

*Kitty Clive,
or The Fair Songster*

Dr Berta Joncus
Senior Lecturer, Music
Goldsmiths, University of London

Catherine Clive (1711-1785)

William Verelst, *Catherine Clive*. Oil on
canvas, 1740.



contributions

- first singing star of the playhouse
- equal command of high- and low-style song
- first female player to triumph over a manager by using the press
- one of few mid-eighteenth-century female playwrights
- more than 220 stage parts!



Cliveden near Strawberry Hill, Twickenham, formerly the Villa of Mrs. Catherine Clive. Watercolour, c1810

her person

- exclusive wage earner, no patron
- supported dependents until she died
- championed female rights
- same-sex sympathies
- Horace Walpole's close friend



Cliveden near Strawberry Hill, Twickenham, formerly the Villa of Mrs. Catherine Clive. Watercolour, c1810

Clive on Clive

‘I am sorry to hear you have an indifferent part in the new Comedy, but I don’t at all wonder when you tell me the author. [H]e is a wretch of wretches, however I charge you to make a good part of it[.] Let it be never so bad, I have often done so myself therefore I know it is to be done[:] turn it & wind it & play it in a different manner to his intention and as hundred to one but you succeed’



at Drury Lane April 1728

a Voice and Manner in singing Songs ... peculiar to herself. Those Talents Mr. Theo. Cibber and I (we all at that Time living together in one House) thought a sufficient Passport to the Theatre. We recommended her to the Laureat [manager Colley Cibber] ... and the Moment he heard her sing, [he] put her down in the List of Performers at twenty Shillings per Week'

William R. Chetwood, *A General History of the Stage* (London, 1749)



Colley Cibber, Drury Lane manager

Henry Carey (1687–1743): teacher, friend, songwriter

- music master, playhouse composer
- feminist: first-ever English-language journal for ladies
- from 1717 recommences 1723 Drury Lane
- grooms her technically, fits songs to Clive
- champions high-style English ballad



Audio 1. Henry Carey, 'Sally in our Alley', arr. Benjamin Britten

Of all the Girls that are so smart
There's none like pretty SALLY,
She is the Darling of my Heart,
And she lives in our Alley.
There is no Lady in the Land
Is half so sweet as SALLY,
She is the Darling of my Heart,
And she lives in our Alley.



'[I] drew this little Sketch of Nature ...
[observing] a Shoemaker's 'Prentice making
Holiday with his Sweet-heart ... [to show the]
Beauty of a chaste and disinterested Passion,
even in the lowest Class of human Life' Henry
Carey (1718)

Masque – Clive's first stage line

Minerva (1728) in *Perseus and Andromeda* (John Pepusch) Dorinda (Jan 1729) *The Tempest: Or, the Incharnted Island*; Amphitrite in *Neptune and Amphitrite* (Pelham Humfrey); Night (1729) in *Apollo and Daphne* (Henry Carey); title role of *The Fairy Queen; or, Harlequin Turned Enchanter* (1730); Procris (1730) *Cephalus and Procris* (Henry Carey) ...



Audio 2. John Weldon (attrib. Henry Purcell) **'Dear Pretty Youth' in *The Tempest***

Dear pretty youth, unveil your eyes,
How can you sleep when I am by?
Were I with you all night to be,
Methinks I could from sleep be free.
Alas, my dear, you're cold as stone:
You must no longer lie alone.
But be with me my dear, and I in each arm
Will hug you close and keep you warm.



The Beggar's Opera

opens 29 January 1728





Tune of All the Simple things
Sung by Mrs. Macheath

*A Maid is like the Golden Car,
 Which hath been as optical eyes;
 Whose Worth is seen in every part,
 It is gay and unprofess'd in Court,
 All's like a bawling in Cold,
 Stamp'd with a Ring of Honour;
 Now here, now there, tonight and to-morrow,
 And is current in every House.*

Flute.

Tune of Bonny Dun Dee
Sung by Mackheath

*The Charge is prepar'd, my Venues are made,
 The Judges all rang'd in a Row;
 To my Judgment — For Death is a Debt,
 I do not demand — So take what you owe,
 Then fire all my Love — Dear Chatterbox,
 Contented I die — 'Tis better for you
 Here ends all Dispute the rest of our lives,
 For this way at once I ease all my Wives.*

Flute.

Tune of Fiddle my Glaz & Song by Matt of the Mint

*Fill every Glaz, for Wine inspires us,
 And fires us
 With Courage Love and Joy,
 Women and Wine should life employ,
 It there ought else on Earth desirous?
 Fill every Glaz &c.*

Flute.

AIR. The BEGGAR'S OPERA. 29

Love a free-hearted Wench. Thou hadst a most agreeable Assurance, Girl, and art as willing as a Turtle. — But hark! I hear music. The Harper is at the Door. If I think but what you of a Dance? Come in. [Enter Harper.] Play the French Tune, that Mrs. Slammekin was so fond of.

A Dance a la ronde in the French Manner, near the End of a fine song and Chorus.

AIR XXII. Cotillon.

*You'll be the Scajon made for Joy,
 Love is then our Duty,
 She alone who that employ.*

Tune of Good fate to me
Sung by Polly Peachum

*Among the Men Coquets we find,
 Who Court by turns all Women kind,
 And we grant all their Hearts desire'd,
 When they are flatter'd, and admir'd.*

Flute.

Tune of Cold and Raw
Sung by M^r. Peachum

*If any Wench Venus's Circle near,
 Shows she be no wench's wife;
 Then on her face and quality appear,
 And her Face look wondrous humbly
 Beneath a high Ear-ring fit for a Lord,
 All this is the wrong a Zone is;
 The Youth in his carthly joy of a Lord,
 And we cry, There dies an Adonis.*

Flute.

Tune of Pretty Parrot
Sung by Mackheath and Polly

*Demetrius lov'd to ducts I see,
 How madly the people run after
 Polly Peachum and Cap^t. Macheath,
 Who now Her actions would maintain,
 That their face were as high as a height,
 Tell her Eyes were a second drop his grief,
 And a wholly deprive him of sight.*

Flute.

M^r. Walker
 in the Character of
Cap^t. Macheath

*Who has an pleasure in Gallantry's employ,
 Macheath may find his health's decay;
 A woman's Devotion, like him, in Rome,
 The Pope's Example, he the Ladies flume.*

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 Macheath may find his health's decay;
 A woman's Devotion, like him, in Rome,
 The Pope's Example, he the Ladies flume.*

FOR THE BENEFIT OF M^r. WALKER.

THEATRE ROYAL COVENT GARDEN.

Miss Fenton

*Her attention is to Polly's Voice,
 In their native Scarcely cry;
 Musing there on wretched's opinion that
 Her affection grows to false dependence.*

*Her attention is to Polly's Voice,
 In their native Scarcely cry;
 Musing there on wretched's opinion that
 Her affection grows to false dependence.*

THE STAGE MEDLEY Representing the Polite Taste of the Town & the matchless merits of Poet Gay, Polly Peachum & Cap^t. Macheath

Colliers' Gholl

Having from the Managers of the Theatre, the Colliers at the Playhouse, that we have been able to procure a new and most excellent Piece, which is now to be acted at the Theatre, on Monday, the 14th of the next Month, we have the Honour to acquaint you, that it is a most excellent Piece, and that it is a most excellent Piece, and that it is a most excellent Piece.

To Polly Peachum

*All mankind agree to own,
 That when they praise it most,
 They know not whence it came,
 Or why thy name their Joy.*

To Polly Peachum

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 That when they praise it most,
 They know not whence it came,
 Or why thy name their Joy.*

To the Tune of the Soldier and his Sailor

*Two Yimphs, the most renowned Sir,
 For Love and Gallantry found Sir,
 Late fought with Royal Arms, Sir,
 And met in melodious Strains, Sir,
 The brave and gallant Part of Fame,
 Apollo both before them,
 From Helicon descending,
 Thought but the only time, Sir,
 To try the best of Fame,
 Which arbitrary our best claim.*

*The God wrap'd in a Cloud, Sir,
 Or look'd in the judging Crowd, Sir,
 Or look'd in the judging Crowd, Sir,
 Or look'd in the judging Crowd, Sir,
 Or look'd in the judging Crowd, Sir,
 Or look'd in the judging Crowd, Sir,
 Or look'd in the judging Crowd, Sir,
 Or look'd in the judging Crowd, Sir,*

*And such improve their Taste, Sir,
 Despatch'd in an Trip in haste, Sir,
 Who drag'd it up in haste, Sir,
 Calling the Phantom Polly,
 And sets the mine to ring.*

*The Wanton in her Price, Sir,
 Such vulgar Part and her choice, Sir,
 As I set blindfold and did labour,
 On Happiness, I've and I've,
 At last my Fair one, Sir,
 The Fables say, that's equal Sir,
 For Party Fury fall, Sir,
 Which each enamour'd Army,
 Destroy'd with Dust and Gunpowder,
 The down of the great Stake.*

*Enrag'd at such a Day's
 Discovering all the mists
 The Song's Yimphs appeal'd, Sir,
 To judge it, Sir,
 The Contest, Sir, his own, Sir,
 With Fann for Gavel Crown, Sir,
 He's solely did decide, as
 Once on a time, judge Midas,
 And stretch'd their — d — ps Car*

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 For Love and Gallantry found Sir,
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LETTERS

IN

PROSE and VERSE,

To the Celebrated

POLLY PEACHUM:

FROM

The most Eminent of her ADMIRERS
and RIVALS.

*Heav'n first taught Letters for some Wretch's Aid,
Some banish'd Lover, or some captive Maid;
They live, they speak, they breathe what Love inspires,
Warm from the Soul, and faithful to its Fires.*

Pope's Eloisa to Abelard.

THE

LIFE

OF

Lavinia Bewick, alias Fenton,

ALIAS

Polly Peachum:

CONTAINING,

Birth and Education. Her
Residence at a Boarding School.
First Acquaintance with a cer-
tain Portuguese Nobleman. The
Time when, and Person to whom
she was first Favour'd. A
Particular Account of her Con-
nection with a Mercer, now
near the Royal Exchange.
The Portuguese Nobleman be-
coming a Captain in the Fleet, and
the Method she took to
obtain her Liberty. A Copy of
which she compos'd on a
which she conducted to her Ac-
quaintance with Mr. Huddy, for
Benefit, at the New Theatre
Hay-Market, the first ap-

pearance after Mr. Huddy's, at the same
Theatre. Her first Admittance
into the Theatre-Royal in Lin-
coln's-Inn-Fields: Her Weekly
Society, both now and then; and
the Time when, and the Cause
why, it was rais'd. Of her Wit
gaining her more Lovers than her
Beauty. The Horse-Courser dis-
mounted, yet saves his Distance.
A Poet strutting under the Pro-
tection of the Nine Muses. Ano-
ther Poet, who would attack
Ulysses and *Penelope* in a barba-
rous Manner, is severely handled
by *Polly* in a Satyrical Stanza.
Her Judgment in Poetry, and
History Painting. And the rea-

POLLY PEACHUM

ON FIRE,

THE

BEGGARS OPERA

BLOWN UP,

AND

Capt. *MACKHEATH* Entangled
in his *Bazzle-Strings*.

*Tho' the Cocks are all running, there's not enough Water,
For the Girls is brimful of combustible Matter:
Then play with your Buckets, and work for your Soul,
Or the best Toast in Town will be burnt to a Coal.*

Wherein also are contained,

A NEW

BALLAD,

INSCRIB'D TO

POLLY PEACHUM.

To the Tune of *My Parrot say.*

By the Author of *LEHEUP's Ballad.*

IRY
and

CH

To Miss *Beswick*, alias *Fenton*, alias
Polly Peachum.

BE not vain of your fancy'd Success I desire you,
Nor think that LORDS love you, because they
admire you;

A *Monster* does, doubtless, deserve *Admiration*,
As much as the *Prettiest Girl* in the Nation;
And hourly Experience, *LAVINIA*, will shew you,
A *Gunny* is star'd at, as much as a *Chloe*.

This *Ballad-Singing-Beauty* (which our present
Race of Beaus so much *Admire*) is a raw-board'd,
large-featur'd Female *Virago*, and having the
necessary Qualification, requir'd by *Serjeant Kite*,
of being six Foot high, is, no doubt, born to
be a *Great Woman*.

A N
A N S W E R
T O

Polly Peachum's BALLAD.

The Following Lines being sent to the Author, as an Answer

Polly Peachum's

JESTS.

In which are comprisd most of
the Witty Apothegms, diverting
Tales and smart Repartees that

[5]



A

LETTER

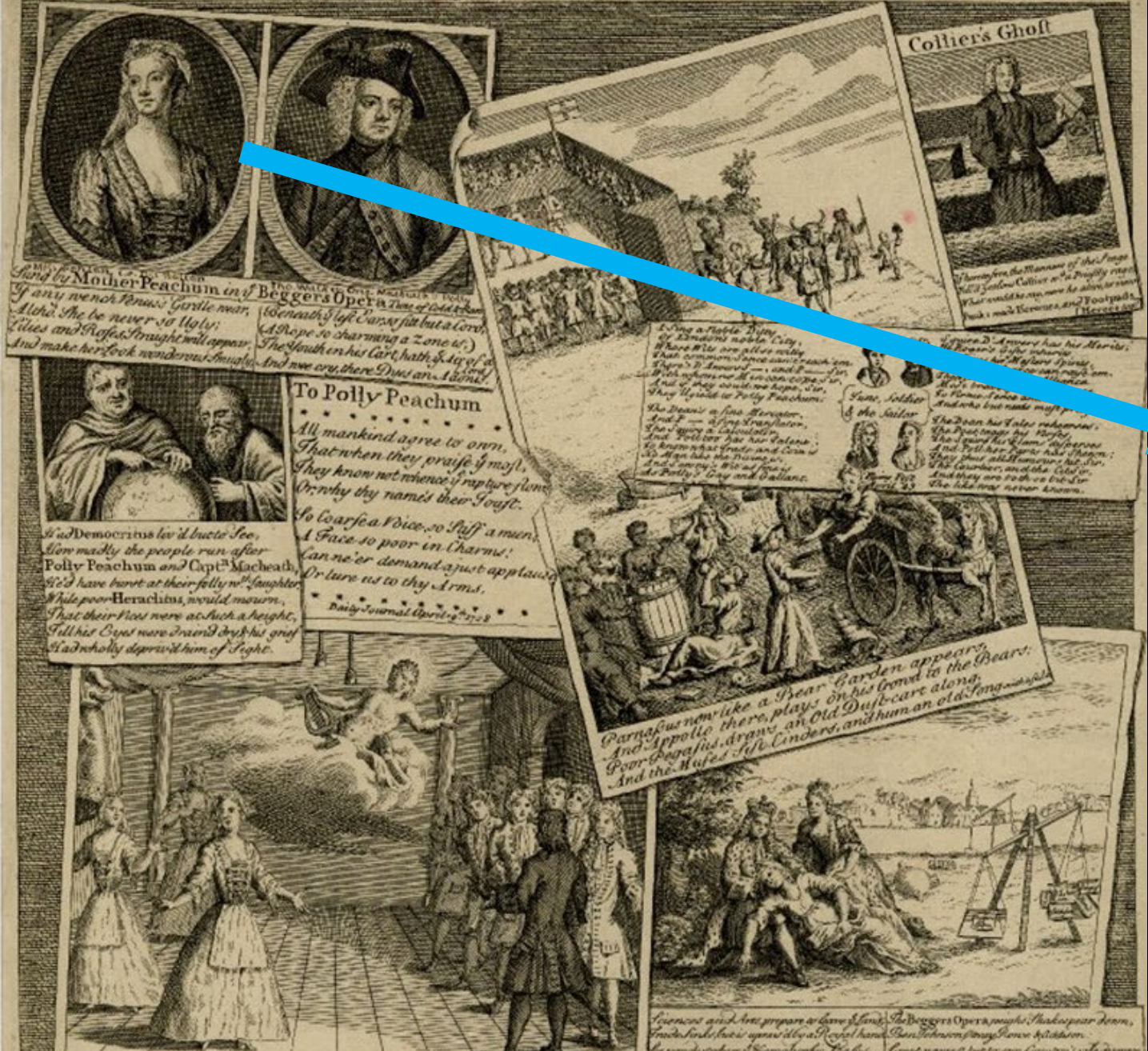
TO

POLLY.

To the Tune of *O Jenny, O Jenny, where hast thou been?*



THE STAGE MEDLEY Representing the Polite Taste of the Town & the matchless merits of Poet Gay, Polly Peachum & Captⁿ Macheath



Miss Fenton. Mezzotint, 1728. John Faber after John Ellys.



*While Crowds attentive sit to Polly's Voice,
And in their native Harmony rejoice;
The admiring Throng no vain subscription draw
Nor Affectation prompts a false Applause.*

*Nature untaught, each Pleasing Strain supplies
Artless as her unbidden Blushes rise,
And Charming as the Mischief in her Eyes*

The original Polly Peachum in the Beggars Opera; afterwards married to Charles Paulet Duke of Bolton.

Audio 3. arr. John Pepusch, 'O ponder well!' in *The Beggar's Opera*



THE WHOLE
L I F E
P O L L Y P E A C H U M ;
CONTAINING
An ACCOUNT of her Birth, Parentage and Education, Shewing how she jumps from an Orange Girl to an Adress on the Stage
from that to be a Lady of Fortune: To which is added, a List of her Admirers, also an Account of their several Amorous Intigrations
Written by one of her Companions. Also, a merry Confession. Written by herself.

Nullam crimen abest, facinorosi, ubi dicit, ex quo
paupertas Roma a peris ———— Juv Sat. VI

Here are so many things
Essentially necessary in
the writing of History,
that it is a very difficult
Task for any Man, who
has taken it upon him,
to write the Memoirs of
any Person, to escape the
Censure of some one
Critic or other; and indeed too certain it
is, that frequently *Hyperboles* are made use of,
and that sometimes, thereby the deserv-
ing Merit of a Man, is very much lessen'd; and
so less frequently advanc'd, from a mean
Capacity, to the Representing of a *Seneca*,
a *Cicero* or *Demosthenes*, such and so extra-
ordinary odd are the Humours of Mankind, that
they would far rather please their own In-
clinations, than do Justice to the World, by
giving a candid and fair Relation, when either
Flies or *Spies*, of the Person they are treating
of, happen to Come in the Way: But as I'm
a Person entirely disinterested, and no ways in-
jured or oppress'd by *Polly Peachum* it is to be
hop'd, that even the censorious World will
free me from any Imputation or Guilt of that
Kind which may be laid to my Charge, in Ex-
pectation of which I venture to declare that
Polly Peachum the Subject of my present
Narration was born (about twenty two years
since) of pretty good Parents; her Father be-
ing a Mercer, and a Livery Man of the City
of London, where he marrying a Woman of
good Fortune, kept House and lived very re-
putably for many Years, but at last falling to
decay, what thro' private Losses, and what
thro' the unfortunate Scheme of the *Sau-
th-Sea*, His Circumstances were reduc'd to the
lowest Ebb, and poor *Polly* oblig'd to Shift

How many Chair-men how many Footmen
were attending her? I Mistake not they'd
ha' made about her Equipments, and all Stout
Men, in the *offens*, fearing neither
Fire nor *S* but yet, I perceive they did
not love *P* powder for they offer'd very
largely to the Goddess that the might Vouch-
safe for them their Lives.

How many about 11 in the Morning, when a
Nobleman went to her to ask a Favour
which the reply'd Lord Sr! what makes
you disturb me so Early, he answer'd readily,
'Tis your Beauty *Polly* that will not let me
Rest when absent from you? Can I have a
Favour? *Polly* takes out her Snuff-Box and
with an Air reply'd, yes Sr. Pray Miss (says
he) what is the Price? Says *Polly* 100
Guineas. Pray when can I be admitt'd, says
the Nobleman? *Polly* then takes out her por-
cket Book and with a *Done Grace* crys hum!
hum! hum! let's see 2. 3. 4. 5. Right,
the seven and sixtens is five and six to be done.
The fame Person we hear went a way well
fatisy'd and has bespoken a Coach for her,
Upon which I sent *Spuire D' Avoers* a Letter
and the Following Lines but he not infering
them, put me upon the writing this Life.

On *Polly Peachum's* Customers.
Soft bending Willows give the wot'ry Cell,
Where fall'd pretenders fumbling *Nimmers's*
(*Quill*)
And Youth in Triumph buy their way to Hell,
A hundred Guineas for a Night's Debauch,
Out-does Don-John or Earl of Roch,
With fruitless Cing the Beggar tends the Door,
The Kitchen's Rish'd to support a W-*res*
Trademen unpaid, have dismal Courts to sue;

Oh! ponder well
be not severe
So save a Wretched
W I F E:
For on the Rope
that hangs my de-
pendance on *Polly*
W I F E:
L. I. E.

O ponder well!
be not severe;
So save a
wretched Wife!
For on the Rope
that hangs my
Dear.
Depends poor
Polly's Life.



While Crowds attentive
sit to Pollys Voice,
And in their Native harmony
rejoice;
Th'admiring Throng no vain
subscription draws,
Nor Affectation prompts a
false Applause.

Nature untaught, each
Pleasing strain
supply's,
Artless as her unbidden
Blushes rise,
And charming as the
Mischief in her Eyes.



LOVE
IN A
RIDDLE.
A
PASTORAL.

As it is Acted at the
THEATRE-ROYAL,
BY
His MAJESTY's Servants.

Written by Mr. CIBBER.

LONDON:

Printed for J. WATTS, at the Printing-Office in
Wild-Court near *Lincolns-Inn Fields*.

MDCCLXIX.

{Price 1 s. 6 d.}

Love in a Riddle (1729) – a disaster

‘The People in the Beginning of the Play seemed inclinable to attend, and give it a fair Hearing; but when you [Cibber] ... began to sing ... not in a mimick, not in a false, but in your own real natural Voice, and they found that you intended to impose this upon ’em for Harmony, which they perceiv’d hurt their Ears extremely, they did grow somewhat outrageous, and in the second Act they call’d aloud several Times to have the Curtain dropt ... then damn’d his *new-fangled innocent Performance*’.

The Laureat: Or, the Right Side of Colley Cibber, Esq (London, 1740), p.46.

D A M O N

AND

PHILLIDA:

A

BALLAD OPERA

OF ONE ACT.

As it is Performed at the

Theatre-Royal in Drury-Lane

BY

His MAJESTY's Servants.

With the MUSICK prefix'd to each SONG.

L O N D O N :

Printed for J. WATTS, at the Printing-Office in

Wild-Court near Lincolns-Inn Fields. 1729.

[Price One Shilling.]

*Miss Rafter in the Character of Phillida,
1729. After Gottfried Schalcken*



G. Schalcken Pinxit.

MISS RAFTER in the Character of PHILLIDA

*Her native Beauty clad without disguise,
No art, allure a paltry Lovers Eyes,
No staff, sell this, which but betray the mind,
But unaffected Innocence, we find:*

*Happy the Nymph wth charms by Nature blest,
But happier Swain, who of the Nymph possess,
Can taste the joys, which she alone can bring,
And live in Pleasures which alternate spring.*



See native Beauty clad
without disguise,
No art t'allure a paltry
Lovers Eyes,
No stiff, sett Airs, which
but betray the mind,
But unaffected
Innocence we find:

Happy the Nymph with
charms by Nature blest,
But happier Swain, who of
the Nymph possest,
Can taste the Joys, which
she alone can bring,
And live in Pleasures which
alternate spring.

CIBBER, in the Character of
The Antient PISTOL



1731 summer company
manager Theophilus Cibber
(1703-1758)

THE
DEVIL *to* PAY;
OR, THE
WIVES *Metamorphos'd*.
A N
O P E R A.

As it is Perform'd at the
THEATRE-ROYAL in *Drury-Lane*,
By His MAJESTY's Servants.

Written by the Author of *The Beggars Wedding*.

*In nova fert animus mutatas dicere formas
Corpora* ——— Ovid.

With the MUSICK prefix'd to each SONG.

L O N D O N,
Printed for J. WATTS at the Printing-Office in
Wild-Court near *Lincoln's-Inn Fields*.

MDCCLXXXI.

Price One Shilling.

August 1731: Career Breakthrough!

‘But sure nothing has had a greater Run, than a little Farce called, *The Devil to Pay* ... it has been perform’d almost every Night this Season; your little Favourite Miss Raftor appears a Prodigy in this Piece, it has render’d her the Darling of the whole Town’.

Aaron Hill?, *See and Seem Blind: Or, a Critical Dissertation on the Publick Diversions, &c* (London, [1732]), pp. 8–9.

Audio 4. Handel ['Nò, non temere', *Ottone*, HWV 15], arr. Mr. Seedo, 'Was ever Man possest' in *The Devil to Pay* (1731).

SIR JOHN LOVERULE

Was ever Man possest of so sweet,
so kind a Wife!

NELL

Dear Sir, you make me proud

Be you but kind,

And you shall find

All the Good I can boast of,

Shall end but with my Life.

SIR JOHN LOVERULE: Give me they
Lips

NELL: First let me, dear Sir, wipe 'em

SIR JOHN LOVERULE: Was ever so
sweet a Wife! [*kiss*]

NELL

Thank you, dear Sir!

I vow and protest,

I ne'r was so kist

Again Sir! [*kiss*]

SIR JOHN LOVERULE

Again, and again, my Dearest,

O may it last for Life

NELL AND SIR JOHN LOVERULE

O may it last for Life!



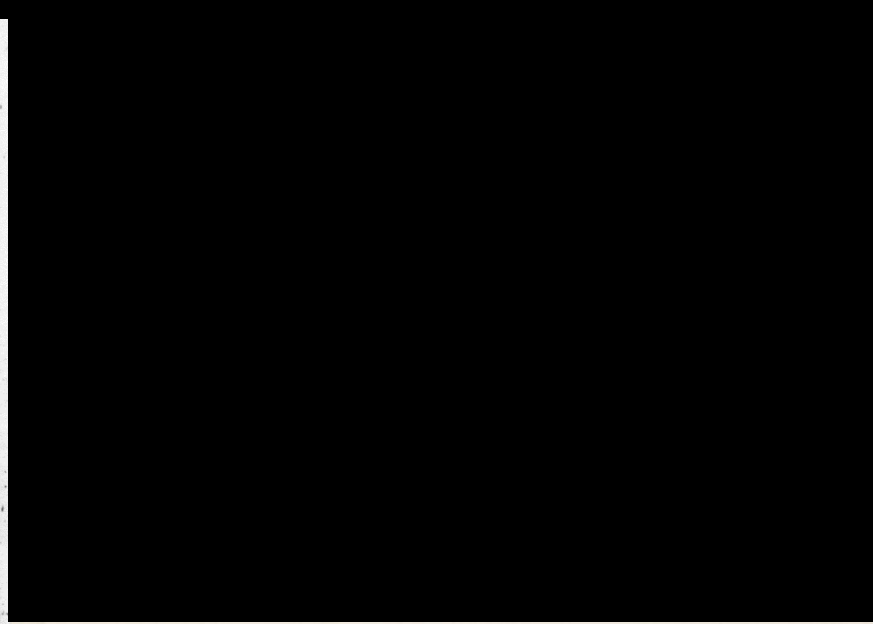
Francis Hayman and studio, *A Scene in 'The Devil to Pay'*. Oil on canvas, 1730s.







Original frontispiece, *The Devil to Pay* (London: John Watts, 1731)





Henry
Fielding
(1707-
1754)



Henry Fielding's stage works at Drury Lane 1731-34

Henry Fielding's plays at Drury Lane 1731-1734	Led by Clive	Stage success	Ballad opera/ spoken comedy
The Lottery (Jan 1732) -	yes	hit	Ballad opera
The Modern Husband (Feb 1732)	no	13 nights	Spoken comedy
The Old Debauchees (June 1732)	yes	flop	Spoken comedy
The Covent-Garden Tragedy (June 1732)	yes	flop	Spoken comedy
The Mock Doctor (after Molière, June 1732)	yes	hit	Ballad opera
The Miser (after Molière, 1733)	yes	hit	Ballad opera
The Author's Farce (rev, 1734)	yes	hit	Spoken comedy
The Intriguing Chambermaid (after Regnard, 1734)	yes	hit	Ballad opera
An Old Man taught Wisdom, or the Virgin Unmask'd (1735)	yes	hit	Ballad opera

Audio 5. Handel ['Son confus' pastorella', *Poro*, HWV 28], arr. Mr Seedo, 'Some Confounded Planet' in *The Lottery* (1732). Words by Henry Fielding.

CHLOE

Dear Sir, be not in such a passion,
There's never a Maid in the Nation

Who would not forego
A dull Squire for a Beau
Love is not your proper Vocation

LOVEMORE

Dear Madam, be not in such a Fury,
From St James's to Drury,
No Widow you'll find,
No Wife of your mind

CHLOE



Ah! Hideous! I cannot endure you!
Ah! See him now how neat!
Ah! Smell him how sweet!
Ah! Hear but his honey words flow
What Maid in her Senses
But must fall into Trances,
At the Sight of so lovely a Beau!

Clive's First Spoken Principal Part

'Dramaticus', *Grub-street Journal* 15 June 1732:

"The Common Garden Tragedy
... Such a scene of infamous
lewdness, was never brought, I
believe, before on any Stage
whatsoever!"

Clive's first-ever epilogue:

In short, you are the Business of
our Lives,

To be a Mistress kept, the
Strumpet strives,

And all the modest Virgins to be
Wives.

For Prudes may cant of Virtues
and of Vices,

But faith! we only differ in our
Prices

**John Laguerre,
*The Stage
Mutiny.*
Engraving,
1733.**



THE STAGE MUTINY



Mezzotint after
Jonathan Richards,
Anne Oldfield (1683 –
1730)



John Faber after
Pieter van
Bleeck, *The
Celebrated Mrs
Clive, late Miss
Raftor in the
Character of
Phillida*, 1734.
Mezzotint.

Jeremiah
Davison after
Joseph van
Aken. *Catherine
Clive*. Oil on
canvas, c1735.



Of all the Arts that sooth the
human Breast,
Music (blest Power) the
sweetest is confest:
Heightens our Joys, suspends
our fiercest Pains:
This each One proves who
hears thy heavnly Strains.



*Of all the Arts that sooth the human Breast,
Music (blest Power) the sweetest is confest:
Heightens our Joys, suspends our fiercest Pains:
This each One proves who hears thy heavnly Strains.*

Jos: Van Haechen Pinx. *Mac: Van Haechen Fecit.*



After
Jonathan
Richards,
Anne Oldfield
(1683 –1730)



‘very Young, and pretty ... her
Voice is exceedingly small,
but exceedingly sweet ... she
has such a Warble, such a *je
ne scay quoy* as tickles my
very Soul’

[Aaron Hill?], *See and Seem Blind* ([1732])



Thomas Hudson,
Susannah Maria Cibber (née Arne). Oil
on canvas, 1749.

The Polly Row (Nov-Dec 1736)

Two RIVALS in Theatrick Fame,
Fell out in France – and fight;
Two Nymphs in England did the
same,
But cooler, chose to write ...
Our Courage oft to France we've
shown;
As oft our Folly in our Writing:
But your Examples prove, we're
grown,
In Wit superior, as in Fighting.



Clive's Press War

'It is a received Maxim ... that no Actor or Actress shall be depriv'd of a Part in which they have been well receiv'd, until they are render'd incapable of performing it either by Age or Sickness; and for no other Reason whatsoever, have I endeavour'd to keep the Part of Polly'

-pro-Clive critic

'The Injuries I have receiv'd at the Playhouse ... I determin'd patiently to submit to, well knowing, that by the Tenour of the Articles which I have unfortunately sign'd with Mr Fleetwood ... that it is not in my Power to refuse that [the part of Lucy] or any other Part'

-Catherine Clive



There was a prodigious uproar, with Clapping, Hissing, Catcalls &c. Mrs. Clive, who play'd the part of Polly, when she came forward, address'd herself to the House, saying Gentlemen, I am very sorry it should be thought I have in any Manner been the Occasion of the least Disturbance; and then cry'd in so moving Manner, that even Butchers wept.

--London Evening Post (1 January 1737)

Euphrosyne, Goddess of Mirth 1738-43



Comus, a Mask:

(Now adapted to the STAGE)

As Alter'd from

Milton's Mask, &c.

(Price One Shilling.)



Thomas Arne, *Comus*
(1738)

L'ALLEGRO,

ED

IL PENSEROSO.

By MILTON.

And a Song for St. CECILIA's Day.

By DRYDEN.

Set to Musick by GEORGE FREDERICK HANDEL.



Handel, *L'Allegro, il penseroso
ed il moderato* (1740)



Audio 6. Handel, 'Mirth admit me of thy Crew'
in *L'Allegro, il Penseroso ed il Moderato*
HWV 55 (1740). Words by John Milton.



L'ALLEGRO (SOPRANO)

Mirth, admit me of thy crew,
To live with her, and live with
thee,
In unreproved pleasures free.



'Love's but frailty of the mind' HWV 218



At the Desire of several Ladies of Quality.
For the Benefit of Mrs. CLIVE.
AT the Theatre-Royal in Drury-Lane,
Monday, March 17, will be presented a Comedy, call'd
The **W A Y** of the **W O R L D**.
Written by the late Mr. Congreve.
The Part of Millamant, to be perform'd by Mrs. CLIVE;
*In which Character will be introduc'd the Original Song, the Words by
Mr. Congreve. and new set to Musick by Mr. Handel.*
Mirabel, by Mr. Milward; Fainall, Mr. Mills; Sir Wilful, Mr.
Turbutt; Witwou'd, Mr. Chapman; Perulant, Mr. Macklin; Wait-
well, Mr. Shepard; Marwood, Mrs. Butler; Lady Wishfor't, Mrs.
Macklin; Mrs. Fainall, Mrs. Pritchard; Foible, Mrs. Bennet.
To which will be added a Ballad-Farce of one Act, call'd
The **D E V I L T O P A Y**;
The Part of Sir John Loverule, by Mr. Stoppelaer,
(Who has not appear'd on the Stage these three Years;)
Nell, Mrs. CLIVE.
With **E N T E R T A I N M E N T S**.
*** To prevent Mistakes, 'tis desired that those Gentlemen and
Ladies, who have already taken Places, will please to send for Tickets.
Tickets and Places to be had at Mrs. Clive's House in Cecil-street
in the Strand. And at Mr. Moor's in the Playhouse Passage.



S A M S O N.
AN
ORATORIO.
As it is Perform'd at the
THEATRE-ROYAL in Covent-Garden.
Alter'd and adapted to the Stage from the SAMSON
AGONISTES of *John Milton.*
Set to Musick by GEORGE FREDERICK HANDEL.

SAMSON:
I know thy warbling charms
Thy trains, thy wiles, and fair
enchanted cup



Audio 7. Handel, 'To fleeting Pleasures' in
Samson HWV 57 (1743) Words by
Newburgh Hamilton.

DALILA



To fleeting pleasures make your court,
No moment lose, for life is short!
The present now's our only time,
The missing that our only crime.

perils of celebrity

1740s puts on weight

Drury Lane rebellion 1744-45

manager Charles Fleetwood publishes her earnings;
outrage; detractors attack

with David Garrick's help, stages come-back – at the
cost of her dignity, but with huge success

turns playwright: 'swan song' *The Rehearsal, or
Bays in Petticoats*, with music by William Boyce

Charles Burney in 1789

‘Her singing ... was intolerable when she meant it to be fine’.


Charles Burney, *A General History of Music, from the Earliest Ages to the Present Period*, vol. 4 (London, 1789), p. 654.

Handel, 'Love's but the Frailty of the Mind'
HWV 218 (1740) in *The Way of the World*.
Words by William Congreve.

MILLAMANT

Then I alone the conquest prize,
When I insult a rival's eyes.

If there's delight in love 'tis when I see,
That heart which others bleed for bleed for me.

A dimly lit room with a large painting on the wall and a table with chairs in the foreground. The painting depicts a group of people in a room. The room has a dark, moody atmosphere with a large window or doorway in the background.

**Handel, 'Love's but the
Frailty of the mind' HWV
218**

**Audio 8.
Kitty Clive launch
[https://www.youtube.com/
watch?v=GzNYyF5Wqe4](https://www.youtube.com/watch?v=GzNYyF5Wqe4)**

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