

A Season In Federal Street

J. B. Williamson and the Boston Theatre

1796-1797

BY JOHN ALDEN

IF each autumn brings with it its own atmosphere of excitement and suspense at the opening of a new theater season, we who experience it share no doubt a feeling as old as the theater itself. And we can the more readily project ourselves backwards to the evening of September 19, 1796, when the curtains of the Boston Theatre parted upon the first scene of Reynolds's comedy, *The Dramatist*. Emotions on both sides of the footlights may well have resembled ours today: optimistic anticipation tempered by an awareness of the uncertain fortunes of the stage.

The fact of the matter is that the season of 1796-97 in Federal Street was a disastrous one. But the very misfortunes of the ten months in question provide the substance of our interest in it today. Had the season been a successful one, it would probably mean that we should know less about it, for the disasters which fell upon the Theatre have left their skeletons from which it is now possible to reconstruct more effectively the theatrical life of Boston over a century and a half ago.

It is true that both W. W. Clapp in his *Record of the Boston Stage* (Boston, 1853) and G. O. Seilhamer in his *History of the American Theatre* (Philadelphia, 1881-91) have already given a generous picture of the early drama in Boston. There remains, however, a copious body of documentation regarding the Federal Street Theatre from which much

may be learned. Included in the theater collection which Allen A. Brown gave to the Boston Public Library were two small leather-bound, brass-studded trunks containing the archives of the Theatre from its beginning in 1792 to its destruction sixty years later in 1852. No comparable records on another theater of equal importance in this period appear to have survived. Comprising the minutes of the Proprietors' meetings, correspondence, contracts, inventories, receipted bills, and the like, the papers offer a factual background against which the managers and their companies appear, against which the evidence of contemporary newspapers, personal correspondence and memoirs can now be more critically appraised. Using them, the history of the first permanent Boston theater has still to be written.

To discuss a single season may suggest the wealth of the materials which await the historian. In any event, the records of the financial debacle of 1796-97 provide a cohesive unit which in itself offers new information.

Whatever the outcome of that season, there had been reason for measured optimism at its beginning, although the projected opening of a second theater, already under construction, foreboded difficulties to come. But the Federal Street Theatre had weathered two seasons since its opening in 1794, and its survival provided evidence of the loyalty and the taste of Boston. To erect and to maintain a theater in Boston had, admittedly, required courage in the face of Puritan disapproval: on one occasion hoodlums were to break windows, and there was a threat of at least one riot. The first serious attempt at a professional theater in Boston, that in Board Alley of 1792, had been suppressed. Daunted neither by this nor by an initial failure to secure repeal of anti-theater legislation, a group of fifty-seven influential Bostonians in 1793 subscribed funds to erect a new theater,

constituting a body of Proprietors who in turn elected five Trustees to manage the affairs of the whole. The distinguished list of Proprietors included men such as John Quincy Adams, General Henry Jackson, William Scollay, Andrew Craigie, Russell Sturgis, and Thomas Handasyd Perkins, but the prime mover was evidently William Tudor, who was particularly important as a Trustee.¹

To plan and to build the Theatre itself, on a site adjoining the old Distill House in Federal Street, no less a figure was available among the Proprietors than Charles Bulfinch. Erected on what is today the site of the Stone and Webster Building at the northwest corner of Franklin and Federal Streets, the building, judging from exterior views of it which have been preserved, was of the familiar Georgian design to which Bulfinch brought so great distinction.² Its cost originally estimated at about \$17,500, the final figures were closer to \$40,000.³

On the ground floor, at the north end was a room used as a restaurant, leased at this period to Michael Mahony, an Irish competitor to the French restaurateurs whom the French Revolution had bestowed on Boston. At the southwest corner was a room rented to Pierre Landrin Dupont for dancing classes. On the floor above were an Assembly

¹ The list of original subscribers to the Boston Theatre, dated April 9, 1793, is given in the *ms. Proprietors' Minutes* in Boston Public Library. Manuscripts subsequently cited which are not specifically designated as in other libraries are from the same collection.

² An exterior view of the building reproduced from a water-color now in the Harvard Theatre Collection appears in Justin Winsor's *Memorial History of Boston* (Boston, 1881), IV, 363.

³ Sympathizing with his friend Henry Knox on the cost of his new mansion, "Montpellier," at Thomaston, Maine, General Henry Jackson pointed out that "Mr. Charles Bulfinch is a professional man, he calculated the cost of our Theatre to a Brick, a foot of boards, and every other material to compleat the workmanship, and to his calculations added ten per cent:—the whole expence did not amount to twenty thousand dollars—Altho every article has been purchased with the cash, at the cheapest rates, and the work performed on the most reasonable terms, the Theatre will cost FORTY THOUSAND dollars—more than thirty five thousand have already been expended—double the sum contemplated."—A.L.S. from Jackson to Knox, Boston, Apr. 13, 1794, in the Massachusetts Historical Society.

Room and the theater proper. Of the Assembly Room the principal features were its chandeliers and elaborately designed free-standing girandoles ordered from England by Bulfinch, of which his agent there was exceedingly proud.⁴ Still in existence are the bills for the moulded decorations, the columns, medallions, and pilasters supplied in Boston by John and Simeon Skilling, "carvers and gilders." From a contract signed by J. B. Williamson and the Trustees we find that the theater might hold 1060 persons: 350 in 30 boxes arranged in two rows; 280 in the pit; 280 in the gallery; and 150 in the "slips"—that is, the side galleries.⁵

In administering the Theatre the selection of a manager was perhaps the gravest responsibility of the Trustees. He it was who in turn formed the company and staff to serve throughout the season. Thus on April 18, 1796, towards the close of the 1795-96 season, the Trustees signed an agreement with John Brown Williamson to manage the Theatre during the ensuing winter, and in fact, in response to Williamson's earnest request, for three years to come.

Even though adjustments were later made, the terms of the agreement are of interest. The season was to last five months; in the end it was prolonged to ten, presumably in an effort however vain to recoup losses. For rent of the Theatre Williamson was to pay \$12,000, or approximately \$500 a week; actually, on May 15, the Trustees voted that they would not press this in case another theater was opened. Williamson furthermore engaged to present at least once a week a pantomime or musical drama, and, occasionally, an "opera dance" or "some short entertainment" between the play and the farce. Taken for granted was the custom of the

⁴ The work of Robert Cribb and costing, in London, £37/16/10, they are described in detail in an enthusiastic letter from Josiah Taylor to Charles Bulfinch of Aug. 31, 1793.

⁵ Only after the fire of 1798 was there a third row of boxes of which mention is sometimes made in printed accounts of the Theatre.

day that an evening's performance comprised both a major work and an afterpiece.

Quite possibly as protection against moral turpitude Williamson was to submit the names and contracts of the company which he hired for approbation of the Trustees, agreeing at the same time to dismiss actors for unsuitable conduct: that such conduct consisted of appearing on stage drunk we may plausibly surmise. An orchestra of at least ten performers was to be provided; no play was to be performed without prior approval; and even the number of tickets which might be sold was also specified.

In selecting Williamson as manager the Trustees no doubt valued his previous experience both as actor and as manager. And indeed, on the record, Williamson must have appeared well equipped for his undertaking. As an actor, in addition to appearing in provincial theaters in England, he had filled (albeit without notable success) the title rôle in *Hamlet* at the Haymarket in London in 1783, while between 1787 and 1793 he had performed regularly at the Theatre Royal in Edinburgh, serving for part of this time as manager to Mrs. Esten, the lessee there. And in 1795, if not earlier, he had gone over to Germany where he established an English Theater at Hamburg.⁶ One suspects that the possible failure of this last venture accounts for Williamson's arrival in Boston, noticed in the *Federal Orrery* of December 17, 1795. Shortly thereafter both Williamson and his wife were appearing with Colonel Tyler's company in Federal Street where his initial performance in *Othello* was well received.

Even a warmer reception was given to Mrs. Williamson, the erstwhile Miss Louisa Fontenelle. Under her maiden name she had gained fame at Covent Garden by creating the rôle of Maggy in O'Keeffe's *Highland Reel* when this

⁶ A.L.S. from Williamson to the Trustees, Boston, Dec. 26, 1795.

comic opera was first produced in 1788. And during engagements in Dumfries she had quite captivated one member of her audiences there, Robert Burns, who for her benefit nights in both 1792 and 1793 had written original prologues for her.⁷ In the light of Burns's own enthusiasm, the poem addressed to Mrs. Williamson by "a lady of Boston" entitled "The Vision" may have seemed an anticlimax. Published in the *Federal Orrery* for February 11, 1796, it ends:

Britain, no more the scenic name
 Shall boast with proud prescriptive claim;
 While Massachusetts' friendly shores,
 Bids her expand its glowing pow'rs—
 And Boston sees each radiant sun
 Smile on the Drama, which tho' scarce begun
 Already hails a Williamson its own.

Whatever Williamson's own qualifications within the theater, it is doubtful if the Trustees knew much about him as a person. It seems most unlikely that they had encountered an anonymous work published in London in 1792 called *The Secret History of the Green Room*. Comprising biographical sketches of prominent actors and actresses of the day, the two volumes pay Williamson the compliment of including him among their subjects while damning him in scathing terms. His stage talents are minimized, and he is said to owe his stage career largely to the romantic attentions of one Mrs. Bulkeley, an older actress who in 1792 "fell a sacrifice to dissipation" in Dumfries.⁸ In establishing

⁷ Both appear in Burns's collected poems. Received from a quite unrelated source, an autograph ms. of that for 1792, "The Rights of Woman," is also in the Boston Public Library. Writing Miss Fontenelle in November, 1792, Burns asked her on her approaching benefit night to perform Mrs. Centlivre's *The Wonder: A Woman Keeps a Secret* and Bickerstaffe's *The Spoil'd Child* (*The Letters of Robert Burns*, ed. by J. DeL. Ferguson [Oxford, 1931], II, 133). The latter was also to delight Boston, with Mrs. Williamson, as she had now become, in one of her most popular rôles, that of "Little Pickle."

⁸ See *The Thespian Dictionary*, 2d ed. (London, 1805), under "Barresford."

the liaison she had cast off another gallant for her younger lover, while he for his part ignored the claims of a wife and children. Even if one discounts this as largely backstage malice, it is also true that John Bernard was to describe Williamson as "famous in the lovers, as well off the stage as on."⁹

That Williamson was extravagantly ambitious the Trustees may soon have sensed when they decided not to send him to England, at his suggestion and their expense, to gather a company. Instead, William Tudor, about to leave for Europe, was instructed to explore possibilities of recruiting actors abroad: there is no evidence that anything came of this idea. Williamson himself, in the words of the Trustees' Minutes for May 17, 1796, was directed to "proceed immediately . . . to the Southward, and make the best engagements in his power." That he visited Philadelphia and Charleston may be inferred from the actors and actresses whom he brought to Boston.

Of the company thus assembled for its first rehearsal on September 16, the principal figure apart from the Williamsons was without doubt James Chalmers, who, from appearances at the Crow Street Theatre in Dublin and at Covent Garden, had come to America in 1793, following a season in Edinburgh with the Williamsons. From Philadelphia in the preceding May Chalmers had written Paul Revere to ask his assistance and influence in securing a month's engagement in Boston for the following winter.¹⁰ Employed not

⁹ John Bernard, *Retrospections of America, 1797-1811* (New York, 1887), p. 256.

¹⁰ A.L.S. from James Chalmers to Paul Revere, Philadelphia, May 16, 1796, in the Massachusetts Historical Society. Of Charleston, where he had appeared the previous season, Chalmers remarks, "I execrate both their Town and Climate. The people are liberal, kind and hospitable—but residence with them wou'd be for me a sort of Purgatory," adding that "I am more pleased with the Town of Boston than any I have seen in this Country." But, by Oct. 14, 1798, Chalmers was again acting regularly in Charleston.

on a weekly salary like the other members of the company, Chalmers received the substantial fee of \$50 per evening's performance. Had he not died in 1805, his name might be better known in the annals of the American theater; his ability is seen in the rôles he filled, such as those of Romeo and of Hamlet. Although originally engaged only for a brief period, he was, it appears, persuaded to remain on in Boston for the entire season.

From a schedule of the weekly expenses and receipts of the Theatre drawn up by Williamson in March, 1797, it is possible to reconstruct both the company and the house staff who constituted its personnel.¹¹ Recruited principally from actors and actresses who had appeared in Philadelphia or in Charleston in the previous season, the company numbered, men, women and children, some thirty persons. Largely English in origin, the group did however include the well-known Madame Gardie, dancer and pantomimist, who, born in Santo Domingo, had come to America from Paris in flight from the French Terror. Her tragic story, which ended in her murder by her emotionally unstable husband, has been sympathetically recounted by William Dunlap.¹² Another exception was Thomas Paine, later to take his father's name, that of Robert Treat Paine, signer of the Declaration of Independence. Young Paine was engaged as secretary, and is one of Harvard's many contributions to the American stage. Possibly best remembered today owing to her writings is Mrs. Rowson: she had already appeared with Williamson at the Theatre Royal in Edinburgh before returning with her husband and the latter's daughter to her native America.¹³ Totalling \$418

¹¹ For a Schedule of weekly expenses of the Theatre, see Appendix I.

¹² See the *Diary of William Dunlap* (New York, 1930), I, 312-315.

¹³ The names of the company associated with Williamson in Scotland are given in J. C. Dibdin's *Annals of the Edinburgh Stage* (Edinburgh, 1888), pp. 221-222.

a week, individual salaries, apart from that of Chalmers, ranged from ten to twenty-seven dollars.

The second largest expenditure was for the "band"—the orchestra—led by one Monsieur Léaumont, at a salary of \$14.00 a week, although Trille Labarre, named as "composer," received \$16.00. Of the group, some fifteen in number with salaries aggregating \$175.00, at least eight appear to have been French, probably refugees from the French West Indies if not from France itself. Several have left their mark on American musical history—notably Johann Gottlieb Graupner—but the names of others may now be added for the first time to the roster of early American musicians.¹⁴ And to one we owe further knowledge on this very season at the Theatre, for after returning to England William Priest, the bassoonist, published his *Travels in the United States of America*, made up of letters written from America and of his reminiscences, which appeared in London in 1802.

Lesser fixed costs included the salaries, for instance, of the Painting Room, headed by Christian Gullager, which came to \$59.50 a week. Born in Copenhagen, Gullager is now chiefly known for his portraits of New England men and women, among them Stephen Salisbury.¹⁵ And his assistants "Grayham" and "Codman" may be plausibly identified as George Graham and Thomas Codman, both of them Boston artists for whom the Painting Room may well have served as a studio apprenticeship. That their work was not limited to simple flats and wings is seen from references to scenes depicting Mount Vernon and views of Beacon Hill used in Paine's *Taste of the Times*, and to

¹⁴ For point of reference, the *Bio-Bibliographical Index of Musicians in the United States of America from Colonial Times* (Washington, 1941), has been used.

¹⁵ For a discussion and reproductions of Gullager's portraits, see Louisa Dresser's "Christian Gullager," *Art in America*, XXXVII (July, 1949), 105-179.

“frontispieces” which gave scope for landscapes and the like.¹⁶

Even the head of the machinists, or stage crew, one Mr. Hedderly, seems to have been almost as versatile, if he may be identified without too great violence to the laws of probability with the person of the same name who on July 4, 1800, played the “musical bells” at a performance at the Centre House Tavern and Gardens in Philadelphia.¹⁷ The salaries of this group, at any rate, amounted to \$61.00, while those of the house attendants—one Stevens and his wife at the stage door, wardrobe keepers, lamp keepers, fire keepers, dressers, and a call boy named Peter Miller, at \$3.00 a week¹⁸—came to \$75.00.

For lighting we find that 23 pounds of spermacetti and 33 of tallow candles were used each night, as well as six gallons of oil and fifteen pounds of lard, at a cost of \$31.00. For the printing of playbills the charge was \$24.00 per week, yet of the thousands of such bills which must have been printed during the season I have as yet been able to find only two.¹⁹ Advertising in four newspapers came to \$12.00. And finally there was the salary of a personage peculiar to

¹⁶ Although Seilhamer in his *History of the American Theatre*, III, 342, states that the painter of the scenery for this season is unknown, it is now possible to identify him as Gullager. To Gullager's direction may be ascribed most if not all of the scenery listed in an Inventory of the Theatre given as Appendix II. On Nov. 9, 1793, the Trustees had signed a contract with him to paint specific items of scenery for the Theatre. If on the following Nov. 27 they also signed a contract with Emanuel Jones in which it is said that he will paint scenery, it also is apparent that his primary responsibility was that of “machinist.” On Feb. 21, 1795, a committee was appointed to ascertain why Gullager had not yet completed the scenery which he had contracted to supply.

¹⁷ See O. G. Sonneck, *Early Concert-Life in America* (Leipzig, 1907), p. 102.

¹⁸ From William Priest's *Travels* (London, 1802), it appears, pp. 181-182, that for young Peter, “a mechanic's son,” verses “written in the usual style by the poet commonly employed on these occasions” were printed for New Year's Day, 1797, in the same manner as the Carrier's Addresses of the newsboys of the period. That the poet in question was Thomas Paine seems likely. Although Priest gives the text of the Address, no copy of it in its broadside form is now known, nor is the poem included in Paine's *Works* published at Boston in 1812.

¹⁹ The playbills located comprise those for Sept. 28 (for *Romeo and Juliet*) in the Harvard Theatre Collection, and for Dec. 16 (for Colman the Younger's *Mountaineers*) in the Boston Public Library.

the Boston Theatre, the Master of Ceremonies, charged with preserving order and decorum for \$28.66 a week.²⁰

Ignoring extra costs, such as those for sets and costumes and the multifarious details incidental to the stage, to pay rent to the Proprietors and to meet basic charges Williamson had to take in at the box office some \$1500 a week before receiving any returns for his own efforts. Full houses at each performance might indeed have brought in approximately \$2300 a week, but even this figure may be optimistic, for each of the sixty Proprietors was entitled to a free admission for each performance. In any event, nothing like \$2000 was reached during any week of the season.

To attract a static public such as Boston of the period presented, a varied repertory was, needless to say, essential. And with, normally speaking, three different performances each week, no more than enough time was left by the intervening days for rehearsals. Accustomed as we are to long runs, it is awe-inspiring to realize what demands were made upon an actor's memory in the eighteenth century—although how well they were always met is another question, and the function of the prompter an important one. Minor though many of the rôles were, one of the Boston company, Mr. Downie, filled some sixty parts in the course of the season, while Mr. Marshall had forty of greater importance. Nor was this all, for an actor was expected to be able to sing and to dance as well.

²⁰ "To preserve the order and decorum of the house, a gentleman shall be appointed to superintend the Boxes, Pitt, and Galleries, and shall be called *Master of Ceremonies*, whose business it shall be, to take care, that the ladies and gentlemen are seated in their places, to which they are intitled by their Tickets; to direct the disposition of the carriages in coming to and going from the Theatre and generally to arrange the whole etiquette of the auditory and to prevent or suppress all kind of disorder and indecorum. . . ." — Ms. agreement between C. S. Powell and the Trustees, Jan. 7, 1794.

But even the day's respite between Wednesday and Friday's performance was occasionally eliminated, when the Reverend Jeremy Belknap delivered his monthly Friday evening lectures in the nearby Federal Street Church: at such times the performance was expected to be given on Thursday night instead. Although in Philadelphia the rival managers had already discovered the advantages of Saturday night performances,²¹ in Boston Saturday evening was still regarded by some as part of the Sabbath, with the result that when Belknap scheduled his lectures, the Theatre advanced its performance to Thursday. This the Trustees had agreed to do in order to placate Belknap who, when declining to serve as censor for the Theatre, had also made clear that he disapproved of public theatrical performances, and he perhaps disliked even more the competing noise of the carriages of theatergoers.

To discuss at any length the productions of the season from a literary point of view would serve little purpose: this has already been done by Seilhamer in his *History of the American Theatre*. It is, on the contrary, in terms of the novel means which Williamson used to attract audiences and of the measure of his success found in the financial accounts which he drew up that less familiar information is to be gained.²²

The opening night of September 19, with performances of Reynolds's comedy *The Dramatist* and O'Keeffe's opera farce *The Farmer*, was auspicious enough, attracting what the *Columbian Centinel* chose to call a "brilliant and a crowded audience." The box office returns bear this out up to a point: 311 out of 350 places in the boxes were sold at a dollar each, and we may surmise that the Proprietors filled

²¹ See T. C. Pollock, *The Philadelphia Theatre in the Eighteenth Century* (Philadelphia, 1933), p. 59.

²² For the repertory and receipts on the season, see Appendix III.

the rest. Of places in the pit, 265 out of 280 were taken at seventy-five cents each. On the other hand, only 124 out of 420 seats in gallery and slips were sold, but the total receipts came to \$571.75.

Yet if the opening night was a critical and a financial success, the following performance, on Wednesday night, gave hint of future difficulty, for *The School for Scandal* and Samuel Foote's *The Lyar* brought in only \$288.75. Not only was the wisdom of presenting so trite a play as that by Sheridan questioned in the columns of the *Centinel*, but the company as well was subjected to its barbs. Thus, Mr. Villiers was said to be "not at home in his role"; Mr. Kenny was reported to have forgot his lines. Another was brought to book in terms which suggest that Boston critics had already achieved a fine sense of what is worthy of their notice when the *Centinel* remarked that "We wish [Mr. Downie] to observe [that] a *Boston* audience are not to be sported with by any mummery."

At the end of the first week, against expenditures of \$989.66 but before payment of any rent to the Proprietors or meeting any noncurrent bills, the box office receipts stood at \$1213.75, a profit of \$224.09. In the second week there was a favorable balance of \$110.43. In the third week serious difficulties obtruded themselves with a loss of \$230.73. Part of this last may be attributed to Mr. Belknap's Friday night lecture, which necessitated a Thursday night performance at the Theatre. How serious a disadvantage this was is made clear by comparing the previous Friday's receipts of \$321.50 and the subsequent Friday's of \$351.50 with the meagre \$174.25 received on this Thursday night. It is accordingly not surprising that on November 18—one suspects, quite deliberately—Williamson ignored Mr. Belknap's lecture and did give a performance. The results were immediate: on November 22 the Minister and Deacons of the

Federal Street Church addressed a protest to the Trustees, and Williamson henceforth respected Mr. Belknap's nights.

Still another reason for putting the Theatre into the red, however, was the arrival of Mrs. Whitlock for a limited star engagement at the imposing salary of \$275 a week. The sister of John Kemble and of Mrs. Siddons, Elizabeth Whitlock had come to America in 1793, appearing principally in Philadelphia. Although English critics had been less than universally flattering towards her, she was no doubt the outstanding actress on the American stage of her day. Seilhamer makes much of this engagement of Mrs. Whitlock's in Federal Street as the beginning of the "star" system in the American theater,²³ but in point of fact James Chalmers had already been similarly engaged as a performer distinct from the company as a whole for a limited period of time even if, as happened, he remained for the entire season.

Despite the warm, even enthusiastic, reception given Mrs. Whitlock during her month's engagement between October 3 and 31, the truth remains that the Theatre's losses continued to mount. And at her final performance—the customary benefit—although a deduction for expenses was usually made, none appears to have been exacted: she herself received the lavish total of \$769 and accordingly contributed to increasing the Theatre's deficit.

It must be admitted that the steps which Williamson took during the two months following Mrs. Whitlock's departure were not especially imaginative. Certainly his choice of plays was stereotyped, and he offered few comparatively recent productions. Only one—Bickerstaffe's comic opera, *Lionel and Clarissa*, first produced in London as long before as 1768—had not hitherto been seen in Boston. Apart from Mrs. Whitlock's benefit and one for

²³ Seilhamer, *op. cit.*, III, 335. It is also possible now to correct Seilhamer's erroneous statement regarding her salary, based on contemporary newspaper reports.

Mr. Jones, the greatest box office success during these early months was an evening combining Garrick's *Isabella* and a ballet pantomime called *Oscar and Malvina*, which brought in \$667.

That it was the pantomime rather than *Isabella* which was the real attraction seems probable. In any event, it was responsible for a bibliographical curiosity of some interest. Newspaper advertisements for the performance on October 10 (as well, it must be noted, as for an earlier one during the previous season, on March 14) state that the "plot" of the pantomime might be bought at the box office. Of this work a copy is preserved in the library of Nathaniel Bowditch at the Boston Public Library. A pamphlet of 19 pages, the synopsis bears on the title page the legend "As performed at the English Theatre, Hamburg," while the first 14 pages contain German and English texts on facing pages. Pages 16-19, however, are in English alone, and are printed largely in a Caslon brevier no. 1 type face quite unlike that of the preceding part. It is quite apparent that Williamson had brought a supply of the pamphlets from Germany where he and his wife had mounted the pantomime; and that the final two leaves comprising a supplement were printed in Boston is probably no less certain.

But if it required a pantomime and Mrs. Whitlock to attract sizable audiences, it is also gratifying that two performances of *Hamlet*, on November 21 and 28, brought in \$542.75 and \$564.50. To them we can not, however, ascribe any of that knowledge of the play which led one of the Proprietors to write his well-known letter to J. F. Hackett on *The Character of Hamlet* (London, 1839), for at this time John Quincy Adams was at The Hague. But Shakespeare apart from *Hamlet* appealed only moderately to Boston, for neither *As You Like It*, *Cymbeline*, nor *Richard III*, produced at this time, met the expenses of their performance.

Finally, on December 21, the threat long on the horizon was realized, the opening of a rival theater, the Haymarket, under the direction of Charles Stuart Powell, erstwhile manager of the Federal Street Theatre itself. Under construction since the preceding April, it now offered competition for what was already quite inadequate support from a Boston public.

At this distance to understand what quickly became the case is difficult: that support of one or the other became a matter of political allegiance, the Federalists proving partisans of the Boston Theatre, while the Republican, Jacobin, *polloi* supported the Haymarket. Their differences affected the choice of plays and were reflected in criticisms in Boston newspapers.²⁴

From the playgoer's point of view the competition was no doubt salutary. And to label Williamson's first months unimaginative is perhaps unjust: it is indeed possible that he was deliberately withholding his hand, knowing what lay ahead. For from the opening of the Haymarket to the close of the season in June, Williamson did exert himself vigorously in a variety of ways to meet this new challenge.

Nor did Williamson wait for the actual opening of the rival house to pull forth his first card: the stage debut, on December 14, of an actor drawn from Boston—"a young gentleman of [the] town of very reputable connections" in the person of William Charles White, who filled the rôle of Norval in Home's tragedy of *Douglas*. If, in the words of the *Columbian Centinel* for December 17, "the extreme youth, genteel education, extensive connections, and promising talents of the new performer, had drawn together a . . . general audience of critics," the box office receipts reached, however, only a modest if creditable \$351. But the effort

²⁴ Manifestations of this party spirit are reported in William Dunlap's *History of the American Theatre* (New York, 1832), pp. 161-163.

was at least a partial answer to the belligerent, muscle-flexing chauvinism soon to become the stock in trade of the Haymarket.

Then, in the following week, after poor houses which may possibly be attributed to the imminence of Christmas, Williamson on Boxing Day offered the first American performance of Thomas Morton's *The Way to Get Married*, first produced in England on January 23 of the same year. Acted in Boston from Covent Garden manuscripts, one infers that Williamson secured them through personal connections, but how legitimately this was done may be another question. In any event, the battle between the two theaters was now well joined.

Of the measures taken, at least two were practical ones rather than artistic. The first was to reduce the prices of admission: for the pit, from seventy-five cents to fifty, and for the gallery, from fifty cents to a quarter—thus meeting the Haymarket's own scale of prices, although the newspaper announcements of the change blandly described it merely as conforming to the practice of theaters elsewhere in America. A second step was to open a box office in State Street so that Boston merchants gathering on 'Change, or on their way home from India Wharf, might more readily book seats for the evening.²⁵

More significant perhaps is the fact that now were produced the first Boston, or even the first American performances of plays added to the Federal Street repertory. Thus were introduced, usually with new sets and costumes, on January 2, Thomson's *Tancred and Sigismunda*; on January 18, Cibber's *She Wou'd and She Wou'd Not*; Burgoyne's *Richard Cœur de Lion* on January 23; *The Merry Wives of Windsor*, on February 13; Mrs. Cowley's comic opera,

²⁵ For the daily habits of the Boston merchant princes of the day, see S. E. Morison's *Maritime History of Massachusetts* (Boston, 1921), pp. 130-132.

A Day in Turkey, on March 22; and so on. For *Richard Cœur de Lion*, this meant, for instance, constructing elaborate sets, described in a manuscript "Inventory of Additional Scenery, Machinery [etc.]," drawn up probably at the end of the season, where the following are listed:

A Sun rise Scene, distant Tower, arches & Machinery & crimson transparent Shades

Ground-pieces, seats, Tables, Cottage &c.

The Grand Fortifications of the Castle, Rail'd Area, Draw Bridge, Machinery, Scaffolding, Gates &c.

New Gothic Flat Scene & Wings, & 13 New Silver trimmd Officers & Soldiers Dresses.

Competition also brought to the boards several original pieces written or adapted by members of the company. Of these two were Williamson's own:²⁶ the first a translation from Beaumarchais, *The Spanish Barber*. It was, I fear, no great success: on the opening night the receipts were only \$320.50, while the following performance (on, to be sure, an unprofitable Thursday night) brought but \$130. Also Williamson's was an adaptation of George Lillo's *Fatal Curiosity*, under the title of *Preservation; or, The Hovel of the Rocks*.²⁷

In a further appeal to local pride, two performances were given to an original play by the Boston recruit to the company, William Charles White, whose *Orlando; or, Parental Persecution*, was produced on March 10 and 13. But the most memorable contribution was a new comedy by Mrs. Rowson, her *Americans in England*, whose earlier *Slaves in Algiers* was also produced on May 3. Less ambitious in scale

²⁶ That Williamson was also the author of a comedy entitled *The Lawyer; or, A Suit for the Season*, performed at the Haymarket in London on Aug. 19, 1783, is quite possible, although Allardyce Nicoll in his *History of the English Drama* (Cambridge, 1952), III, 316, gives only the surname "Williamson" for the author.

²⁷ Printed at Charleston, South Carolina, in 1800 (Evans 39110). For this the following scenery, etc., was provided: "Large Ship to Sink, rock Wings & Machinery—Wind Machine, Iron windlace &c.; New Rocks & Cave Entrance, Steps, Scaffold, planks & tressells; Elegant new trimmed Dresses complete." Such extensive preparations were not made for Mrs. Rowson's play.

was Mr. Villiers' two-act farce, *A Day in Boston; or, The Lynn Shoemaker*, but in view of its subject matter that the text has not survived is regrettable. Nor does even a synopsis of an original "local comic pantomime" by Thomas Paine, his *Taste of the Times*, appear to be known.

Yet another important result of the rivalry of the theaters was the introduction of the ballet to Boston as a significant form of entertainment. Members of the company had indeed performed dances, and already in this season Madame Gardie must have raised the standards of the group; but now the dance took on new lustre. It is admittedly difficult at this time to draw sharp distinctions between the ballet as a serious art form and the "serious pantomime" itself, yet without pausing over a question which troubled, no doubt, the performers themselves very little it is evident that the *corps de ballet* and its productions were given an importance they had not before had.

Credit for this must avowedly be given to Charles Stuart Powell at the Haymarket Theatre. For that Theatre he had gathered a ballet company under the direction of one Monsieur Francisquy, who had earlier appeared in Philadelphia and in Charleston. The dancers in question may have been French refugees from the West Indies; others ostensibly came from France itself.

Spurred perhaps by a comment in the *Columbian Centinel* for December 31 that "the style of dancing and pantomimic exhibitions in the large theatre [i.e., the Haymarket] must be allowed to be the most elegant ever seen by an American audience," Williamson manifestly found it essential to offer a comparable attraction. Consequently he lured away from Powell one Monsieur Legé and his wife, both said to be from the *Théâtre italien* in Paris.²⁸ At the Theatre in

²⁸ Pollock, *op. cit.*, p. 58.

Federal Street Legé produced on February 6 the comic pantomime *The Two Hunters and the Milkmaid*. Commenting on the performance, the *Independent Chronicle*, with Jacobin partisanship, ungraciously remarked, "It is . . . not improbable that the little snug bribe which purchased this *subaltern* from the Hay-Market, and created him Generalissimo of the *Corps de Ballet*, at the Federal Theatre, may have excited in him, powers which were never before displayed." For this and subsequent ballets, the *corps de ballet* comprised Messieurs Dubois, Renaud, Rogers, and Boullay (who also performed as violinist in the orchestra) as well as Mesdames Legé and Gardie, supplemented in performance by the sprier members of the acting company. That the ballets produced were largely French in origin appears from the titles of some of them: *La bonne petite fille*, *La boiteuse*, *La forêt noire*.

The fact that at this period it was the theater perhaps as much as the concert hall which also served a taste for music in Boston is seen in the emphasis which competition likewise brought to music in Federal Street. Not only did comic operas, melodramas (literally, dramas with music, of which *Richard Cœur de Lion* is a notable example) and the like offer music by contemporary English composers such as Arnold and Dibdin, but on February 22, Legé's ballet *The Birthday*, in honor of Washington, provided opportunity for performing a new "symphony" composed by Raynor Taylor of Philadelphia. Music of Taylor's was also used for the serious pantomime, *Shipwrecked Mariners Preserved*. And, on March 8 and 13, two performances were given to a musical composition "for grand orchestra" entitled "The Battle of Prague," by J. G. C. Schetky, of the Theatre's orchestra. It may have been for this that Williamson had found it necessary to buy the instruments he includes in an inventory of additional equipment acquired—a trumpet (at \$18.00), a double bass (at \$56.00) and a "Piano Forte"

(at \$186.66).²⁹ Five music stands also purchased are specifically designated as for this performance.

Whatever Williamson's own efforts to make the Theatre a success, no little credit must be given to the Trustees and the Proprietors for the patience and the fortitude which they displayed. Even before the opening of the season the Trustees had, on May 17, 1796, voted that in the event of another theater, Williamson should be assured of allowances and deductions, despite the contract which he had entered into with them, and their conduct was consistent with this spirit.

In October, or possibly November, Williamson—as articulate on paper as on the stage—addressed to the Trustees an undated letter on the financial difficulties which he had already encountered. As a result, on December 10, the Proprietors accepted a committee's report that "interest and honour" required that they give their manager all possible support. Accordingly, the Proprietors loaned Williamson \$5,000, taking in return a bill of sale for all the scenery, costumes, and properties then in his possession, of which an inventory is provided.

In the following month Williamson again found it necessary to make further appeal. On his own initiative he appears to have canvassed the individual Proprietors and secured from them promises to subscribe money for the payment of the company's salaries, a step to which the Proprietors as a whole gave official sanction on January 31, voting that each subscriber advance \$100 to that end.

But this again was but a temporary respite. In April matters had reached another crisis, as a result of which Williamson drew up the detailed schedule of his receipts and expenditures from the beginning of the season to the middle of March which throws so much light on his activities. As a

²⁹ Ms. "Inventory of Additional Scenery, [etc.]," [June?] 1797.

consequence, another report to the Proprietors revealed that the season had, so far, reached a dead loss of \$7,904.90.

With what emotions this information was received we cannot know, but the outcome suggests genuine stoicism: on April 22 the Proprietors voted an assessment of \$250 a share (a total of \$15,000), in order to pay outstanding debts and to remodel the Theatre to increase its capacity. It is not surprising that at the same time they voted to annul Williamson's contract, which had as yet two more years to run.

Despite their losses, the Trustees were, however, prepared to let Williamson try to manage the Theatre for another season under a fresh contract. This Williamson spurned in a letter of June 20, complaining of the indifference with which his efforts had already been received. It is indeed evident from further letters which Williamson wrote to the Trustees, after the close of the season on June 22, that his final weeks in Boston were bitter ones. Although the circumstances are veiled by the hyperbole of his language, it appears from a letter of July 14 that he faced being sent to jail for debt, a fate already suffered by Mr. Kenny of his company, who, being in jail on May 30, could not appear at his own benefit performance.

At length, sometime after July 28, Williamson was able to leave Boston; the following November found him in Charleston where he continued active as both manager and performer until his death in 1802. But even after Williamson had quit Boston, the Proprietors' troubles were not at an end. On December 18, 1797, the Trustees found it necessary to write him that certain household articles, a large number of costumes, and even musical instruments, supposedly purchased from him had in fact not been delivered. A copy of the letter sent shows considerable restraint: the Trustees "are sorry to be able to say that they have proof that many of the most valuable Dresses which

you conveyed to them, you carried with you to New York." Another of the costumes, a rich embroidered suit, it transpired, Williamson had sold to Chalmers, the actor, for £30, the equivalent at the time of \$100. As late as September 30, 1800, a Boston-bred lawyer in Charleston, Josiah Sturgis, was still trying to salvage the Theatre's claims. As a result of Sturgis's actions, Williamson had, in fact, paid one note for \$883.14, but Sturgis believed that little more could be achieved: Williamson had paid the note largely because he feared that were he sent to jail for debt he would contract yellow fever there.

Other accounts for 1797 reveal additional embarrassments: there is record of payments by the Trustees for other debts left behind in Boston by Williamson in the form of personal notes, bills for firewood, clothing, books, and even carriage hire. It is doubtful if the Proprietors themselves ever quite knew how much Williamson had cost them.

In the meantime Boston had at least learned that it could not support two theaters simultaneously, and, at whatever cost to political principle, an agreement was reached between the Boston Theatre and the Haymarket whereby the former was to be used for subsequent winter seasons and the latter in the summer.³⁰ Once again misfortune struck: on February 2, 1798, the Boston Theatre was gutted by fire, and once again the Proprietors continued undiscouraged, for they promptly called upon Charles Bulfinch to redesign and rebuild the Theatre. In its new form, not only was the Theatre to be the occasion for the birth in Boston of one Edgar Allan Poe but also, it is pleasant to record, to flourish, and at last to pay its long-harassed Proprietors substantial dividends.³¹

³⁰ John Sollee in the Charleston, S. C., *City Gazette and Daily Advertiser*, Aug. 15, 1797, as quoted in Eola Willis, *The Charleston Stage in the XVIII Century* (Columbia, 1924), pp. 361-362.

³¹ Ms. "Dividends Paid to the Proprietors of the Boston Theatre" in the Harvard Theatre Collection.

APPENDIX

I WEEKLY EXPENSES OF THE BOSTON THEATRE, 1796-97

Both in March when Williamson drew up a Schedule of the receipts and expenditures of the Theatre and at some later period, before the close of the season in June, separate accounts of weekly expenses were compiled, varying only slightly, as for instance, in the names of actors who had left the Theatre in the interval and in the descriptions of additional expenses besides salaries.

In that printed below the account compiled towards the end of the season is followed except for the "General Extraordinaries" and the "Incidental Expences" which, being more specific, are taken from the March Schedule. Where possible the individuals in question have been identified from Boston directories of the period, from biographical dictionaries of the stage, and similar sources.

Salaries to Performers

Mr. and Mrs. [James] Marshall	\$54.—
Mr. and Mrs. [Thomas] Cleveland	36.—
Mr. [William], Mrs. [Susanna (Haswell)] and Miss Rowson	40.—
Mr. Villiers	15.—
Mr. Hamilton	16.—
Mr. Downie	12.—
Mr. [Jonathan?] Kenny	15.—
Mr., Mrs. & Miss Solomons	28.—
Mr. Clarke	10.—
Mr. [D.] McKenzie	10.—
Mr. [James?] Campbell [Prompter]	12.—
Mad[a]m Gardie	20.—
Mrs. Collins	15.—
Miss Green	13.50
Mr. [John] and Mrs [Ann (Storer)] Hogg	30.—
Mr. Rose	10.—
Mr. and Mrs. [Johann Gottlieb] Graupner	30.—
Mr. Coles	10.—
Mr. [William Charles] White	12.—
Mr. [Thomas, i.e. Robert Treat] Paine, <i>Secretary</i>	14.—
M[adam]e Legé	16.—
	<hr/>
	\$418.50

Other members of the company who had left the Theater by the time this schedule was drawn up included the following:

Mr. [C. S.] Jones [At the New Theatre, Philadelphia, Nov. 24, 1796]	\$20.—
Mr. and Mrs. Ashton [In Charleston, Jan. 6, 1797]	20.—
Mr. Beete [In Charleston, Jan. 6, 1797]	12.—
Mr. Ratcliffe [or "Ratcliffe"; in Charleston, Jan. 6, 1797]	10.—
Mr. Fawcett [At the Haymarket Theatre, Boston, Feb. 10, 1797]	14.—
Mr. [William] Bates	40.—
Mrs. [Elizabeth (Kemble)] Whitlock [In Charleston, Jan. 6, 1797]	275.—

The Band

Mr. [R.] Léaumont, <i>Conductor</i> [Violinist]	\$14.—
Mr. Sçavoye [Unknown]	14.—
Mr. Brook[e]	12.—
Mr. Muck	12.—
Mr. [William] Priest [English bassoonist]	12.—
Mr. Austin [Unknown]	10.—
Mr. Stone [English flutist, oboist, etc.]	10.—
Mr. [Johann Georg Christoff] Schetky [German-born violinist, etc., from Edinburgh]	10.—
Mr. [Frederick] Granger	10.—
Mr. [B.] Glaan	10.—
Mr. Anderson [Clarinetist]	10.—
Mr. [Henry] L'Epousé [Unknown]	10.—
Mr. Layerne [Unknown]	10.—
Mr. [Louis] Boullay [French violinist, etc.]	15.—
Mr. [Trille] Labarre, <i>Composer</i>	16.—
	<hr/>
	\$175.—

Other musicians who had left the Theater at the time of this schedule included the following:

Mr. [Francis] Mallet	\$10.—
Mr. Barbotheau [Unknown]	10.—]

Doorkeepers

12 Doorkeepers at 3 Dollars each	\$36.—
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Painting Room

Mr. [Christian] Gullager	\$32.—
Mr. [George] Grayham [or Graham]	17.50
Mr. [Thomas] Codman	10.—
	<hr/>
	\$59.50

Machinists

Mr. Hedderly	\$14.—
Mr. Floor	11.—
Mr. Clap	9.—
Mr. [Daniel?] Bray	9.—
Mr. [Benjamin?] Sweat	9.—
Mr. [Nicholas] Manson	9.—
	<hr/>
	\$61.—

House Attendants

Stevens & wife (Stage Door)	\$10.—
[Mrs.?] Jackson } Wardrobe	8.50
[Mrs.] Vaughan }	8.—
[George] Rex } Lamps	8.—
[Christian] Rowland }	7.—
Pessere } Fires	6.—
White }	3.—
James Hawkins }	7.—
Peter Miller, <i>Call boy</i>	3.—
[Mrs.] Kenny } Dressers	5.—
[Mrs.?] Durant }	5.—
[Mrs.?] Demsey }	5.—
	<hr/>
	\$75.50

Corps de Ballet

Mr. Legé	\$32.67
M. Dubois	18.—
Mr. Renaud	12.—
Mr. Rogers	10.—
	<hr/>
	\$72.67

Mr. [James] Chalmers: Fifty Dollars pr. night, and engaged to perform two Nights pr week.

Lighting pr. Night

23 lb. Spermaceti	\$12.50
33 lb. Tallow Candles	8.75
6 Gallons Oil	7.50
15 lb. Hoggs Lard	2.25
	<hr/>
	\$31.—

Printing Bills

Stated Bills	\$24.—
Additional for the Office in State Street & delivered by Whitemore [Messenger]	<hr/>
	12.—
	<hr/>
	\$36.—

Advertisements, &c.

[Columbian] Centinel	\$3.—
[Independent] Chronicle	3.—
[Massachusetts] Mercury	3.—
Polar Star pro: tem:	9.—
Whitemore [Messenger]	3.—
	<hr/>
	\$21.—

Master of Ceremonies

Col. [John] Tyler by agreem[en]t	\$28.66
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General Extraordinaries

Supernumeraries on the Stage
 Supernumerary Servants
 Sea Coal
 Charcoal
 Wood
 Spirits of Wine

Wine &c for the Stage
 Properties for the Stage
 Small current Disbursements
 Lamp Glasses & Wicks
 Porterage, Truckage, Freight Carriage
 Stationary
 Writing & Copying Music
 Plays & Parts Writing
 Gratuities, loss & breakage

Incidental Current Expences of accumulating Property

Lumber, Canvas, Colours, Paper, Paste, Drapery, Lace, Fringe, Spangles, Ironwork, Tin Work, Leather Work, Turnery, Ropes, Furs, Furniture of Stage, Music, Library, Wardrobe, &c., &c. Painters', Machinists' &c Wages when the Theatre is closed.

II INVENTORY OF THE BOSTON THEATRE, JUNE 19, 1797

Having purchased from Williamson his stage properties, scenery, costumes, and the like, the Trustees manifestly thought it wise to know what they possessed. The following inventory is apparently the result. It was written out by one Richard Edwards, whose bill for the work still exists, as follows:

To writing at Theatre eight days at 12/-	\$16.—
To Cash pd for paper 37½; Quills, .10; ink .10	
	<u>\$16.57½</u>

From the orthography it is all too evident that Edwards often did not know what he was transcribing, and it is probable that he wrote from dictation: the results are of some linguistic interest in themselves. In reproducing the Inventory it has appeared wiser not to submit it to extensive editing, but to allow the document to speak for itself.

SUNDRY MEMORANDUMS OF INVOICES, & INVENTERRYS, OF SUNDRY
ARTICULS BELONGING TO THE PROPRIETORS OF THE BOSTON
THEATRE, FEDERAL STREET

ENTERD JUNE 19TH 1797

R[ichar]d Ed[ward]s

*Invoice of wardrobe belonging to the proprietors of the Boston Theatre
contained in trunk*

* I

- \$18. I Sute black Silk velvit Ribed — Coat, Vest, & small cloaths
 6. I Sute black Silk, worked borders — Coat, Vest & small cloaths
 20. I Sute Orange Sattan, Silver laced — Coat, & small cloaths with
 white Vest
 21.67 I Sute. Yellow Spangled Sattan Vest & Smallcloaths & flaps.
 Blue Cloak, with yallow Sattan Trunks.
 7. I Sute white Sattan. Cloak Silver laced. Vest & smallcloaths
 with pink puffs.
 6. I Sute. Blue Sattan Cloak Silver Spangled. Pink Sattan
 Jackett, Smallcloaths & flaps.
 8. I Blue do. Coat & smallcloaths Silver laced.
 8. I Plum do. do. tambord.
 3.50 I flesh Silk do. Gold laced.
 2. I Blue Sattan. Kape Silver laced & Spangled.
 3.84 I Pink & Green Sattan. Coat striped.
 2. I White do. Vest dimond bordered.
 2. I pr. do. do. Smallcloaths, worked kneebands.
 —.25 I Striped silk Cape
 1.50 I white Sattan Vest Spangled & Blue striped
 —.25 I do do half vest & Sleeve.
 2. I pr. do. do. Smallcloaths
 1.50 I do do do Vest Spangled
 —.25 I do do do figured
 —.33 I do do do tambard
 2. 2 do silk do do
 1.25 I do Sattan do Gold laced & Crimson border
 .25 I black do Vest
 5. I Green do. Silver laced Vest & Small Cloaths

\$2.25	1 Mixed do. Vest Striped & Spangled
1.25	1 Black Silk do & Smallcloaths
1.	1 do do Velvit Jacket
— .16	1 pr. do Sattan Smallcloaths
— .50	2 Silk plad Handkercheafs
— .50	2 Guilt Blue Gawse do
<hr/>	
\$139.92	

Invoice of Trunk # 2

\$3.50	1 Grean Sarge Coat
3.	1 Red Camblet Sirtootcoat
1.50	1 Dark brown Cloth Coat
4.	1 do do do Vest do
5.	1 Sute Livery — Dark Cloth Coat & smallcloaths and Red Vestcoat
6.	1 Green Cloth do Gold laced
— .75	1 do tammy do & Smallcloaths
6.	1 Dark brown do with silk lining.
2.	1 White Uniform coat with Green facing
3.	1 do Shaloon do Silver laced & Red puffs & Belt
5.50	1 Scarlet Cloth Coat Gold do.
6.	1 Blue do do Red facing
2.75	1 do do do Silver laced
3.50	1 Crimson do do Gold do
1.50	1 Green & Yellow Striped Coat — Silver tasalls
3.	2 Sutes Livery, Green Sarge Coat, Yallow Baze vest & small cloaths
<hr/>	
\$57.—	

* 3

\$5.	1 Sute. Black Velvit, Gold lace Cloak, Jacket, Smallcloaths & flaps
1.16	1 Sute Green Baze Spangled Coat Jacket & Pantaloons
4.	1 Sute Scarlet Shaloon Spangled — Coat, Jacket & Pantaloons.
1.50	1 Sute. Blue Shaloon Coat & smallcloaths, pink vest & puffs
1.	1 Sute flesh Bombazene Jackett & small cloaths with Green Puffs.
1.50	1 Sute Black & Red Shaloon — Jackett & Small Cloaths with puffs

- §4. 1 Sute Black Kersimere. Black Sattan Puffs. Cloth Vest
 Smallcloaths with puffs, flaps & trunks
 5. 1 Sute Brown Kersimere — Coat, Silk lining. Brown Small-
 cloaths. White Sattan Vest tambord.
 7. 1 Black Kersimere Coat, Silk striped.
 10. 1 Blue & Red Cloth Coat, Gold laced
 4. 1 White cloth coat silver laced. 1 pr white Kersimere small
 cloaths
 2.25 1 Scarlet Cloth coat, Gold laced.
 3. 1 Sute White Cloth coat turned up with blue, white vest and
 Smallcloaths
 2.50 1 Green Cloth frock coat

§51.91

§ 4

- §2.75 1 Sute black Sarge Coat & Vest, Kersimere Smallcloaths
 4.75 1 Sute. Crimson Cloth Cloak, Silk lining. Small cloaths &
 vest Gold laced, with trunks & flaps.
 3.25 1 Sute Dark Cloth — Jackett & smallcloaths. Green silk puffs,
 Shaloon Cloak & flaps trimed with Read
 .75 1 pr Green Sarge Smallcloaths
 1.50 1 Blue Cloth Coat
 1. 1 White do do
 2.25 1 Sute Purple Nankeen, Silver laced & Spangled Cloak,
 Jackett & smallcloaths — Sattan trunks & puffs.
 .50 1 Small Harliqueen Dress
 .50 1 Sute black Shaloon. Cloak, Jacket & small cloaths. Small —
 say, Pantaloons.
 1.50 1 Drab Cloth Coat
 .50 1 Black Apron. princes Stuff
 1.50 1 Blue Cloth Coat
 3. 1 Crimson Cloth Coat Silver laced
 1. 1 Plad Coat & smallcloaths
 .33 1 Black Cloak. Princes stuff.
 1. 1 Sute. Pink Shaloon Jacket. Blue pantaloon

§26.08

§ 5

- §2.25 3 peaces white Cotton Cloth
 4. 6 Cottown Gowns Blue Shaloon, Capes Silver laced

\$.55	2 do Jacketts & Pantaloons
.25	1 do Pettecoat
1.	1 Nankeen Coattee & Pantaloons
.50	1 pr. Duck trowser & 1 Neck lace
.63	1 Brown Cotton Gownd
.67	1 pink do Cloak lining. 1 ps. Pink do.
.25	1 Blue & White Cotton Vest
4.12	33 prs do do trowser
17.	1 Sett Crimson Morean Curtins Yallow fringe
	2 Blue Shaloon Capes with Silver frienge.

\$31.22

‡ 6

\$12.	24 Soalders Red Baze Cloaks with yellow trimmings & half-moons
8.	7 Officers Cloaks Gold laced
2.50	5 Yallow Baze Cloaks trimmed with Red
1.66	11 Soalders Green Baze trimmd with Orange
1.75	2 Oficers Silver laced do. 14 Plain Red Cloaks — Baze

‡ 7

\$1.50	1 Plad Pettecoat, Gold laced [i.e. a kilt, for O'Keeffe's <i>Highland Reel?</i>]
.84	1 Double Plad Cloak
18.10	13 Plad Pettecoats; 13 Plad Cloaks [for O'Keeffe's <i>Highland Reel?</i>]
5.	1 Long Scarlet Cloak, Silver laced Camblet
1.25	1 pr do do Camblet trowser White laced
5.66	4 Sutes Dark Shaloon, Jacket & trowser
12.33	8 Sutes do do do do trimd with furr
2.75	2 do Brown Camblet Jacket & smallcloaths with Blue puffs
5.62	5 brown do do 4 pr. do do.
1.37	1 Brown Jackett & smallcloaths trimd with yallow.
2.16	1 Octaveen [Octavian?] Sute. Shaloon Cloak Jacket & small cloaths
.50	Leather half Boots
1.	1 Sute Light Shaloon Jacket & smallcloaths with Black puffs
5.25	7 Shaloon Sirtoutcoats
1.50	1 do Greatcoat [for <i>King Lear</i>]
1.50	1 do Large Cloak

\$.50	1 do Small do
3.50	7 Womens Brown Camblet Small Coatees
2.	16 Soalders Blue Shaloon aprons
.67	4 do pink do do
1.25	3 pr purple do smallcloaths
.50	4 pink do Jacketts
.16	1 pr do do
1.50	1 Red Shaloon petticoat trim'd Black
1.	1 Sute. Crimson Jacket trimed with Black; Brown Camblet Cloak trim'd with yellow; & Crimson Pantaloons
.75	1 Sute, Light Shaloon Jacket & Pantaloons
1.	1 Large do do do trimd with furr
1.	1 Sute Red & yellow Shaloon Jacket & Pantaloons
.40	1 Red & Black Shaloon Cape; 2 White Shaloon aprons
.25	1 Green do Letter bag
.33	1 Yallow do Jackett trimed with pink
2.16	1 Calico Sophia Case
.66	1 pr Silver Appeletts
<hr/>	
\$73.96	

* 8

\$30.—	30 Swords 1 Hilt & 31 Sword Scabbards
1.75	27 Cloth & 3 Leather do belts
5.84	5 Large white flanel Gownds
.56	1 Blue baze Coat Cufft with white
.75	1 pr Buff Kersimere Pantaloons
.33	1 Red Shaloon Belt Gold laced
.33	1 Green Silver laced Belt
.03	1 Red foil Cross
.06	1 do Cloath Belt white cord
.75	2 Blue do Vests & smallcloaths, Gold laced
.50	1 pr Nankeen Collour'd Smallcloaths
.06	1 Red Belt trimed with dark furr
.33	1 Black Baze Jacket
.06	1 do Jockey Cap; 1 Striped do do
.25	2 pr. Yellow baze Pantaloons
.33	1 white flanel Coattee
1.	1 pr. Black trunks; 1 pr. do, fringed flaps; 1 pr. do Baze do.
.13	1 pr white do Pantaloons
.25	1 pr small Blue do Duffell; 1 ps. White Gaws

\$.25	1 do Jackett; 1 pr White Cotton
.25	1 Black belt, Silver laced
.03	1 pr. Dark Kersimere Smallcloaths
	20 Masks. 1 ps. tow cloth.
.03	1 Red Shaloon belt
.03	1 pr Large paper ears.

\$43.90

* 9

\$9.62	22 Yallow baze Indian Dresses
4.81	11 Black do Negro do
2.75	11 pr Red do Smallcloaths
2.29	6 Red baze Jackett. 5 trimed with yallow
3.	8 do do Vests
2.	3 do do Gownds
1.16	1 do do do trimed with white furr
4.50	5 do flanul pettecoats
.83	1 do do womans Jackett Gold laced
3.	2 do Cloth do do do
1.12	1 pr do do Smallcloaths do do
.25	1 pr Red flanul Smallcloaths
.30	1 do baze Cloak & 3 Caps
.63	5 Officers yallow flanul Jacketts
3.	2 Black baze Gownds
3.	12 pr Green do Smallcloaths trimd with yallow
.75	2 pr do do do Silver laced
.75	2 do do Jacketts do
1.50	1 Soalders Green baze Cloak, Jacket and trowsers.

\$45.36

* 10

\$7.	1 Compleat Sute for Hamblets Goust
2.50	1 Stufft Boddey part for Fallstaff
	12 Soalders Silver & Blue Caps
1.62	12 do Gold do do
	1 do Silvered do with wings
2.25	6 Green Liberty do with furr
1.	5 White Cotton do
	1 Silvered & hare Helmat

\$37	2 Red & Yallow do
.33	1 Silver & Blue do Guilt
.50	1 Large Bareskin Cap
.16	2 Red & white furr trimed Caps
.25	1 Silvered & Guilt Helmat
.91	11 Red & Yallow Caps
.09	1 Devils Red Cap with horns
.09	1 Large paper Cap
.25	1 Light Shaloon hat with Band & Buckel
1.33	16 Black horse hair Caps
	1 do paper do
.13	1 do Silk hat trimed with pink Riband.

\$18.78

Box # 11

\$3.36	24 Yallow Cloth Caps
.13	1 Red & yallow do paper top
1.33	16 pr. Leather Shoes
.37	3 pr do do with wood heals & towes [for Anseume's <i>Two Hunters</i>]
1.40	14 prs Coars Stockings
.16	1 Leather Apron
.06	1 pr Coars tow Cloth Pantaloons; 1 Old Dark Coat; 1 old hat
.25	2 Leather Straps, 1 ps. Coars painted Cloath, 1 Black Cockd Hat
.75	2 quire paper & 1 Jacket trimed with yellow

\$7.81

Box # 12 Wardrobe

\$66	24 Blue paper Brest plates
.03	Blue paper armes & Boddey part
—	1 Cloath Scillitin Dress
—	1 Small Black hat
1.35	27 paper Caps painted borders
.60	1 Green Baze Cloth. Containing fring, lace, puffs, &c.
	1 Large Black paper hat & Sundry Messalanaous Articuls

\$2.64

*INVENTERY OF SCEENARY, MESHEANRY &
DECKORATIONS BELONGING TO THE FEDERAL
STREET THEATRE: VIZT.*

- 1 Large Green Roaling Scen & Rod
- 2 Painted do do with barrel & Windlace
- 3 Front Street do do do do
- 4 Newgarden do do do do [for Morton's *Way to Get Married*]
- 5 Presidents Chamber do do do
- 6 Landscape do do do
- 7 New Pallis [Palace] fly do
- 8 Cave do do
- 9 Orange Chamber Roaling Scen do do
- 10 Farm House do do do do
- 11 Woods do do do do by hand
- 12 Old Prisson do do do do do
- 13 Libarrary do do do
- 14 Island of Barbadoes do do hoists do [for Colman the
Younger's *Inkle and Yarico*]
- 15 New Pallis [Palace] do do do do
- 16 Cave do do do do
- 17 Middle Street do do barrel & Windlace
- 18 Garden do do do do
- 19 Old Gothick Chamber do do 2 windows hist by hand
- 20 Camp do do do do
- 21 Old Vilage do do do do
- 22 New Carsell [Castle] do do do do [for Burgoyne's *Richard
Cœur de Lion*]
- 23 Moon Light do do barrel do do [for Bickerstaffe's *Lionel
and Clarissa*]
- 24 Back Street do do do & Windlace
- 25 Tents do do hoist by hand
- 26 Woods for *Hamlet* do do do do
- 27 Back of the Pallis arch do do do do
- 28 Ocean do do do do
- 29 4 Skillatins for Rober do do
- 30 Prisson Arch Roaling Sceene [for Rose's *The Prisoner*]
- 31 Old painted Curtin do do
- 32 7 Skey borders
- 33 3 hanging Seas

- 34 Old Read Arch Roaling Sceen
 35 Compleat Stage for *Midass*
 36 New Sceen unpainted

Flatts

- 1 1 pr Green Chamber with old Kitchen
 2 1 pr Blue do 2 doors detached peaces
 3 1 " Cutt Wood
 4 1 " Gothick Chamber [for Burgoyne's *Richard Cœur de Lion*] &
 sceen of Capt Cook, doar etc.
 5 1 " Clock do. Lions head for Jump
 6 1 " Belcona arf float [?]
 7 1 " Pallis Arch. 2 Detached peaces
 8 1 " New Prisson, part painted for Richard Codelong [*Cœur de
 Lion*]
 9 1 " Changing. Mount Vernon & the State House—Campbells
 10 1 " Romeo & Julett's Tomb
 11 1 " Gothick Arch

Wings

- 1 10 Pallas Wings
 2 10 Woods do
 3 6 Gothick do
 4 6 Prisson do
 5 6 Garden do
 6 6 Green Chamber do
 7 6 Old Pallis do
 8 4 Farm House do
 9 4 Street do
 10 2 plain Red do
 11 4 Small Woods do for *Hamblet*
 12 2 Orason [horizon?] do
 13 4 Tormentors
 " 2 Frontispeaces
 " Drapery

*INVENTERRY OF GROUND PEACES BELONGING TO THE SCEENERY**Ground p[ie]ce[s]*

- 1 7 Rocks [for Williamson's *Preservation*]
 2 1 do Cave

- 3 1 Capt. Cooks Ship [for Arnould's *Death of Captain Cook*]
 4 1 Ship for tempest
 5 2 Gates & palen [paling]
 6 7 Bridge, tent, &c for [Byrne's] *Oscar & Malvina*
 7 1 Small Cave
 8 1 Stone bridge
 9 2 for [Burgoyne's] *Richard Codelong*
 10 1 do Mill
 11 1 Bridge, 4 flaps for [Burgoyne's] *Maid of the Oaks*
 12 1 Small Cave
 13 1 Grating for [Williamson's] *Spanish Barber*
 14 3 Cooks Wigwams [for Arnould's *Death of Captain Cook*]
 15 2 Statue figures
 16 1 fire Place
 17 5 towers for [Burgoyne's] *Richard Codelong*
 18 1 do do do
 19 9 trussells & 2 pr sticks for [Byrne's] *Oscar & Malvina*
 20 1 Ground ps. 2 transparences, 1 horse & figure for [Legé's]
 Washington's Birth Day
 21 2 Bower
 22 1 Coat of armes
 23 2 Roals for Moonlight
 24 4 peaces palen [paling] for hilandreal [O'Keeffe's *Highland Reel*]
 25 1 Thunder Box
 26 1 frontispeace for *Hamlet* & 5 peaces
 27 1 Mare of London
 28 1 Dragon [for Collier's *Selina and Azor*]
 29 1 figure of Liberty
 30 6 ps. Old Sceenery
 31 2 do Panild work
 32 1 Boat

Sett p[ie]ce[s]

- 1 Roof of a house
 2 Forge for Vulcan
 3 Pantamime trick from Bower to Church
 4 Hot house & Ground peace [for Morton's *Way to Get Married*]
 5 Pervillion [for Mrs. Inchbald's *Midnight Hour*]
 6 Oscars Gate way [for *Oscar and Malvina*]

- 7 2 ps for Richard Cadelong & Draw Bridge
- 8 Garden Wall
- 9 2 Cotages & 1 Barn
- 10 1 Screen for *Little french Milliner*
- 11 1 Trick Desk [for *Harlequin's Invasion?*]
- 12 Tower for *Oscar*
- 13 5 Roofing Seas & 10 Brackets
- 14 1 ps. Shruberry [for Mrs. Inchbald's *Midnight Hour*]
- 15 Washington, Bust
- 16 Old tree
- 17 6 Pedestalls [for *Harlequin's Invasion*]
- 18 Julets Bear
- 19 6 transparent Shades
- 20 3 do Arches for [Burgoyne's] *Maid of the Oaks*
- 21 8 Lamposts for Stage
- 22 1 Cloas Sadan

Assembly Room

- 9 Large Crimson window Curtins
- 6 small do do do festoons
- 3 glass Chandalears
- 4 Large Johndoles [girandoles] with 4 armes each
- 10 single do
- 20 tin hanging Candlesticks
- 2 Large Looking Glasses Guilt frames
- 2 pr Brass handirons
- 2 pr do mounted Tongs
- 1 do do Shovell
- 2 pr do Chimney hooks
- 24 Long wooden Benches
- 1 Large Baze Carpett

In Theatre

- 3 Long Silk Curtins hanging under the Uper Boxes
- 2 do do in Belconas
- 2 Brass Arme Chandelears on Gallerys
- 10 do do do do Boxes

*INVENTERRY OF SUNDREYS IN & UNDER GREEN
ROOM IN AND UPON CLOSITS IN GREEN ROOM. VIZT.*

In Closset 1 & 2

- §1. painted boards used in [Burgoyne's] *Richard Codilong*
 2. 1 Large tambarrene
 1.28 16 Indans Clubs
 .83 1 Wooden Ax
 1.60 10 Indan Bowes
 1.50 1 Wooden leg. 1 hail Box
 .25 1 Box & 1 Keg
 5.40 27 Sheels (20 Cents each); 1 pr Tong; 1 Reeth; a number of
 Coats of armes
 .04 1 pitcher — 2 cups
 .24 6 Parrots
 3.25 13 ps. painted Canvis with figures
 2 " do do Cave scen
 1 " do do do do
 1 bundle Small pieces Canvers
 1 ps. Green painted do New
 1 ps. do do for Carsel wing do
 2 ps. do do
 1 bucket, 1 Lock, 5 H.L. hinges. 1.5 Large Knees [?]
 8 Small do. 5 Brass Sheares
 1 Box with Iron Nails &c.
 1 Bucket of Candlesticks
 .66 4 Lightning Pipes
 1.20 2 tin Lamps with Chains
 .36 24 Wooden Candles used in *Romeo & Juliet*
 16 tin Candle sticks
 2.67 1 tin water 2 Goblets 6 Star Lights
 .34 5 Daggers put into a baskett
 1. 6 Wooden Candle Sticks
 1. 2 Pewter do
 1. 4 tin do
 1 Large Iron Crank
 .40 5 Small painted trunks
 .21 6 Errow Casketts used in pantomimes
 2 Pistal do -12 Iron hooks
 2 hand pumps - Engines

\$4.	4 frute Baskets. 1 harcules Club
.67	4 Small Ensigns
4.50	4 Setts Iron Chains 5 Sickells
<hr/>	
\$34.40	

	1 Small bundle Containing Green cloaths &c.
6.50	2 peaces black silk for wind mishean
10.	2 Looking glasses
0.0	3 Wash Boles

Over Clossets

4.89	29 Long Lances
3.	1 Dogs head & 1 Bones Dress
3.50	3 Ensigns 2 Collours
	A number of Gold Letters &c.

In Green Room

9.16	11 painted pictures [for Legé's <i>Birthday</i> ?]
2.	1 Iron Ship 2 paper do
3.	1 Book Case & Books
4.	1 Large wooden table, 1 great chair, 2 small do. 2 Mehogerny Chairs
2.	1 Sofa
	1 Iron Stove 8 Joints funell Complate
2.50	15 small Benches
.50	2 Wooden Stocks.
1.50	2 long benches 1 Night table
.25	Stocks Seign & Pillereys
	2 Small Ships & 1 Large do
	1 Iron Pitch fork
.40	5 Small wooden horses
9.	1 Large Looking Glass
1.	1 Boiler & 2 tin pans
	1 Large Iron used in funiral of <i>Romeo & Juliet</i>

— Under Green Room —

2.	2 painted Cases with figures
.50	1 pr Counters

- \$.81 1 fence used in [O'Keeffe's] *Hiland Real*
 9. Sundry Benches, tables, & Ladders; a quantity of Lumber.
 .75 Small Boat with four wheals
 1 Clock case
 1 Warter Scene
 .50 1 Meraculous Mill [for Francis's *Miraculous Mill*]
 .36 6 Wooden painded Pitchforks
 1.50 1 Net for *bird catcher* [for *L'Oiseleur*]
 1 Draw bridge for [Burgoyne's] *Richard Codeland*
 .75 1 table cover'd with Canvers.

*INVENTORY OF SUNDRYS UNDER THE DRESSING
 ROOM & UNDER THE PITT*

- \$1. 3 Thundering jugs, ales [*alias*], Chamber pots
 1 Wash boal
 4 Coal boxes
 4. 1 Black coffin 3 window leads
 2 long benches Old chair, table, &c.
 2 scrubing brushes Sundry Irons
 2 Buckets of New Iron ware
 20 Large Iron weights

FROM PAINTERS & CARPENTERS SHOP

- 6 buckets with Collours
 19 paint potts. 1 oil bottle. 1 Varnish bottle
 31 do. brushes
 1 pr. tin pans
 1 Glue pot
 10 books brass leafe
 1 pallet
 2 Ruf Tables. 1 bench
 4 fire tubs
 9 Screws & Ring for Chandelears
 3 Window blinds
 3 Wooden horses
 1 Large Door
 1 handle for windlace & Oages &c.
 1 Iron Stove & 15 Joints of funell

8 Joints funell brot on Stage
 1 Large Ps. Blue Cloth
 1 Iron Vice
 1 Grind Stone & handle
 2 pr. Steps. 2 Ladders. 1 Window frame
 8 Joints funell brot on Stage

IN THEATRE OVER FLYS &C.

2 Large Iron Stoves In Entry
 4 Double Blocks, 7 Single & 4 falls for Jester, *Midass*.
 \$1 1 Roap Ladder
 7 ps Inch Line & 4 fall Lines
 15 Spare Blocks
 11 do Barrels for Sceens
 1 Large Bell
 1 Windmishean for Storm [for Williamson's *Preservation*]
 1. 2 Large Tin Letters, say G[eorge]. W[ashington]. [for Legé's
Birthday]
 2. 1 Trick Chest
 1. 1 Large Portmantue
 .50 1 Well & Windlace [for Williamson's *Preservation*]
 1 May Pole & hoops [for Legé's *The Birthday*]
 3 wooden Benches
 6 Wing Carrages
 .40 5 Musick Desks [for Schetky's *Battle of Prague*]
 A quantity of Lumber on bums over flyes.
 1 Large Green Carpet for Stage

IN BACK CELLAR &C.

1 Large Iron Stove with pipe
 3 small do do do do
 4 Iron fenders
 19 Tin float lamps
 54 Patent wing do
 43 wing do
 18 Large Glass Street Lamps with Tops
 20 Round Chain do
 8 Resevoy Patent do

43 Tin wing Candlesticks 3 sockets
 1 Large tin founting Lamp
 4 do do Oil pans
 1 do do Dipper
 1 do do funell
 1 do do Oil Pott
 3 small do do do
 70 Tin do hanging Candlesticks One sockit
 68 Large do flat do do
 13 Small do do do do
 88 Ground Sockitts do
 5 Large tin Candle stands 6 small do
 1 Iron (ticket Stamp) 4 pr. Iron Snuffers
 2 pr do Sizers 2 tin Torches
 15 doz. Lamp Glasses. 1 Large Iron pot
 3 Old Oil Cask. 2 tin wartering potts
 1 pr. Long wooden Steps. 3 pr. Small Steps
 6 platforms, Braces, Graves & Standards.

INVENTORY OF SUNDRYS IN HALL ENTRY &C. VIZT.

2 pr. Brass handirons
 1 pr. " mounted shovel & tongs
 3 Scotch Carpets
 7 Large tin hanging Candlesticks
 4 do pine Tables
 16 do Brass Carpet Rods
 70 Green fan Backed Chairs
 10 do do do do Broak
 1 pr Brass Chimney Hooks
 11 Small pine Tables Covered with Green Baze
 11 Ticket Boxes
 1 Large tin & Glass Lantren
 1 Small Iron Stove & Pipe
 1 Large Brass Kittle
 1 Brass Chain fountin Lamp
 1 Long wooden Bench
 1 Box patent Lamp Glasses
 1 fire Shovel & 1 hook

IN KITCHEN

1 Iron Coffee Mill
 2 Small pine Tables
 1 pr. Large Iron handirons
 10 Water pales
 2 Wash tubs
 7 old barrels
 2 Old Kegs
 2 pine Settees
 3 Large Brass Lamp ballance weights
 1 do foaldding Board
 1 Small Crib Bedstid
 Mallet, Chizel & Lock
 1 hand Bell
 1 ps. Old Copper
 2 Basketts & 1 Ladder
 Quantity of wood & one small BIBLE.

INVENTERRY OF BEST FURNITURE IN PRIVIT ROOMS

1 pr Guilt framed Looking Glasses
 1 do do do do do
 6 Hair bottomd Mehogoney Chairs
 2 White Cotton, Green edged Curtins
 1 pr Brass handirons
 1 pr do mounted Shovel & Tongs
 1 pr do Chimney Hooks
 1 Mehogerny Bewro
 1 Large Base Voyal [Bass viol?] & Case
 1 pr Mehogerny Card Tables
 1 pr do Round do
 1 Large do Square do
 1 Small do do do
 1 do harth Brush
 2 Scotch Carpetts
 31 Brass Cloak Pins
 3 peaces Carpeting

III REPERTORY AND RECEIPTS OF THE BOSTON THEATRE,
1796-97

In March, 1797, Williamson drew up a Schedule of weekly receipts and expenditures, incorporating the vouchers for each evening, broken down by boxes, pit, and galleries. It is from the evening's totals that the receipts for each performance are here given. Unfortunately there are no records of receipts after March—that is, for the months of April through June—but during these months the performances were largely benefits for the company.

Since Seilhamer gives a chronological list of the plays performed, it seems wiser to offer a purely alphabetical repertory, permitting as it does a comparison between receipts with different combinations of productions. From Williamson's Schedule it has been possible, however, to correct Seilhamer when a play actually given was not that announced in the newspapers.

Inasmuch as contemporary references to the plays performed were more often than not by title rather than by author, the identification of the works in question has occasionally been difficult: the more so because there is no comprehensive bibliographical control for all the plays, pantomimes and musical works of the day. Extensive use has been made of Allardyce Nicoll's *History of the English Drama*. None the less, plays by English writers outside of England, such as Williamson, are in a sense orphans—unknown to Nicoll and rejected by Arthur Hobson Quinn in his *History of the American Drama from the Beginnings to the Civil War* (2d ed.; New York, 1943) which also fails to include productions which are not purely dramatic. Even greater difficulties arise with the pantomimes which are of French origin, or have English titles which may obscure their French source. In brief, a great deal remains to be done before we can identify precisely the theatrical productions of the period, especially in view of the fact that the text or even a synopsis of a substantial number cannot be traced. It is with these definite limitations that the present Repertory is offered. The date following the title is that of the first production of the play, so far as this can be ascertained.

- 1 *The American Heroine; or, The Cruel Return* (1796?). Historical pantomime in 3 acts. First Boston production.
- | | | |
|---------|--|---------|
| Feb. 13 | With Shakespeare's <i>Merry Wives of Windsor</i> | \$329.— |
| Feb. 17 | With Cumberland's <i>Jew</i> | 257.50 |
| Mar. 8 | With Bickerstaffe's <i>Maid of the Mill</i> | Benefit |
- 2 [ARNOULD, JEAN FRANÇOIS]: *The Death of Captain Cook* [*La mort du Capitaine Cook*] (1789). Serious pantomime.
- | | | |
|---------|---|---------|
| Dec. 12 | With Shakespeare's <i>Henry IV, Pt. I</i> | \$590.— |
| Dec. 19 | With Home's <i>Douglas</i> | 406.25 |
| Jan. 9 | With Sheridan's <i>Rivals</i> | 153.50 |
- 3 [—]: *La forêt noire; or, Maternal Affection*. Serious pantomime, in 3 acts. First Boston production. A synopsis of the ballet, not included in Evans, was printed at Boston by John and Joseph N. Russell, probably in 1797 or 1798. Of it a copy is in the Boston Public Library.
- | | | |
|---------|--|---------|
| Mar. 17 | With Sheridan's <i>St. Patrick's Day</i> | Benefit |
|---------|--|---------|
- 4 [ANSEAUME, LOUIS]: *Two Hunters and the Milkmaid* [*Les deux chasseurs et la laitière*]. Comic ballet. First Boston production.
- | | | |
|---------|--|----------|
| Feb. 6 | With Shakespeare's <i>Romeo and Juliet</i> | \$162.50 |
| Feb. 8 | With Williamson's <i>Spanish Barber</i> | 320.50 |
| Mar. 24 | With Shakespeare's <i>Merchant of Venice</i> | Benefit |
- 5 BICKERSTAFFE, ISAAC: *Lionel and Clarissa* (1768). Comic opera; music by Charles Dibdin. First Boston production.
- | | | |
|---------|-------------------------------|----------|
| Nov. 14 | With his <i>Sultan</i> | \$412.75 |
| Jan. 4 | With Sheridan's <i>Critic</i> | 132.25 |
- 6 —: *Love in a Village* (1762). Comic opera; based upon Marivaux's *Le jeu de l'amour et du hasard*; music by various composers.
- | | | |
|--------|-----------------------------------|----------|
| Nov. 7 | With Garrick's <i>Lying Valet</i> | \$251.50 |
|--------|-----------------------------------|----------|
- 7 —: *The Maid of the Mill* (1765). Comic opera; music selected by author in collaboration with Samuel Arnold.
- | | | |
|--------|----------------------------------|---------|
| Mar. 6 | With his <i>Spoil'd Child</i> | Benefit |
| Mar. 8 | With <i>The American Heroine</i> | " |

- 8 —: *The Spoil'd Child* (1790). Farce.
 Sept. 23 With Cumberland's *West Indian* \$353.25
 Nov. 21 With Shakespeare's *Hamlet* 542.75
 Mar. 6 With his *Maid of the Mill* Benefit
 Apr. 7 With Colman the Younger's *Mountaineers* "
 May 17 With Rowe's *Jane Shore* "
- 9 —: *The Sultan; or, A Peep into the Seraglio* (1775). Farce.
 Nov. 14 With his *Lionel and Clarissa* \$412.75
 Dec. 21 With Southerne's *Oronooko* 140.—
- 10 BOADEN, JAMES: *Fontainville Forest* (1794). Melodrama; based upon Mrs. Radcliffe's *Romance of the Forest*.
 Oct. 21 With O'Keeffe's *Farmer* \$351.50
- 11 BROOKE, FRANCES (MOORE): *Rosina; or, The Reapers* (1782) Comic opera; music by William Shield.
 Sept. 30 With Murphy's *Know Your Own Mind* \$321.50
 Oct. 14 With Murphy's *Way to Keep Him* 398.75
 Dec. 23 With Shakespeare's *Richard III* 122.75
 Jan. 13 With Thomson's *Tancred and Sigismunda* 200.75
- 12 BURGOYNE, Lieut. Gen. JOHN: *The Maid of the Oaks* (1774). Comic opera; music selected and composed by F. H. Barthélemon.
 Oct. 5 With Cibber's *Provok'd Husband* \$312.25
- 13 —: *Richard Cœur de Lion* (1786). Melodrama; from the French of M.-J. Sedaine; music by A. F. M. Grétry, arranged by Thomas Linley. First Boston production.
 Jan. 23 With Mrs. Inchbald's *Next Door Neighbours* \$369.50
 Jan. 25 With Murphy's *Three Weeks after Marriage* 208.—
 Jan. 30 With Mrs. Inchbald's *Wedding Day* 184.50
 Feb. 15 With Reynolds's *Dramatist* 169.50
- 14 [BYRNE, JAMES]: *Oscar and Malvina; or, The Hall of Fingal* (1791). Ballet pantomime; music by William Reeve.
 Oct. 10 With Garrick's *Isabella* \$667.25
 Oct. 12 With Otway's *Venice Preserved* 406.—
 Jan. 20 With Morton's *Way to Get Married* 256.—
 Mar. 29 With Hoare's *Lock and Key* Benefit

- 15 CENTLIVRE, *Mrs. SUSANNAH: The Busy-Body* (1709). Comedy.
Dec. 9 With O'Keeffe's *Agreeable Surprise* \$218.—
- 16 —: *The Wonder: A Woman Keeps a Secret* (1714). Comedy.
May 15 With O'Keeffe's *Agreeable Surprise* Benefit
- 17 CIBBER, COLLEY: *The Provok'd Husband; or, A Journey to London*
(1728). Comedy.
Oct. 5 With Burgoyne's *Maid of the Oaks* \$312.25
- 18 —: *She Wou'd and She Wou'd Not* (1702). Comedy. First
Boston production.
Jan. 18 With Jackman's *All the World's a Stage* \$72.—
- 19 COBB, JAMES: *The First Floor* (1787). Farce.
Nov. 4 With Colman the Younger's *Inkle and Yarico*.
Mr. Jones's benefit \$690.—
- 20 COLLIER, Sir GEORGE: *Selina and Azor, a Persian Tale* (1776).
Melodrama; music by Thomas Linley, based on A. F. M.
Grétry.
Mar. 31 With O'Keeffe's *Life's Vagaries, etc.* Benefit
- 21 COLMAN, GEORGE, THE ELDER: *The Jealous Wife* (1761). Comedy.
Oct. 19 With Cross's *Purse* \$367.75
Oct. 26 With Macklin's *Love-a-la-Mode* 324.25
- 22 COLMAN, GEORGE, THE YOUNGER: *Inkle and Yarico* (1787). Comic
opera; music by Samuel Arnold.
Nov. 4 With Cobb's *First Floor* \$690.—
Mr. Jones's benefit
Dec. 2 With Garrick's *Harlequin's Invasion* 351.—
- 23 —: *The Mountaineers* (1793). Melodrama; based upon Cer-
vantes' *Don Quixote*; music by Samuel Arnold.
Nov. 2 With Cross's *Purse* \$533.—
Dec. 16 With Hoare's *My Grandmother* 312.—
Feb. 1 With O'Keeffe's *Agreeable Surprise* 336.—
Apr. 7 With Bickerstaffe's *Spoil'd Child* Benefit
May 31 With Paine's *Taste of the Times* “

58	AMERICAN ANTIQUARIAN SOCIETY	[April,
24	COWLEY, Mrs. HANNAH: <i>The Belle's Stratagem</i> (1780). Comedy. Nov. 30 With O'Hara's <i>Tom Thumb</i>	\$564.50
25	—: <i>A Day in Turkey; or, The Russian</i> (1791). Comic opera; "compressed" by Thomas [i.e. Robert Treat] Paine. First American production. Mar. 22 With Murphy's <i>Old Maid</i> , etc. Charges: \$350.— Mr. Paine's benefit	
26	—: <i>The Town before You</i> (1794). Comedy. May 24 With Paine's <i>Taste of the Times</i> , etc. Benefit May 29 With " " " " " " "	"
27	<i>The Cripples</i> . Pantomime. Original production? Mar. 6 With Bickerstaffe's <i>Maid of the Mill</i>	Benefit
28	CROSS, JAMES C.: <i>The Purse; or, Benevolent Tar</i> (1794). Melo- drama; music by William Reeve. Oct. 6 With Hannah More's <i>Percy</i> \$174.25 Oct. 19 With Colman the Elder's <i>Jealous Wife</i> 367.75 Nov. 2 With Colman the Younger's <i>Mountaineers</i> 533.— Apr. 22 With Shakespeare's <i>Hamlet</i> _____	
29	CUMBERLAND, RICHARD: <i>The Jew</i> (1794). Comedy. Feb. 17 With <i>The American Heroine</i>	\$257.50
30	—: <i>The West Indian</i> (1771). Comedy. Sept. 23 With Bickerstaffe's <i>Spoil'd Child</i>	\$353.25
31	—: <i>The Wheel of Fortune</i> (1795). Comedy. June 19 With <i>The Ghost</i>	Benefit
32	FIELDING, HENRY: <i>The Miser</i> (1732). Comedy; based on Plautus and Molière. Nov. 28 With Garrick's <i>Catharine and Petruccio</i>	\$337.25
33	—: <i>The Mock Doctor; or, The Dumb Lady Cured</i> (1732). Ballad opera; based on Molière's <i>Médecin malgré lui</i> . May 8 With Shakespeare's <i>As You Like It</i>	Benefit

- 34 —: *The Virgin Unmask'd* (1786). Entertainment; based on his *An Old Man Taught Wisdom*.
 Oct. 28 With Rowe's *Fair Penitent* \$512.50
 Nov. 25 With Reynolds's *Speculation* 323.75
 Feb. 9 With Williamson's *Spanish Barber* 130.—
- 35 FOOTE, SAMUEL: *The Lyar* (1762). Comedy; suggested by Pierre Corneille's *Le menteur*.
 Sept. 21 With Sheridan's *School for Scandal* \$288.75
 Oct. 3 With Garrick's *Isabella* 449.75
- 36 FRANCIS, WILLIAM: *The Miraculous Mill; or, The Old Ground Young* (1795?). Ballet pantomime. Music selected and composed by Louis Boullay.
 Mar. 22 With Mrs. Cowley's *Day in Turkey Charges*: \$350.—
 May 8 With Shakespeare's *As You Like It*, etc. Benefit
 May 12 With Mrs. Inchbald's *Every One Has His Own Fault* —
- 37 GARRICK, DAVID: *Catharine and Petruchio* (1756). Comedy; adapted from Shakespeare's *Taming of the Shrew*.
 Nov. 18 With Fielding's *Miser* \$337.25
- 38 —: *The Chances* (1754). Comedy; adapted from Beaumont and Fletcher.
 Dec. 7 With his *Harlequin's Invasion* \$221.—
- 39 —: *The Country Girl* (1766). Comedy; adapted from Wycherley's *Country Wife*.
 Mar. 27 With O'Hara's *Midas*, etc. Benefit
- 40 —: *Harlequin's Invasion, a Christmas Gambol* (1759). Interlude.
 Dec. 2 With Colman, the Younger's *Inkle and Yarico* \$351.—
 Dec. 7 With his *Chances* 221.—
 Dec. 14 With Home's *Douglas* 351.—
 Dec. 28 With Morton's *Way to Get Married* 166.75

- 41 —: *Isabella; or, The Fatal Marriage* (1757). Tragedy; adapted from Southerne's *Fatal Marriage*.
 Oct. 3 With Foote's *Lyar* \$449.75
 Oct. 10 With Byrne's *Oscar and Malvina* 667.25
- 42 —: *Lethe; or, Æsop in the Shades* (1740). Farce. First Boston production.
 Mar. 22 With Mrs. Cowley's *Day in Turkey*, etc.
 Mr. Paine's benefit Charges: \$350.00
- 43 —: *The Lying Valet* (1741). Comedy.
 Nov. 7 With Bickerstaffe's *Love in a Village* \$251.50
- 44 *The Ghost; or, The Man Bewitched* (1767). Comedy; adapted from Mrs. Centlivre's *The Man Bewitched*.
 June 19 With Cumberland's *Wheel of Fortune* Benefit
- 45 *Harlequin Skeleton* (1774?). Pantomime.
 Dec. 5 With *The Patriot* \$370.50
- 46 HOADLY, Dr. BENJAMIN: *The Suspicious Husband* (1747). Comedy.
 Nov. 11 With O'Hara's *Tom Thumb* \$310.50
 Dec. 27 With Sheridan's *Critic* 98.50
- 47 HOARE, PRINCE: *Lock and Key* (1796). Operatic farce; music by William Shield. First Boston production.
 Mar. 29 With Rose's *Prisoner* Benefit
 Apr. 10 With *Little Yankee Sailor* "
 Apr. 21 With Mrs. Rowson's *Americans in England* "
- 48 —: *My Grandmother* (1793). Operatic farce; music by Stephen Storace.
 Nov. 9 With Shakespeare's *As You Like It* \$303.50
 Dec. 16 With Colman the Younger's *Mountaineers* 312.—
 Feb. 20 With Williamson's *Spanish Barber* 145.—
 Mar. 24 With Shakespeare's *Merchant of Venice* 190.—
 Apr. 24 With Waldron's *Heigho for a Husband, etc.* —

- 49 —: *No Song, No Supper* (1790). Operatic farce; music by Stephen Storace.
 May 1 With Miller's *Mahomet*, etc. Benefit
 June 7 With Sheridan's *Rivals* "
- 50 HOLCROFT, THOMAS: *The Deserted Daughter* (1795). Comedy.
 Apr. 5 With Rénaud's *Island of Calypso* Benefit
- 51 —: *The Follies of a Day; or, The Marriage of Figaro* (1784). Comedy; based upon Beaumarchais' *La folle journée*. First Boston production.
 Apr. 3 With *The Iron Mask* Benefit
 May 10 With Legé's *Paul and Virginia* "
- 52 —: *The Man of Ten Thousand* (1796). Comedy.
 Feb. 22 With *Solomon's Temple*, etc. \$516.50
- 53 HOME, JOHN: *Douglas* (1763). Tragedy.
 Dec. 14 With Garrick's *Harlequin's Invasion* \$351.—
 Dec. 19 With Arnould's *Death of Captain Cook* 406.—
- 54 INCHBALD, Mrs. ELIZABETH: *Every One Has His Own Fault* (1793). Comedy.
 May 12 With *Rose's Prisoner* —
- 55 —: *The Midnight Hour; or, War of Wits* (1787). Farce; based upon Dumaniant's *Guerre ouverte*.
 Mar. 15 With Williamson's *Preservation*, etc. Benefit
 May 3 With Mrs. Rowson's *Slaves in Algiers* "
 June 16 With O'Keeffe's *Son-in-Law* "
- 56 —: *Next Door Neighbours* (1791). Comedy; based upon Mercier's *L'indigent* and Destouches' *Le dissipateur*.
 Jan. 6 With Morton's *Children in the Wood* \$250.25
 Jan. 23 With Burgoyne's *Richard Cœur de Lion* 369.50
- 57 —: *Such Things Are* (1787). Drama.
 June 2 With O'Keeffe's *Agreeable Surprise* Benefit

62	AMERICAN ANTIQUARIAN SOCIETY	[April,
58	—: <i>The Wedding Day</i> (1794). Farce.	
	Jan. 16 With O'Keeffe's <i>Castle of Andalusia</i>	\$142.50
	Jan. 30 With Burgoyne's <i>Richard Coeur de Lion</i>	184.50
	Feb. 3 With Shakespeare's <i>Merchant of Venice</i>	124.75
	Feb. 24 With O'Keeffe's <i>Young Quaker</i>	277.75
59	<i>The Iron Mask; or, The Destruction of the Bastille</i> . Musical entertainment. Original production?	
	Apr. 3 With Holcroft's <i>Follies of a Day</i>	Benefit
60	JACKMAN, ISAAC: <i>All the World's a Stage</i> (1777). Farce.	
	Jan. 18 With Cibber's <i>She Wou'd. . . .</i>	\$72.—
61	JEPHSON, ROBERT: <i>The Count of Narbonne</i> (1781). Tragedy.	
	Jan. 27 With O'Keeffe's <i>Highland Reel</i>	\$205.75
62	LEGÉ, —: <i>The Birthday; or, Rural Fete</i> . Ballet pantomime; music by Raynor Taylor. Original production.	
	Feb. 22 With Holcroft's <i>Man of Ten Thousand</i>	\$516.51
	Feb. 24 With O'Keeffe's <i>Young Quaker</i>	277.75
63	[—]: <i>La Boiteuse; or, Country Tricks</i> . Divertissement. First Boston production.	
	Mar. 10 With White's <i>Orlando</i>	—
	Mar. 15 With Williamson's <i>Preservation, etc.</i>	Benefit
64	—: <i>A Cure for the Heart Ache; or, The Magic Cauldron</i> . Ballet pantomime. Original production?	
	May 1 With Miller's <i>Mahomet, etc.</i>	Benefit
65	—: <i>The Devil upon Two Sticks</i> . Comic ballet. Original production?	
	Mar. 31 With O'Keeffe's <i>Life's Vagaries, etc.</i>	Benefit
66	—: <i>Paul and Virginia</i> . Ballet pantomime; suggested by Bernardin de St. Pierre's novel. Original production.	
	May 10 With Holcroft's <i>Follies of a Day, etc.</i>	Benefit
67	[—]: <i>Two Philosophers; or, The Merry Girl</i> . Comic ballet.	
	Feb. 27 With Williamson's <i>Preservation, etc.</i>	\$281.50

- 68 LILLO, GEORGE: *The London Merchant; or, The History of George Barnwell* (1731). Tragedy.
Nov. 23 With O'Keeffe's *Peeping Tom* \$375.75
- 69 *Little Yankee Sailor; or, Nature without Art* (1795?). "American drama in 2 acts." First Boston production.
Apr. 10 With Rose's *Prisoner*, etc. Benefit
- 70 LLOYD, —: *The Romp* (1778). Opera farce; based upon Bickerstaffe's *Love in the City*; music by Charles Dibdin.
Oct. 17 With Shakespeare's *Cymbeline* \$320.25
Feb. 27 With Williamson's *Preservation* 281.50
- 71 MACKLIN, CHARLES: *Love-a-la-Mode* (1759). Comedy.
Oct. 26 With Colman the Elder's *Jealous Wife* \$324.25
- 72 MACREADY, WILLIAM: *The Irishman in London* (1792). Farce.
Oct. 24 With Murphy's *Way to Keep Him* \$312.75
- 73 MASSINGER, PHILIP: "The Defence of the Stage," from *The Roman Actor* (1629). Recitation.
Mar. 20 With Rose's *Critic*, etc. Charges: \$350.—
Mr. Chalmers' benefit
- 74 *Melocosmiotis* (1796). Interlude.
June 5 With Reynolds' *Dramatist*, etc. Benefit
- 75 MILLER, JAMES, AND Dr. JOHN HOADLY: *Mahomet the Impostor* (1744). Tragedy. First Boston production.
May 1 With Hoare's *No Song, No Supper* Benefit
- 76 MORE, HANNAH: *Percy* (1777). Tragedy.
Oct. 6 With Cross's *Purse* \$174.25
- 77 MORTON, THOMAS: *The Children in the Wood* (1793). Interlude; music by Samuel Arnold.
Jan. 6 With Mrs. Inchbald's *Next Door Neighbours* \$250.25
Jan. 11 With O'Keeffe's *Castle of Andalusia* 222.—
Mar. 1 With Williamson's *Preservation* 227.50
May 5 With his *Way to Get Married* Benefit

- 78 —: *The Way to Get Married* (23 Jan. 1796). Comedy. First American production, from Covent Garden mss.
 Dec. 26 With Murphy's *Three Weeks after Marriage* \$328.75
 Dec. 28 With Garrick's *Harlequin's Invasion* 166.75
 Jan. 20 With Byrne's *Oscar and Malvina* 256.—
 May 5 With his *Children in the Wood* Benefit
- 79 MURPHY, ARTHUR: *The Apprentice* (1756). Farce.
 Sept. 28 With Shakespeare's *Romeo and Juliet* \$438.50
- 80 —: *Know Your Own Mind* (1777). Comedy; based on Des- touches' *L'irresolu*.
 Sept. 30 With Mrs. Brooke's *Rosina* \$321.50
- 81 —: *The Old Maid* (1761). Comedy.
 Mar. 22 With Mrs. Cowley's *Day in Turkey*, etc.
 Mr. T. Paine's benefit Charges: \$350.—
- 82 —: *Three Weeks after Marriage* 1776). Farce.
 Dec. 26 With Morton's *Way to Get Married* \$328.75
 Jan. 25 With Burgoyne's *Richard Cœur de Lion* 208.—
- 83 —: *The Way to Keep Him* (1760). Comedy; based on De Moissy's *La nouvelle école de femmes*.
 Oct. 14 With Mrs. Brooke's *Rosina* \$398.75
 Oct. 24 With Macready's *Irishman in London* 312.75
- 84 O'HARA, KANE: *Midas; or, Olympus in an Uproar* (1762). Bur- lesque; with music.
 Mar. 27 With Garrick's *Country Girl* Benefit
- 85 —: *Tom Thumb* (1780). Burlesque; based on Henry Fielding's *Tom Thumb*.
 Nov. 11 With Hoadly's *Suspicious Husband* \$310.50
 Nov. 16 With Shakespeare's *As You Like It* 357.—
 Nov. 30 With Mrs. Cowley's *Belle's Stratagem* 564.50
- 86 *L'oiseleur; or, The Bird Catcher* (1750?). Ballet.
 Mar. 27 With Garrick's *Country Girl*, etc. Benefit

- 87 O'KEEFFE, JOHN: *The Agreeable Surprise* (1781). Operatic farce; music by Samuel Arnold.
- | | | |
|--------|---|---------|
| Dec. 9 | With Mrs. Centlivre's <i>Bury Body</i> | \$218.— |
| Feb. 1 | With Colman the Younger's <i>Mountaineers</i> | 336.— |
| May 15 | With Mrs. Centlivre's <i>Wonder</i> | Benefit |
| May 22 | With his <i>Wild Oats</i> | " |
| June 2 | With Mrs. Inchbald's <i>Such Things Are</i> | " |
- 88 —: *A Beggar on Horseback* (1785). Operatic farce.
- | | | |
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| Dec. 5 | With <i>The Patriot</i> | \$370.50 |
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- 89 —: *The Castle of Andalusia* (1782). Comic opera; music by William Shield.
- | | | |
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| Jan. 11 | With Morton's <i>Children in the Wood</i> | \$222.— |
| Jan. 16 | With Mrs. Inchbald's <i>Wedding Day</i> | 142.50 |
- 90 —: *The Farmer* (1787). Operatic farce; music by William Shield.
- | | | |
|----------|--|----------|
| Sept. 19 | With Reynolds' <i>Dramatist</i> | \$571.75 |
| | Opening night of season | |
| Oct. 21 | With Boaden's <i>Fontainville Forest</i> | 351.50 |
- 91 —: *The Highland Reel* (1788). Comic opera; music by William Shield.
- | | | |
|---------|---|---------|
| Oct. 31 | With Whitehead's <i>Roman Father</i> | \$769.— |
| | Mrs. Whitlock's benefit | |
| Jan. 27 | With Jephson's <i>Count of Narbonne</i> | 205.75 |
| Mar. 13 | With White's <i>Orlando</i> | Benefit |
- 92 —: *Life's Vagaries* (1795). Comedy.
- | | | |
|---------|---------------------------------------|---------|
| Mar. 31 | With Collier's <i>Selina and Azor</i> | Benefit |
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- 93 —: *Modern Antiques; or, The Merry Mourners* (1791). Farce.
- | | | |
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| Sept. 26 | With Shakespeare's <i>Much Ado about Nothing</i> | \$249.50 |
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- 94 —: *Peeping Tom of Coventry* (1784). Comic opera; music by Samuel Arnold.
- | | | |
|---------|-------------------------------------|----------|
| Nov. 23 | With Lillo's <i>London Merchant</i> | \$376.75 |
| Mar. 10 | With White's <i>Orlando</i> | — |

- 95 —: *The Poor Soldier* (1783). Comic opera; music by William Shield.
 Nov. 28 With Shakespeare's *Hamlet* \$564.50
 Jan. 2 With Thomson's *Tancred and Sigismunda* 422.50
 Apr. 12 With Mrs. Rowson's *Americans in England* Benefit
 May 22 With Shakespeare's *Romeo and Juliet* “
- 96 —: *The Son-in-Law* (1779). Operatic farce; music by Samuel Arnold.
 June 16 With Mrs. Inchbald's *Midnight Hour* Benefit
- 97 —: *Wild Oats; or, The Strolling Gentleman* (1791). Comedy.
 May 22 With his *Agreeable Surprise* Benefit
- 98 —: *The Young Quaker; or, The Fair Philadelphian* (1783). Comedy.
 Feb. 24 With Mrs. Inchbald's *Wedding Day*. \$277.75
- 99 OTWAY, THOMAS: *Venice Preserved* (1682). Tragedy.
 Oct. 12 With Byrne's *Oscar and Malvina* \$406.—
- 100 OULTON, WALLEY CHAMBERLAINE: *All in Good Humour* (1792). Interlude.
 June 16 With Mrs. Inchbald's *Midnight Hour* Benefit
- 101 [PAINE, THOMAS, i.e., ROBERT TREAT PAINE]: *Taste of the Times; or, Laugh! Laugh! Laugh!* Local comic pantomime. Original production.
 May 24 With Mrs. Cowley's *Town before You* Benefit
 May 29 “ “ “ “ “ “ “ “ “
 May 31 With Colman the Younger's *Mountaineers* “
- 102 *The Patriot; or, Liberty Asserted* (1784?). Drama; altered from *Helvetic Liberty*, and compressed into 3 acts by William Bates.
 Dec. 5 With O'Keeffe's *Beggar on Horseback* \$370.50
 Mr. Bates's benefit
- 103 *La petite espiègle*. Ballet.
 Apr. 17 With Waldron's *Heigho for a Husband*, etc. Benefit

- 104 RÉNAUD, —: *The Island of Calypso; or, The Adventures of Telemachus*. Ballet pantomime. Original production.
Apr. 5 With Holcroft's *Deserted Daughter*, etc. Benefit
- 105 REYNOLDS, FREDERICK: *The Dramatist; or, Stop Him Who Can!* (1789). Comedy.
Sept. 19 With O'Keeffe's *Farmer* \$571.50
Opening night of the season
Feb. 15 With Burgoyne's *Richard Cœur de Lion* 169.50
June 5 With *Melocosmiotis*, etc. Benefit
- 106 —: *Speculation* (1795). Comedy.
Nov. 25 With Fielding's *Virgin Unmask'd* \$323.75
- 107 ROSE, Rev. JOHN: *The Prisoner* (1792). Melodrama; music by Thomas Attwood.
Mar. 20 With Massinger's "Roman Actor," etc.
Mr. Chalmers' benefit Charges: \$350.—
Mar. 29 With Hoare's *Lock and Key* Benefit
Apr. 10 With *Little Yankee Sailor*, etc. "
May 12 With Mrs. Inchbald's *Every One Has His Own Fault* —
- 108 ROUSSEAU, JEAN JACQUES: *Pygmalion; or, The Sculptor in Love with His Statue* (1779). Melodrama.
May 10 With Holcroft's *Follies of a Day* Benefit
- 109 ROWE, NICHOLAS: *The Fair Penitent* (1703?). Tragedy.
Oct. 28 With Fielding's *Old Man Taught Wisdom* \$512.50
- 110 —: *Jane Shore* (1714). Tragedy.
May 17 With Bickerstaffe's *Spoil'd Child* Benefit
- 111 ROWSON, SUSANNA (HASWELL): *Americans in England; or, A Lesson for Daughters*. Comedy. Original production.
Apr. 12 With O'Keeffe's *Poor Soldier*, etc. Benefit
[Apr. 19 With *Shipwrecked Mariners Preserved* —]
Announced in the *Columbian Centinel* for this date as the second performance, but probably not performed.

- Arthur Hobson Quinn in his *History of the American Drama* (2d ed.; New York, 1943) gives this date erroneously as that of the first performance, although a review of the play in the *Massachusetts Mercury* for Apr. 21 refers specifically to the performance on Apr. 12.
- Apr. 21 With Hoare's *Lock and Key*, etc. —
Announced in the *Massachusetts Mercury* of Apr. 21 as presented for the second time.
- [Apr. 24 With Williamson's *Spanish Barber* —]
Announced in the *Columbian Centinel* of Apr. 22 as to be performed for the third time on this date. In the *Boston Gazette* of Apr. 24 itself, Waldron's *Heigho for a Husband*, etc., is announced instead.
- Apr. 26 With Williamson's *Spanish Barber* Benefit
Announced in the *Massachusetts Mercury* of Apr. 25 as the third performance.
- 112 —: *Slaves in Algiers; or, A Struggle for Liberty* (1794). Drama.
May 3 With Mrs. Inchbald's *Midnight Hour* Benefit
- 113 —: "The Standard of Liberty." Recitation. Original production?
Oct. 31 With Whitehead's *Roman Father* \$769.—
- 114 SCHETKY, JOHANN GEORG CHRISTOFF: "The Battle of Prague." Musical composition for "grand orchestra." Original performance.
Mar. 8 With Bickerstaffe's *Maid of the Mill*, etc. —
Mar. 13 With White's *Orlando*, etc. Benefit
- 115 SHAKESPEARE, WILLIAM: *As You Like It* (1599-1600). Comedy.
Nov. 9 With Hoare's *My Grandmother* \$303.50
Nov. 16 With O'Hara's *Tom Thumb* 357.—
May 8 With Fielding's *Mock Doctor* Benefit
- 116 —: *Cymbeline* (1609-10). Tragedy. As altered by Garrick?
Oct. 17 With Lloyd's *Romp* \$320.25

- 117 —: *Hamlet* (1601-02). Tragedy. As altered by Garrick?
 Nov. 21 With Bickerstaffe's *Spoil'd Child* \$542.75
 Nov. 28 With O'Keeffe's *Poor Soldier* 564.50
 Apr. 28 With Cross's *Purse* Benefit
- 118 —: *Henry IV, Part I* (1597-98). Historical drama.
 Dec. 12 With Arnould's *Death of Captain Cook*
 Mr. Chalmers' benefit \$590.—
- 119 —: *The Merchant of Venice* (1596-97). Comedy.
 Feb. 3 With Mrs. Inchbald's *Wedding Day* \$129.75
 Mar. 24 With Hoare's *My Grandmother* 190.—
- 120 —: *Merry Wives of Windsor* (1600-01). Comedy. First Boston
 production
 Feb. 13 With *The American Heroine* \$329.—
- 121 —: *Much Ado about Nothing* (1598-99). Comedy.
 Sept. 26 With O'Keeffe's *Modern Antiques* \$249.50
- 122 —: *Richard III* (1592-93). Historical drama.
 Dec. 23 With Mrs. Brooke's *Rosina* \$122.75
- 123 —: *Romeo and Juliet* (1594-95). Tragedy.
 Sept. 28 With Murphy's *Apprentice* \$438.50
 Feb. 6 With Anseaume's *Two Hunters* 162.25
 May 22 With O'Keeffe's *Poor Soldier* Benefit
- 124 SHERIDAN, RICHARD BRINSLEY: *The Critic* (1779). Burlesque.
 Dec. 27 With Hoadly's *Suspicious Husband* \$98.50
 Jan. 4 With Bickerstaffe's *Lionel and Clarissa* 132.25
 Feb. 8 With Williamson's *Spanish Barber*, etc. 320.50
 Mar. 20 With Massinger's *Roman Actor*, etc.
 Mr. Chalmers' benefit Charges: 350.—
- 125 —: *The Rivals* (1775). Comedy.
 Jan. 9 With Arnould's *Death of Captain Cook* \$153.50
 June 7 With Hoare's *No Song, No Supper* Benefit

70	AMERICAN ANTIQUARIAN SOCIETY	[April,
126	—: <i>St. Patrick's Day</i> (1788). Farce.	
	Mar. 17 With Arnould's <i>Forêt noire</i> , etc.	Benefit
127	—: <i>The School for Scandal</i> (1777). Comedy.	
	Sept. 21 With Foote's <i>Lyar</i>	\$288.75
128	<i>Shipwrecked Mariners Preserved; or, La bonne petite fille</i> (1796). Serious pantomime, directed by M. Legé; music by Raynor Taylor.	
	Apr. 12 With Mrs. Rowson's <i>Americans in England</i> , etc.	Benefit
	Apr. 24 With Waldron's <i>Heigho for a Husband</i> , etc.	—
	Apr. 26 " " " " " " " "	"
129	<i>Solomon's Temple</i> . "Masonic festival of songs, sentiments and chorus." Original production.	
	Feb. 22 With Holcroft's <i>Man of Ten Thousand</i>	\$516.—
130	SOUTHERNE, THOMAS: <i>Oronooko</i> (1696). Tragedy.	
	Dec. 21 With Bickerstaffe's <i>Sultan</i>	\$140.—
131	THOMSON, JAMES: <i>Tancred and Sigismunda</i> (1745). Tragedy. First Boston production.	
	Jan. 2 With O'Keeffe's <i>Poor Soldier</i>	\$422.50
	Jan. 13 With Mrs. Brooke's <i>Rosina</i>	200.75
132	<i>The Triumph of Washington: or, His Return to Mt. Vernon</i> . Pantomime; probably adapted from <i>Independence of America</i> (1795). First production.	
	Apr. 5 With Holcroft's <i>Deserted Daughter</i>	Benefit
	Apr. 10 With <i>Little Yankee Sailor</i> , etc.	"
133	VILLIERS, —: <i>A Day in Boston; or, The Lynn Shoemaker</i> . Farce. Original production.	
	Apr. 17 With Waldron's <i>Heigho for a Husband</i>	Benefit

- 134 WALDRON, FRANCIS GODOLPHIN: *Heigho for a Husband* (1794).
Comedy.
Apr. 17 With Villiers' *Day in Boston* Benefit
Apr. 24 With *Shipwrecked Mariners Preserved*, etc. —
- 135 *Wags and Oddities*. Miscellany. Original production?
June 5 With Reynolds' *Dramatist*, etc. Benefit
- 136 WHITE, WILLIAM CHARLES: *Orlando; or, Parental Persecution*.
Tragedy. Original production.
Mar. 10 With *Peeping Tom of Coventry*, etc. —
Mar. 13 With O'Keeffe's *Highland Reel* Benefit
- 137 WHITEHEAD, WILLIAM: *The Roman Father* (1750). Tragedy.
Oct. 31 With O'Keeffe's *Highland Reel* \$769.—
Mrs. Whitlock's benefit
- 138 WILLIAMSON, JOHN BROWN: *Preservation; or, The Hovel of the
Rocks*. An adaptation of George Lillo's *Fatal Curiosity*.
Original production.
Feb. 27 With Bickerstaffe's *Romp* \$281.50
Mar. 1 With Morton's *Children in the Wood* 227.50
Mar. 3 With Williamson's *Spanish Barber* 270.—
Mar. 15 With Mrs. Inchbald's *Midnight Hour* Benefit
- 139 —: *The Spanish Barber*. Comic opera; based upon Beau-
marchais; music and overture by Samuel Arnold. Original
production.
Feb. 8 With Sheridan's *Critic*, etc. \$320.50
Feb. 9 With Fielding's *Virgin Unmask'd* 130.—
Feb. 20 With Hoare's *My Grandmother* 145.—
Mar. 3 With Williamson's *Preservation* 270.—
[Apr. 24 With Mrs. Rowson's *Americans in England* —]
Announced for this date, but apparently not performed.
See note on this date under No. III above.
Apr. 26 With Mrs. Rowson's *Americans in England* Benefit

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