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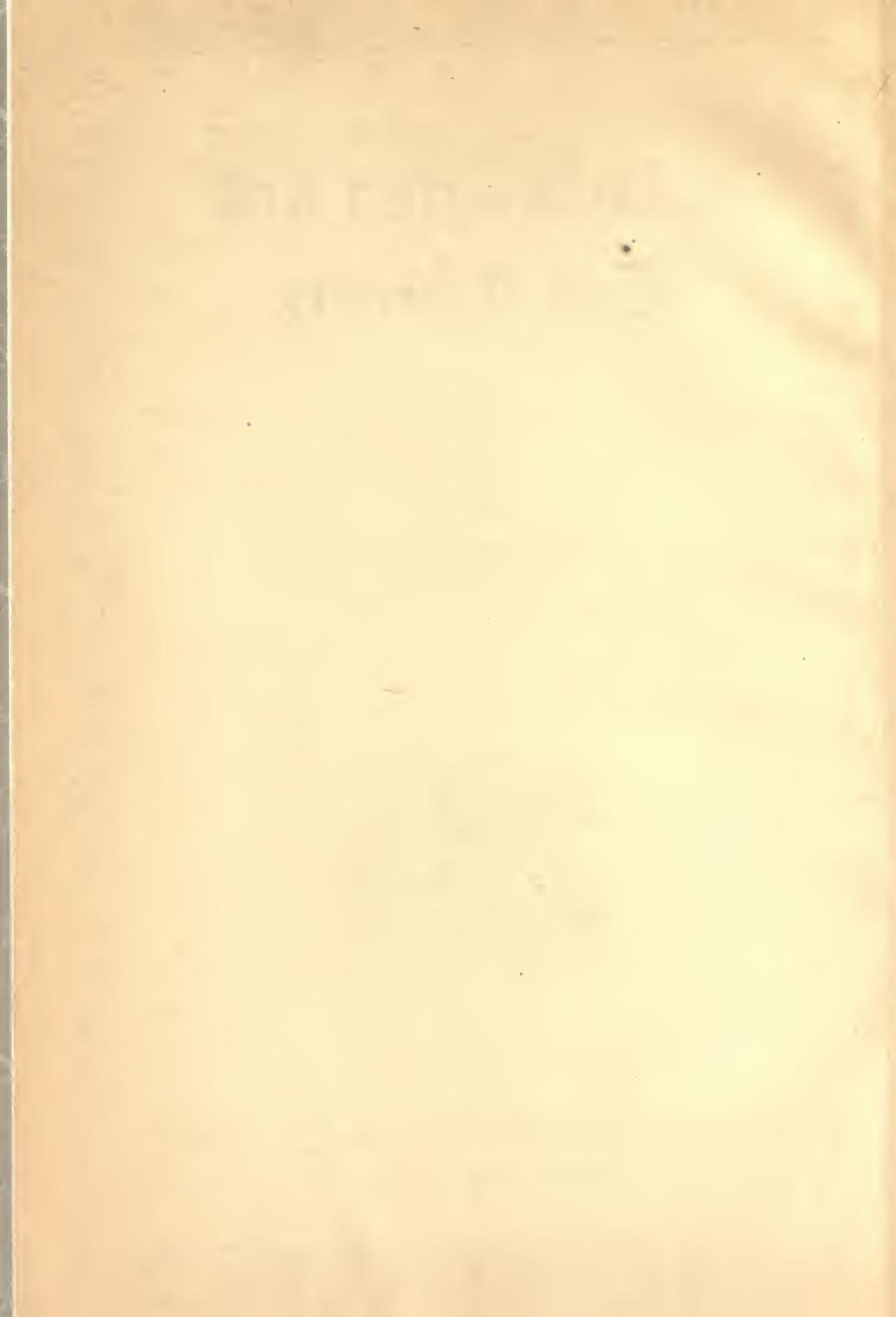


Washington and The Theatre

BY
PAUL LEICESTER FORD



Publications of The Dunlap Society. New Series No. 8.
New York, 1899.



Dr. S. Weir Mitchell

As a slight return for his
setting me "straight" as to
American plays 1775-1778
with the sincere regards
of

Paul Leicester Ford



This is one of an edition of two hundred and sixty-five copies printed from type for the Dunlap Society in the month of January, 1899.

Theo. S. Detmold & Co.



WASHINGTON AND THE THEATRE



THE *Gigg Washington*

C O N T R A S T,

A

C O M E D Y;

IN FIVE ACTS:

WRITTEN BY A

CITIZEN OF THE UNITED STATES;

Performed with Applause at the Theatres in NEW-YORK,
PHILADELPHIA, and MARYLAND;

AND PUBLISHED (*under an Assignment of the Copy-Right*) BY

THOMAS WIGNELL.

Primus ego in patriam
Aonio—deduxi vertice Mufas.

VIRGIL.

(*Imitated.*)

First on our shores I try THALIA's powers,
And bid the *laughing, useful* Maid be ours.

PHILADELPHIA:

FROM THE PRESS OF PRICHARD & HALL, IN MARKET STREET,
BETWEEN SECOND AND FRONT STREETS.

M. DCC. XC.

Washington's own copy of Tyler's "Contrast."

Original in possession of Mr. S. P. Avery.

WASHINGTON AND
THE THEATRE

BY

PAUL LEICESTER FORD



NEW-YORK
THE DUNLAP SOCIETY

1899



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PAUL LEICESTER FORD

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TO MY FRIEND
RICHARD MANSFIELD, Esq.

IN RECOGNITION OF HIS SERVICES
TO THE DRAMA

I DEDICATE THIS MONOGRAPH







Washington and The Theatre.

IT is interesting to note, in running through the letters of Washington written during the dark hours of the Revolutionary struggle, that the only quotation which appealed sufficiently to the general to lead him to repeat it, was the line, "T is not in mortals to command success"—words peculiarly fitted to express his mistrust of his own ability. Many years after, when the military difficulties of the command of the Continental army had been succeeded by the political perplexities forced upon him by the Presidency of his country, to express his longing for retirement he used another quotation by writing, "The post of honor is a private station." Of the thousands of letters written by the great patriot but few give evidence of literary cultivation; and in his library there was no copy of the work in which these two lines appeared. For his knowledge of them, therefore, some other source than reading seems probable, nor is it necessary to seek far to find it. The two excerpts are from Addison's "Cato," the most popular play in America during a

large part of Washington's life, and from his youth the theatre was one of his favorite pleasures.

In this fondness for the drama, Washington was but the true Virginian of his time. That there was play-acting in New York, and in Charleston, South Carolina, before 1702, are unquestioned facts, giving to these two places, so far as can be discovered, priority of claim in the first patronage of the mimic art. But nowhere in America during the Colonial period did the dramatic muse receive a kindlier or more enthusiastic support than in the Old Dominion; indeed, the Rev. Samuel Davies arraigned the colony in 1755, on the ground that "Plays and Romances" were "more read than the History of the blessed Jesus";¹ and no doubt had there been play-acting at the time, he would also have been able to charge the Virginian of his day with a stronger preference for the playhouse than for the house of God.

It is impossible to say when Thalia and Melpomene first set foot on Virginian soil, the earliest reference extant concerning these muses being in 1718, when Governor Spotswood, "In Order to the Solemnizing his Maj'ty's Birthday," gave "a publick Entertainment," to which "all Gent'n that would come were Admitted,"² and furthermore marked the festal day by a "Play w'ch was Acted on that occasion" — a production presumably of the college boys of William and Mary. Hugh Jones, in his "Present State of

¹ "Religion and Patriotism the Constitution of a Good Soldier," p. 29.

² "Spotswood Letters," II, 284.

Virginia," published at London in 1724, describing Williamsburg, notes that not far from the Magazine and the Jamestown Court House "is a large area for the Market Place, near which is a Play House and good bowling green"; and this probably was still standing and in use twelve years later, for the "Virginia Gazette" of September 10, 1736, advertised that:

This Evening will be performed at the Theatre, by the young gentlemen of the College, The Tragedy of "CATO," And, on Monday, Wednesday, and Friday next, will be acted the following Comedies, by the gentlemen and ladies of this Country, viz.: The Busy-Body, The Recruiting-Officer, and the Beaux-Stratagem.

In 1751, however, the greatest advance was made; for by Acting Governor Richard Lee's permission "the New York company of comedians were permitted to build a theatre in Williamsburg, and a taste for the elegancies as well as the more erudite parts of literature shone out beneath the patronage and example of the president."¹ The original prospectus for the building of this theatre reads:

By Permission of His Honour the President.

Whereas the Company of COMEDIANS that are in *New York* intend performing in this City; but there being no Room suitable for a PLAY HOUSE, 'tis propos'd that a Theatre shall be built by Way of Subscription: Each Subscriber, advancing a Pistole, to be entitled to a Box Ticket, for the first Nights Diversion.

¹ Burke's "History of Virginia," III, 140.

Those Gentlemen and Ladies who are kind enough to favour this Undertaking, are desired to send their Subscription Money to Mr. *Finnie's*, at the *Raleigh*, where Tickets may be had.

N. B. The House to be completed by October Court.¹

In spite of the favoring smile and permission of officialdom, the Thespian path was not an altogether easy one, an "Advertisement" presently notifying the patrons that :

The Company of COMEDIANS having been at a greater Expence than they at first expected in erecting a THEATRE in the City of *Williamsburg*, and having an immediate Occasion for the Money expended in that Particular, in Order to procure proper Scenes and Dresses, humbly hope that those Gentlemen who are Lovers of theatrical Performances, will be kind enough to assist them, by Way of Subscription, for the Payment of the House and Lots, each Subscriber to have a Property therein, in Proportion to the Sum subscribed. As the Money is immediately wanted, we hope the Gentlemen will be kind enough to pay it as they subscribe, into the Hands of Messrs. *Mitchelson* and *Hyndman*, who have obliged us so far as to receive the same, and to whom Deeds will be delivered, on the Subscription being compleated, for the Purpose above-mentioned. Which shall be gratefully acknowledged, by

Their most obliged humble Servants

Charles Somerset Woodham,
Walter Murray,
Thomas Kean.²

¹ "Virginia Gazette," August 29, 1751.

² "Virginia Gazette," October 24, 1751.

Meantime, however, the first play had been given, which the "Virginia Gazette" on October 17 advertised as follows:

By Permission of His Honour the PRESIDENT,

At the NEW THEATRE in *Williamsburg,*

On Monday the 21st Instant, will be presented a Tragedy,
called

KING RICHARD THE THIRD:

To which will be added, a Grand Tragic Dance, compos'd
by Monsieur Denoier, called

THE ROYAL CAPTIVE.

After a *Turkish* Manner, as perform'd at His Majesty's
Opera House, in the Hay Market.

Boxes 7s. 6d. Pit 5s. 9d. Gallery 3s. 9d.

No Person to be admitted behind the Scenes.

So far as can be learned, it was not in Virginia that Washington saw his first dramatic performance. He was but four years of age when "Cato" was played in 1736, and if there were plays acted in Virginia between that date and 1751, the school-boy was not likely to have witnessed them, much less the hard-working and lean of purse young surveyor, who spent so much of his time "amongst a parcel of barbarians" in the frontier counties, measuring off farms. Nor was he fortunate enough to witness the first professional performance in Virginia; for on October 17, 1751, the night when the Comedians were delighting the élite of Williamsburg, Washington was on board a small schooner already

half-way between the capes of the Chesapeake and the island of Barbadoes in the West Indies. In place, therefore, of listening to "Richard the Third," he was enduring "a disturb'd and large Sea, which eminently endang'd our masts roling away," which presently increased to such violence that "the Seamen seem'd disheartned confessing they had never seen such weather before," so that the final quieting of the sea, and setting in of the trade wind, "after near five Weeks buffiting & being toss'd by a fickle & Merciless ocean," was hailed by the youthful voyager as "glad'ening knews."¹

But if this trip deprived the young fellow of nineteen of his opportunity of being present at the "first night" in Virginia, it nevertheless gave him his earliest experience in the theatre. The voyage had been made as the traveling companion of his elder brother, Lawrence, stricken with consumption and seeking health, and a landing was made at Bridgetown, the capital of the island, November 3. On the day of their arrival they evidently made the acquaintance of a Mr. Carter, for the following day the younger of the brothers notes that "we were again invited to Mr. Carter's and desired to make his house ours until we could provide lodgings agreeable to our wishes, which offer we accepted,"² and through his aid the brothers shortly secured an abiding-spot. Nor did the Barbadian's service cease with this double kindness, for Washington further notes in his journal that on Thurs-

¹ Washington, Barbadoes Journal, pp. 29, 30, 37.

² *Ibid.*, p. 40.

13th

Dined at the Fort
with some Lady. its pretty
strongly fortified and moun-
tains 36 guns within the
fortifi. but 12 false batteries m. 50

Wednesday 14:

at our lodgings

Thursday 15

Was treated with
a play ticket ^{by Mr. Carter} to see the Tragedy
of George Barnwell acted. The
character of Barnwell and
several others was said to be well
performed there was a band of
Musick a Daptes and regula-
ly conducted by M^r.

day, November 15, he "Was treated with a play ticket by M Carter to see the Tragedy of George Barnwell acted: the character of Barnwell and several others was said to be well perform'd there was Musick a Dapted and regularly conducted by M [blank]."¹ The piece thus seen was a favorite play of the eighteenth century, written by George Lillo. Whether it was an amateur performance of the citizens or garrison, there is nothing to show. If there was a regular theatre and dramatic company in the island, the youth enjoyed no further pleasure from them; for two days after this first experience he "was strongly attacked with the small Pox,"² the result of a breakfast and dinner with a Major Clarke, to which Washington went, so his journal states, "with some reluctance," because the contagion was in his host's family. This housed him for several weeks, and gave him but a few days of health before he set sail for home.

Washington reached Virginia in January, 1752, and probably spent his summer at Mount Vernon. He was now, however, one of the four military adjutants of the colony, and therefore had occasion to be in Williamsburg from time to time. It is quite possible, therefore, that he was one of the audience at the "new Theatre in Williamsburg" at the second performance, but the evidence seems rather against it, for on May 20 he wrote that he "would have been down long before this, but my business in Frederick detained me somewhat longer than I expected, and immediately

¹ Barbadoes Journal, p. 52.

² *Ibid.*, p. 53.

upon my return from thence I was taken with a violent pleurise, which has reduced me very low." This performance is of interest in another connection, and from the "Virginia Gazette" of April 17 the original advertisement is quoted :

By Permission of His Honour the GOVERNOR,

At the New THEATRE, in WILLIAMSBURG,

For the Benefit of Mrs. BECCELY,

On *Friday*, being the 24th of this Instant
Will be performed, a COMEDY, called the

CONSTANT COUPLE :

or a

TRIP to the JUBILEE.

The Part of Sir Harry Wildair to be perform'd

By Mr. KEAN

Colonel Standard,

By Mr. MURRAY,

And the Part of Angelica to be perform'd

By Mrs. BECCELY.

With Entertainment of SINGING between the Acts :
Likewise a DANCE, called the DRUNKEN PEASANT.
To which will be added, a Farce, called the

LYING VALET.

TICKETS *to be had at*

Mrs. Vobe's, and at Mr. Mitchel's, in York.

If Washington was probably not present on this night, he was soon to see the company. After the one performance an advertisement notified their patrons that

The Company of COMEDIANS, from the new Theatre at *Williamsburg*, propose playing at *Hobb's-Hole*, from the 10th of *May* to the 24th ; from thence they intend to proceed to *Fredericksburg*, to play during the Continuance of *June Fair* ; and hope, That all Gentlemen and Ladies, who are Lovers of Theatrical Entertainments, will favour them with their Company.¹

It was in the course of this tour that the first proof of Washington's seeing a play on Virginian soil is discoverable ; for in his ledger, under June 2, 1752, is entered a record of money loaned his younger brother, Samuel,—“ By Cash at the play House 1/3,”—proving that the two brothers were then staying with their mother at her home near *Fredericksburg*, and were at the theatre. The indebtedness was probably the price of a ticket of admission, and the amount shows that the youngsters were still content to be boys and rank themselves as “ gallery gods.”

In this same month the “ *Virginia Gazette* ” printed a prospectus heralding the advent of another and more ambitious venture :

This is to inform the Public,

That Mr. *Hallam*, from the NEW THEATRE in *Goodmansfields*, London, is daily expected here with a select Company of Comedians ; the Scenes, Cloaths and Decora-

¹ “ *Virginia Gazette*,” April 30, 1752.

tions are all entirely new, extremely rich, and finished in the highest Taste, the Scenes being painted by the best Hands in *London*, are excell'd by none in Beauty and Elegance, so that the Ladies and Gentlemen may depend on being entertain'd in as polite a Manner as at the Theatres in *London*, the Company being perfect in all the best Plays, Opera's, Farces, and Pantomimes, that have been exhibited in any of the Theatres for these ten Years past.¹

In pursuance of this promise, the "London Company of Comedians," usually termed Hallam's company, "arrived after a very expensive and tiresome voyage, at York River," on the 28th of June, 1752; and coming to Williamsburg, through the medium of the press notified the Virginia lovers of the drama that

We are desired to inform the Publick, That as the Company of Comedians, lately from London, have obtain'd His Honour the Governor's Permission, and have, with great Expence, entirely altered the Play-House at Williamsburg to a regular Theatre, fit for the Reception of Ladies and Gentlemen, and the Execution of their own Performances, they intend to open on the first Friday in September next, with a Play, call'd The Merchant of Venice, (written by Shakspear) and a Farce, call'd The Anatomist, or, Sham Doctor. The Ladies are desired to give timely Notice to Mr. Hallam, at Mr. Fisher's, for their Places in the Boxes, and on the Day of Performance to send their Servants early to keep them, in Order to prevent Trouble and Disappointment.²

¹ "Virginia Gazette," June 12, 1752.

² "Virginia Gazette," August 21, 1752.

Washington and The Theatre. 11

Concerning this first performance the "Virginia Gazette"¹ prints the following information :

By PERMISSION of the Hon^{ble} ROBERT DINWIDDIE, Esq; His Majesty's Lieutenant-Governor, and Commander in Chief of the Colony and Dominion of *Virginia*.

*By a Company of COMEDIANS, from LONDON,
At the THEATRE in WILLIAMSBURG,*

On *Friday* next, being the 15th of *September*, will be presented,

A PLAY, Call'd

THE MERCHANT OF VENICE.

(Written by *Shakespear*.)

The Part of ANTONIO (the MERCHANT) to be perform'd by
Mr. CLARKSON.

GRATIANO, by Mr. SINGLETON,

Lorenzo, (with Songs in Character) by Mr. ADCOCK.

The Part of BASSANIO to be perform'd by
Mr. RIGBY.

Duke, by Mr. Wynell.

Salanio, by Mr. Herbert.

The Part of LAUNCELOT, by Mr. HALLAM.

And the Part of SHYLOCK, (the Jew) to be perform'd by
Mr. MALONE.

The Part of NERISSA, by Mrs. ADCOCK,

Jessica, by Mrs. Rigby.

And the Part of PORTIA, to be perform'd by
Mrs. HALLAM.

1 August 28, 1752.

Washington and The Theatre.

With a new occasional PROLOGUE.
To which will be added, a FARCE, call'd,

The ANATOMIST :
OR,
SHAM DOCTOR.

The Part of *Monsieur le Medecin*, by
Mr. RIGBY.

And the Part of BEATRICE, by Mrs. ADCOCK.

* * No Person, whatsoever, to be admitted behind the
Scenes.

BOXES, 7s. 6d. PIT and BALCONIES, 5s. 9d. GALLERY,
3s. 9d.

To begin at Six o'Clock.

Vivat Rex.

More interesting still is the prologue spoken at this performance, appended to a brief description¹ of the event:

Williamsburg, Sept. 22.

On *Friday* last the Company of Comedians from *England*, open'd the Theatre in this City, when *The Merchant of Venice*, and the *Anatomist*, were perform'd, before a numerous and polite Audience, with great Applause; the following Prologue, suitable to the Occasion, was spoken by Mr. RIGBY.

PROLOGUE.

O ! FOR the tuneful Voice of Eloquence,
Whose Numbers flow with Harmony and Sense,
That I may soar above the common Wing,
In lively Strains the grateful Subject sing ;

¹ " Virginia Gazette," September 22, 1752.

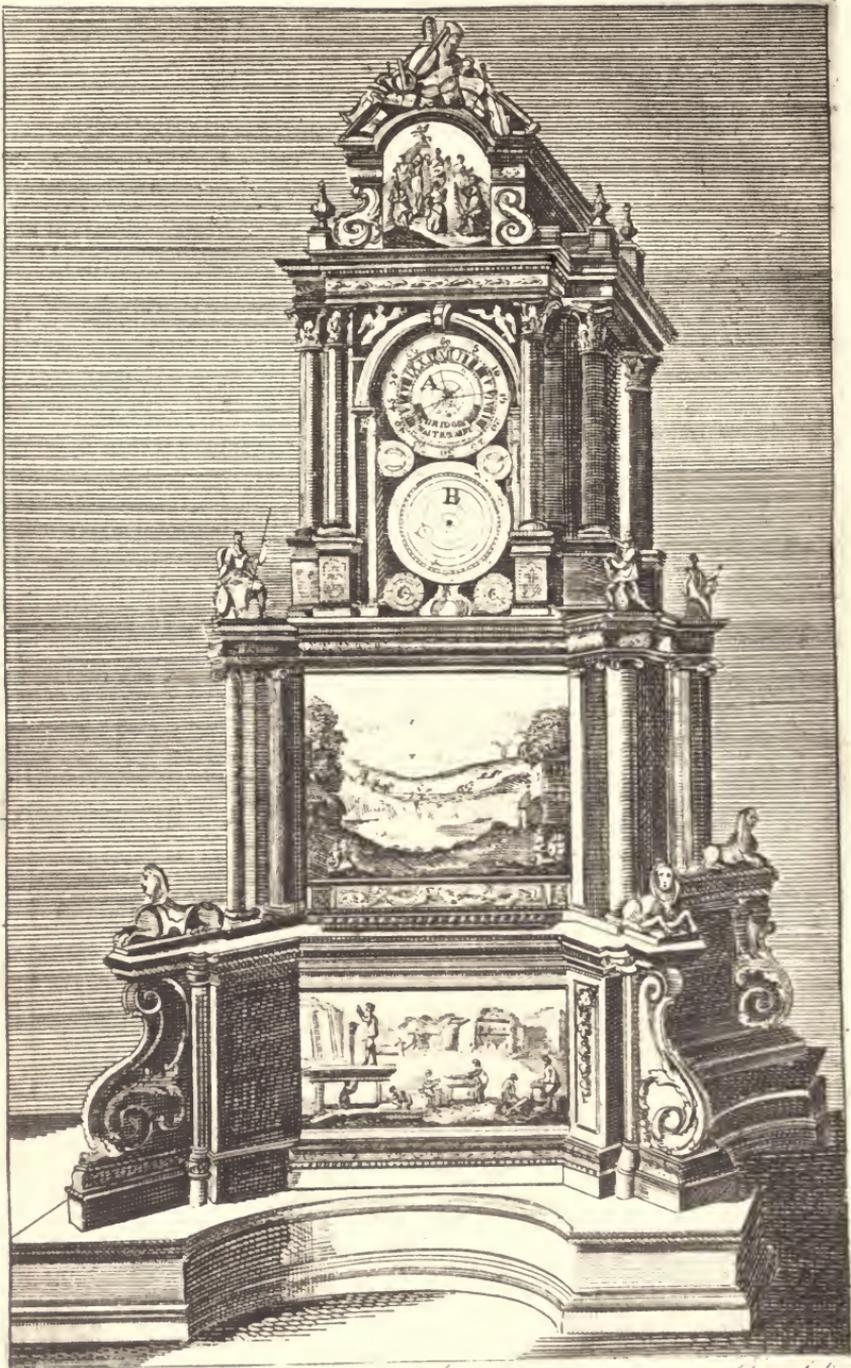
To celebrate the laurel'd Poet's Fame,
And thro' the World the Stage's Use proclaim.
To charm the Fancy, and delight the Soul,
To deal Instruction, without harsh Controul,
To cultivate (by pleasing Arts) the Mind,
To win to Reason, and with Wit refin'd
To check each Error, and reform Mankind.
For this the Bard, on *Athen's* Infant Stage,
At first produc'd the *Drama's* artful Page ;
At once to please and satyrize he knew,
And all his Characters from Nature drew ;
Without Restriction then, as Nature taught,
The Player acted, and the Poet wrote ;
The Tragic Muse did Honour to the State,
And in a Mirrour taught them to be great ;
The Comick too, by gentle Means reprov'd ;
Lash'd every Vice, and every Vice remov'd :
For tho' the Foible, or the Crime she blam'd,
Smil'd on the Man, and with a Smile reclaim'd.
Thus was the *Grecian* Stage, the *Romans* too,
When e'er they wrote, had Virtue in their View :
In this politer Age, on *British* Ground,
The sprightly Scenes, with Wit and Sense abound,
The brilliant Stage with vast Applause is crown'd,
And Shouts of Joy thro' the whole House resound ;
Yet not content to bear so great a Name,
The Muse still labour'd to encrease her Fame ;
Summon'd her Agents quickly to appear,
Haste, to Virginia's Plains, my Sons, repair,
The Goddess said, *Go, confident to find*
An Audience sensible, polite and kind.
We heard and strait obey'd ; from *Britain's* Shore
These unknown Climes advent'ring to explore :
For us then, and our Muse, thus low I bend,

Nor fear to find in each the warmest Friend ;
 Each smiling Aspect dissipates our Fear,
 We ne'er can fail of kind Protection here ;
 The Stage is ever Wisdom's fav'rite Care :
 Accept our Labours then, approve our Pains,
 Your Smiles will please us equal to our Gains ;
 And as you all esteem the Darling Muse,
 The gen'rous *Plaudit* you will not refuse.¹

It is impossible to discover if Washington was present at this opening night, there being no evidence either for or against it. It is almost certain, however, that he witnessed some performances ; for the company continued at Williamsburg eleven months "before we thought of removing," and "performed with universal Applause and met with the greatest encouragement, for which we are bound by the strongest of Obligations to acknowledge the many repeated instances of their spirit and generosity." They were then "persuaded to come to New York by several Gentlemen," and for the next five years there seems to have been no professional acting in the Old Dominion.

Even had the London Company remained in Virginia, it is not likely that the young officer would have seen much of the drama, these years being busy ones to him, and for the most part were spent on the frontier in the service of the colony. Yet the instinctive craving probably remained, if it was not gratified. When in 1756 military duty carried him northward to Boston,

¹ This, the first prologue delivered in America so far known, should not be confused with the apocryphal one printed by Dunlap (I, 17) as given him by Hallam, and from that source frequently reprinted in other books.



The Microcosm? *(Ch. 2. p. 10.)*

there was, so far as known, no company then playing in any city of America. At New York, however, there was then on exhibition a piece of mechanism which Washington, for want of something better, went to see twice, his ledger recording items of expenditure, "for treat'g Ladies to ye Mm. [£]1. 8," and "treat'g Ladies to ye Microcosm [£]1. 4." In the "New York Gazette" of February 16, 1756, is a description of the machine, and in a contemporary pamphlet prospectus is a plate of it, so it is possible to know exactly what the ladies and their cavalier saw.

To be seen at the NEW-EXCHANGE,
That Elaborate and Celebrated Piece of
Mechanism, called the

MICROCOSM,
Or, The WORLD in MINIATURE.

Built in the Form of a Roman Temple, after Twenty-two Years close Study and Application, by the late ingenious Mr. Henry Bridges, of London; who, having received the Approbation and Applause of the Royal Society, &c. afterwards made considerable Additions and Improvements; so that the Whole, being now completely finished, is humbly offered to the curious of this City, as a Performance which has been the Admiration of every Spectator, and proved itself by its singular Perfections the most instructive as well as entertaining Piece of Work in Europe.

A Piece of such complicated Workmanship, and that affords such a Variety of Representations (tho' all upon the most simple Principles) can but very imperfectly be described in Words the best chosen; therefore 'tis desired,

what little is said in this Advertisement may not pass for an Account of the Microcosm, but only what is thought merely necessary in the Title of such an Account, &c.

Its outward Structure is a most beautiful Composition of Architecture, Sculpture and Painting. The inward Contents are as judiciously adapted to gratify the Ear, the Eye, and the Understanding; for it plays with great Exactness several fine Pieces of Music, and exhibits, by an amazing Variety of moving Figures, Scenes diversified with natural Beauties, Operations of Art, of human Employments and Diversion, all passing as in real Life, &c.

1. Shews all the celestial Phænomena, with just Regard to the proportionable Magnitudes of their Bodies, the Figures of their Orbits, and the Periods of their Revolutions, with the Doctrine of Jupiter's Satellites, of Eclipses, and of the Earth's annual and diurnal Motions, which are all rendered familiarly intelligible. In particular will be seen the Trajectory and Type of a Comet, predicted by Sir Isaac Newton, to appear the Beginning of 1758; likewise a Transit of Venus over the Sun's Disk, the Sixth of June 1761; also a large and visible Eclipse of the Sun, the First of April 1764, &c.

2. Are the nine Muses playing in Concert on divers musical Instruments, as the Harp, Hautboy, Bass Viol, &c.

3. Is Orpheus in the Forest, playing on his Lyre, and beating exact Time to each Tune; who, by his exquisite Harmony, charms even the wild Beasts.

4. Is a Carpenter's Yard, wherein the various Branches of that Trade are most naturally represented, &c.

5. Is a delightful Grove, wherein are Birds flying, and in many other Motions warbling forth their melodious Notes, &c.

6. Is a fine Landskip, with a Prospect of the Sea, where Ships are sailing with a proportionable Motion according

to their Distance. On the Land are Coaches, Carts and Chaises passing along, with their Wheels turning round as if on the Road, and altering their Positions as they ascend or descend a steep Hill; and nearer, on a River, is a Gunpowder-Mill at Work. On the same River are Swans swimming, fishing, and bending their Necks backwards to feather themselves; as also the Sporting of the Dog and Duck, &c.

7. And lastly, is shewn the whole Machine in Motion, when upwards of twelve Hundred Wheels and Pinnions are in Motion at once: And during the whole Performance it plays several fine Pieces of Musick on the Organ and other Instruments, both single and in Concert, in a very elegant Manner, &c.

Tis hoped (as this Machine cannot be mov'd without a considerable Expence and Loss of Time, and its purpos'd Stay here so very short) that Gentlemen and Ladies will be as expeditious as convenient.

It will be shewn every Day from Ten in the Morning till Six at Night, to any select Company (not less than Six) at Six Shillings each, which entitles them to see the internal Parts of this Machine, in Motion, and upon what Principle the Whole is perform'd, so worthy the Notice of the Curious, &c.—It will likewise be shewn every Monday, Wednesday, and Friday Nights, to more or less, exactly at Seven o'Clock, at Four Shillings each, tho' Prices quite inferior to the Expences and Merits of this Machine.

Tis likewise humbly hoped, no Person will take it amiss if not admitted without a Ticket, on Monday, Wednesday and Friday Nights; and that the common Notion of its being exhibited cheaper at last, will not disappoint them of seeing so noble a Piece of MECHANISM.

TICKETS to be had at the above Place, where a Fire is constantly kept.

In the following year, while on the frontier, Washington subscribed to what was probably a garrison play; for entered in his ledger, under date of January 10, is an item: "By Cash gave the Players at Fort Cumbd." £1. From the same source are taken two entries: "March 17th By Mr. Palmas Tickets 52/6," presumably an expenditure made in Philadelphia during the officer's visit there to meet Lord Loudon; but whether the tickets were for the theatre or for a lottery cannot be discovered. The second entry is more specific, being to the effect: "Apr. 27. By Tickets to the Concert," 16/3.

The French and Indian war still engaged the services of the militia colonel in 1759, to the exclusion of all his pleasures; and from Fort Cumberland he wrote to Mrs. George William Fairfax, "the hours at present are melancholy dull," while in a second letter he adds, after alluding to the probable failure of the campaign, "I should think our time more agreeably spent, believe me, in playing a part in Cato, with the company you mention and myself doubly happy in being the Juba to such a Marcia as you must make."

With his resignation from the service, and his marriage, came the leisure and opportunity to gratify his love of the drama. Furthermore, as a "burgess" or member of the Assembly of his colony, an annual visit to Williamsburg to attend the meetings of that body became necessary; and as this period was always the capital's season, when plays were given, if at all, he was at once able to attend to his senatorial duties and to enjoy the theatre. It is nowhere recorded that there

was a company playing in Williamsburg in 1760, but Washington's ledger proves that there must have been one acting during the session of the Assembly, for it records under October 8, "By Play Tickets at Sundry times [£]7. 10. 3."

Of such type are recurring entries in the succeeding years, best told by simple excerpts :

1761	Mar.	Play Tickets in March	[£] 2.	7.	6
1762	Nov.	Play Tickets	2.	18.	3
1763	Apr. 26	Play Ticket		5/	
	29	Play Tickets		10/	
	May 2	Play Tickets		12/6	
	3	Play		8/9	
	19	By Play Ticket		5/	
1765	Apr. 2	By my Exps to hear the Armonica		3.9	
1767	Apr. 10	Ticket for the Concert		5/	
	May 20	By Exps in seeing Slight of hand performance	1.	7.	6

With 1768 something better than these bald entries is procurable. In that year the "Virginia Company of Comedians" gave a season of two months in Williamsburg, and on May 2 Washington wrote in the daily record he kept of "where & how my time is spent," that he "went to Williamsburg with Colo. Bassett, Colo Lewis & Mr. Dick. Dind with Mrs Dawson — and went to the Play." From the ledger it is discovered that Washington was clearly the host, for the tickets cost him £1. 7s. 6d. So again, on Sep-

tember 20 of the same year, his diary states that he “& Mrs. Washington & ye two child’n were up to Alexandria to see the Inconstant or way to win him acted”; the entry for the next day reading “Stayd in Town all day & saw the Tragedy of Douglas playd.” Probably these were given by the same company which had played in Williamsburg, and the double performance cost him £3. 12s. 6d. On October 6 he made an additional expenditure, “By Play Ticket for Jno. P. Custis 5/.” It is of interest to note that “ye two child’n” thus taken to the theatre were his stepson and stepdaughter, John Parke and Martha Parke Custis, respectively fifteen and thirteen years of age.

The only fact obtainable concerning Washington’s “play” hours in 1769 is a brief statement in his diary that on September 19 he “went to Court” at Alexandria, “stay’d all night & went to see slight of hand perform’d.” The year 1770 makes a better showing, for there are three entries in his ledger: “May 24 By 4 Play Tickets 30/”; “June 16 Tickets to Play &c. 15/6”; and June 23 “By Play Tickets £2.”

Of all these years of pleasant social life, 1771 was the most full in dramatic enjoyment. On January 29 he “In the Evening went to a Play” acted at Dumfries, at a cost “By two Play Tickets” of 10/, supplemented “By Exps. at the Play” of 6/3. On May 2 he “set out with Colo Bassett, for Williamsburg, and reached Town about 12 O’Clock—dined at Mrs. Dawsons & went to the Play.” The following evening he “Dined at the Speakers and went to the Play—after wch Drank a Bowl or two of Punch at Mrs.

Campbells"; and on the 8th he "Dined at Southalls with Colo Robt Fairfax & some other Gentlemn & went to the Play &c," the total expenditure for tickets on these three evenings being 52/6. Again, on July 23, he spent 15/ for the same purpose, presumably a performance given in Alexandria. In September of the same year he went to Annapolis to attend the races, and of this visit his diary records:

- Sept 24 Dined with the Govr and went to the Play & Ball afterwards
- 25 Dined at Doctr Stewards and went to the Play and Ball afterwards
- 26 Dined at Mr. Ridouts and went to the Play after it
- 28 Dined at Mr. Bouchers and went from thence to the Play and afterwards to the Coffee H.

The cost to him "By Play Tickets at Different times" was £3. But a month later, during the session of the burgesses, he spent "By Sundry Tickets while in Wmburg 4. 1. o." Concerning this theatre-going his diary chronicles

- Oct. 29 Dined at the Speaker's and went to the Play in the Afternoon
- 31 Dined at the Governor's & went to the Play
- Nov. 1 Dined at Mrs. Dawson's — Went to the Fireworks in the afternoon and to the Play at Night
- 4 Dined with the Council and went to the Play afterwards.

In the "Virginia Gazette" for January 23, 1772, an advertisement, or "Preliminary Notice," informs the public that "The American Company of Comedians intend for this place by the meeting of the General Assembly, and to perform till the end of the April Court. They then proceed to the Northward by engagement, where it is probable they will continue some years." And from the same source something can be learned of the repertoire of the Thespians, a paragraph announcing: "New Plays.—We hear that a new comedy, called 'The Brothers,' written by Mr. Cumberland, author of the much approved 'West Indian,' is now in rehearsal and will soon make its appearance on our theatre; also that 'False Delicacy' and a 'Word to the Wise,' the productions of the ingenious Mr. Hugh Kelly, whose spirited letter to the Lord Mayor (Beckford) has been read by most people, are in great forwardness." From Washington's diary and ledger the following extracts are made:

- Mar 11. Dined at the Club and went to the Play
 Mar 17. Dined at the Club and went to the Play in the
 afternoon
 19. Dined at Mrs. Dawsons & went to the Play in
 the evening
 25. Dined at Mrs. Lewis Burwells and went to the Play
 26. Dined at the Club and went to the Play
 Apr. 3. Dined at Mrs. Campbell's and went to the Play
 — Then to Mrs. Campbells again
 7. Dined at Mrs. Campbells and went to the Play
 Apr. 9 By Sundry Play Tickets for myself & others
 whilst in Town [£] 5. 12. 6

Light on his play-going during another attendance at the races at Annapolis is obtainable from the same sources, as follows :

- Oct 5. Reached Annapolis—Dined at the Coffee House with the Jockey Club & lodged at the Govr after going to the Play.
- 7. Dined at the Govrs and went to the Play afterwards.
- 8. Dined at Colo Loyds and went to the Play—from thence early to my lodgings.
- 9. Dined at Mr. Roberts—went to the Play & to the Govrs to Supper.

In his ledger is the item “Oct 6 By Sundry Tickets to the Plays [£]1,” supplemented by other items in his cash-book as follows :

Oct.	5	By Douglas's Compy	[£]	1.	19.	0
		By Play			.6.	
	8	By Play Ticket			.6.	
	9	“ “ “			6	
	10	“ “ “ ts			12	
Nov.	16	By cost of seeing Wax Works			.7.	6
		“ Do Do Puppit Show			11.	6

Having occasion to come to New York in 1773 to enter his stepson at King's College, Washington beguiled part of his stay in the city in a manner briefly described in his Journal: “May 28th Dined with Mr. James Delancey, and went to the Play and Hulls Tavern in the evening,” the plays being “Hamlet”

and "Cross Purposes," and the cost "By Play Tickets" 8/. Once again he attends the Annapolis races and plays of this year, entered thus briefly in his diary:

- Sept 27. Dined at the Govrs and went to the Play in the Evening
 28. Again dined at the Govrs and went to the Play & Ball in the Evening
 29. Dined at Mr. Sprigs & went to the Play in the Evening.

With this ends Washington's enjoyment of the theatre for several years. In 1774 the controversy between Great Britain and her Colonies had reached such a height that a Congress met at Philadelphia to discuss what united action should be taken, and one of the resolutions come to and recommended to the people was:

We will in our several Stations encourage Frugality, Oeconomy, and Industry, and promote Agriculture, Arts and the Manufactures of this Country, especially that of Wool; and will discountenance and discourage every Species of Extravagance and Dissipation, especially all Horse Racing, and all Kinds of Gaming, Cock Fighting, Exhibitions of Shews, Plays, and other expensive Diversions and Entertainments; and on the Death of any Relation or Friend, none of us, or any of our Families will go into any further Mourning Dress than a black Crape or Ribbon on the Arm or Hat for Gentlemen, and a black Ribbon and Necklace for Ladies, and we will discontinue the giving of Gloves and Scarves at Funerals.

where, how, or with whom
my time is - spent

19. The two M^r Alexanders
went away after breakfast
my Brother Sam - his Wife & two
children came to Dinner
20. I went up to Court & returned in
the afternoon - Col^o Mason, & M^r
Tendal came with me. -
21. Col^o Mason & M^r Tendal went
away after breakfast. - I rested
at home all day - M^r Rob^t Hood
dined & lodged here -
22. My Brother and myself led to
my Mill & returned to Dinner. -
23. at home all day
24. Ditto - Ditto -
25. At home all day writing
26. I set off for Annapolis Races
Dined at Robin's & got into
Annapolis between five &
six o'clock - spent the evening
& lodged at the Governors
27. Dined at the Gov^rs and went
to the play in the evening
28. again Dined at the Gov^rs
and went to the play & back
in the evening. -
29. Dined at M^r Spry's & went
to the play in the evening



have any commercial connexion, with such merchant.

Sixth. THAT such as are owners of vessels will give positive orders to their captains, or masters, not to receive on board their vessels any goods prohibited by the said non-importation agreement, on pain of immediate dismissal from their service.

Seventh. WE will use our utmost endeavours to improve the breed of sheep and increase their number to the greatest extent, and to that end, we will kill them as sparingly as may be, especially those of the most profitable kind; nor will we export any to the West-Indies or elsewhere; and those of us who are or may become overstocked with, or can conveniently spare any sheep, will dispose of them to our neighbours, especially to the poorer sort, on moderate terms.

Eighth. THAT we will in our several stations encourage frugality, œconomy, and industry; and promote agriculture, arts, and the manufactures of this country, especially that of wool; and will discountenance and discourage, every species of extravagance and dissipation, especially all horse racing, and all kinds of gaming, cock fighting, exhibitions of shews, plays, and other expensive diversions and entertainments. And on the death of any relation or friend, none of us, or any of our families will go into any further mourning drefs, than a black crape or ribbon on the arm or hat
for

Richard Bland
~~Leopold Branderly~~
Richard Henry Lee
G. Washington
Wm. Harrison

Virginia

Wm. Hooper

Joseph Hewes

Samuel

Wm. Middleton

Thomas

Christ Gadsden

J. M. Madsen

Edward Rutledge

North Carolina

South Carolina

Mem. Patrick Henry Jun^r. & Edmund Pendleton
Esq^s signed the Original Association but were
absent at the signing of this - Mess^{rs} Philip Li-
vingston, John Haring, John D. Hart, Samuel
Rhoads, Geo. Ross and Robt. Goldsborough did
not sign the Original, being then absent.



Of this Congress Washington was a member, and he signed the "association" of which the above paragraph is a part. It was sufficient to put an end to all play-giving in the Colonies; but even if it had not been, his military appointment to the command of the Continental Army would have prevented the general from further enjoying them.

If the outbreak of the Revolution ended for a time Washington's seeing of plays, it produced a new phase, by putting him into them—not, as he once wished, as a performer, but as a character. Thus, Thomas Laycock's play entitled "The Fall of British Tyranny" and an anonymous farce styled "The Battle of Brooklyn," both issued in 1776, introduce the commander-in-chief in the caste; the one, a Whig production, presents him as a hero, while the second, of Tory origin, gives the obverse, though it is an interesting fact that he is drawn even in this as the one honest and high-principled man of a band of rogues. No other plays issued during the war introduce him, but in 1784 Peter Markoe's tragedy of "The Patriot Chief" was based on his Revolutionary services, and in 1791 another tragedy, entitled "Washington," was issued in Paris, the author being a M. de Sauvigny. From that time he has been several times a dramatis persona.

Although the First Congress had disapproved of plays, and Washington had signed the interdiction, the dreariness of the winter at Valley Forge led to his not persisting in his disapproval; and that he himself witnessed at least one play is told in a letter from Colonel William Bradford to his sister, that deserves full quotation:

May 14th. 1778

MY DEAR RACHEL

I find by a Letter from my father that you are on a visit at Trenton. I should be happy could you extend your Jaunt as far as full View. The Camp could now afford you some entertainment. The manœuvring of the Army is in itself a sight that would charm you. Besides these, the Theatre is opened — Last Monday Cato was performed before a very numerous & splendid audience. His Excellency & Lady, Lord Sterling, the Countess & Lady Kitty, & Mrs. Green were part of the Assembly. The Scenery was in Taste — & the performance admirable. Col. George did his part to admiration — he made an excellent die (as they say) — Pray heaven, he dont die in earnest — for yesterday he was seized with the pleurisy & lies extremely ill — If the Enemy does not retire from Philada soon, our Theatrical amusement will continue — The fair Penitent with the Padlock will soon be acted. The “recruiting Officer” is also on foot —

I hope however we shall be disappointed in all these by the more agreeable Entertainment of taking possession of Philada There are strong rumors that the English are meditating a retreat — Heaven send it — for I fear we shall not be able to force them to go these two months.

I scrawl these few lines to accompany a letter which I send to my Father — Love to sister Betsy & all Friends —
Adieu ma chere soeur, je suis votre

W. B.

These plays, and others announced to be given in Philadelphia soon after its reoccupation by the Whigs, once more stirred the Continental Congress into a crusade against the theatre, and the “Journal” states that on October 12

A motion was made that Congress pass the following resolutions :

Whereas true religion and good morals are the only solid foundations of public liberty and happiness :

Resolved, That it be and it is hereby earnestly recommended to the several states to take the most effectual measures for the encouragement thereof, and for the suppressing theatrical entertainments, horse-racing, gaming, and such other diversions as are productive of idleness, dissipation, and a general depravity of principles and manners.

This motion was carried by vote of all the States except Maryland, Virginia, and North Carolina, two of those being in the negative, and Virginia divided. The resolution apparently not having the desired effect, Congress passed, on October 16, a more drastic one :

A motion being made in the words following :

Whereas frequenting playhouses and theatrical entertainments has a fatal tendency to divert the minds of the people from a due attention to the means necessary for the defence of their country and the preservation of their liberties :

Resolved, That any person holding an office under the United States, who shall act, promote, encourage or attend such plays, shall be deemed unworthy to hold such office, and shall be accordingly dismissed.¹

¹ The French minister, Gérard, wrote to his government concerning these resolutions :

“The Philadelphia papers contain two resolutions passed by Congress. . . . The second is a renewal of the request made by certain States to interdict dances, spectacles, and races. The very day this resolution appeared a public (theatrical) performance, given

This, too, was agreed to, only New York, Maryland, Virginia, North Carolina, and Georgia voting against it. And on the same day the President of Congress — Laurens — inclosed to the commander-in-chief “an act of this date in a printed paper forbidding every Person holding an office under the United States to encourage or attend at Theatrical Entertainments.” That this crusade did not produce the suppression of all plays is certain; but it seems to have put an end to Washington’s being present at them.

After the surrender of Lord Cornwallis, the commander-in-chief spent some weeks in Philadelphia, that he might consult with Congress concerning the future operations of the army. During this visit Luzerne gave an entertainment in his honor, which the “Freeman’s Journal” of December 19, 1781, described as follows: “On Tuesday evening of the 11th inst. his excellency the minister of France, who embraces every opportunity to manifest his respect to the worthies of America, and politeness to its inhabitants, entertained his excellency general Washington, and his

by army officers and Whig citizens, was to take place. The following day the Governor of Philadelphia gave a ball, numerously attended. Congress, finding that its simple recommendation was not regarded a law, prepared a resolution on the 16th to enforce it, which rendered incapable of employment every officer who should take part in or attend any spectacle. On the other hand, Maryland, Virginia, and Carolina regard horse-racing as a national affair. It is the northern members, called the Presbyterian party, that delight in passing moral laws so as to keep their credit and rigor in full exercise. Such contests interfere with important business. It is plain to me that the delays which have occurred since I came originate in these.”

lady, the lady of general Greene, and a very polite circle of the gentlemen and ladies, with an elegant Concert, in which an Oratorio, composed & set to music by a gentleman whose taste in the polite arts is well known, was introduced, and afforded the most sensible pleasure." A second pleasure was given to Washington during this Philadelphia visit, reported in the issue of January 9, 1782, of the same paper: "On Wednesday evening the 2d instant, Alexander Quesnay, esq. exhibited a most elegant entertainment at the playhouse, where were present his excellency general Washington, the Minister of France, the president of the State, a number of the officers of the army and a brilliant assemblage of ladies and gentlemen of the city, who were invited." The entertainment was held at the Southwark Theatre, corner of South and Apollo (now Charles) streets, between Fourth and Fifth streets. "After a prologue suitable to the occasion, EUGENIE an elegant French comedy was first presented (written by the celebrated M. Beaumarchais) and in the opinion of several good judges was extremely well acted by the young gentlemen, students in that polite language. After the comedy was acted the LYING VALET a farce, to this succeeded several curious dances, followed by a brilliant illumination, consisting of thirteen pyramidal pillars, representing the thirteen States — on the middle column was seen a Cupid, supporting a laurel crown over the motto — WASHINGTON — the pride of his country and terror of Britain. On the summit was the word — Virginia — on the right — Connecticut, with the names

GREENE and LA FAYETTE — on the left — the word Pennsylvania with the names WAYNE and STUBEN; and so on according to the birth place and state proper to each general. The spectacle ended with an artificial illumination of the thirteen columns." Alexander Quesnay de Glouvay, who had the direction of this "most elegant entertainment," was a French teacher.

In July, 1782, Washington was again in Philadelphia, and while there he attended a second entertainment given by Luzerne. Of this the "Pennsylvania Packet" for July 18, 1782, said: "Last Monday His Excellency the minister of France celebrated the birth of Monsigneur the Dauphin. In the evening there was a concert of musick in a room erected for that purpose. The concert finished at nine o'clock, when the fireworks began, and at the same time began a very brilliant ball; this was followed by a supper. The presence of His Excellency General Washington and Count Rochambeau rendered the entertainment as compleat as could possibly be wished."

The resolutions of the Continental Congress, as well as various laws passed by the States, had served to suppress all professional acting in the United States during the Revolution. With the arrival of peace, however, Hallam returned to America, and early in 1784 petitioned the Assembly of Pennsylvania to repeal their law forbidding plays. Failing to accomplish this, he began to give performances in Philadelphia, veiling their true nature by advertising them as lectures. While he was thus evading the law,

Washington came to the city to attend the meeting of the Society of the Cincinnati, and on May 22 he purchased four "Play Tickets" at a cost of 30/, thus indicating that he thought the law not one that should receive the support of good citizens. Having occasion later in the year to go to Richmond, he spent in that city (November 20) £3. 16s. for four play tickets; and on November 29, at Annapolis, he bought another four, at a cost of £1. 10s. Both of these performances were probably given by Hallam.

In the seclusion of Mount Vernon which followed Washington's retirement from the public service, there was no play-going; and not till he journeyed to Philadelphia in 1787, to attend the Federal Convention, did he have the opportunity to hear anything dramatic or musical. His journal of that stay carefully notes on each day his various occupations and enjoyments. Following these entries are the advertisements of the performances heard:

Tuesday, May 29. "Attended Convention, and dined at home, after wch accompanied Mrs. Morris to the benefit concert of a Mr. Julian."

Tuesday, June 12. "Dined at Mr. Morris's and drunk Tea there. Went afterwards to the concert at the City Tavern."

MR. REINAGLE'S
CONCERT

Will be performed at the City-Tavern, This Evening,
the 12th Instant.

	ACT I.	
Overture,		<i>Bach</i>
Concerta Violoncello,		<i>Capron</i>
Song,		<i>Sarti</i>
	ACT II.	
Overture,		<i>Andre</i>
Concerto Violin,		<i>Fiorella</i>
Concerto Flute,		<i>Brown</i>
	ACT III.	
Overture (La Buono Figluola)		<i>Picicini</i>
Sonata Piano Forte,		<i>Reinagle</i>
A new Overture (in which is introduced a Scots Strathspey)		<i>Reinagle</i>

The Concert will begin exactly at a quarter before 8 o'clock.

Tickets, at 7s. 6 each, to be had at the City-Tavern, and of Mr. Reinagle, in Carter's alley.¹

Tuesday, July 10. "Dined and drank Tea at Mr. Morris's, drank Tea at Mr. Bingham's, and went to the play."

SPECTACULUM VITÆ.

At the Opera House in Southwark

This Evening, the 10 July,

Will be performed

A Concert,

In the First Part of which will be introduced an Entertainment called the

DETECTION :

or, the Servants Hall in an Uproar.

¹ "Pennsylvania Packet and Daily Advertiser," Tuesday, June 12, 1787.

To which is added — A Comic Opera,
in two Acts called
Love in a Camp,
or Patrick in Prussia, &c. &c.

Saturday, July 14. "In Convention. Dined at
Springsbury with the Club and went to the play in
the afternoon."

SPECTACULUM VITÆ.

At the Opera-House in Southwark,
This Evening, the 14th July,
Will be Performed

A Concert,
In which will be introduced —

An
Opera,
Called — The
Tempest,
Or, The

Inchanted Island :

(Altered from Shakespear by Dryden)

To Conclude with — A Grand
Masque
of

Neptune and Amphitrite ;
With entire New

Scenery, Machinery, &c. &c.

The Music composed by Doctor Purcel.

* * * The Managers respectfully inform the Public,
that on account of the Variety of Preparations in Sce-
nery, Music, Dresses, &c. necessary for this Opera,
there can be no Entertainment this Evening.

At the Desire of several Ladies and Gentlemen,
The doors in future will be opened at Seven o'clock,
and the Curtain drawn up precisely at Eight
Tickets to be purchased at* Mr. Bradford's Book-
store, in Front-street, and places for the Boxes to be
taken of Mr. Ryan, at Mr. North's, next door to the
Opera House, from Ten till One o'clock.

Ladies and gentlemen are requested to send their
servants in time to keep their boxes.

Box 7s. 6d. — Pit 5s. — Gallery 3s. 9d.¹

Saturday, July 21. "In Convention. Dined at
Springsbury with the Club of Gent'n & Ladies. Went
to the play afterwards."

SPECTACULUM VITÆ.

At the Opera-House in Southwark,
This Evening, the 21st July,
Will be Performed

A Concert :

Between the Parts of the Concert will be recited — A
Moral Poem,
Called the
Crusade,
Or, The
Generous Sultan.

By Mr. James Thomson, Author of the Seasons.

With the Original

Epilogue

To

Edward and Eleonora.²

¹ "Pennsylvania Packet and Daily Advertiser," Saturday, July
14, 1787.

² "Pennsylvania Packet and Daily Advertiser," Saturday, July
21, 1787.

The plays thus witnessed were given by Hallam's company, which had come from New York to play during the session of the Convention. Apparently Washington was a guest at two of these performances, as his ledger only mentions one disbursement, "July 9. By a Play Ticket 7/6."

Elected President of the United States, Washington came to New York in April, 1789, to be inaugurated — an event the John Street Theatre signalized by illuminated transparencies, "one of which represented Fame as an angel descending from Heaven to crown Washington with the emblems of immortality." Despite the inevitable press of business on the newly elected official, due to the organization of the government, there was little delay on his part in his attendance at a play, only ten days having elapsed between the taking of his oath and the event announced in the "Gazette of the United States" as follows :

THEATRE.

On Monday evening, THE PRESIDENT of the United States, His Excellency the Vice-President, His Excellency the Governor, His Excellency the Count De Moustier, and several other foreigners and natives of distinction, honored the Theatre with their presence. There was a most crowded house, and the ladies who were numerous made a most brilliant appearance. The judicious choice of performances for the evening, and the proper assignment of the parts to suitable characters, rendered the exhibition in a high degree entertaining.¹

¹ May 15, 1789.

From the journal of Senator William Maclay what plays were seen, and other facts, are discoverable: "May 11th.—I received a ticket from the President of the United States to use his box this evening at the theatre, being the first of his appearance at the play-house since his entering on his office. Went. The President, Governor of the State, foreign Ministers, Senators from New Hampshire, Connecticut, Pennsylvania, M[aryland]., and South Carolina; and some ladies in the same box. I am old, and notices or attentions are lost on me. I could have wished some of my dear children in my place; they are young and would have enjoyed it. Long might they live to boast of having been seated in the same box with the first Character in the world. The play was the 'School for Scandal.' I never liked it; indeed, I think it an indecent representation before ladies of character and virtue. Farce, the 'Old Soldier.' The house greatly crowded, and I thought the players acted well; but I wish we had seen the 'Conscious Lovers,' or some one that inculcated more prudential manners."

The "Gazette of the United States" shows that once again the President witnessed a play in the spring season, the notice of the performance of June 5 reading:

THEATRE — JOHN STREET.

Last Evening was presented that excellent Comedy the *CLANDESTINE MARRIAGE*.

THE PRESIDENT of the United States and his Lady — the Most Honorable ROBERT MORRIS and Lady — the Gentlemen of the President's Suite — Honorable General KNOX and Lady — Baron STEUBEN — and many

CONTRAST



• Tom: Do you want to kill the Colonel?
 I feel chock full of fight.

other respectable and distinguished characters, honored the THEATRE by their presence.

The reiterated plaudits bestowed on the various parts of the performance, designated the merit of the actors—and it is but just to say, that, animated by the countenance of such illustrious auditors, the characters were supported with great spirit and propriety.—Mrs. HENRY and Mrs. MORRIS, played with their usual naivete and with uncommon animation.¹

First sickness and then a journey through New England interrupted further play-going for a time; but the President's ledger shows that if he did not attend himself, he sent a niece, for a charge on November 3 is: "By a play ticket for Miss Harriet Washington 3/." Very promptly on his return to the city he resumed his visits to the theatre, his first one being on November 24, 1789. Of this he wrote in his diary: "Went to the play in the evening—sent tickets to the following ladies and gentlemen and invited them to seats in my box, viz:—Mrs. Adams, (lady of the Vice-President,) Genl. Schuyler and lady, Mr. King and lady, Majr. Butler and lady, Colo. Hamilton and lady, Mrs. Green—all of whom accepted and came, except Mrs. Butler, who was indisposed." The advertisement of the performance read:

Mr. WIGNELL'S Night.

THEATRE.

By the Old American Company,

THIS EVENING, the 24th instant,
will be presented, a COMEDY, never acted in
America, called,

The TOY; or,
A Trip to Hampton Court.

As now performing with applause at the Theatre
Royal, Covent Garden.

To which will be added, a COMEDY, in two acts,
by the Author of the School for Scandal, called,

The Critic; or, a Tragedy Rehearsed.

With a Grand SEA ENGAGEMENT, and an At-
tack upon Tilbury Fort, by the Spanish Armada,
with the total Defeat of the Fleet, by Fire-Ships,
Cannon and Bombs, from the Fort.

The Whole to conclude with a COMIC SKETCH,
interspersed with Music, called,

DARBY'S RETURN.

With an Account of the Countries which he has
travelled through, particularly America.

The Parts by Mr. Wignell, Mr. Biddle, Mr. Woolls,
and Mrs. Morris.

The Public are respectfully acquainted, that on
this particular Occasion the Curtain will be drawn
up at Six o'Clock precisely.¹

The "Gazette of the United States" ² printed a para-
graph on this performance which is also worth quoting :

THEATRE— JOHN STREET.

The Entertainment at the THEATRE, on Tuesday
evening last, appeared, by the repeated plaudits, to give

¹ "Daily Advertiser," November 24, 1789.

² November 28, 1789.

the fullest satisfaction to a very crowded house: The selections for the Evening were made with judgment— and animated by the presence of the illustrious personages, who honored the exhibition, the Players exerted their best abilities. The Pieces performed were the TOY — The CRITIC, and a new Comic Sketch, entitled DARBY'S RETURN. The latter piece is the production of the same ingenious hand, who hath already contributed so much to the entertainment of the public by "*The Father, or American Shandyism.*" "DARBY'S RETURN" is replete with the happiest illusions to interesting events, and very delicately turned compliments. On the appearance of THE PRESIDENT, the audience rose, and received him with the warmest acclamations — the genuine effusions of the hearts of FREEMEN.

William Dunlap, the author of "Darby's Return," thus mentioned, tells an amusing anecdote concerning the President and this "first night" of Darby that is well worth repeating :

When Wignell, as Darby, recounts what had befallen him in America, in New York, at the adoption of the Federal Constitution, and the inauguration of the president, the interest expressed by the audience in the looks and the changes of countenance of this great man became intense. He smiled at these lines, alluding to the change in the government—

"There too I saw some mighty pretty shows ;
A revolution, without blood or blows,
For, as I understood, the cunning elves,
The people all revolted from themselves."

But at the lines —

“ A man who fought to free the land from wo,
Like me, had left his farm, a-soldiering to go :
 But having gain'd his point, he had *like me*,
 Return'd his own potato ground to see.
 But there he could not rest. With one accord
 He's called to be a kind of — not a lord —
 I don't know what, he's not a *great man*, sure,
 For poor men love him just as he were poor.
 They love like a father or a brother,

DERMOT.

As we poor Irishmen love one another.”

The president looked serious ; and when Kathleen asked,

“ How looked he, Darby ? Was he short or tall ? ”

his countenance showed embarrassment, from the expectation of one of those eulogiums which he had been obliged to hear on many public occasions, and which must doubtless have been a severe trial to his feelings : but Darby's answer that he had *not seen him*, because he had mistaken a man “ all lace and glitter, botherum and shine,” for him, until all the show had passed, relieved the hero from apprehension of further personality, and he indulged in that which was with him extremely rare, a hearty laugh.¹

The papers advertised another “ benefit ” night for November 30, as follows :

Mr. HENRY'S Night.

Being positively the last but one of performing this season.

¹Dunlap's “ History of the American Theatre,” I, 160. The whole piece is reproduced in the Appendix.

THEATRE.

By the Old American Company,

This Evening, the 30th inst. will be presented,
(By particular Desire)

An Opera, or, Dramatic Romance, called,

CYMON and SYLVIA,
Or, Love and Magic.

With a Grand Procession of knights of the different orders
of chivalry, shepherds and shepherdeses of
Arcadia, Cymon and Sylvia in a
Triumphal Car, &c. &c.

In Act 5th, will be introduced the original scene of the
SINKING of the BLACK TOWER.

End of the 4th Act, Hipposly's Drunken Man,
By Mr. Henry,

End of the Play, (by particular desire,) the second time,

A MONODY,

Or, Eulogium on the American Chiefs who fell in the
Cause of Freedom.

To make mankind in conscious virtue bold,
Live o'er each scene, and be what they behold.— Pope.

The Recitation and vocal parts, (as the Genius of Columbia)
By Mrs. Henry.

To which will be added, a Comedy, in two Acts, the latest
production of the Author of the Poor Soldier, and

Twenty five other pieces, as performing at
the Hay Market London, with un-
common applause, called,

The PRISONER at LARGE,
Or, The Humours of Killarney.

Mr. Henry respectfully, informs the public, that his late benefit having amounted but to a trifle, over the expences, he has relinquished it, by the advice of his Friends, and requests their patronage on this occasion.

The Doors will be opened at half after Five, and the Curtain drawn up precisely at half after Six o'clock.¹

Of this performance Washington wrote: "Went to the Play in the evening, and presented tickets to the following persons, viz: Doctr. Johnson and lady, Mr. Dalton and lady, the Chief Justice of the United States and lady, Secretary of War and lady, Baron de Steuben and Mrs. Green." According to the "Gazette,"² "The THEATRE was unusually crouded on Monday Evening — The Campaign bids fair to close very much to the satisfaction of the Old American Company — Recent exertions have in a peculiar manner contributed to their success. *Sat verbam, &c.*" Interesting relics of this particular "theatre party" are Washington's invitation to Chief Justice Jay and the latter's reply:

The President of the United States presents his best compliments to the Chief Justice of the United States and his lady, and encloses them tickets for the theatre this evening.

As this is the last night the President proposes visiting the theatre for the season, he cannot deny himself the gratification of requesting the company of the Chief Justice and his Lady; altho' he begs at the same time that they will consider this invitation in such a point of view as

¹ "Daily Advertiser," November 30, 1789.

² December 2, 1789.

not to feel themselves embarrassed, in the smallest degree, upon the occasion, if they have any reluctance to visiting the theatre; for the President presents the tickets as to his friends who will act as most agreeable to their feelings, knowing thereby that they will meet the wishes of the person who invites them.

Monday, November 30th, 1789.

The Chief Justice of the United States and Mrs. Jay esteem themselves honoured and obliged by the President's invitation, which they accept with pleasure, and by his delicate attention to their embarrassment, which he had reason to think probable, but which ceased with all questions between government and the theatre.

30th November, 1789.

This performance was not merely the last night of the season, but was also the last play seen by Washington in New York; before the theatre was reopened, the seat of government had been removed to Philadelphia, and after its departure Washington never again visited the city. George Washington Parke Custis, the grandson of Mrs. Washington, in his "Recollections,"¹ writes of this period: "In New York, the play-bill was headed, 'By particular desire,' when it was announced that the president would attend. On those nights the house would be crowded from top to bottom, as many to see the hero as the play. Upon the president's entering the stage-box with his family, the orchestra would strike up 'The President's March' (now 'Hail Columbia'), composed by a German named Feyles, in '89, in contradistinction to the march

¹ P. 368.

of the Revolution, called 'Washington's March.' The audience applauded on the entrance of the president, but the pit and gallery were so truly despotic in the early days of the republic, that so soon as 'Hail Columbia' had ceased, 'Washington's March' was called for by the deafening din of an hundred voices at once, and upon its being played, three hearty cheers would rock the building to its base."

One further dramatic incident that occurred in New York, probably during the winter of 1790, when the theatre was not open, and which should not be omitted, is told of by William A. Duer. "I was not only frequently admitted," he writes, "to the presence of this most august of men, in propria persona, but once had the honor of appearing before him as one of the dramatic personæ in the tragedy of Julius Caesar, enacted by a young 'American Company' (the theatrical corps then performing in New York being called the 'Old American Company'), in the garret of the Presidential mansion, where before the magnates of the land and the élite of the city, I performed the part of Brutus to the Cassius of my old school-fellow, Washington Custis."

Yet one more link between Washington and the drama at this time is his subscription to the publication of Royal Tyler's play of "The Contrast," his name heading the list. Wignell's note to the President, sending him copies of the book, is still preserved, and reads: "Mr. Wignell, with the utmost respect and deference, has the Honor of transmitting to the President of the United States two copies of the Contrast. Philadelphia, May 22nd 1790."

Mr. Wignell, with the utmost respect
and deference, has the honor of transmitting to
the President of the United States, two copies
of the Concordat.

Philadelphia May 22nd 1790.



L I S T
OF
S U B S C R I B E R S.

THE President of the United States.

A

Roger Alden, Esq. New-York, 2 copies.
Samuel Anderson, Esq.
Mr. Henry Anderson.
Mr. George Arnold.

Mr. W. Alexander, Philadelphia.
Mr. Joseph Anthony.
Mr. Thomas P. Anthony.

Alexander Aikman, Esq. Island of Jamaica, 20 copies.

B

J. Barrell, Esq. Boston.

Dr. Richard Bayley, New-York.
William Banyer, Esq.
Mr. George N. Bleeker.
George Bond, Esq.

Washington's subscription to Wignell's edition of
Royal Tyler's "Contrast."

From copy in possession of Mr. S. P. Avery.



With the transfer of the government to Philadelphia, the Old American Company began a season in that city. "This was probably agreeable to President Washington, who was fond of the theatre and frequently occupied the east stage-box, which was fitted up expressly for his reception. Over the front of the box was the United States coat-of-arms and the interior was gracefully festooned with red drapery. The front of the box and the seats were cushioned. According to John Durang, Washington's reception at the theatre was always exceeding formal and ceremonious. A soldier was generally posted at each stage-door; four soldiers were placed in the gallery; a military guard attended. Mr. Wignell, in a full dress of black, with his hair elaborately powdered in the fashion of the time and holding two wax candles in silver candlesticks, was accustomed to receive the President at the box-door and conduct Washington and his party to their seats. Even the newspapers began to take notice of the President's contemplated visits to the theatre." As an example, the "Pennsylvania Journal" of January 5, 1791, announced: "We hear that the President of the United States will honour the Theatre with his presence, this evening," and advertised that:

At the Theatre in Southwark
This Evening January 5 A Comedy called
THE SCHOOL FOR SCANDAL
Dancing by Mr. Durang
To which is added, a Comedy in two Acts, called
The Poor Soldier.

Only three days later, so the diary of Jacob Hiltzheimer states: "At 11 o'clock the members of Congress and the Assembly attended a concert of the Lutheran Church on Fourth Street. The President of the United States with his lady were present."¹

During the season of 1792, on June 5, Dunlap's "American Daily Advertiser" informed its readers that: "We have authority to inform the Public, that the PRESIDENT of the UNITED STATES intends to honor the Theatre with his Presence this Evening." In the same paper the performance was advertised:

For the Benefit of Mons. Placide.

BY AUTHORITY.

By the Old American Company, *At the Theatre in Southwark.*

This Evening, June 5, Will be presented a COMEDY,
Called —

The Beaux Stratagem.

End of the Play, DANCING on the TIGHT ROPE,
By Monsieur Placide and the Little Devil.

Some months later Washington attended what the "Pennsylvania Journal" advertised as:

By Authority,

By the Old American Company,
At the Theatre in South-wark,

This Evening, November 14,

Will be presented (by particular desire) A Comic Opera
called, The
Maid of the Mill.

¹ P. 166.

To which will be added, A Musical Farce, called, The
Romp
Or, A Cure for the Spleen.

Places in the Boxes may be had at the box office next door
to the Theatre, from ten to one every day, Sundays
excepted,

and on days of performance from three to five,
P. M. where

also Tickets may be had, and at Mr. Bradford's book-store.
The proprietors respectfully request that their friends and
patrons will supply themselves with Tickets, as the
door-keepers

are in the most particular manner prohibited from receiving
money — Boxes seven shillings and six pence; Pitt five
shillings; Gallery, three shillings and nine pence.¹

The "Federal Gazette" of the 17th, in its article on
the plays given, declared that "When Mr. Hodgkin-
son 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 quali-
ties 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 in which
was painted the amiableness of an honorable passion;
and after his connection, when he bestowed his bene-
factions on the relatives, etc., of the old miller, the
great and good Washington manifested his approba-
tion 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,

¹ "Pennsylvania Journal and Weekly Advertiser," Wednesday,
November 14, 1792.

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."

During the season of 1793 there was an interruption in theatrical performances in Philadelphia, due first to the split of the Old American Company, and the consequent journey to England by Wignell to organize his troop, and secondly to the outbreak of the fever, which drove every one who could leave from the city. During this interregnum a substitute to the theatre, so far as Washington was concerned, was Ricketts' circus. On April 24, 1793, Hiltzheimer notes in his diary that: "After dinner Mr. and Mrs. Barge and my three daughters went to Rickett's circus. General Washington and family were present." The same writer again records that on July 13 he "went to see Mr. Ricketts ride, and saw there the President and his lady."¹ Concerning this especial performance the "General Advertiser" states:

The benefit to the poor, last Saturday (July 13), by Mr. Ricketts, produced 430 dollars, which is intended as a beginning for establishing a *Fund*, to be placed in the hands of the Corporation, for the purpose of laying in *Fire-Wood*, to be distributed in the winter to such poor families as may require it. The appearance of the President of the United States, with his family, amongst his fellow-citizens, always adds to the satisfaction we receive from those innocent public amusements, and it was ren-

¹ Pp. 190, 192.

dered particularly agreeable by a handsome compliment, very genteely tho' indirectly, paid by Mr. Ricketts, who being obliged in the middle of the performance to drink a glass of wine, was required by one of his people to give a toast: He instantly drank off a bumper to the health of *The Man of the People*. This operated like electricity, in producing a general clap of applause, accompanied by a huzza from every part of the Circus.

Of this incident Jefferson tells in his "Ana" a curious, but wholly untrustworthy anecdote. "Lear said he no longer ago than yesterday expressed to the President his suspicions of the artifices of that party [Federalist] to work on him. He mentd. the following fact as proof of their writing in the character of their adversaries. To wit, the day after the little incident of Richet's toasting 'the man of the people' (see the gazettes) Mrs. Washington was at Mrs. Powel's, who mentd. to her that when the toast was given there was a good deal of disapprobation appeared in the audience, & that many put on their hats and went out: on inquiry he had not found the fact true, and yet it was put into ——'s paper, & written under the character of a republican, tho' he is satisfied it is altogether a slander of the monocrats. He mentd. this to the Presidt."¹

In connection with this fondness for the circus, it is pleasant to record a speech of Ricketts, as quoted by Custis. He "used to say, 'I delight to see the general ride, and make it a point to fall in with him when I hear that he is abroad on horseback; his

¹Ford's "Writings of Jefferson," I, 245.

seat is so firm, his management so easy and graceful, that I, who am a professor of horsemanship, would go to him and learn to ride.'” In this the circus-master but echoed contemporary opinion, for Colonel Humphreys asserted that “all those who have seen General Washington on horseback, at the head of his army, will doubtless bear testimony with the author that they never saw a more graceful or dignified person”; and Jefferson said of him that he was “the best horseman of his age, and the most graceful figure that could be seen on horseback.”

In March, 1794, Washington's ledger¹ once more records the items of his theatrical expenditures, the entries being made by his secretary. In connection with each item, the advertisement of the performance, from Bache's “General Advertiser,” is added.

“3d. Do Pd. by mr. Lewis for 8 Seats in the Theatre by the Presidents order \$8.”

NEW THEATRE.

THIS DAY EVENING, March 5,
Will Be Presented a Tragedy (never performed here) called

THE CARMELITE.

Saint Valori,	Mr. Fennell,
Lord Hilderbrand,	Mr. Whitlock,
Lord De Courci,	Mr. Green,
Montgomeri,	Mr. Cleveland.
Gyfford,	Mr. Harwood,
Fitz Allen,	Mr. Francis,
Raymond,	Mr. Warrell,
Matilda,	Mrs. Whitlock.

¹ In the possession of Mr. William F. Havemeyer, of New York.

T H E
BATTLE OF BROOKLYN,
A
F A R C E
O F
T W O A C T S :

AS IT WAS PERFORMED ON
L O N G I S L A N D,
On TUESDAY the 27th Day of AUGUST, 1776.

By the REPRESENTATIVES of the TYRANTS of
A M E R I C A
ASSEMBLED AT PHILADELPHIA.

*For as a Flea, that goes to bed,
Lies with his tail above his head.
So in this rebel State of ours,
The rabble are the supreme powers;
Who've hors'd us on their backs, to shew us
A jadis's trick, at last, and throw us.*

HUDIERAS.

N E W - Y O R K :
PRINTED for J. RIVINGTON, in the Year of the
REBELLION. 1776.

After the Play a Scots Pastoral Dance,
called

The CALEDONIAN FROLIC.

To which will be added, a Farce, in two
acts, called

THE SPOILED CHILD.

Little Pickle,	Mrs. Marshall,
Old Pickle,	Mr. Finch,
Tag,	Mr. Francis,
John,	Mr. Blisset,
Thomas,	Mr. Darley, jun.
Miss Pickle,	Mrs. Shaw,
Maria,	Mrs. Cleveland,
Margery,	Mrs. Bates,
Susan,	Miss Willems.

 Ladies and Gentlemen are requested to send their servants to the Box-Office, the day after the performance, for any thing which they may leave in the boxes. Several things are now deposited there, which will be delivered by Mr. Franklin, on application.

* * * As inconveniences to the public have arisen from the Box book being opened on the days of performance only, in future attendance will be given at the office in the theatre every day from ten till one, and on the days of performance from ten till three o'clock in the afternoon. Applications for Boxes it is respectfully requested may be addressed to Mr. Franklin, at the Box-Office.

Tickets to be had at the office near the Theatre, at the corner of Sixth street & at Carr & Co's Musical Repository, No. 122, Market-street.

BOXES, one dollar; PITT, three quarters of a dollar; GALLERY, half a dollar.

The doors will be opened at five, and the performance to begin at 6 o'clock precisely.

No places can be let in the side boxes for a less number than eight, nor any places retained after the first act.

Ladies and Gentlemen are requested to send their servants to keep places, at half an hour past 4 o'clock, and direct them to withdraw, as soon as the company are seated, as they cannot on any account be permitted to remain in the Boxes.

N. B. No money or tickets to be returned, nor any person admitted on any account whatsoever behind the scenes.

The managers request, to prevent confusion, servants may be ordered to set down and take up with the horses' heads towards the Schuylkill, and drive off by Seventh street.

" 11th. Do. pd. for 8 seats in the New Theatre by the President's order. \$8."

NEW THEATRE.

TO-MORROW EVENING, March 12,

Will Be Presented a Tragedy,
called

DOUGLAS.

To which will be added a Comic Opera in two
acts (by the author of the Poor Soldier)
called

THE FARMER.

Books of the Songs to be had at the Theatre: Price one eighth of a dollar.

" 15th. Contgt Exps. delivd mr Lewis to buy 8 play tickets, by order of the President \$8."

NEW THEATRE.

THIS EVENING, Saturday, March 15,
Will Be Presented a Comedy,
called

EVERY ONE HAS HIS FAULT.

Lord Norland,	Mr. Whitlock,
Sir Robert Ramble,	Mr. Chalmers,
Mr. Solus,	Mr. Morris,
Mr. Harmony,	Mr. Bates,
Captain Irwin,	Mr. Fennell,
Mr. Placid,	Mr. Moreton,
Hammond,	Mr. Green,
Porter,	Mr. Warrell,
Edward,	Mrs. Marshall,
Lady Eleanor Irwin,	Mrs. Whitlock,
Mrs. Placid,	Mrs. Rowson,
Miss Spinster,	Mrs. Bates,
Miss Wooburn,	Mrs. Morris.

The EPILOGUE by Mrs. Whitlock.

To which will be added an OPERA, called

ROSINA.

Belville,	Mr. Marshall,
Captain Belville,	Mr. Moreton,
William,	Mr. Francis,
Rustic,	Mr. Warrell,
1st. Irishman,	Mr. Green,
2d. Irishman,	Mr. Blisset,
Rosina,	Mrs. Warrell,
Dorcas,	Mrs. Bates,
Phoebe,	Miss Broadhurst.

With the original overture and accompaniments composed
by Shield.

The Scenes designed and executed by Mr. Milbourne.
Books of the Songs to be had at the Theatre: Price one-
eighth of a dollar.

“24th. Contgt. Exps. delivd mr Lewis by the Presi-
dent’s order to buy 8 tickets New Theatre \$8.00.”

NEW THEATRE.

In aid of a Fund, about to be established for
the relief or redemption of American Citi-
zens, Captives in Algiers,

THIS EVENING, March 24,
Will Be Performed a Comedy,
called

EVERY ONE HAS HIS FAULT.

Lord Norland,	Mr. Whitlock,
Sir Robert Ramble,	Mr. Chalmers,
Mr. Solus,	Mr. Morris,
Mr. Harmony,	Mr. Bates,
Captain Irwin,	Mr. Fennell,
Mr. Placid,	Mr. Moreton,
Hammond,	Mr. Green,
Porter,	Mr. Warrell,
Edward,	Mrs. Marshall,
Lady Eleanor Irwin,	Mrs. Whitlock,
Mrs. Placid,	Mrs. Rowson,
Miss Spinster,	Mrs. Bates,
Miss Wooburn,	Mrs. Morris.

The EPILOGUE by Mrs. Whitlock.

Previous to the Comedy an Occasional Address.
End of the Comedy a characteristic Pantomimical Dance
called

THE SAILOR'S LANDLADY,

or,

JACK IN DISTRESS.

Jack,	Mr. Francis,
Ned Hauyard,	(with a new song) Mr. Darley, jun.
Sailors,	Mesrs. Warrel, Blisset, Warrell, jun. Lee, Bason, and De Moulin ;
Lasses,	Mrs. Cleveland, Mrs. Bates, Miss Rowson, and Miss Willems,
Landlady,	Mr. Rowson,
Orange Girl,	Mrs. De Marque.

To conclude with a double hornpipe, by Mr. Francis and
Mrs. De Marque.

To which will be added a Comic Opera,
called

THE POOR SOLDIER.

Capt. Fitzroy,	Mr. Darley,
Father Luke,	Mr. Finch,
Dermot,	Mr. Darley, jun.
Patrick,	Mr. Moreton,
Darby,	Mr. Wignell,
Bagatelle, (with the song)	Mr. Marshall,
Boy,	Master J. Warrel,
Norah,	Miss Broadhurst,
Kathleen,	Miss Willems.

Those ladies and gentlemen who have requested boxes for the comedy of "Every one has his fault," are respectfully acquainted, that it must necessarily be laid aside after this evening, on account of other pieces now in preparation.

One other entry in Washington's ledger slightly akin to these is: March, 1794, "24. Contingt Exps. pd. for 2 tickets for Mrs. Washington and Miss Custis to see automaton \$2." The show thus seen was described in the "General Advertiser" as follows:

The very extraordinary spectacle that is exhibited by Citizen SANS CULOTTE, and Mr. L'ARISTOCRATE, having been received with the applause and approbation of the Public, the author of these singular pieces of mechanism, whilst he conceals his name, gives notice, that intending shortly to go to New York, this curiosity is to be displayed every day without intermission before his departure, that there may be a sufficient opportunity for every one to enjoy a spectacle so rare, and such as never before was exhibited on this continent. These two artificial men, who are of the ordinary size of man, perform feats of dexterity that surpass nature itself: they are set at one end of a room, entirely by themselves, having not the least connection with any thing, nor any person near them. When they are to be put in motion, a person that attends does no more than wind up the moving springs that are contained within their bodies: they then, as it were receive life by degrees, salute the company and seem to rival each other to please the spectators with their agility. Their motions are formed to music, and they dance to many airs, Mr. L'Aristocrate excepted, who cannot be prevailed on to dance to the Carmagnole or Ca-ira. These curious automatons, or artificial men, after showing many great feats of their activity and of lofty tumbling over an iron bar fixed horizontally, finish their labors in leaping a somerset backward and forward, and saluting the company, who, as the author of this extraordinary

piece of mechanism flatters himself, cannot but be pleased with the whole of the performance.

This spectacle is exhibited under the ladies' academy room of Mr. Poor, No. 9, Cherry alley, between Third & Fourth streets, near the synagogue and the sign of the White Lamb. Entrance half a dollar. It begins at seven and ends about eight o'clock in the evening.

If any number of persons, not less than 12, should desire to see this curiosity displayed at any particular hour, they may give notice to the person who attends; but then each person is to pay a dollar.

The "Aurora" for December 4, 1794, remarked: "We are happy in announcing to the public that the President of the United States means to honor the OLD AMERICAN COMPANY with his presence at the THEATRE this evening." This performance was advertised in the same issue in the following words:

Old American Company.

THEATRE.—CEDAR (or South) Street.

LAST NIGHT THIS SEASON.

FOR THE BENEFIT of Mr. and Mrs. HALLAM.

This Evening, Thursday, December 4.

Will be presented, a Comedy, called

THE YOUNG QUAKER;

or The Fair Philadelphian.

Written by O'Keefe, and performed in London with the most unbounded applause.

End of the Play

(by particular desire)

the Pantomime Ballet of the TWO PHILOSOPHERS.

To which will be added, a new Musical Piece, called
 The CHILDREN in the Wood.
 The MUSIC by Dr. Arnold,
 with additional SONGS by Mr. Carr.
 End of the Farce, Mr. Martin will recite
 Dr. Goldsmith's celebrated Epilogue in the character of
 Harlequin.

The whole to conclude with a
 LEAP through A Barrel of FIRE.

Not till February 29, 1796, is there any further evidence as to the President's play-going. On that date the "Gazette of the United States" notified its patrons that "We are informed THE PRESIDENT OF THE UNITED STATES intends visiting the Theatre this Evening; and, the Entertainments are by his particular desire." From a letter of John Adams to his wife it is further learned that: "March 1.—Yesterday (February 29) the President sent his carriage for me to go with the family to the theatre. The Rage and the Spoiled Child were the two pieces. It rained and the house was not full. I thought I perceived a little mortification. Mr. George Steptoe Washington and his fair lady were with us." The advertisement of this performance read:

NEW THEATRE (north side of Chestnut above
 Sixth Street)—

By Particular Desire.

On MONDAY EVENING, February 29,

Will be presented,

A celebrated COMEDY

(written by the Author of the Dramatist) called

THE RAGE!

THE FALL
OF
BRITISH TYRANNY:
OR,
AMERICAN LIBERTY
TRIUMPHANT.
THE FIRST CAMPAIGN.

A TRAGI-COMEDY OF FIVE ACTS,

AS LATELY PLANNED

AT THE ROYAL THEATRUM PANDEMONIUM,
AT ST. JAMES'S.

THE PRINCIPAL PLACE OF ACTION IN AMERICA.

PUBLISH'D ACCORDING TO ACT OF PARLIAMENT.

Quis furor ô cives! quæ tanta licentia ferri?

LUCAN. lib. 1. ver. 8.

*What blind, detested madness could afford
Such horrid licence to the murd'ring sword?*

ROWE.

PHILADELPHIA:

PRINTED BY STYNER AND CIST, IN SECOND-STREET,
NEAR ARCH-STREET. MDCCLXXVI.

To which will be added,
A Farce in two acts, called

THE SPOILED CHILD.

The Public are respectfully informed, that the Doors of the Theatre will open at a quarter after FIVE o'clock, and the Curtain rise precisely at a quarter after six—until further notice.

The final visit of Washington to the theatre occurred on February 27, 1797. Of this genuine "last appearance" Claypole's "American Daily Advertiser" announced: "We are informed that the President of the United States will be at the representation of the new comedy 'The Way to get Married,' this evening, at the New Theatre." The advertisement of the plays in the same paper read:

NEW THEATRE.

THIS EVENING, February 27.

By particular desire,
will be presented,
the last new Comedy.

The way to get Married ;

after the comedy the comic ballet

Dermot & Kathleen, or Animal Magnetism.

Five days later the President retired from office, and spent the remainder of his life, with unimportant exceptions, at Mount Vernon, out of reach of what had given him in the past such keen enjoyment.

In Bernard's "Retrospection" is a story of the actor's meeting with Washington. As a number of the circumstances are impossible or improbable, it is

presumably as wholly apocryphal as is so much else of the volume.

Before dropping the curtain, a glance at Washington's library should be taken. It is to find little dramatic literature, though it is pleasant to discover that despite its paucity, the great American possessed a copy of the greatest playwright, and on at least one occasion quoted from him. Otherwise, the already mentioned "Contrast," together with copies of Bickerstaff's "Lionel and Clarissa," Cumberland's "The Carmelite," and Vittoria's "Bruto Primo," are the only plays; for those included in the volumes of writings of Mercy Warren and David Humphreys scarcely deserved to be ranked as such. One volume, entered briefly in the inventory as "Plays, etc.," is not included, and may have somewhat bettered the meagre collection. The ledger for 1794, too, mentions a piece that should be added to the above: "Mar. 1, 1794. pd. for the Grecian Daughter (a play) for Mrs. Washington \$.20."

Washington died on December 14, 1799, and from one end of the land to the other memorial services were held to mark the nation's loss. In this the Theatre bore its part, and the memorial performances it gave fittingly close this outline. The following describes that given by the theatre in Philadelphia:

THE THEATRE

Last Monday evening joined in the public testimony of regret for the loss of America's hero. The house, which was "full to overflowing," displayed a scene calculated to

impress the mind with the utmost solemnity and sorrow. The pillars supporting the boxes were encircled with black crape, the chandeliers were decorated with the insignia of woe, and the audience, particularly the female part, appeared covered with the badges of mourning. About 7 o'clock the band struck up "WASHINGTON'S march," after which a solem dirge was played, when the curtain slowly rising, discovered a tomb in the centre of the stage, in the Grecian style of architecture, supported by trusses. In the centre of it was a portrait of the general, encircled by a wreath of oaken leaves; under the portrait a sword, shield, and helmet, and the colors of the United States. The top was in the form of a Pyramid, in the front of which appeared the American Eagle, weeping tears of blood for the loss of her General, and holding in her beak a scroll, on which was inscribed "A nation's tears."

The sides of the stage were decorated with black banners, containing the names of the several states of the union, in golden letters, over which mourning trophies were suspended. A monody was recited by Mr. Wignell, accompanied with the following airs.¹

Airs in the Monody.

Air I.

SLOWLY strike the solemn bell,
Nature sound thy deepest knell,
Power of Music! touch the heart,
Nature there will do her part.
God of melancholy come!
Pensive o'er the Hero's tomb,
In saddest strains his loss deplore,
With piercing cries rend ev'ry shore,
For WASHINGTON is now no more.

¹ "The Spectator," January 1, 1800.

Air II.

GLORY, bring thy fairest wreath,
 Place it on thy HERO'S urn,
 MERCY, in soft accents breathe,
 "He never made this bosom mourn."
 Ev'ry virtue here attend
 Bending o'er his sacred earth ;
 GRATITUDE thy influence lend
 Make us feel his mighty worth.

Air III.

Hold not back the sacred tear,
 Give to him the sigh sincere,
 Who living, liv'd for all.
 Sorrow take the solemn hour !
 Prostrate to thy melting power,
 Let humble mortals fall.
 Come sable Goddess, take the soul
 Devoted to thy dark controul ;
 Come take our hearts, and press them deep,
 Angels may joy, but man must weep.

The tragedy of the Roman Father, which concluded the performances of the evening, gave general satisfaction.

Even more elaborate was the memorial paid him by the Thespians of New York. The newspapers announced that "In consequence of the afflicting intelligence of the death of General Washington, the Theatre will be closed for the ensuing week." With its reopening on December 30th, there was paid to Wash-

ington's memory the following tribute, which was described by "Crito" in the "Spectator" of January 4, 1800, as follows:

THEATRICAL COMMUNICATION.

Monday evening was presented, for the first time, to an *overflowing house*,

The ROBBERY,

Translated from the French of Monvel;

With the after-piece of

The SHIP-WRECK.

About 6 o'clock the band very improperly struck up "Washington's March;" it was executed in a somewhat slow and lingering manner, but Mr. Hewit should certainly have remembered that no alteration in the mood can ever change a sharp key to a flat one.

In about 20 minutes the encreasing impatience of the audience was relieved, by the curtains drawing up; it arose slowly and discovered the scenery all in black, with the words,

"MOURN,

WASHINGTON IS DEAD,"

In large letters painted on a black back ground.

"A Monody" was now spoken by Cooper; he came on, with a bow not the most graceful in the world, but with a countenance that seemed to say, "If you have tears prepare to shed them now," and in truth never was an audience more predisposed to harmonize with "sorrows saddest note." His tongue, however, soon counteracted every such emotion, for he began to speak in the very tones of Mrs. Melmoth, artificial and declamatory, ending

his lines with a full cadence of voice, exactly in the manner of that actress when she repeats her Black-bird Elegy. Still we were in hopes that as he went on, his feelings would have got the better of this school-boy rehearsal and have enabled or rather betrayed him to do the poetry a little more justice; but oh! pitiful to relate, he had hardly exceeded thirty lines when "Vox faucibus haecit" or in plain English, his words stuck in his throat, and he lost all power of recollecting a line further, we do not say "Steteruatque comae," each "particular hair stood an end," for the gentleman has such a decent share of what my Lord Chesterfield calls "modest assurance," that when every one in the house blushes for him, he never blushes for himself. He edged a little nearer the prompter, caught his cue and went on — stopt again — moved on a word — stopt again — the ladies cast down their eyes — he caught another word, and went on — stopt again — the Pit groaned aloud, and a small hiss began to issue from the gallery — when some good honest fellow got up and clapped his hands, which encouraged our *favorite Cooper* to start once more, and to go quite thro the piece, consisting in all, perhaps of 60 or 70 lines, much to our own as well as his relief. To add that he pronounced it very ill, after the above, is, we presume, unnecessary, as no man can ever speak with propriety and effect, whose whole attention is constantly occupied in the sole business of recollection. If Mr. Cooper's sensibility is hurt at our remarks, his conscience must at least acquiesce in their justice, for how will he excuse it to us, that after having had the Monody in his possession ten days, he has had the unparalleled assurance to present himself on the stage in such a state of utter deficiency, as to call up the sympathetic emotions of shame in a whole auditory? If what we have now said is not sufficient to reclaim him, perhaps

VASHINGTON

OU LA LIBERTÉ

DU NOUVEAU MONDE,

TRAGÉDIE,

En quatre Actes ;

Par M. DE SAUVIGNY ;

*Représentée pour la première fois le 13
juillet 1791, sur le théâtre de la Nation.*

Prix, 30 sols.



A PARIS,

Chez MAILLARD D'ORIVELLE, Libraire, quai
des Augustins, N° 43, au Contrat social.

1791.

he may learn, when it is too late, that he is not so firmly rooted in the *blind* affections of the public as he has hitherto persuaded himself to believe.

The Monody or Recitation animadverted on in the preceding criticism was quickly published in the press of the day, accompanied by a brief explanation to the effect that "The author of the Monody published yesterday in your paper, regrets that he omitted to mention as in justice to Mr. Cooper (by whom it was delivered at the theatre) he ought to have done, that upwards of thirty *lines* were added anew to the copy sent to the press, which were wanting in that which was prepared for the stage." As thus revised, it read :

MONODY.

No mimic accents now shall touch your ears,
And now no fabled woe demand your tears :
No Hero of a visionary age,
No child of poet's phrenzy walks the stage ;
'Tis no phantastic fate of Queens or Kings,
That bids your sympathy unlock its springs ;
This woe is yours, it falls on every head ;
This woe is yours, for WASHINGTON IS DEAD !

No passing grief it is, no private woe,
That bids the universal sorrow flow.
You are not call'd to view, bereft of life,
By dread convulsion seized, your child or wife,
To view a parent's feeble lamp expire ;
But WASHINGTON IS DEAD, his country's Sire.
Not for your children's friend, your tears must fall,
For WASHINGTON IS DEAD, the friend of all !

Not singly we, who haunt this western shore,
 Our parent, guardian, guide, and friend deplore ;
 Not those alone who breathe this ambient air,
 Are called to weep at this illustrious bier ;
 Each watery bourne of this great globe afar,
 Was brightened by this tutelary star ;
 Each future age, through wide extended earth,
 Like us, may triumph in his hour of birth ;
 Each age to him its grateful dues may pay,
 And join with us to mourn his funeral day.

But why lament the close of his career?
 There is no cause — no cause that asks a tear ;
 Fate gives to mortal life a narrow span,
 And he, our guide and friend, was still, a man.
 Triumphal wreaths far rather ought to wave,
 And laureat honors bloom around his grave :
 Far rather should ascend our hymns of praise
 To Heaven, who gave him health and length of days,
 Whose arm was seen amidst the deadly fray,
 To open for his sword victorious way ;
 Who turn'd aside from him the fateful ball,
 And bade the steel on meaner crests to fall ;
 Who gave him for our guide, with steadfast eye,
 O'er stormy waves, beneath a troublous sky ;
 And life dispens'd till war's loud tempest o'er,
 He safely steer'd our barque to peaceful shore.

'Twas vain, that, rescued from a tyrant's hand,
 Sweet liberty consol'd his natal land ;
 For brief her stay where discord breathes her spell
 And not on hostile bounds she deigns to dwell.
 In wide dissevered realms new factions grow,
 And call from far, or procreate the foe.

War springs afresh — rekindled flames arise,
And back the ghastly train of thraldom hies;
No liberty, no life, no blest repose,
No self preserving arts his country knows,
Till joined in vassalage to sacred laws,
One oracle directs, one centre draws;
Till all-embracing policy imparts
Her harmony to distant motley parts:
Till every scatter'd tribe from end to end
Be taught in forceful unity to blend.

Thus, after foes subdued, and battles done,
The kinder task was his, to make us one;
The seeds to crush with his pacific hand,
By homebred discord scattered through the land.
'Twas he, the darling child of bounteous Fate,
That rear'd aloft the pillar of the state:
'Twas he that fixed upon eternal base,
The freedom, peace and glory of his race;
O! let no change, thy glorious work befall,
Nor death betide, till death betide us all!
Firm may it stand, though compass'd by alarms,
Though broils intestate shake, and hostile arms,
Though the four corners of the world combine
Against thy sons, the victory be thine!

Not to such frail and mouldering forms we trust,
As monumental stone and ivory bust;
No altars to thy worship's name shall burn,
Nor rest thy bones in consecrated urn;
No sacrificial scents perfume the air,
No pilgrimage be made, no hymn or prayer:
Thee, in our country's bliss, our eye shall trace;
Thee, in the growing good of all our race;

Be taught by thee, when hostile bands are nigh,
 To live for our dear country and to die.
 A fane, thy God and thee befitting best,
 NOT BUILT WITH HANDS, be raised in every breast.
 The rites be thine that virtue gives and claims,
 That lift thee far above all former names —
 A place below, but next to Deity,
 Our hearts, O! WASHINGTON, assign to thee!

Then let us mourn, let every voice deplore,
 Our country's guardian, parent, now no more!
 But let us more exult that bounteous Fate
 Gave to his vital breath so long a date;
 That, born upon the eve of social strife,
 He lived to give us liberty and life.
 Rise all our praise, and all our joys awake,
 That distant lands the auspicious boon partake;
 That Freedom's banner was by him unfurled
 To bless each future age and either world.

This memorial of the New York theatre to our first citizen is interesting in more senses than one. The director of the theatre was then William Dunlap, who may well be styled the first American playwright, and the writer of the "Monody" was Charles Brockden Brown, our first American novelist.

The New York theatre was kept draped in mourning from the memorial performance of December 30, until Washington's Birthday, February 22, when it was once again closed out of respect to his memory. From that day to this, the theatre has done more than its share in celebrating the Birthday of George Washington.

APPENDIX



DARBY'S RETURN.

A COMIC SKETCH.

AS PERFORMED AT THE NEW-YORK THEATRE,

NOVEMBER, 24, 1789,

FOR THE BENEFIT OF Mr. WIGNELL.

WRITTEN BY WILLIAM DUNLAP.



N E W - Y O R K :

PRINTED BY HODGE, ALLEN, AND CAMPBELL.

And Sold at their respective Bookstores,
and by BERRY AND ROGERS.

M. DCC. LXXXIX.



TO THE PUBLIC.

THE following Dramatic trifle was not written for publication, but merely to serve the Gentleman on whose night it was performed.—The Author is fully sensible, that the plea of its being a hasty Production is no excuse for obtruding on the Public an incorrect Composition ; but, being importuned by his Friends, he has consented to throw this Child of the Day on the protection of the World, encouraged by the flattering reception it received at the Theatre, and the candour once before shewn to its Author.

☞ The lines marked with inverted comma's, were omitted in the representation.

C H A R A C T E R S.

M E N.

<i>Darby,</i>	-	-	Mr. WIGNELL.
<i>Dermot,</i>	-	-	Mr. WOOLLS.
<i>Clown,</i>	-	-	Mr. RYAN.
<i>Father Luke,</i>	-	-	Mr. BIDDLE.

W O M E N.

<i>Old Woman,</i>	-	-	Mrs. HAMILTON.
<i>Kathleen,</i>	-	-	Mrs. MORRIS.

DARBY'S RETURN.

S C E N E.

The Village of Carton.

AFTER some airs from the Poor Soldier, the curtain draws, and discovers *Darby*, surrounded by *Father Luke*, *Dermot*, *Kathleen*, and villagers—They huzza and advance.

AIR.—“*What true Felicity.*”

FATHER LUKE.

*Come neighbours come, come, all around me come,
Let's welcome home,
This silly loon,
That's wandering been,
Thro' many a scene,
And left his own village to mourn him.*

KATHLEEN.

*Now Darby we're glad to see you,
Good wishes have ever been wi' you,
Since Dermot is mine,
My friendship is thine ;
No longer good Darby I'll flout you.*

CHORUS of Villagers.

*Now Darby we're glad to see you,
Good wishes have ever been wi' you,
Now*

*Now where have you been ?
And what have you seen ?
I prythee good fellow now tell us ?*

FATHER LUKE.

*Now Darby let's bear of the many scars,
You got in wars ;
The man who dares
In battle to mix,
'Tis seven to six,
But he'd make a good seive ever after.*

DARBY.

*Oh trust me no bit of a wound fir,
O'er Darby's whole carcase is found fir ;
He doesn't know fear—
But he never could bear,
To dirty good cloaths on the ground fir.*

CHORUS of Villagers.

*Now Darby we're glad to see you,
Good wishes have ever been wi' you,
Now where have you been ?
And what have you seen ?
I prythee good fellow now tell us !*

" DARBY.

*" I prythee good people now stand away—
" Make room I pray !
" Hear what I say—
" I'll tell you such feats,
" In colds and in heats,
" As will make ye all gape 'till ye choak firs.
" Now neighbours stand off ; pray don't crowd so,
" And what need ye all gabble loud so,*

" *Who the devil can speak,
 " While ye cackle and squeak,
 " Like so many geese in a bog-sye.*

" CHORUS of Villagers.

" *Now Darby we're glad to see you ;
 " Good wishes have ever been wi' you ;
 " Now where have you been ?
 " And what have you seen ?
 " I prythee good fellow now tell us ! "*

(Music ceases.)

DARBY, *advancing.*

Now! give me room to breathe ; there! stand away ;
 All form a ring, and then we'll see fair play.
 You—

OLD WOMAN.

Darby I'm deaf, and must nearer come.

DARBY.

If you would hear good dame, you must be dumb.
 You all remember, neighbours, ah ! too well,
 (Tho' faith! full cheery I'll the story tell.)
 How I was jilted by this gypsy here—(to *Kathleen*.
 Never tight Irish boy sure, felt so queer :
 Then *Pat* must come too, with his "row de dow," }
 So, for a gen'ral's staff I sold my plough,
 My bald fac'd *Robin*, and my brindled *Cow* ; }
 Then off to Dublin, joy, I nimbly pack,
 And there I play'd a game at paddy whack :
 Oh, to be sure, I didn't flash at all !
 I did'nt dance a little at the ball !
 But having spent my cash—for cash will go !

FATHER

FATHER LUKE.

Ah, Darby ! that's a truth we all well know !

DARBY.

Sure I resolv'd for London ; aye my boys !
When I took leave we made a glorious noife !

OLD WOMAN.

Good souls ! shed tears fo, ha ?

DARBY.

Tears, mother ! no,
We nothing shed but whisky :—Off I go !
Pop board a ship—fuddled—mistook my way ;
And when I come to rub my eyes next day,
Was on my way to *Dantzick* : Silly loon !—

OLD WOMAN.

Poor Darby ! taken *sea sick* too, fo soon !

CLOWN.

Oh, *Darby*, did you ever see a whale ?

DERMOT.

Hush, neighbours, hush, let *Darby* tell his tale.

DARBY.

Well, see me landed ; sure, without a farthing,
So, Pruffian hero turn'd, to keep from starving ;
Drill'd, drub'd and basted, curst and kick't and fifted,
My nice shock golden hair, black't, greas'd & twifted ;
I'm sure I wonder how it ever come
To bring its own dear carrot-colour home ;

So

So close screw'd up,—sure, *Dermot*, you would think,
 My skin like drum-head tight :—I couldn't wink ;
 Loaded with belts and buckles at all points,
 We mov'd like wooden men with iron joints.
 —But merit can't be hid :—I soon was rais'd.

OLD WOMAN.

Aye, aye, I warrant, goodness now be prais'd !

FATHER LUKE.

What, to a Halbert ? Thirteen-pence a day ?

DARBY.

No, to three halberts ;—cat-o-nine-tail pay :
 There I was fav'd by little *Captain Pat*,
 And where d'ye think I went to after that ?
 To Austria, my lads ! and there I swagger'd,
 Strutted & puff'd, look'd big, drank hard & stagger'd,
 While my great master, doing much the same,
 Bully'd the Dutchman—thus we play'd the game ;
 Till the curst Turks, those whisker'd, sabred dogs,
 Men-eating Hannibals, with hearts like logs,
 Made war upon us ; then I thought 'twas best,
 To seek an army that was more at rest ;
 Not that I minded fighting : Not a button !
 (For some may think I meant to save my mutton :)
 No, no !—But being taught by *Father Luke*,
 That Turks are heretics, I wisely took
 Precautions not to have my morals hurt,
 By any intercourse with such vile dirt :
 So finding this was not the place for me,
 Once more, good neighbours, I embark'd for sea.

KATHLEEN.

Alas ! what hardships 'twas your lot to prove.

DARBY.

DARBY.

Yes, Kathleen, yes! and all for sake of love.
Now on the waves again, with swelling fail—

CLOWN.

Do *Darby* tell me!—Did you see a whale?

DARBY.

Whales! Aye, yes—thick as hops—since you must
know,
Dancing Scotch reels—two thousand strong or so.

CLOWN.

Oh marcy!

OLD WOMAN.

Goody!

CLOWN.

Odds bobs fningers.

OLD WOMAN.

Oh!

DARBY.

Well neighbours, now by destinies and fates,
See me safe landed in the United States;
And now I'm at the best part of my story,
For there poor *Darby* was in all his glory;
From north to south, where ever I appear'd,
With deeds and words, my spirits oft they cheer'd;
But more especially I lik'd to work,
At one nice little place they call'd New-York;
Oh! there they lov'd me dearly, never fear

But

But Darby loves them too, with heart sincere.
 There too I saw some mighty pretty shows ;
 A revolution without blood or blows ;
 For as I understood the cunning elves,
 The people all revolted from themselves ;
 Then after joining in a kind confession,
 They all agreed to walk in a procession ;
 So turners, taylors, tinkers, tavern-keepers,
 With parsons, blacksmiths, lawyers, chimney
 sweepers,
 All neatly dres'd, and all in order fair,
 Nice painted standards, waving in the air,
 March'd thro' the town—eat beef—and drank
 strong beer. }
 Soon after that I saw another show,
 A man who'd fought to free the land from woe, }
Like me had left his *farm* a *soldiering* to go ; }
 But having gain'd his point, he had, *like me*,
 Return'd his own *potatoe ground* to see ;
 But there he coldn't rest ;—with one accord
 He's call'd to be a kind of ——, not a Lord——
 I don't know what—he's not a great man, sure,
 For poor men love him, just as he was poor !
 They love him like a father or a brother.

DERMOT.

As we poor Irishmen love one another.

DARBY.

Just so.

FATHER LUKE.

Why that's the strangest sight of all.

KATHLEEN.

KATHLEEN.

How look'd he Darby ? Was he short or tall ?

DARBY.

Why sure I didn't see him : to be sure,
 As I was looking hard from out the door,
 I saw a man in regimentals fine,
 All lace and glitter, bother'um and shine ;
 And so I look'd at him, till all was gone,
 And then, I found that he was not the one.
 " By this time, boys, I wanted to get home ;
 " I thought you would be glad to see me come ;
 " So, as I've often heard the people say,
 " The farthest round is much the shortest way,
 " I went to France. I always did love quiet,
 " And there I got in the middle of a riot.
 " There they cried "*vive la nation,*" "*liberty,*"
 " And all the *bag and tails* swore they'd be free ;
 " They caught the fire quite across the ocean,
 " And to be sure, they're in a nice commotion :
 " (Down with the bastile—tuck up the jailor.
 " Cut off my lor's head, then pay his taylor.)
 " Oh blefs their hearts, if they can but get free,
 " They'll soon be as fat and as jolly as we ;
 " Some took the *liberty* to plunder others,
 " Because equality is more like brothers.
 " You may be sure I didn't stay there long.
 " So here I am boys, hearty hale and strong !"
 But oh, New-York's the place to get a wife,
 Aye, that's the place to lead a merry life.

FATHER LUKE.

Why Darby, boy, why didn't you stay there ?

DARBY.

DARBY.

Because I wish'd to pay a visit here ;
 To see how all the *Carton* lasses thrive,
 And ask ye, sure, if ye are all alive.
 But I'll go back again, oh never fear !
 I'll not be after leaving them, my dear :
 You will not catch me staying a great while,
 From where I'm never seen without a smile.
 Oh may their little country ever prove,
 The land of liberty and seat of love.
 Oh bless their little hearts, and all they've got,
 And may they soon *have* all that they *have not*.

CLOWN.

Well, Darby, but did you see nothing more ?
 Didst see no Indians ?

DARBY.

Indians ?—By the score.
 I saw balloons too, and I learn'd a song ;
 I'll sing it t'ye—it isn't very long.

AIR—" *The Taylor done over.*"

I.

*We had a balloon there, as big as a church sirs,
 And when it went off we were left in the lurch sirs ;
 For while we were watching, like sportsmen for plover,
 The linen took fire—and did us all over.*

Over, over, oh !

II.

*Oh when we look'd up and saw nothing but smoke sirs ;
 We all of us laugh'd ;—tho' none found out the joke sirs,
 Then*

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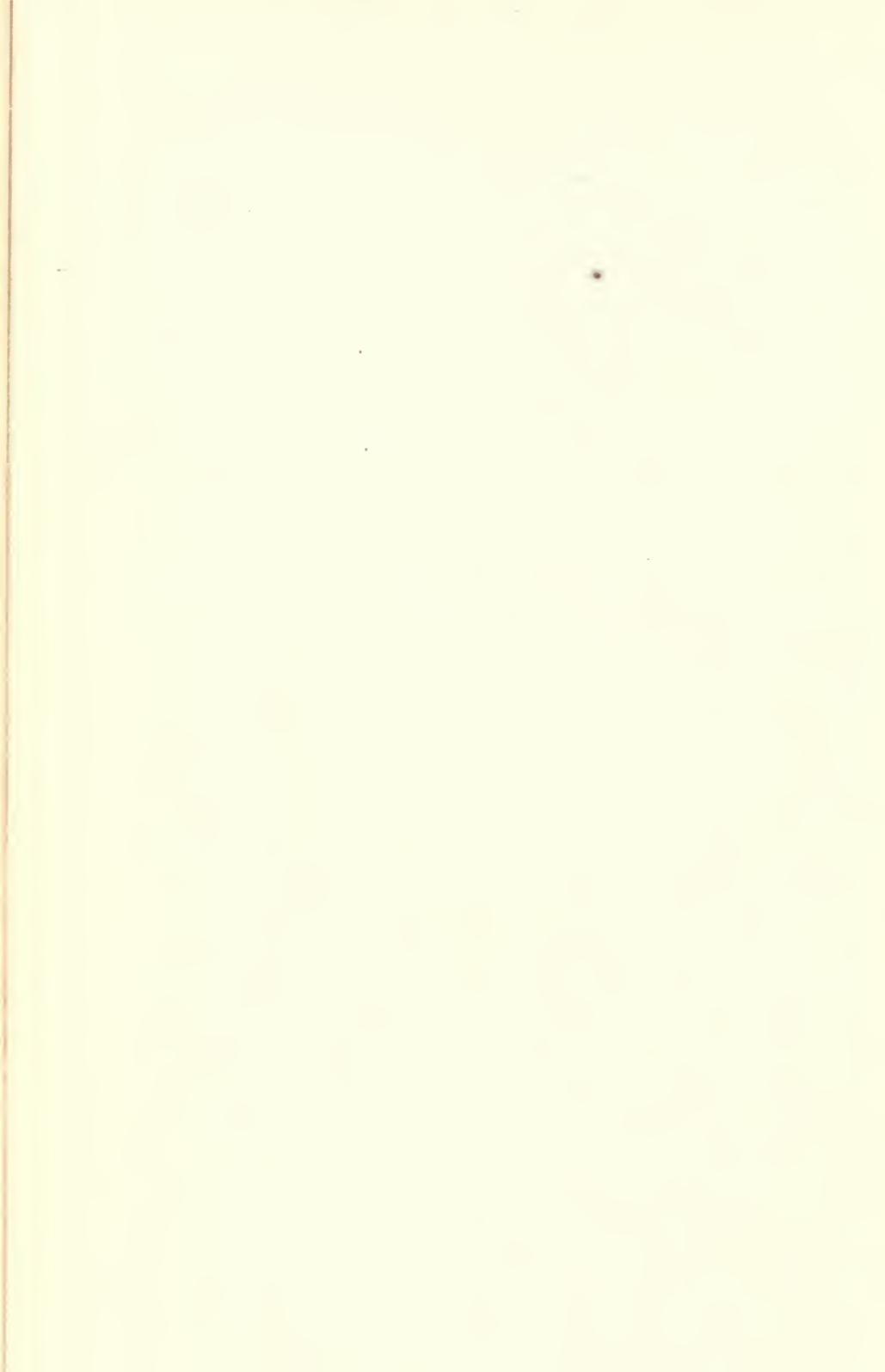
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