'Twas sin to laugh, and hardly safe to smile.
The buskined muse they never could endure,
Perhaps too rigid, and perhaps too poor.

But when fair science spread her radiant light,

Dark superstition sought her native night.
Then, first each breast immortal Shakspeare fired;

All read the scenes—to view all they desired.
Hence into being rose Columbia's stage,
The cherished offspring of a liberal age.

And now since commerce to the genial gale

Spreads o'er each watery world her wealthy sail,

On canvas pinious circles every zone,
To make the treasures of a world your own,
These splendid seats your attic taste has rais'd,

Are nobly patronized, as justly prais'd;
Here youth and age their leisure hours employ,

On scenes of useful woe or harmless joy.

Born on Columbia's shore, a bard, this night,

Plumes his young wing, and tempts a daring flight;

With native notes presumes to please the ear,
And force from patriot eyes the tender tear.
Deep in your minds the well-known tale's engraved,—

A hero sacrificed—a traitor saved.

From disappointed justice Arnold flies,
And oh! hard fate! the noble André dies,
Though pleas'd that heaven preserved th' important post,

The prized palladium of Columbia's coast,
Not sternest veterans e'er the tale relate,
But pour a pitying tear on André's fate.

Be yours this night to rear, with fost'ring hand,

The rare production of your native land;
With just applause the toils of genius crown,
The scene, the fable and the bard your own,
Thus warm'd in approbation's ripening ray,
Shall future bards their scenic power display,—
Your venial faults, your glorious deeds rehearse,

With comic wit or tragic charm of verse.
Columbian Shaksperes shall adorn the age—
Columbian Garricks grace Columbia's stage.
Then shall the full resounding trump of fame,
To earth's remotest bounds your praise proclaim;

On distant shores your envied sons declare
The first in genius, freedom, arts and war—
Till e'en proud Europe deign to learn from you,

And the Old World be lessoned by the New.

illustration. It was without plot or characterization, and had failed at Drury Lane fifteen years before. The second of his new pieces, Morton's comedy, the "Way to Get Married," had been produced at the Boston Theatre on the night that the Haymarket opened. The cast was not printed with the advertisements. Powell's production of Holcroft's "Man of Ten Thousand" anticipated its first performance by Williamson's company by a week. Then came MacNally's farce,

NEW BOSTON PRODUCTIONS—CASTS.

ABSENT MAN.

Dr. Gruel Mr. Hughes
 Welldon Mr. Dickenson
 Capt. Slang Mr. Fawcett
 Coxcomb Mr. Clough
 Frank Mr. Simpson
 Robin Mr. S. Powell
 Shatterbraio Mr. Taylor
 Mrs. Junkett . . . Mrs. Simpson
 Miss Frolic . . . Mrs. Hughes
 Landlady Mrs. Allen
 Flavia Miss Westray

COLUMBUS.

Harry Herbert . . . Mr. Barrett
 Alonzo Mr. S. Powell
 Dr. Dolores Mr. Simpson
 Bribon Mr. Hughes
 Roldan Mr. Marriott
 Valverdo Mr. Wilson
 Moscovo Mr. Cunnington
 Columbus Mr. Taylor
 Orozimbo Mr. Williamson
 Solasco Mr. Fawcett
 Catulpo Mr. Dickenson
 Cuto Mr. Sprague
 Nelti Miss E. Westray
 Cora Mrs. Barrett

DUPLICITY.

Mr. Osborn Mr. Barrett
 Old Vandervelt . . Mr. Hughes
 Sir Hornet Armstrong, Mr. Kenny
 Squire Turnbull . . Mr. Simpson
 Timid Mr. S. Powell
 Scrip Mr. Taylor
 Sir Harry Portland
 Mr. Williamson

Miss Barbara . . . Mrs. Hughes
 Melissa Miss Westray
 Mrs. Trip Mrs. Allen
 Clara Forrester . . Mrs. Barrett

LOUIS XVI.

Louis Mr. Barrett
 Orleans Mr. Simpson
 Peasant Mr. Dickenson
 Sauterre Mr. Hughes
 Marat Mr. Fawcett
 Robespierre Mr. Taylor
 Pelitier Mr. S. Powell
 Cleri Mr. Clough
 Dauphin Miss Westray
 Princess Royal . . Mrs. S. Powell
 Princess Elizabeth, Mrs. Simpson
 Queen Mrs. Barrett

MAN OF TEN THOUSAND.

Torrington Mr. S. Powell
 Hairbrain Mr. Powell
 Sir Pertinax Pitiful . Mr. Fawcett
 Lord Laroon Mr. Taylor
 Maj. Rampart . . . Mr. Marriott
 Consol Mr. Hughes
 Curfue Mr. Dickenson
 Hudson Mr. Wilson
 Herbert Mr. Simpson
 Lady Taunton . . . Mrs. Hughes
 Annabel Miss Westray
 Girl Mrs. Marriott
 Olivia Mrs. S. Powell

ROMANCE OF AN HOUR.

Sir Hector Mr. Hughes
 Col. Ormsby Mr. Fawcett
 Brownlow Mr. Dickenson

Orson Mr. S. Powell
 Pillage Mr. Clough
 Bussora Mr. Simpson
 Lady Di Mrs. Simpson
 Jenny Miss Gowen
 Zeliday Miss Westray

THREE AND THE DEUCE.

Three Singles . . . Mr. Barrett
 Taffline Mrs. Barrett

VARIETY.

Com. Broadside . . Mr. Marriott
 Capt. Seafort . . . Mr. Williamson
 Sir Tim. Valerian . . Mr. Hughes
 Lord Frankly . . . Mr. Taylor
 Major Seafort . . . Mr. Powell
 Charles Steady . . Mr. Dickenson
 Sir Fred'k Fallal . . Mr. Wilson
 Mr. Mosely Mr. S. Powell
 Harriet Temple . . Mrs. S. Powell
 Lady Fallal Mrs. Allen
 Lady Frankly . . . Mrs. Hughes
 Mrs. Buckle Mrs. Pick
 Lady Courtney . . Mrs. Simpson

ZORINSKI.

Zorinski Mr. Barrett
 Cassimer Mr. Taylor
 Witski Mr. Simpson
 O'Carrah Mr. Fawcett
 Radzano Mr. S. Powell
 Amalekite Mr. Hughes
 Rodansko Mr. Dickenson
 Nacho Mr. Clough
 Zarus Mr. Williamson
 Winifred Mrs. Barrett
 Rachel Miss E. Westray
 Rosalia Mrs. S. Powell

“Retaliation,” originally acted at Covent Garden in 1782. It was played in Boston only once, and there is no cast of it. The success of the season among the English pieces was Morton’s “Columbus,” which was played five nights in succession, rivalling the two American dramas in popularity. It may be that the piece called “Columbus” which Hodgkinson produced at Hartford in 1795 was “Tammany” under another name. In that case, this was the first production north of the Delaware. This so-called historical play was originally acted at Covent Garden in 1792 with great success. The episode of *Cora* and *Alonzo*, which was very pleasing, was taken from Marmontel’s “Incas.” Mr. Morton scarcely succeeded in the introduction of the manners and customs of the native Peruvians and Mexicans into his play, but the characters of *Harry Herbert*, *Dr. Dolores* and *Bribon* greatly contributed to the success of the piece. Another of Morton’s plays, “Zorinski,”

PANTOMIMES AND BALLETS—CASTS.

CLEMENCY OF CHARLEMAGNE.

Charlemagne Mr. Val
Rowland Mr. Spinacuta
Renault Mr. Francisquy
Alard Mr. Fawcett
Guichard Mr. Sevens
Richard Mr. Dickenson
Clara Mad. Val

COOPER.

Martin Mr. Val
Cosin Mr. Francisquy
Father Cap Mr. Dubois
Baillif Mr. Sevens
Miller Mr. Amean
Fanchette Mad. Val

GARDEN OF LOVE.

Tircio Mr. Francisquy
Palemont Mr. Bowen
Alexis Mr. Sevens
Cupid Master Shaffer
Collette Miss Gowen

Finette Mad. Sevens
Estelle Mad. Val

MIRZA AND LINDOR.

Mondor Mr. Val
Commander Mr. Lege
Valet Mr. Cunnington
Mrs. Mondor Mrs. Pick
Mondor’s Friend . Mr. Francisquy
Mirza Mad. Val
Negro Woman Mad. Lege

NEW FRENCH DESERTER.

Alexis Mr. Francisquy
Jean Louis Mr. Powell
Bertrand Mr. Lege
Montariel Mr. Dubois
General Mr. Taylor
Mayor Mr. S. Powell
Aid Mr. Marriott
Louisa Mad. Val
Joan Miss Gowen
Martin Mad. Lege
Mad. de Clairville . . Mrs. Pick

SPORTSMAN OUTWITTED.

Damon Mr. Francisquy
Squire Mr. Val
Phæbe Mad. Val

WHIMS OF GALATEA.

Paris Mr. Francisquy
Dorilas Mr. Borier
Alexis Mr. Sevens
Strephon Mr. Dickenson
Palemon Mr. Val
Dametus Mr. Sprague
Cupid Master Shaffer
Sylvia Mrs. Pick
Laura Mad. Sevens
Phyllis Miss Gowen
Pastora Miss Harrison
Phyllida Young Lady
Galatea Mad. Val

WOOD CUTTERS.

William Master Shaffer
Joseph Master Gowen

was also produced, this one certainly for the first time in America. It was founded on the then recent abduction of the King of Poland, Stanislaus being introduced under the name of *Casimer*. It was originally acted at the little theatre in the Haymarket in 1795. "Zorinski" was produced for Mr. Simpson's benefit, whose bill also included Hugh Kelly's "Romance of an Hour." The production of Preston's "Louis XVI" was due to Mr. Fawcett, who had it "altered by a citizen of Boston." For his first benefit Mr. Barrett brought out Prince Hoare's comic drama, the "Three and the Deuce." It was then a recent Haymarket success, and turned upon the close resemblance of three brothers. The remaining pieces new to Boston were Holcroft's "Duplicity" and Jackman's "Divorce."

This season [was remarkable for the number of pantomimes and ballets that was produced, beginning with "Mirza and Lindor" on the opening night. Nearly all these pieces were of French origin,] the noteworthy exceptions being the "Siege of Quebec," acted at Covent Garden as early as 1760, but of which there is no Boston cast, and the "Indian War Feast," by Burk, produced on his last benefit night, but also without the cast. A feature was made of the appearance of a Boston boy, only 8 years old, as *Thomas* in the "Wood Cutters."

The casts of the more important of the familiar pieces are given as the best means of showing the strength of the company and the

HAYMARKET CASTS OF FAMILIAR PIECES.

<p>AGREEABLE SURPRISE. Sir Felix Mr. Hughes Compton Mr. Williamson Eugene Mr. Dickenson Chicane Mr. Marriott John Mr. S. Powell Lidgo Mr. Simpson Laura Miss Broadhurst Mrs. Cheshire Mrs. Allen</p>	<p>Fringe Miss Westray Cowslip Mrs. Pick ——— ALEXANDER THE GREAT. Alexander Mr. Barrett Hephestion Mr. Williamson Lysimachus Mr. Hughes Cassander Mr. Taylor</p>	<p>Polyperchon Mr. S. Powell Perdiccas Mr. Dickenson Clytus Mr. Marriott Thessalus Mr. Wilson Eumenes Mr. Smith Statira Mrs. S. Powell Sysigambis Mrs. Allen Parisatis Mrs. Hughes Roxana Mrs. Barrett</p>
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initial work of actors and actresses, whose names are a part of the history of the American theatre. Mr. Barrett, it will be observed, had

HAYMARKET CASTS OF FAMILIAR PIECES.

ANIMAL MAGNETISM.

Doctor Mr. Simpson
La Fleur Mr. Powell
De Lancy Mr. Williamson
Jeffrey Mr. S. Powell
Constance Miss Westray
Lisette Mrs. Pick

BATTLE OF HEXHAM.

Gondibert Mr. Barrett
Prince of Wales, Miss E. Westray
La Varenne Mr. Taylor
Fool Mr. S. Powell
Barton Mr. Marriott
Drummer Mr. Dickenson
Fifer Mr. Wilson
Robber Mr. Williamson
Corporal Mr. Hughes
Gregory Mr. Simpson
Adeline Mrs. S. Powell
Queen Mrs. Simpson

BEAUX' STRATAGEM.

Archer Mr. Barrett
Aimwell Mr. Taylor
Boniface Mr. Hughes
Gibbet Mr. Williamson
Freeman Mr. Wilson
Foigard Mr. Marriott
Scrub Mr. Simpson
Sullen Mr. Dickenson
Lady Bountiful Mrs. Powell
Dorinda Mrs. Hughes
Cherry Miss Westray
Gipsey Miss Harrison
Mrs. Sullen Mrs. Barrett

DEUCE IS IN HIM.

Col. Tamper Mr. S. Powell
Maj. Belford Mr. Fawcett
Dr. Prattle Mr. Powell
Mad. Florival Mrs. Hughes
Bell Miss Westray
Emily Mrs. Simpson

EVERY ONE HAS HIS FAULT.

Norland Mr. Marriott
Sir Robert Mr. Williamson
Solus Mr. Hughes

Harmony Mr. Fawcett
Placid Mr. Simpson
Hammond Mr. Wilson
Porter Mr. Dickenson
Edward Miss Gowen
Irwin Mr. S. Powell
Miss Wooburn Mrs. Hughes
Mrs. Placid Mrs. Simpson
Miss Spinster Mrs. Powell
Lady Eleanor Mrs. S. Powell

GEORGE BARNWELL.

Barnwell Mr. S. Powell
Thorowgood Mr. Marriott
Uncle Mr. Fawcett
Blunt Mr. Hughes
Trueman Mr. Taylor
Maria Mrs. Hughes
Lucy Mrs. Allen
Millwood Mrs. S. Powell

GHOST.

Sir Jeffrey Mr. Fawcett
Capt. Constant Mr. Taylor
Trusty Mr. Hughes
Clinch Mr. S. Powell
Roger Mr. Powell
Belinda Miss Westray
Dolly Mrs. Hughes

HE WOULD BE A SOLDIER.

Col. Talbot Mr. Fawcett
Sir Oliver Oldstock Mr. Hughes
Capt. Crevelt Mr. Taylor
Count Pierpont Mr. Powell
Mandeville Mr. Dickenson
Amber Mr. S. Powell
Johnson Mr. Williamson
Wilkins Mr. Clough
Caleb Mr. Simpson
Lady Oldstock Mrs. Allen
Harriet Miss Westray
Mrs. Wilkins Mrs. Simpson
Betty Miss Gowen
Nancy Miss Harrison
Charlotte Mrs. S. Powell

IRISH WIDOW.

Sir Patrick O'Neal Mr. Barrett

Kecksey Mr. Powell
Bates Mr. Fawcett
Thomas Mr. Simpson
Nephew Mr. Dickenson
Footman Mr. Clough
Whittle Mr. Hughes
Mrs. Brady Mrs. Barrett

IRISHMAN IN LONDON.

Mr. Frost Mr. Hughes
Colloony Mr. Fawcett
Edward Mr. Williamson
Capt. Seymour Mr. Dickenson
Cymon Mr. S. Powell
Delany Mr. Simpson
Caroline Mrs. Hughes
Harriett Miss Westray
Cubba Mrs. Simpson

LOVE MAKES A MAN.

Don Lewis Mr. Barrett
Don Antonio Mr. Simpson
Don Charino Mr. Hughes
Carlos Mr. Fawcett
Don Duart Mr. Taylor
Sancho Mr. Williamson
Don Manuel Mr. Dickenson
Governor Mr. Clough
Don Dismallo Mr. S. Powell
Louisa Mrs. Barrett
Elvira Miss Westray
Honorina Miss Harrison
Angelina Mrs. S. Powell

MERCHANT OF VENICE.

Shylock Mr. Barrett
Bassanio Mr. Williamson
Gratiano Mr. Taylor
Launcelot Mr. Simpson
Old Gobbo Mr. Hughes
Solanio Mr. Wilson
Lorenzo Mr. Dickenson
Leonardo Mr. Smith
Antonio Mr. Marriott
Jessica Miss Broadhurst
Nerissa Mrs. Hughes
Portia Mrs. Barrett

MOUNTAINEERS.

Octavian Mr. Taylor

the lead in high comedy, and occasionally appeared in what was called, in the stilted language of the time, the tragic walk. Among his parts

HAYMARKET CASTS OF FAMILIAR PIECES.

Bulcazin Mr. Williamson
Violet Mr. S. Powell
Kilmallock Mr. Fawcett
Roque Mr. Hughes
Sadi Mr. Simpson
Floranthe Mrs. Hughes
Zorayda Mrs. S. Powell
Agnes Miss E. Westray

PADLOCK.

Diego Mr. Simpson
Leander Mr. Williamson
Muago Mr. Powell
Ursula Mr. Simpson
Leonora Miss Broadhurst

QUAKER.

Steady Mr. Simpson
Solomon Mr. Powell
Easy Mr. Dickenson
Lubin Mr. Williamson
Floretha Mrs. Hughes
Cecilia Mrs. Powell
Gillian Miss Broadhurst

QUALITY BINDING.

Mr. Lovel Mr. Fawcett
Col. Modish . . . Mr. Taylor
Lord Simper . . . Mr. S. Powell
Sir William Wealthy, Mr. Simpson
John Mr. Dickenson
William Mr. Clough
Plainwell Mr. Barrett
Mrs. Lovel Mrs. Hughes

RAGE.

Gingham Mr. Barrett
Darnly Mr. S. Powell
Sir George Gauntlet, Mr. Fawcett
Hon. Mr. Savage . Mr. Simpson
Sir Paul Perpetual . Mr. Hughes
Flash Mr. Dickenson
Sig. Cygnet . . . Mr. Francisquy
Lady Sarah . . . Mrs. Barrett
Clara Sedley . . . Miss Westray
Mrs. Darnly . . . Mrs. S. Powell

ROAD TO RUIN.

Harry Dornton . . Mr. Taylor

Old Dornton . . . Mr. Marriott
Silky Mr. Hughes
Sulky Mr. Fawcett
Milford Mr. Dickenson
Mr. Smith Mr. Wilson
Officer Mr. Smith
Goldfinch Mr. S. Powell
Widow Warren . . . Mrs. Allen
Jenny Mrs. Hughes
Mrs. Ledger . . . Mrs. Marriott
Sophia Miss Gowan

RULE A WIFE AND HAVE A WIPE.

Duke Mr. Taylor
Copper Captain . . Mr. Barrett
Don Juan Mr. Fawcett
Cacafojo Mr. Hughes
Sancho Mr. Clough
Alonzo Mr. Dickenson
Old Woman Mr. Simpson
Maid Mr. S. Powell
Leon Mr. Williamson
Margaretta . . . Mrs. S. Powell
Altea Mrs. Simpson
Clara Miss Westray
Lady Miss Harrison
Estifania Mrs. Barrett

SCHOOL FOR SCANDAL.

Sir Peter Teazle . . Mr. Simpson
Sir Oliver Mr. Fawcett
Charles Surface . . Mr. Barrett
Joseph Surface . Mr. Williamson
Crabtree } Mr. Hughes
Moses }
Sir Benjamin . . . Mr. S. Powell
Rowley Mr. Dickenson
Snake Mr. Clough
Mrs. Candour . . Mrs. Simpson
Lady Sneerwell . . Mrs. Hughes
Maria Miss Westray
Lady Teazle . . . Mrs. Barrett

SHE STOOFS TO CONQUER.

Young Marlow . . Mr. S. Powell
Hardcastle . . . Mr. Hughes
Hastings Mr. Taylor
Sir Charles Marlow, Mr. Marriott
Digory Mr. Dickenson

Tony Lumpkin . . . Mr. Simpson
Mrs. Hardcastle . Mrs. Simpson
Miss Hardcastle . Mrs. S. Powell
Miss Neville . . . Mrs. Hughes
Pimple Mrs. Marriott

SUSPICIOUS HUSBAND.

Ranger Mr. Barrett
Strickland Mr. Marriott
Frankly Mr. Taylor
Bellamy Mr. Dickenson
Jack Meggot . . . Mr. Powell
Buck Young America
Tester Mr. Simpson
Servant Mr. Cunningham
Mrs. Strickland . Mrs. Simpson
Clarinda . . . Mrs. S. Powell
Jacintha Miss Westray
Lucette Mrs. Pick
Landlady Mrs. Marriott
Milliner Miss Harrison

UPHOLSTERER.

Quidnunc Mr. Hughes
Razor Mr. Simpson
Pamphlet Mr. Powell
Buck Mr. Wilson
Belman Mr. Taylor
Rovewell Mr. Marriott
Feeble Mr. Dickenson
Harriet Miss Westray
Termagant Mrs. Allen

WATERMAN.

Tom Tug Mr. Williamson
Bundle Mr. Hughes
Robio Mr. Simpson
Mrs. Bundle . . . Mrs. Powell
Wilhelmina Mrs. Pick

WERTER.

Werter Mr. Barrett
Sebastian Mr. Fawcett
Lathrop Mr. Dickenson
Albert Mr. Williamson
Laura Miss Harrison
Charlotte Mrs. S. Powell

not included in these casts were *Sheva* in the "Jew," *Don Juan* in the pantomime of that name, *Henry Dubois* in the "Destruction of the Bastile," and *Signor Arionelli* in the "Son-in-Law" for his last benefit. On that occasion Mrs. S. Powell delivered a poetic address on the immortal Washington. Miss Broadhurst was, of course, *Rosina* in Mrs. Brooke's opera, and *Wowski* in "Inkle and Yarico," with Mrs. S. Powell as *Yarico*. When "Columbus" was repeated on the 3d of April, Mr. Powell played *Harry Herbert*, and Mrs. S. Powell was *Cora*. Madame Spinacuta made her only appearance during the season as *Donna Anna* in "Don Juan" for Mr. Francisquy's benefit. Mrs. Barrett played the heroines to the detriment of Mrs. S. Powell, and Miss Westray made her mark in walking ladies. But the success of the company as a whole was not great; and Mr. Powell, according to Mr. Williamson of the Boston Theatre, was not always able to pay salaries. The result was that he gave up his lease at the close of the season, and the company was scattered. Mr. Barrett played *Tangent* and Mrs. Barrett *Julia Faulkner* in the "Way to Get Married" at Newport on the 22d of November, 1797, in which they were assisted by Mr. Hallam as *Dashall*, Mr. Simpson as *Toby Allspice*, Mrs. Simpson as *Lady Sorrel*, Miss Westray as *Clementina*, and Miss Eliza Westray as *Fanny*. Miss Westray played *Cowslip*, Miss Eleanor Westray *Laura*, and Miss Eliza Westray *Fringe* in the "Agreeable Surprise" the same night. The Boston Haymarket having passed into the control of Mr. Hodgkinson, who gave a Summer and Autumn season, the Simpsons and the Misses Westray appeared with the New York company, as did also Mr. and Mrs. S. Powell, Mr. Fawcett and Mrs. Pick. The house was afterward used as a Summer theatre until it was finally abandoned.

CHAPTER XIX.

A RHODE ISLAND INTERLUDE.

HARPER AGAIN AT PROVIDENCE AND NEWPORT—THE PROVIDENCE SEASON—BOSTON PLAYERS THE PERFORMERS—MRS. ALLEN—HARPER'S SECOND COMPANY—A QUEER ASSORTMENT—MR. AND MRS. TUBBS—MISS ARNOLD'S FIRST APPEARANCE.

AFTER Mr. Harper relinquished the acting management of the Boston Theatre he returned to Rhode Island and gave brief seasons at Providence and Newport in the Summer of 1796. The Providence engagement began on the 6th of June and lasted far into September, the brief Newport season, which was for five nights only, being confined to the last week in August and the first week in September. Previous to Harper's return and for a few nights after his departure the Newport Theatre was occupied by the Francisquy troupe of pantomimists, who presented harlequinades at intervals from the 7th of July to the 7th of September. The company included, besides its ordinary complement of Frenchmen, Mr. and Mrs. Durang, Mr. Roberts, Mr. Tompkins, Mr. Hallam, from Virginia, and Madame Gardie. On the last night of the season, for Mr. Durang's benefit, these bold players attempted the "Beaux' Stratagem" and "Poor Soldier," Durang playing *Archer*, and Mrs. Durang *Cherry* and *Kathleen*. While this feeble force was entertaining the Newport amusement lovers, Harper gave performances three times a week at Provi-

of the casts there were changes in consequence of the absence of the Williamsons, Mrs. Arnold and Mrs. Baker. Among these Mrs. Hughes played *Aura* in the "Farm House" instead of Mrs. Williamson; Mr. Harper succeeded Mr. Williamson as *Sheva* in the "Jew," and Mrs. S. Powell was *Elisa* instead of Mrs. Arnold; Taylor was *Mervin*, Kenny *Draco*, Harper *Carrol*, and Mrs. Harper *Malvina* in "Oscar and Malvina" instead respectively of Harper, Taylor, Williamson and Mrs. Williamson; Mrs. Harper was *Little Pickle* in the "Spoiled Child," and Hamilton was *Snarl*, Hughes *Sheepface*, and Mrs. Ashton *Mrs. Scout* in the "Village Lawyer" instead respectively of Taylor, Villiers and Mrs. Baker. When the season closed, the Boston players returned, but Mr. and Mrs. Harper, however, remained in Rhode Island.

It was not until the Spring of 1797 that Mr. Harper felt himself strong enough to begin giving regular performances in the two Rhode

PROVIDENCE AND NEWPORT CASTS—1796.

<i>Providence.</i>	<i>Providence.</i>	<i>Newport.</i>
MIDNIGHT HOUR.	Mrs. Ledger . . . Mrs. Ashton	GRECIAN DAUGHTER.
General Mr. Hughes	Milliner Miss Harrison	Evander Mr. Harper
Marquis Mr. S. Powell	Sophia Mrs. S. Powell	Dionysius Mr. Kenny
Nicholas Mr. Ashton	—	Melanthon Mr. Ashton
Ambrose Mr. Clarke	SON-IN-LAW.	Philotus Mr. Ratcliffe
Matthias Mr. Kenny	Cranky Mr. Kenny	Arcus Mr. Taylor
Sebastian Mr. Taylor	Vinegar Mr. Hughes	Calippus Mr. Clarke
Julia Mrs. Hughes	Bouquet Mr. Harper	Perdiccas Mr. Durang
Cicely Mrs. Ashton	Orator Mum . . . Mr. S. Powell	Phocian Mr. S. Powell
Flora Mrs. Pick	Idle Mr. Ashton	Eurixene Miss Harrison
—	Bowket Mr. Taylor	Euphrasia Mrs. S. Powell
ROAD TO RUIN.	Sig. Arionelli . . . Mrs. Pick	—
Mr. Dornnton . . . Mr. Kenny	Dolce Miss Harrison	SUCH THINGS ARE.
Goldfinch Mr. S. Powell	Cecilia Mrs. Hughes	Mr. Howard . . . Mr. Harper
Sulky Mr. Harper	—	Sir Luke Tremor . . Mr. Hughes
Milford Mr. Ashton	WHO'S THE DUPE?	Sultan Mr. Ashton
Silky Mr. Hughes	Old Doiley . . . Mr. Hughes	Elvirus Mr. S. Powell
Mr. Smith Mr. Ratcliffe	Granger Mr. S. Powell	Lord Flint Mr. Kenny
Jacob Mr. Clarke	Sandford Mr. Kenny	Twineall Mr. Taylor
Harry Dornnton . . Mr. Taylor	Servant Mr. Ratcliffe	Arabella Mrs. S. Powell
Mrs. Warren . . . Mrs. Allen	Gradus Miss Harrison	Aurelia Miss Harrison
(Her first appearance.)	Charlotte Mrs. Chambers	Lady Tremor . . . Mrs. Hughes
Jenny Mrs. Hughes		

Island capitals. He began at Newport, the performance of the 12th of April being announced as the last night but one, but between

LIST OF PERFORMANCES—*Newport.*

1797.

Mar. 28—Deuce is in Him Colman
 Devil to Pay Coffey
 April 5—Love in a Village . . Bickerstaff
 Trick Upon Trick . . . Yarrow
 12—Rosina Mrs. Brooke
 Ghost Mrs. Centlivre
 Spoiled Child Bickerstaff
 (Mrs. Tubbs' benefit.)
 May 2—West Indian Cumberland
 Ghost.

the 5th and 12th the "Mountaineers" was played, with Harper as *Octavian*. On the 24th of April the company was at Providence, where "Love in a Village" and the "Lying Valet" were produced, the cast of the opera in the two cities being identical. The stay in

Providence was short, as Harper was again performing in Newport on

LOVE IN A VILLAGE.

Justice Woodcock . Mr. Kenna
 Sir William Meadows . Mr. King
 Young Meadows . Mr. Harper
 Eustace Mr. Peters
 Hodge Mr. Tubbs
 Hawthorn Mr. Rose
 Rosetta Mrs. Tubbs
 Madge Mrs. Harper
 Deborah Mrs. Kenna
 Lucinda Mrs. Peters

the 2d of May.

In order to show the rather remarkable force with which he was working, I give casts of four of the pieces—

LYING VALET.

Sharp Mr. Harper
 Guttle Mr. Kenna
 Trippet Mr. Peters
 Cook Mr. Tubbs
 Gayless Mr. King
 Melissa Mrs. Harper
 Mrs. Gadabout . Mrs. Kenna
 Mrs. Trippet . . . Mrs. Peters
 Kitty Pry Mrs. Tubbs

"Love in a Village," the same in both theatres; the "Lying Valet," as played in Providence; and the "West Indian" and the "Ghost"

WEST INDIAN.

Belcour Mr. Harper
 Stockwell Mr. King
 Capt. Dudley Mr. Rose
 Charles Dudley . Mr. Callen
 Fulmer Mr. Peters
 Maj. O'Flaherty . Mr. Kenna
 Charlotte Rusport . Mrs. Harper
 Lady Rusport . Mrs. Kenna
 Louisa Dudley . Mrs. Peters

produced on the 2d of May.

Mrs. Tubbs had her benefit on the 12th of April, when she appeared as *Rosina*, while Miss Arnold, a

GHOST.

Sir Jeffrey Constant . Mr. King
 Capt. Constant . . . Mr. Rose
 Trusty Mr. Kenna
 Clinch Mr. Peters
 Roger Mr. Harper
 Belinda Mrs. Peters
 Dolly Mrs. Harper

young girl of ten years, was announced for *Little Pickle*, with songs. This, however, was not the young actress' first appearance in a speaking part, as on the 5th she was in the bill for *Solomon Smack* in "Trick upon Trick." She had probably been acting in a mild way even before this season, as the *Eastern Herald*, speaking of an entertainment given by the Tubbses at Portland, Me., early in the previous December, alluded to "the beautiful Miss Arnold, whose powers as an actress command admiration." If, therefore, the Newport announcement fails to fix the date of Miss Arnold's formal *debut* as an actress, the line in which our *Little Pickle* was called "a young miss of ten years" may be accepted as establishing the year of the birth of the future Mrs. Poe as 1787. Although the Tubbs family accompanied Harper to Providence, there was evidently a rupture before the return to Newport, as the same night that the company played the "West Indian" and the "Ghost" at the theatre, Mr. and Mrs. Tubbs, assisted by Miss Arnold, gave a reading and concert that they called "Oddities after the Manner of Dibdin" at Mrs. Penrose's Hall in Church Street. Tubbs accompanied Mrs. Tubbs and Miss Arnold on the piano and made himself generally useful. The secession of the Tubbses brought Harper's second attempt at management with his own company in Rhode Island to an end.

After the dissolution of Harper's ill-assorted force "the celebrated Mr. Maginnis, from London," gave entertainments at the theatre, beginning on the 6th of June and lasting until the 28th, the last night but one, when the bill was the "Country Girl" and the "Poor Soldier." The company comprised Mr. and Mrs. Harper, Mr. and Mrs. Marshall, Mr., Mrs. and Miss Rowson and Messrs. Kenny, Downie, J. Jones and McKenzie.

CHAPTER XX.

HALLAM, HODGKINSON AND DUNLAP.

AT HARTFORD, 1796—JOHN D. MILLER—THE NEW YORK SEASON OF 1796-7—MRS. SEYMOUR—THE HALLAM RIOT—HALLAM GOES TO JAIL—"MYSTERIOUS MONK"—"EDWIN AND ANGELINA"—"BOURVILLE CASTLE"—"COMET"—"MAN OF FORTITUDE."

WITH the beginning of Hodgkinson's second season in Hartford, on the 11th of July, 1796, Dunlap's attempt at management as one of the firm of Hallam, Hodgkinson and Dunlap began in earnest. As early as the 4th of July the new manager was at Hartford with the company in anticipation of the opening. He remained in Connecticut until the 19th, by which time he had already advanced between four and five hundred dollars toward the expenses, it being apparent from the receipts on the opening night that Hartford could not afford such an organization. It had been the intention to go to Philadelphia to reopen the old Southwark Theatre, but as neither Hallam nor Hodgkinson offered to assist in the expenses necessary to remove the company and repair the theatre, the plan, which was apparently Dunlap's, was given up. The result was that the Hartford season was prolonged until the 13th of September.

The opening pieces were the "Provoked Husband" and the "Purse." The list of productions comprised nothing that was new, and was without incident except the *debut* of John D. Miller as

misunderstanding with Tyler to which Hodgkinson alludes was smoothed over, Crosby rejoined the company the next season in New York, and Collins, "from England," was engaged while the season was in progress. The allusion to Mr. Hallam at Newport might convey the impression that he was performing there with part of the company. Such, however, was not the case, the Newport Theatre at the time

HODGKINSON TO DUNLAP.—*Dear Sir:* I received your favor. The terms of the Collins's are 28 dollars *pr. week*, she finding her own wardrobe, which I think cheap. Crosby is wanted principally for the Irishman, and as that line is to be supplied by Collins, there is not occasion for him. Hughes is a favorite actor in Boston in the old Comic Character, *a line we want*.

His wife is a decent, sprightly actress. I beg you to use your own discretion in all these things. You cannot estimate Mr. Tyler's loss beyond what I should, as a man of ability, but I never did nor never shall prize the services of any man who can forfeit the good opinion I labored to entertain of him, in so open a manner as he has done. I think the late misunderstanding a premeditated plan and carried even to the pitch of insult, that the Play and Farce I had fixed on and publickly given out I meant to take for my Benefit, he took and *would have*, or take *none*, even after he had thrown and I won his Right  I am opposed to every principle of unfair monopoly as man can be, but at the same time confess, I believe it the *first* instance where a Manager had not the power of withdrawing any piece he choose for himself in his own property, and I hope while I am concerned will be the *last*.

Add to which, the entire music of the Opera was *by right* my own private property, 'tho I had *given* it sometime ago to the House, a circumstance that he was perfectly apprised of, and that had not given it out for

a stock night, because I meant to take it. I suppose on Mr. Tyler's arrival in New York, you will hear his expectations from himself: I will neither *make terms with him* nor *offer him any*; only this—I was upwards of TWO YEARS in the Company on 16½ dollars weekly, and I don't yet see that he earns or deserves *more*, nor so *much* as I did. This I will allow; I think he ought to have as much as any male member of the Company.

I remitted to Mr. Hallam, at Newport, last Monday, 70 dollars, requesting him to Husband it for the necessities of the Company with economy, and if not sufficient I would send him more. I also sent to Nicolai Jr., 20 dollars to Boston, that he might be enabled to join the Company on its commencement in New York. My Balance in hand at *present* is 700 dollars, so you see I have enough for every purpose. The Rent is 316. Friday night was unfortunate from *very bad weather* when we expected the *greatest* House there had been, had the day prov'd *favorable*.

 Monday, *Inckle and Yarico* and *Lyar*—Mr. and Mrs. Tyler 239 dollars 12½ cents; charges 190 dollars.

Wednesday, *Speculation* and *Adopted Child*, Jefferson and Mrs. Brett, 220 dollars 25 cents; charges 190 dollars.

Friday, *Midnight Hour* and *Prisoner*: Miss Brett and Miss Harding, 130 dollars.

I close *next Friday*.

Your Friend Sincerely,

JNO. HODGKINSON.

being occupied by the French troupe of pantomimists in which Francisquy, Val, Dubois, Durang and Madame Gardie were the principal performers. [In addition to the stock pantomimes, then very popular, a number of serious pieces, comedy and opera, were made to do pantomimic duty.] Curiously enough, there was a Mr. Hallam with this company, but it is impossible to imagine the New York manager acting *Sam Shroud* in "Jack in Distress," *Harlequin* in "Harlequin Rambler," the *Hairdresser* in "Milliners," and a *Sportsman* in the "Bird Catcher," or, with pantomimic performers, of *Sandy* in "Auld Robin Gray," *Darby* in the "Poor Soldier," and *Aimwell* in the "Beaux' Stratagem." The pantomimic Hallam was probably identical with the Mr. Hallam who was with Bignall and West's company at Richmond in 1792.

Almost immediately after the return of the Old American Company from Hartford to New York the theatre was reopened, the season lasting from the 26th of September, 1796, to the 16th of June, 1797. An opening address, written by Mr. Miln, was spoken by Mr. Hodgkinson. The productions were strictly within the line

HARTFORD, 1796—SPECIMEN CASTS.

CATHARINE AND PETRUCHIO.
 Petruchio . . . Mr. Hodgkinson
 Baptista . . . Mr. Johnson
 Hortensio . . . Mr. Cleveland
 Tailor Mr. Leonard
 Music Master . . . Mr. Woolls
 Biondello Mr. Munto
 Pedro Mr. Lee
 Grumio Mr. Jefferson
 Bianca Mrs. Munto
 Curtis Mrs. Brett
 Catharine Mrs. Johnson

POOR SOLDIER.
 Patrick Mr. Tyler

Capt Fitzroy . . . Mr. Munto
 Dermot . . . Mr. Hodgkinson
 Father Luke . . . Mr. Johnson
 Bagatelle . . . Mr. Cleveland
 Boy . . . Master Stockwell
 Darby Mr. Jefferson
 Nørrah Miss Brett
 Kathleen . . . Mrs. Hodgkinson

WATERMAN.

Tom Tug Mr. Tyler
 Bundle Mr. Johnson
 Mr. Wick Mr. Leonard
 Robiu Mr. Jefferson
 Mrs. Bundle . . . Mrs. Brett

Wilhelmina . . Mrs. Hodgkinson

WONDER.

Don Felix . . . Mr. Hodgkinson
 Col. Briton . . . Mr. Tyler
 Don Lopez . . . Mr. Johnson
 Don Pedro . . . Mr. Munto
 Gibby Mr. Cleveland
 Frederick . . . Mr. Miller
 Alguazil . . . Mr. Woolls
 Vasquez . . . Mr. Leonard
 Lissardo . . . Mr. Jefferson
 Flora Mrs. Brett
 Isabella Mrs. Tyler
 Inis Mrs. Munto
 Violante . . . Mrs. Johnson

that had been established by previous usage—stock pieces, with occasional performances of recent English successes. This rule was

LIST OF PERFORMANCES—*New York.*

1796.

- Sept. 26—Wonder Mrs. Centlivre
 Poor Soldier O'Keefe
 28—Carmelite Cumberland
 Romp Bickerstaff
 Oct. 1—Jew Cumberland
 Lyar Foote
 3—Road to Ruin Holcroft
 Spoiled Child Bickerstaff
 5—Jane Shore Rowe
 Old Maid Murphy
 7—Battle of Hexbam Colman, Jr
 Three Weeks After Marriage
 Murphy
 10—School for Soldiers Henry
 Waterman Dibdin
 12—Deserted Daughter Holcroft
 Adopted Child Birch
 14—Inkle and Yarico Colman, Jr
 Old Maid.
 17—Mountaineers Colman, Jr
 Rosina Mrs. Brooke
 20—First Love Cumberland
 Farmer O'Keefe
 22—Country Girl Garrick
 Purse Cross
 26—Romeo and Juliet Shakspeare
 Sultan Bickerstaff
 28—Child of Nature Mrs. Inchbald
 Children in the Wood Mörton
 31—Mysterious Monk Dunlap
 Midnight Hour Mrs. Inchbald
 Nov. 2—Which is the Man? Mrs. Cowley
 No Song No Supper Hoare
 4—School for Scandal Sheridan
 Agreeable Surprise O'Keefe
 7—Mysterious Monk.
 Catharine and Petruccio
 Shakspeare
 9—Such Things Are Mrs. Inchbald
 Waterman.

varied, however, by the amateur management of the new partner, who brought out two of his own pieces and the pieces of two of his cronies during the season. There were some additions to the performers—Miller returned to New York with the company; Martin, as well as Crosby, resumed his old place, and Mrs. Seymour was an acquisition of some importance. She was an illiterate woman, but a great beauty. She made her *debut* as *Narcissa* in "Inkle and Yarico" on the 14th of October. Mrs. Seymour was the substitute for Miss Broadhurst. There was a Mr. Seymour, but as an actor he was of no consequence. Another member of the company this season in small parts was Mr. McGrath, probably Christopher Charles McGrath, comedian. Mr. Collins, who had been with Williamson's company in Boston at the beginning of the

season, made his first appearance as *Kilmallock* in the "Mountain-eers" on the 30th of January, 1797. The season was not without incident, but the disorders that attended it reflected little credit either upon the audience or the management. The introduction of liquor into the house during the performance led to a riot on the 2d of November. Two sea captains becoming intoxicated in one of the stage boxes demanded "Yankee Doodle" during the overture to the farce. The audience hissed them, whereupon they threw missiles at the orchestra. A riot was the consequence, the disturbers being dragged from their box, and one turned into the street, the other carried into a dressing-room. Subsequently they attacked the doors of the theatre, aided by a number of sailors, but were finally arrested by the city watch. The managers then made it a rule not to allow the introduction of liquor

- Nov. 11—Surrender of Calais . Colman, Jr
Romp.
14—Belle's Stratagem . Mrs. Cowley
Quaker Dibdin
16—Earl of Essex Jones
Padlock Bickerstaff
18—Young Quaker O'Keefe
My Grandmother Hoare
21—Wheel of Fortune . . Cumberland
My Grandmother.
23—Othello Shakspere
Rosina.
28—Speculation Reynolds
Children in the Wood.
30—Mountaineers.
Midnight Hour.
Dec. 2—She Stoops to Conquer, Goldsmith
Prize Hoare
5—Provoked Husband . . Vanbrugh
Poor Soldier.
7—Deserted Daughter.
Deserter Dibdin
10—Road to Ruin Holcroft
Adopted Child.
12—Romeo and Juliet.
Spoiled Child.
14—As You Like It . . . Shakspere
Farmer.
16—Macbeth Shakspere
Modern Antiques . . . O'Keefe
19—Edwin and Angelina . . . Smith
Florizel and Perdita . Shakspere
21—Haunted Tower Cobb
Two Strings to Your Bow
Jephson
23—Much Ado About Nothing
Shakspere
My Grandmother.
26—Clandestine Marriage
Garrick and Colman
Don Juan.
28—Isabella Southerne
Two Strings to Your Bow.
30—Siege of Belgrade Cobb
Modern Antiques.
31—George Barnwell Lillo
Deserter.

1797.

- Jan. 2—Much Ado About Nothing.
Sultan.
4—Siege of Belgrade.
Two Strings to Your Bow.
6—Man of Ten Thousand . Holcroft
Prize.
9—Alexander the Great Lee
Tell Truth and Shame the Devil
Dunlap
11—Siege of Belgrade.
Old Maid.
13—Man of Ten Thousand.
Highland Reel O'Keefe
16—Bourville Castle Linn
Modern Antiques.
18—Siege of Belgrade.
Tell Truth and Shame the Devil.
20—Bourville Castle.
All the World's a Stage, Jackman
23—Man of Ten Thousand.
No Song No Supper.
25—Bourville Castle.
Two Strings to Your Bow.
27—Siege of Belgrade.
All the World's a Stage.
30—Mountaineers.
Romp.
- Feb. 1—Comet Miln
Spoiled Child.
3—Every One Has His Fault
Mrs. Inchbald
Agreeable Surprise.
6—Comet.
Adopted Child.
8—Comet.
All the World's a Stage.
10—Gamester Moore
Waterman.
13—Man of Ten Thousand.
Critic Sheridan
15—Comet.
Rosina.
17—Siege of Belgrade.
Poor Soldier.
20—School for Arrogance . . Holcroft
Children in the Wood.

into the house until the conclusion of the first piece, and respectfully hoped gentlemen would not call for any. A more serious riot occurred on the 29th of March following because of Mrs. Hallam's enforced retirement. Hallam made strenuous efforts to secure his wife's return to the stage, but failing he gave it out that she should play for his benefit. To prevent this, Hodgkinson relieved Dunlap of his duties as the acting manager and announced a code of rules for the ensuing benefits that would enable him to exclude Mrs. Hallam. Hallam refused to assent to these regulations and had them torn down. But even before Hallam took this step there were indications that he and his friends were resolved upon strong measures for Mrs. Hallam's restoration. On the evening after the new regulations were posted in the green-room, Hodgkinson was met by an audible hiss when as *Puff* in the "Critic" he mentioned himself,

as was usual. Hodgkinson resented this by adding to *Puff's* speech: "To be sure, he was goosed, but that's of little consequence; it is not the first time this season that some envious scoundrel has insulted him," and then went on with the part. The trouble between the two actor-managers came to a public issue on the evening of the 29th. When Hodgkinson, who was to play *Colin McLeod* in the "Fashionable Lover," came on the stage, he was greeted with hisses and cries of "Off, off." He was astounded. At this moment Mrs. Hallam entered from the right. She was dressed in black silk, her powdered hair being parted on the top of her head and combed down on each side of her face. She looked, Dunlap says, beauty in distress. The plaudit that greeted her entrance was the first notice Hodgkinson had of her purpose. She held a paper in her hand and courtesied most profoundly. "Out with the

- Feb. 23—Speculation.
Don Juan.
- 25—Dramatist Reynolds
Prisoner at Large . . . O'Keefe
- 27—School for Arrogance.
Double Disguise . . Mrs. Hook
- March 1—Comet,
Harlequin's Restoration.
- 3—Chapter of Accidents . Miss Lee
Double Disguise.
- 6—Siege of Belgrade.
Two Strings to Your Bow.
- 8—Wheel of Fortune.
Lock and Key Hoare
- 10—As You Like It.
Lock and Key.
- 13—Surrender of Calais.
New York Balloon . . . Wignell
- 15—Deserted Daughter.
New York Balloon.
- 17—Carmelite.
Lock and Key.
- 20—Comet.
Double Disguise.
- 22—Werter and Charlotte . Reynolds
Purse.
Harlequin's Restoration.
- 24—Child of Nature.
Critic.
- 25—Young Quaker.
Lock and Key.
- 27—Siege of Belgrade.
Lyar Foote
- 29—Fashionable Lover . Cumberland
Quaker.
- 31—Macbeth.
Adopted Child.
- April 3—Wonder.
Children in the Wood.
- 5—Such Things Are.
Adopted Child.
- 7—Way to Get Married . . Morton
Modern Antiques.
- 17—Next-Door Neighbors
Mrs. Inchbald
Romp.

- April 17—Highland Reel.
(Mrs. Hodgkinson's benefit.)
- 19—Way to Get Married.
Poor Soldier.
(Mrs. Tyler's benefit.)
- 21—Suspicious Husband . . . Hoadly
Alonzo and Imogene.
(Mr. Martin's benefit.)
- 24—Cymbeline Shakspeare
Lock and Key.
(Mrs. Johnson's benefit.)
- 26—School for Wives Kelly
All in Good Humor Oulton
Ariadne Abandoned by Theseus.
(Mrs. Melmoth's benefit.)
- 28—Life's Vagaries O'Keefe
Double Disguise.
(Mr. Jefferson's benefit.)
- May 1—Way to Get Married.
Padlock.
- 3—Midnight Wanderers . . Pearce
Next-Door Neighbors.
All the World's a Stage.
(Mrs. Seymour's benefit.)
- 5—Lear Shakspeare
Quality Binding Rose
Mirror Miln
Half an Hour After Supper.
(Mr. Johnson's benefit.)
- 8—Way to Get Married.
Lock and Key.
(Mr. Woolls' benefit.)
- 10—Fortune's Fool Reynolds
Selima and Azor Collier
(Mr. Hodgkinson's benefit.)
- 12—Richard III Shakspeare
Deserter.
(Roberts and Seymour's benefit.)
- 15—Fontainebleau O'Keefe
Three Weeks After Marriage.
(Mr. Tyler's benefit.)
- 17—Siege of Belgrade.
Doldrum O'Keefe
(Mrs. Brett and Mrs. King's benefit.)
- 19—No One's Enemy but His Own
Murphy

rascal," was the cry that came from the pit, but this was superseded by another cry, "Hear Mrs. Hallam." Just then Mr. Hallam, dressed in black, was seen stalking down the stage. He bowed, and addressing the audience asked permission for Mrs. Hallam to read the paper she held in her hand. There being no objection, Mrs. Hallam read her statement, asserting that she had never willingly insulted the public, and claiming that she was wrongfully excluded from her profession. She then retired, leaving Hallam and Hodgkinson on the stage. Both addressed the audience, Hodgkinson, in spite of the hisses that greeted him, succeeding in saying that Mrs. Hallam's withdrawal was the basis of the existing copartnership. This Hallam denied, whereupon Hodgkinson appealed to Philip Ten Eyck, as the bearer of the proposition from Hallam, and Mr. Ten Eyck, who was present, confirmed

Hodgkinson's statement. Hallam's friends, however, were not satisfied, and their anger was raised to a very high pitch when Hodgkinson alluded to the disturbance as a riot. "You are guilty of a riot," exclaimed John Cozine, a leading member of the New York bar, speaking from a box near the stage, "and liable for the consequent damage that may ensue. If Mr. Hallam is aggrieved he has his remedy in a court of justice. You are rioters; you will know to-morrow that the grand jury is sitting."

"It is very hard that the public is not to be indulged with a favorite actress," some one said.

"You are not the public, sir," Hodgkinson aptly said. He

was asked whether he would permit Mrs. Hallam to play, and answered, "Never while I have anything to do with the theatre." At last Hallam withdrew in despair, desiring that the play might proceed, and the performance went on to the close without further interruption. On the next play night, however, Hodgkinson was hissed so persistently that he finally retired and did not appear again during the season except for the benefit of Seymour and Roberts, when he played *Richard* in

- May 19—Deaf Lover Pilon
 No Song No Supper.
 (Mr. Miller's benefit.)
 22—Mountaineers.
 Tom Thumb, the Great . O'Hara
 (Misses Brett and Harding's benefit.)
 24—Hamlet Shakspeare
 Old Thomas Day.
 High Life Below Stairs . Townley
 (Mr. Lee's benefit.)
 26—Chapter of Accidents.
 Tom Thumb.
 (Mr. Crosby's benefit.)
 29—Love Makes a Man . . . Cibber
 First Floor Cobb
 (Mr. Faulkner's benefit.)
 31—School for Scandal . . Sheridan
 Pannel Kemble
 (Mr. Hallam, Jr.'s, benefit.)
 June 5—Spanish Barber Colman
 Rural Merriment Francis
 Two Strings to Your Bow.
 (Mr. Martin's benefit.)
 7—Man of Fortitude . . Hodgkinson
 Quality Binding.
 Mogul Tale Mrs. Inchbald
 (Mr. Johnson's benefit.)
 12—Toy O'Keefe
 Lock and Key.
 (Mr. Hallam's benefit.)
 16—Inkle and Yarico.
 (Crosby, Woolls, Faulkner and Mrs. Collins'
 benefit.)

“Richard III.” On the day following Hodgkinson’s withdrawal he brought suit against Hallam for breach of covenant. The process was served on the 17th of April, all that was required of Hallam being to indorse his appearance on the writ. This Hallam refused to do and announced his intention to go to jail, which he insisted upon doing. He soon tired of being a martyr, however, and went home. Hodgkinson, in his malice, proceeded to put the woman’s faults upon record forever; and then, within a few weeks, in order to secure a share in the lease of the new theatre, known in history as the Park, he agreed to engage both Mr. and Mrs. Hallam as members of the company. The actress returned to the stage on the occasion of the younger Hallam’s benefit, playing *Lady Teazle* in the “School for Scandal,” and *Beatrice* in Kemble’s farce, the “Pannel,” which then had its first New York production. As a matter of course, she delivered an Occasional Address,¹ which was written for her by Mr.

¹ MRS. HALLAM’S ADDRESS.

These flattering plaudits can not fail to
raise
A wish to merit such transcendent praise;
It can but be a wish, for ah! my heart
Knows merit could not claim a thousandth
part;
But like the lavish hand of heaven, you
Give largely e’en though nothing should be
due.
O’ercome with joy, my anxious, throbbing
heart,
Disdaining all the little tricks of art,
Conceals those feelings in a grateful breast
Which may be felt but can not be express’d.
Time has now swept ten rolling years away*
Since flattering plaudits graced my first essay;

* This would make her *debut* as late as 1787.

Young, giddy, rash, ambitious and untaught,
You still caress’d, excusing many a fault;
With friendly hand safe led me through the
way,
Where lurking error watches to betray.
And shall I such advantages forego
With my consent? I frankly answer, “No.”
I may through inadvertency have stray’d;
But who by folly never was betray’d?
If e’er my judgment play’d the foolish part,
I acted not in concert with my heart.
I boldly can defy the world to say,
From my first entrée to the present day,
Whate’er my errors, numerous or few,
I never wanted gratitude to you.
On your indulgence still I rest my cause;
Will you support me with your kind applause?
You verify the truth of Pope’s fine line—
“To err is human; to forgive, divine.”

Miln. Although sneered at by Dunlap as an "extraordinary performance," it had at least one merit—it was short. Mrs. Hallam was also announced to appear for Mr. Munto's benefit on the 3d of June, but I have been able to find no record of the performance.

Dunlap's influence upon the productions of the season can only be described as grotesque. Vanity and friendship were his only

<u>MYSTERIOUS MONK.</u>	motives in bring- ing forward the feeble pieces that he put in rehearsal when the	<u>TELL TRUTH AND SHAME THE DEVIL.</u>
Ribbemont . . . Mr. Hodgkinson		Semblance . . . Mr. Johnson
Manuel Mr. Tyler		Whitely Mr. Tyler
Theodore Mr. Martin		Tom Holton . . . Mr. Jefferson
Jacques Mr. Johnson		Susan . . . Mrs. Hodgkinson
Francis Mr. Munto		
Countess Mrs. Melmoth		

season began. His own play, the "Mysterious Monk," produced on the 31st of October, and afterward printed with the title of "Ribbe-

<u>EDWIN AND ANGELINA.</u>	mont, or the Feudal Baron," was Dunlap's third tragedy. It was played only twice, its	<u>BOURVILLE CASTLE.</u>
Edwin Mr. Tyler		Chas. Bourville, Mr. Hodgkinson
Ethelbert Mr. Martin		Guthrum Mr. Crosby
Walter Mr. Crosby		Bernard Mr. Johnson
Edred Mr. Munto		James Mr. Jefferson
Hugo Mr. Miller		William Mr. McGrath
Sifred Mr. Hodgkinson		Strabo Mr. Munto
Angelina . . Mrs. Hodgkinson		Alfred Mr. Tyler
		Marcia Mrs. Tyler

failure being due to a want of skill in the management of the plot and the insufficiency of the characters and incidents. The afterpiece, "Tell Truth and Shame the Devil," was not played until the 9th of January, and was scarcely more fortunate than the tragedy; but it had the distinction of being produced at Covent Garden May 18th, 1799. It was based on a French piece in one act called "Jerome Pointu," and was also printed. In the "Biographia Dramatica" it is said to be "by no means an unentertaining piece." Dr. Elihu Hubbard Smith, the author of "Edwin and Angelina, or the Bandit," was a young

New York physician who fell a victim to the yellow fever in 1798. The piece was an opera, so called, the music by Pelisier. It had no dramatic merit, and was played only once, but was printed for the author. The last of the pieces by the three cronies was "Bourville Castle," by John Blair Linn. This piece was more successful than any of the others, but Dunlap only mentions its production. The author, who afterward became the pastor of a Presbyterian church in Philadelphia, was a law student in the office of Alexander Hamilton.

Two pieces were produced during the season that have curious histories—one a comedy by William Miln called the "Comet;" the

COMET.	other a drama	MAN OF FORTITUDE.
—————	with the title of	—————
Plotwell . . . Mr. Hodgkinson	the "Man of Fortitude," the authorship of which was assigned to Hodgkinson, but which Dunlap claimed was in fact a piece of his own that he had called the "Knight's Adventure." Miln's piece had previously been produced in London for Bannister's benefit as a farce, but it was now re-written and enlarged into a comedy in five acts. Subsequently it was again reduced to a farce in two acts, of which there is an American edition published as late as 1817. Dunlap's piece was in blank verse, which Hodgkinson partly turned into prose, adding the comic character and the lady. It was printed with Hodgkinson's name on the title-page.	Sir Bertrand . Mr. Hodgkinson
Belmont Mr. Tyler		Carlos Mr. Jefferson
Stitch Mr. Lee		Peasant Mr. Johnson
John Mr. Leonard		Spectre Mr. Tyler
Testy Mr. Johnson		Captive Mrs. Johnson
Jenny . . . Mrs. Hodgkinson		
Lady Candour . Mrs. Seymour		
Emily Mrs. Johnson		

of his own that he had called the "Knight's Adventure." Miln's piece had previously been produced in London for Bannister's benefit as a farce, but it was now re-written and enlarged into a comedy in five acts. Subsequently it was again reduced to a farce in two acts, of which there is an American edition published as late as 1817. Dunlap's piece was in blank verse, which Hodgkinson partly turned into prose, adding the comic character and the lady. It was printed with Hodgkinson's name on the title-page.

The number of new English pieces produced in New York for the first time during the season was not as great as usual, owing, no doubt, to the slovenly way in which the benefits were conducted be-

cause of the managerial quarrels. The pieces that had casts with the advertisements are noticed in the order of their production. Jephson's farce, "Two Strings to Your Bow," had been played by the Philadelphia company, so that the first production of the season new to the American stage was Cobb's "Siege of Belgrade," a comic opera originally acted at Drury Lane. It was presented in New York with new scenery painted by Jefferson. After these came Holcroft's two comedies, "Man of Ten Thousand" on the 6th of January, and "School for Arrogance" on the 20th of February. It is likely the

FIRST NEW YORK PRODUCTIONS—1796-7.

FIRST FLOOR.

Whimsey Mr. Johnson
 Young Whimsey . . . Mr. Martin
 Monford Mr. Munto
 Furnish Mr. Crosby
 Simon Mr. Miller
 Landlord Mr. Collins
 Frank Mr. Seymour
 Snap Mr. Lee
 Postboy Mr. Leonard
 Tartlet Mr. Jefferson
 Charlotte Mrs. Seymour
 Nancy Mrs. Collins
 Mrs. Patty Pan . . . Mrs. Brett

FOUNTAINBLEAU.

Lackland Mr. Hallam
 Henry Mr. Tyler
 Sir John Bull Mr. Johnson
 Sir Shinkin Mr. Jefferson
 Lapoche Mr. Martin
 Col. Epaulette . Mr. Hallam, Jr
 Lord Winlove Mr. Munto
 Waiters { Mr. Miller
 Mr. Leonard
 Robin Mr. Lee
 Postboy Mr. McKnight
 Jockey Mr. Seymour
 French Innkeeper . . Mr. Roberts
 Miss Bull Mrs. Johnson
 Mrs. Casey Mrs. Melmoth
 Nannette Mrs. Collins
 Lady Bull Mrs. Brett
 Celia Mrs. Seymour
 Rosa Mrs. Hodgkinson

FORTUNE'S FOOL.

Capt. Hazard Mr. Martin
 Sir B. Blackletter . Mr. Johnson
 Sir Charles Mr. Hallam, Jr
 Orville Mr. Munto
 Tom Seymour Mr. Jefferson
 Mrs. Seymour Mrs. Melmoth
 Miss Uncore Mrs. Brett
 Lady Danvers Mrs. Johnson

HARLEQUIN'S RESTORATION.

Harlequin Mr. Martin
 Pantaloon Mr. Johnson
 Magician Mr. Crosby
 Gladiator Mr. Tyler
 Lover Mr. Munto
 Swiss Servant Mr. Leonard
 Landlord Mr. Lee
 Clown Mr. Jefferson
 Mirth Miss Brett
 Pantalina Mrs. Brett
 Columbine Mrs. Seymour

LOCK AND KEY.

Ralph Mr. Hodgkinson
 Cheerly Mr. Tyler
 Vain Mr. Martin
 Pages { Miss Harding
 Mast. Stockwell
 William Mr. McGrath
 Thomas Mr. Munto
 Peter Mr. Lee
 Brummagem Mr. Johnson
 Laura Mrs. Seymour
 Dolly Mrs. Munto

Selima Mrs. King
 Fanny Mrs. Hodgkinson

MAN OF TEN THOUSAND.

Torrington Mr. Hodgkinson
 Herbert Mr. Jefferson
 Curfew Mr. Johnson
 Consol Mr. Tyler
 Major Rampart . . . Mr. Crosby
 Lord Laroon Mr. Martin
 Hudson Mr. Hallam, Jr
 Sir Pertinax Pitiful . Mr. Munto
 Robert Mr. Seymour
 Thomas Mr. McGrath
 Hairbrain Mr. Hallam
 Lady Taunton Mrs. Tyler
 Annabel Mrs. Seymour
 Girl Mrs. Munto
 Olivia Mrs. Johnson

MIDNIGHT WANDERERS.

Marquis de Morelle . Mr. Johnson
 Julian Mr. Tyler
 Don Pedrazzo Mr. Crosby
 Dennis Mr. Martin
 Guide Mr. Lee
 Gasper Mr. Jefferson
 Adalais Mrs. Seymour
 Jaquelin Miss Brett
 Bercilla Mrs. Munto
 Maresa Mrs. Hodgkinson

MOGUL TALK.

Johany Atkins . Mr. Hodgkinson
 Mogul Mr. Tyler

pantomime, "Harlequin's Restoration," previously presented at Hartford, was an old one with a new variation in the name. Prince Hoare's "Lock and Key," of which the first production in New York had been anticipated by the Philadelphia company, although devoid of literary merit, was successful in both cities as it had been at Covent Garden. The "New York Balloon," which the advertisements said had been localized by Mr. Wignell from "A Mogul Tale," was produced in Philadelphia simply as Mrs. Inchbald's farce, so far as the announcements show. The production of Morton's play, the "Way

FIRST NEW YORK PRODUCTIONS—1796-7.

Doctor Mr. Johnson
Fanny . . . Mrs. Hodgkinson

NEW YORK BALLOON.

Johnny Atkins . Mr. Hodgkinson
Dr. Phlogiston . . Mr. Johnson
Omar Mr. Martin
Mustapha Mr. Munto
Selim Mr. Miller
Great Mogul . . . Mr. Tyler
Zaphira Mrs. Seymour
Sheba Miss Brett
Irene Mrs. Munto
Fanny Mrs. Hodgkinson

NEXT-DOOR NEIGHBONS.

Splendorville . . Mr. Hallam, Jr
Manly Mr. Tyler
Blackman Mr. Johnson
Lucre Mr. Munto
Lord Hazard . . . Mr. Miller
Wilford Mr. Crosby
Henry Mr. Martin
Bluntly Mr. Jefferson
Lady Caroline . . Mrs. Seymour
Lady Bridget . . . Mrs. Tyler
Evans Mrs. Brett
Eleanor Mrs. Johnson

OLD THOMAS DAY.

Gammer Gurton . . Mr. Johnson
Dame Turton Mr. Lee
Goody Burton . . . Mr. Jefferson

QUALITY BINDING.

Mr. Level Mr. Tyler
Lord Simper . . Mr. Hallam, Jr
Colonel Modish . . Mr. Munto
Sir William Wealthy . Mr. Collins
John Mr. Johnson
Plainwell Mr. Jefferson
William Mr. Seymour
Mrs. Level . . . Mrs. Melmoth

SCHOOL FOR ARROGANCE.

Count Villiers . Mr. Hodgkinson
Sir Paul Peckham . Mr. Johnson
Sir Samuel Sheepy . Mr. Jefferson
McDermot Mr. Crosby
Dorimont Mr. Tyler
Edmond Mr. Hallam, Jr
Picard Mr. Martin
Lady Peckham . . Mrs. Melmoth
Lucy Mrs. Johnson
Lydia Mrs. Seymour

SIEGE OF BELGRADE.

Col. Cohenburg . Mr. Hodgkinson
Leopold Mr. Jefferson
Peter Mr. Munto
Useph Mr. Johnson
Ismâel Mr. Seymour
Anselm Mr. McGrath
Michael Mr. Miller
Seraskin Mr. Tyler
Lilla Mrs. Seymour
Ghitta Miss Brett
Fatima Mrs. Munto
Catharine . . . Mrs. Hodgkinson

TWO STRINGS TO YOUR BOW.

Don Pedro Mr. Johnson
Don Sancho Mr. Crosby
Ferdinand Mr. Tyler
Octavio Mr. Martin
Borachio Mr. Munto
Drunken Porter . . Mr. Lee
Waiter Mr. Miller
Lazarillo Mr. Hodgkinson
Leonora Mrs. Seymour
Maid Mrs. Munto
Donna Clara . . Mrs. Johnson

WAY TO GET MARRIED.

Tangent Mr. Martin
Toby Allspice . . Mr. Jefferson
Caustic Mr. Johnson
Dashall Mr. Hallam, Jr
McQueery Mr. Crosby
Landlord } . . . Mr. Munto
Jailer }
Shopman Mr. Seymour
Sheriff's Servant } . . Mr. Lee
Undertaker }
Ned Mr. Miller
Postillion Mr. McKnight
Caustic's Servant . Mr. Leonard
Bailliff Mr. Roberts
Solicitor Mr. Woolls
Captain Faulkner . Mr. Tyler
Clementina . . . Mrs. Seymour
Lady Sorrel . . . Mrs. Brett
Fanny Mrs. Munto
Julia Faulkner . . Mrs. Johnson

to Get Married," was delayed until late into the regular season, although it was the comedy success of the year both in Boston and Philadelphia. For the benefits there were some new pieces, including Mrs. Inchbald's "Next-Door Neighbors," for Mrs. Hodgkinson, for the first time in New York; "Alonzo and Imogene," a Sadler's Well's production, for Mr. Martin; O'Keefe's "Life's Vagaries," for Mr. Jefferson; the comic opera, "Midnight Wanderers," which had had some vogue at Covent Garden, though not equal to "Hartford Bridge" by the same author, for Mrs. Seymour, for the first time in America; O'Keefe's "Fontainebleau," a satire on the English habit of traveling in France previous to the Revolution, for Mr. Tyler; the same author's "Doldrum," a farce based on the idea of a man sleeping from 1796 to 1803, and his surprise at the changes around him, thus anticipating Rip Van Winkle, for Mrs. Brett and Mrs. King; Murphy's "No One's Enemy but His Own," never played in this country except by the British Military Thespians in Philadelphia in 1778, for Mr. Miller; the Haymarket interlude, "Half an Hour After Supper," for Mr. Johnson; "Fortune's Fool," Reynolds' latest Covent Garden success, for Mr. Hodgkinson, for the first time in America; "Ariadne Abandoned by Theseus," the music by Pelisier, for Mrs. Melmoth; the catch, "Old Thomas Day," for Mr. Lee; John Philip Kemble's "Pannel," a lively and pleasant farce taken from Bickerstaff's "'Tis Well 'Tis No Worse," with Mrs. Hallam as *Beatrice*, for the younger Hallam; Cobb's "First Floor," for Mr. Faulkner, the box-keeper; and the "Mogul Tale," for Mr. Johnson's second benefit.

The familiar pieces were recast to a considerable extent because of the acquisitions of the previous season, the return of Martin and Crosby, and the engagement of Mr. and Mrs. Seymour, Mr. Collins,

Mr. Miller and Mr. McGrath. Among these are a few complete casts of pieces which either had not been played since 1792 or of which no

RECASTS OF FAMILIAR PIECES—1796-7.

- ALEXANDER THE GREAT.**
 Clytus Mr. Hallam
 Cassander Mr. Crosby
 Hephestion Mr. Martin
 Thessalus Mr. Miller
 Enmenes Mr. McGrath
 Perdicas Mr. Seymour
 Sysigambis Mrs. Tyler
 Parisatis Mrs. Seymour
- ALL THE WORLD'S A STAGE.**
 Sir Gilbert Pumpkin . Mr. Crosby
 Charles Stanley . . . Mr. Martin
 Harry Stukely . Mr. Hallam, Jr
 Cymon Mr. Johnson
 Wat Mr. Lee
 Hostler Mr. Miller
 Diggery Mr. Jefferson
 Miss Bridget Mrs. Brett
 Kitty Sprightly . . Mrs. Seymour
- BATTLE OF HEXHAM.**
 Barton Mr. Johnson
 Somerset Mr. Miller
 Gregory Gubbins . Mr. Jefferson
 Adeline Mrs. Johnson
 Queen Margaret . Mrs. Melmoth
- CHAPTER OF ACCIDENTS.**
 Lord Glenmore . . . Mr. Collins
 Grey Mr. Tyler
 Vane Mr. Munto
 Governor Harcourt . Mr. Johnson
 Bridget Mrs. Hodgkinson
 Miss Mortimer . . Mrs. Seymour
 Mrs. Warner Mrs. Brett
 Cecilia Mrs. Johnson
- COUNTRY GIRL.**
 Sparkish Mr. Martin
 Alitha Mrs. Tyler
- CRITIC.**
 Sir Fretful Mr. Jefferson
 Sneer Mr. Collins
 Dangle Mr. Martin
 Mrs. Dangle Mrs. Tyler
 Leicester Mr. Miller
 Hatton Mr. McGrath
- Burleigh Mr. Seymour
 Whiskerandos . . Mr. Hallam, Jr
- DESERTER.**
 Simpkin Mr. Jefferson
 Jenny Mrs. Seymour
- DON JUAN.**
 Don Juan Mr. Johnson
 Don Ferdinand . . . Mr. Tyler
 Pedro Mr. Martin
 Scaramouch Mr. Jefferson
 Confidante Mrs. Brett
 Donna Anna . . . Mrs. Johnson
- DOUBLE DISGUISE.**
 Tinsel Mr. Jefferson
 Evergreen Mr. Crosby
 Sam Mr. Munto
 Heartwell Mr. Tyler
 Rose Mrs. Hodgkinson
 Miss Dorothy . . . Mrs. Brett
 Emily Mrs. Seymour
- DRAMATIST.**
 Lord Scratch . . . Mr. Johnson
 Neville Mr. Martin
 Ennu Mr. Jefferson
 Willoughby Mr. Munto
 Peter Mr. McGrath
 Louisa Mrs. Johnson
- EARL OF ESSEX.**
 Lord Burleigh . . . Mr. Crosby
 Raleigh Mr. Munto
 Lieutenant Mr. Miller
 Southampton . . . Mr. Tyler
 Lady Rutland . . Mrs. Johnson
 Lady Nottingham . Mrs. Tyler
 Queen Elizabeth . Mrs. Melmoth
- FASHIONABLE LOVER.**
 Mortimer Mr. Hallam
 Aubrey Mr. Tyler
 Tyrel Mr. Munto
 Abberville Mr. Hallam, Jr
 Bridgemore Mr. Johnson
 Dr. Druid Mr. Crosby
 La Jeanesse Mr. Roberts
- Jarvis Mr. Woolls
 Colin MacLeod . Mr. Hodgkinson
 Miss Bridgemore . Mrs. Tyler
 Mrs. Bridgemore . Mrs. Brett
 Mrs. MacIntosh . Mrs. Munto
 Maid Mrs. King
 Augusta Aubrey . Mrs. Johnson
- GAMESTER.**
 Lewson Mr. Tyler
 Jarvis Mr. Crosby
 Stukely Mr. Collins
- GRECIAN DAUGHTER.**
 Dionysius . Mr. Hodgkinson
 Evander Mr. Hallam
 Philotas Mr. Martin
 Phocian Mr. Tyler
 Melanthon Mr. Crosby
- HIGHLAND REEL.**
 Sandy Mr. Munto
 Charley Mr. Jefferson
 Sergt. Jack Mr. Tyler
 Capt. Dash Mr. Hallam, Jr
 McGilpin Mr. Johnson
 Jenny Miss Brett
- HIGH LIFE BELOW STAIRS.**
 Lovel Mr. Hallam
 Lord Duke Mr. Jefferson
 Sir Harry Mr. Martin
 Freeman Mr. Munto
 Philip Mr. Hallam, Jr
 Tom Mr. Woolls
 Coachman Mr. Lee
 Kingston Mr. McKnight
 Kitty Mrs. Collins
 Lady Charlotte . Mrs. Tyler
 Lady Bab Mrs. Seymour
- MACBETH.**
 Banquo Mr. Tyler
 Malcolm Mr. Martin
 Duncan Mr. Crosby
 Lenox Mr. Hallam, Jr
- MODERN ANTIQUES.**
 Cockletop Mr. Johnson

previous casts had been preserved, including "All the World's a Stage," "Double Disguise," "Earl of Essex," "Fashionable Lover,"

RECASTS OF FAMILIAR PIECES—1796-7.

Napkin Mr. Crosby
 Thomas Mr. Lee
 Joey Mr. Jefferson
 Mrs. Cockletop . . . Mrs. Brett
 Mrs. Camomile . . . Mrs. Tyler
 Frounce Miss Harding
 Nan Mrs. Munto
 Belinda Mrs. Seymour

OLD MAID.

Capt. Cape . . . Mr. Hodgkinson
 Harlow Mr. Hallam, Jr
 Footman Mr. Leonard
 Clerimont Mr. Tyler
 Mrs. Harlow Mrs. Tyler
 Trifle Miss Harding
 Miss Harlow Mrs. Brett

PRISONER AT LARGE.

Old Dowdle Mr. Crosby
 Lord Esmond Mr. Collins
 Frippon Mr. Martin
 Jack Conner Mr. Hallam, Jr
 Frill Mr. McGrath
 Father Frank Mr. Woolls
 Tough Mr. Munto
 Landlord Mr. Roberts
 Philemon Mr. Miller
 Trap Mr. Lee
 Muns Mr. Jefferson
 Adelaide Mrs. Seymour
 Mary Mrs. Munto
 Landlady Mrs. Brett
 Rachel Mrs. Hodgkinson

PRIZE.

Caddy Mr. Crosby
 Juba Mrs. Seymour
 Mrs. Caddy Mrs. Brett
 Caroline Mrs. Hodgkinson

RICHARD III.

Buckingham Mr. Collins
 Tressel Mr. Martin
 Catesby Mr. Munto
 Stanley Mr. Crosby
 Oxford Mr. Seymour
 Dnke of York . . . Mast. Stockwell
 Lord Mayor Mr. Johnson
 Duchess of York . . Mrs. Brett

Queen Elizabeth . Mrs. Melmoth
 Lady Anne Mrs. Tyler

ROMEO AND JULIET.

Romeo Mr. Hodgkinson
 Mercutio Mr. Hallam
 Friar Laurence . . . Mr. Tyler
 Capulet Mr. Crosby
 Montagu Mr. Munto
 Prince Mr. Hallam, Jr
 Benvolio Mr. Miller
 Paris Mr. McGrath
 Tybalt Mr. Martin
 Peter Mr. Jefferson
 Apothecary Mr. Johnson
 Lady Capulet Mrs. Tyler
 Nurse Mrs. Brett
 Juliet Mrs. Johnson

SELIMA AND AZOR.

Azor Mr. Tyler
 Scandar Mr. Collins
 Ali Mr. Jefferson
 Fatima Mrs. Seymour
 Leobia Miss Brett
 Fairly Miss Harding
 Selima Mrs. Hodgkinson

SUCH THINGS ARE.

Twineall Mr. Martin
 Sultán Mr. Hallam, Jr
 Sir Luke Tremor . . Mr. Johnson
 Elvirus Mr. Miller
 Lord Flint Mr. Munto
 Zedan Mr. Tyler
 Meanright Mr. Jefferson
 Lady Tremor Mrs. Brett
 Aurelia Mrs. Munto
 Arabella Mrs. Johnson

SURRENDER OF CALAIS.

Ribbent Mr. Martin
 John de Vienne . . . Mr. Crosby
 O'Carol Mr. Tyler
 King Edward . . . Mr. Hallam, Jr
 John D'Aire Mr. Seymour
 Harcourt Mr. Miller

THREE WEEKS AFTER MARRIAGE.

Woodley Mr. Miller

Drugget Mr. Johnson
 Mrs. Drugget . . . Mrs. Brett
 Dimitry Mrs. Tyler
 Miss Nancy Miss Brett
 Lady Racket Mrs. Johnson

TOM THUMB THE GREAT.

Tom Thumb . . . Mast. Stockwell
 Grizzle Mr. Jefferson
 Noodle Mr. Martin
 Doodle Mr. Munto
 Merlin Mr. Collins
 Ghost Mr. Lee
 Arthur Mr. Johnson
 Dollalolla Mrs. Seymour
 Huncamunca Miss Brett
 Cleora Mrs. Munto
 Mustachio Mrs. King
 Giundalca Mr. Crosby

WHEEL OF FORTUNE.

Tempest Mr. Johnson
 Woodville Mr. Munto
 Harry Mr. Martin
 Weazel Mr. Crosby
 Jenkins Mr. Miller
 Maid Mrs. Munto

WHICH IS THE MAN?

Sparkle Mr. Hallam, Jr
 Fitzherbert Mr. Johnson
 Belville Mr. Tyler
 Tom Mr. Leonard
 Harry Mr. Miller
 Julia Mrs. Seymour
 Kitty Mrs. Munto
 Mrs. Johnson Mrs. Brett
 Tiffany Miss Harding

WONDER.

Don Felix Mr. Hallam, Jr
 Colonel Briton . . . Mr. Tyler
 Don Lopez Mr. Johnson
 Don Pedro Mr. Munto
 Gibby Mr. Martin
 Frederick Mr. Miller
 Lissardo Mr. Jefferson
 Isabella Mrs. Tyler
 Flora Mrs. Brett
 Inis Mrs. Munto
 Violante Mrs. Johnson

"Grecian Daughter," "High Life Below Stairs," "Old Maid," "Prisoner at Large," "Romeo and Juliet," "Selima and Azor," and "Tom Thumb, the Great." Of some of the others there were Boston casts of which only the characters are here given in which there were changes. These casts are important in showing the working strength of the Old American Company during the last full season at the old theatre in John Street.

There were many changes in the pieces that had been played during the previous season and were now repeated, important parts finding new and in some cases inferior representatives, in consequence

CONTRASTED CASTS—CHANGES.

PLAYS.	1796.	1796-7.	PLAYS.	1796.	1796-7.
<i>Adopted Child.</i>			<i>Children in the Wood.</i>		
Sir Bertrand . . .	Mr. Cleveland	Mr. Crosby	Sir Rowland . . .	Mr. Cleveland	Mr. Crosby
Fliot	Mr. Munto	Mr. Lee	<i>Deserted Daughter.</i>		
Clara	Miss Broadhurst.	Mrs. Hodgkinson	Chevaril	Mr. Hodgkinson	Mr. Martin
Nell	Mrs. Cleveland	Mrs. Brett	Item	Mr. Prigmore	Mr. Jefferson
<i>As You Like It.</i>			Grime	Mr. Jefferson	Mr. Munto
Orlando	Mr. Cleveland	Mr. Martin	Lenox	Mr. King	Mr. Hallam, Jr
Oliver	Mr. Prigmore	Mr. Munto	Clement	Mr. Cleveland	Mr. Miller
Duke	Mr. King	Mr. Tyler	Betty	Mrs. King	Mrs. Munto
Amiens	Mr. Tyler	Mr. McGrath	<i>Farmer.</i>		
Sylvius	Mr. Munto	Mr. Miller	Blackberry	Mr. King	Mr. Seymour
Celia	Miss Broadhurst.	Mrs. Tyler	Flummery		Mr. Martin
<i>Belle's Stratagem.</i>			Betty	Miss Broadhurst.	Mrs. Hodgkinson
Flutter	Mr. Hallam, Jr.	Mr. Hallam	Louisa	Mrs. Johnson	Mrs. Munto
Sir George	Mr. King	Mr. Tyler	Landlady	Mrs. Munto	Mrs. Brett
Courtall	Mr. Hallam	Mr. Hallam, Jr	Molly	Mrs. Hodgkinson.	Mrs. Seymour
Saville	Mr. Cleveland	Mr. Martin	<i>First Love.</i>		
Dick	Mr. Durang	Mr. Leonard	Billy Bustler	Mr. Prigmore	Mr. Munto
Hardy	Mr. Prigmore	Mr. Johnson	Wrangler	Mr. Cleveland	Mr. Martin
Lady Frances	Mrs. Hallam	Mrs. Tyler	Robin	Mr. Durang	Mr. Miller
Miss Ogle	Mrs. Cleveland	Mrs. Seymour	Sabina Rosny	Mrs. Cleveland	Mrs. Hodgkinson
Kitty Willis	Mrs. Munto	Mrs. Brett	<i>Hamlet.</i>		
<i>Carmelite.</i>			King	Mr. Cleveland	Mr. Munto
Montgomeri	Mr. Cleveland	Mr. Martin	Horatio	Mr. Tyler	Mr. Martin
De Courcy	Mr. King	Mr. Hallam, Jr	Guildenstern	Mr. Munto	Mr. Miller
Raymond	Mr. Durang	Mr. Miller	Bernardo	Mr. Lee	Mr. Seymour
<i>Child of Nature.</i>			Gravedigger	Mr. Prigmore	Mr. Lee
Marquis	Mr. King	Mr. Hodgkinson	Ghost	Mr. King	Mr. Tyler
Valentia	Mr. Hodgkinson	Mr. Martin	<i>Haunted Tower.</i>		
Mercia	Mr. Prigmore	Mr. Johnson	Oakland	Mr. King	Mr. Johnson
Marchioness	Mrs. Hallam	Mrs. Johnson	Robert	Mr. Prigmore	Mr. Munto

of the sequestration of Mrs. Hallam, the withdrawal of Mr. Hodgkinson after the Hallam riot, and the retirement from the company of Mr.

CONTRASTED CASTS—CHANGES.

PLAYS.	1796.	1796-7.	PLAYS.	1796.	1796-7.
Lewis	Mr. Johnson . .	Mr. Martin	Smith	Mr. Munto . .	Mr. Miller
Charles	Mr. Munto . .	Mr. McGrath	Sophy	Mrs. Hallam . .	Mrs. Hodgkinson
Hugo	Mr. De Moulin .	Mr. Crosby	Mrs. Ledger . .	Mrs. Munto . .	Mrs. Tyler
Servant	Mr. Tompkins .	Mr. Leonard	<i>Romp.</i>		
Lady Elinor . .	Miss Broadhurst.	Mrs. Seymour	Old Cockney .	Mr. Johnson .	Mr. Munto
<i>Inkle and Yarico.</i>			Barnacle . . .	Mr. King . . .	Mr. Johnson
Curry	Mr. King . . .	Mr. Hallam	Miss Le Blond .	Mrs. Tyler . .	Mrs. Munto
Narcissa	Miss Brett . . .	Mrs. Seymour	Penelope . . .	Mrs. Munto . .	Miss Brett
Patty	Mrs. Brett . . .	Miss Harding	<i>Rosina.</i>		
Yarico	Miss Broadhurst.	Mrs. Johnson	Irishman . . .	Mr. King . . .	Mr. Crosby
<i>Lyar.</i>			Rosina	Miss Broadhurst.	Mrs. Seymour
Old Wilding . .	Mr. Johnson . .	Mr. Crosby	<i>School for Scandal.</i>		
Elliott	Mr. Cleveland .	Mr. Munto	Joseph Surface	Mr. King . . .	Mr. Tyler
Papillion	Mr. Jefferson .	Mr. Martin	Sir Oliver . . .	Mr. Johnson . .	Mr. Crosby
Miss Godfrey . .	Mrs. Cleveland .	Mrs. Munto	Crabtree	Mr. Prigmore .	Mr. Johnson
Miss Grantham .	Mrs. Hallam . .	Mrs. Tyler	Sir Benjamin . .	Mr. Cleveland .	Mr. Martin
<i>Mountaineers.</i>			Careless	Mr. Seymour	
Kilmallock . . .	Mr. King . . .	Mr. Crosby	Trip	Mr. Durang . .	Mr. Miller
Ganem	Mr. Cleveland .	Mr. Miller	Maria	Mrs. Cleveland .	Mrs. Seymour
First Muleteer .	Mr. Prigmore .	Mr. Martin	Lady Teazle . .	Mrs. Hallam . .	Mrs. Johnson
Second Muleteer.	Mr. Woolls . .	Mr. McGrath	<i>Speculation.</i>		
Floranthe	Mrs. Cleveland .	Mrs. Johnson	Ald. Arable . .	Mr. Prigmore .	Mr. Crosby
Zorayda	Mrs. Johnson .	Mrs. Tyler	Sir Frederick . .	Mr. Cleveland .	Mr. Munto
<i>Much Ado About Nothing.</i>			Vickery	Mr. Durang . .	Mr. Leonard
Claudio	Mr. Cleveland .	Mr. Martin	Promptly	Mr. Munto . .	Mr. Miller
Antonio	Mr. King . . .	Mr. Crosby	Cecilia	Mrs. Hallam . .	Mrs. Seymour
Dogberry	Mr. Prigmore .	Mr. Hallam	<i>Spoiled Child.</i>		
Hero	Mrs. Cleveland .	Mrs. Seymour	Old Pickle . . .	Mr. Prigmore .	Mr. Johnson
<i>My Grandmother.</i>			Maria	Mrs. Munto . .	Miss Brett
Souffrance	Mr. Cleveland .	Mr. Martin	Susan	Mrs. Durang . .	Mrs. Munto
Charlotte	Miss Broadhurst.	Miss Brett	<i>Sultan.</i>		
<i>No Song No Supper.</i>			Solyman	Mr. Cleveland .	Mr. Martin
Frederick	Mr. Tyler . . .	Mr. Munto	Ismene	Miss Broadhurst.	Mrs. Seymour
Thomas	Mr. Durang . .	Mr. Leonard	<i>Werter and Charlotte.</i>		
Crop	Mr. Prigmore .	Mr. Tyler	Sebastian	Mr. Cleveland .	Mr. Martin
Dorothy	Miss Broadhurst.	Mrs. Seymour	Lenthorp	Mr. Johnson . .	Mr. Crosby
<i>Purse.</i>			Albert	Mr. Hallam . .	Mr. Tyler
Baron	Mr. King . . .	Mr. Johnson	Laura	Mrs. Tyler . .	Mrs. Munto
Theodore	Mr. Cleveland .	Mr. Hallam, Jr	<i>Wheel of Fortune.</i>		
<i>Quaker.</i>			Woodville	Mr. King . . .	Mr. Munto
Lubin	Mr. Prigmore .	Mr. Hodgkinson	Harry	Mr. Cleveland .	Mr. Martin
Solomon	Mr. Jefferson		<i>Young Quaker.</i>		
Easy	Mr. Roberts . .	Mr. Munto	Chronicle	Mr. Prigmore .	Mr. Johnson
Floretta	Miss Broadhurst.	Miss Brett	Capt. Ambush . .	Mr. Hallam, Jr.	Mr. Tyler
<i>Road to Ruin.</i>			Twig	Mr. Durang . .	Mr. Miller
Dornton	Mr. Johnson . .	Mr. Crosby	Goliah	Miss Harding .	Mast. Stockwell
Sulky	Mr. King . . .	Mr. Jefferson	Spatterdash . . .	Mr. King . . .	Mr. Martin
Milford	Mr. Cleveland .	Mr. Martin	Pink	Mrs. Cleveland .	Mrs. Seymour
			Dinah	Mrs. Hallam . .	Mrs. Johnson

Prigmore, Mr. King, Mr. and Mrs. Cleveland and Miss Broadhurst. These changes in the casts are a better index to the changes in the company than can be obtained in any other way.

Some of the minor incidents of the season are worth noting. For Mr. Johnson's benefit Mr. Miln wrote a monologue, called the "Mirror," which was spoken by Mrs. Johnson. It was repeated on Mr. Miller's night. Miller also spoke an address, for which there was no apparent reason. As was Mr. Hodgkinson's custom at his benefits, he gave the "Dissertation on Hobby Horses," with "for this night only, Mr. Hodgkinson's Hobby." Hodgkinson's hobby, it may be assumed, related to the managerial troubles in the theatre. Mrs. Hallam's address, when she made her reappearance for the younger Hallam's benefit, was merely exculpatory; but the young man's championship of his step-mother recalls the effective lines in the introductory address spoken by Hodgkinson when Hallam, Jr., made his *debut* in New York in 1793:

Poor Lewis Hallam, anxious for his son,
 With tragic phiz, thus makes his piteous moan—
 "Oh! Hodg., my friend, the fatal time draws near
 That gives the keenest throes—paternal fear;
 O'er the same ground where many years his father
 Did, with applause, theatric laurels gather,
 My boy, unpractised in the mimic art,
 A candidate for favor now must start."

* * * * *

I at his fears endeavored, sirs, to laugh,
 But all in vain, for here in his behalf
 He swore I trespassed friendship's sacred laws,
 If I refused to plead their mutual cause.

When the season closed, Hodgkinson carried the company to Hartford for a brief season of ten nights, and then to the Boston Haymarket, the negotiations for the control of the new theatre, then building in New York, being completed before his departure.

EPILOGUE.

THE abrupt and in some respects inconclusive close of this volume brings with it a regret that I am unable to put a bushel of plums into a peck measure. Before me lies the MS. of chapters telling the story of Bignall and West's company in the South, 1792-7; of the second company of Boston players at Charleston, 1796-7; of the English career of Wignell's recruits for the Philadelphia Theatre—Mrs. Merry, Mr. Cooper, Mr. Warren, Mr. and Mrs. L'Estrange, and Mr. and Mrs. Byrne—and of the first season of the second Philadelphia company. To have included all this would have compelled incompleteness in other respects, thus defeating the main purpose of my self-imposed task. So far as I may be able to tell the "History of the American Theatre," I wish to do it with absolute fulness, so that those who use my volumes will not find it necessary to search out the widely scattered and almost inaccessible sources of information from which I have drawn my material. In my next volume I shall resume the narrative where it is interrupted by the limitations incident to a work of this kind.

END OF THE VOLUME.

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