

*Kitty Clive, or The Fair
Songster*

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William Verelst, *Catherine Clive* (1711-1785). Oil on canvas, 1740



Some Achievements

- First singing star in the playhouse
- Commanded over 200 roles!
- First female player to triumph over a manager by using the press
- One of few mid-eighteenth-century female playwrights
- Main wage earner, supporting dependents until she died
- Rose socially, became close friend of Horace Walpole



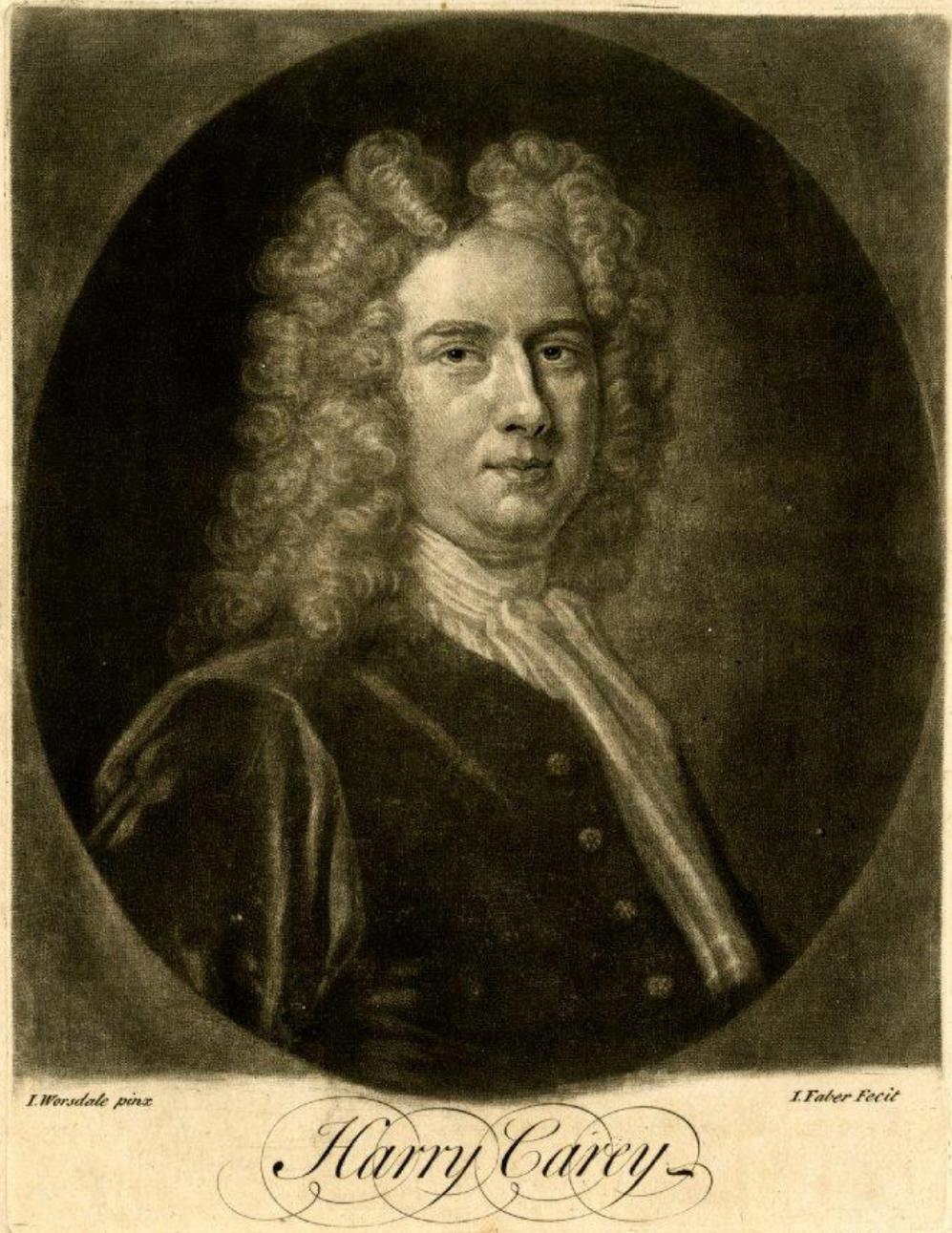
The Villa of Mrs. Catherine Clive. Watercolour, c1810

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'

Letter of Catherine Catherine Clive to Jane Pope of 15 December 1774

Henry Carey (1687–1743), Kitty Clive's Mentor, Singing Teacher, Song Writer



1. Henry Carey, 'Life of a Beau' in *The Coffee-House* (1739)

How brim full of nothing's the
life of a Beau?

They've nothing to think of,
they've nothing to do:

Nor they've nothing to talk
of, for nothing they know:
Such, such is the Life of a
Beau.

For nothing at Night to the
Playhouse they crowd,
For to mind nothing done
there they always are proud,
But to bow, and to grin, and
talk --nothing aloud,
Such, such is the Life of
Beau

English Masque



English Masque – Clive's first stage line

Minerva (1728) in *Perseus and Andromeda* (John Pepusch)
Dorinda (Jan 1729) *The Tempest: Or, the Enchanted 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) etc.

2. Thomas Arne, 'Ye Fauns and ye Dryads' in *Comus* (1738)

Ye Fauns, and ye Dryads from Hill, Dale,
and Grove,

Trip, trip it along, conducted by Love;

Swiftly resort to Comus' gay Court,

And in various Measures shew Love's
various Sport.

London's rival 17-year-old ballad-singing sensation

Miss Fenton. Mezzotint,
1728



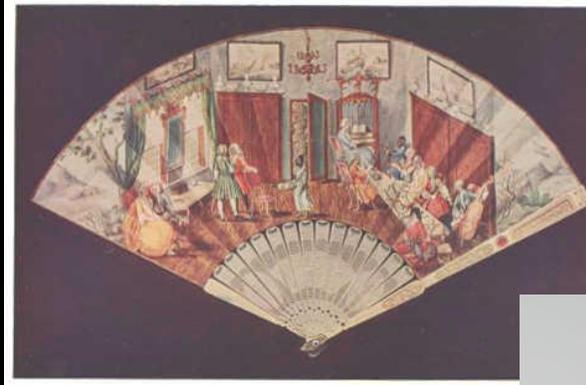
J. E. Ponce.

J. Faber Fecit 1728

While Crowds attentive sit to Polly's Voice,
And in their native Harmony rejoice;
Th' admiring Throng no vain subscription deem
Nor Affectation prompts a false Applause?
Mifs Fenton
Nature untaught, each Gleasing-Strain supply
Artleß as her unbidden Blushes rise,
And Charming as the Mischief in her Eyes
The original Polly Peachem in the Beggar's Opera; afterwards married to Charles Paulet Duke of Bolton.



William Hogarth,
*The Beggar's
Opera* [by John
Gay, 1728]. Oil
on canvas, 1731



Tune of all the simple things we see
Sung by M^r Peachum

*A Maid is like the golden ear,
Which hath twin ears on either side;
Whose words are never forgotten,
As gold and silver in the mine;
A Wife is like a silver in the mine,
Stamp'd with the King of Heaven's seal;
For here, here, here, here, here, here,
The King of Heaven's seal.*

Tune of Bonny Dun Dee
Sung by Mackheath

Flute.

Tune of Fiddle'sy Glab
Sung by Mackheath

Flute.

*Fiddle'sy Glab, for Wine inspires us,
And fires us
With Courage Love and Joy,
Women and Wine should life employ,
It were ought else on Earth desirous?
Fiddle'sy Glab &c.*

*As prepar'd by flavours are making
(A terrible Phoebe)
For Death is a Debt
and - So take what you
owe Dear Charmegardian
- 'Tis by better for you
to neglect the rest of our lives,
and accept of all my wishes*

Tune of Pretty Parrot
Sung by Mackheath and Polly

Air. The BEGGAR'S OPERA. 29

Love a free-hearted Wench. Thou hast a most agreeable Assurance, Girl, and art as willing as a Turtle. — But hark! I hear music. The Harper is at the Door. If thou likest be the Fond of Love, play on. E'er you fear your selves, Ladies, what think you of a Dance? Come in. [Enter Harper.] Play the French Tune, that Mrs. Slammerkin was so fond of.

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

AIR XXII. Cotillon.

*Yacht! the Siren made for Joy,
Love is then our Duty,
She alone who that employ.*



Tune of Cold and Raw
Sung by M^r Peachum

*Venus's Girdle wear,
The neerer you get,
The more you will get;
The more you will get,
The more you will get.*

Tune of Fiddle'sy Glab
Sung by Mackheath and Polly



*Of his own pleasure, or arbitrary caprice,
Machonius may be justly jealous of;
As a young Doctor, who is in a flame,
The Pope's Example, he the Ladies flatters.*

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

*The Fair in troops attend the
After longer than upon an English Stage,
Will present thy black and white
The Affectionate presents a false Reproach;
The Affectionate presents a false Reproach;*

THEATRE ROYAL COVENT GARDEN.

For the Benefit of M^r Walker

M^{rs} Fenton

*Whate'er she can attend to with Wit,
And in her native Language writes,
The admiring Throng no wonder express;
The Affectionate presents a false Reproach;*

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

My Mother Peachum or of Beggars Opera

My Mother Peachum or of Beggars Opera

Collier's Gholl

To Polly Peachum

All mankind agree to own,
That when they praise I sing,
They know not where I reap my gain,
Nor why they name thee 'Squire.'

*So lowly a Voice, so soft a mien,
I face so poor in Charms;
I can be so dear and sweet a pleasure,
Or true to thy Arms.*

My Mother Peachum or of Beggars Opera

My Mother Peachum or of Beggars Opera

My Mother Peachum or of Beggars Opera

*Two Symbols, the most Reverend Sir,
For Vice and Hell profound,
Late fought with rival Bands,
And now in glorious Arms,
The former, King of Fame,
Supports both by the same,
From Hellcom descending,
Thought but the only time,
To try the Fable true,
Which Arbitrary Courtiers claim.*

*The God who sits in a Cloud,
Or look it the judging Crowd,
Or look it the judging Crowd,*

My Mother Peachum or of Beggars Opera



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.

Colley Cibber,
Drury Lane
Theatre
Manager



Colley Cibber, Esq.
Late Doct. Laureat.
Printed for John Stilesbury Engraver, Map & Print Seller in Bedford Court, Strand, London



¹⁷⁴³
L O V E
^{643. 2to}
IN A
R I D D L E.

A
P A S T O R A L.

As it is Acted at the
THEATRE-ROYAL,
BY
His MAJESTY'S Servants:

Written by Mr. C I B B E R.

L O N D O N:

Printed for J. W A R R S, at the Printing-Office in
Wild-Court near *Lincolns-Inn Fields*.

M D C C X I X.

{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*'.

*Miss Rafter in the Character of Phillida,
Mezzotint, 1729.*

D A M O N
AND
P H I L L I D A:
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.]



G. Schalken Pinxit. MISS RAFTER in the Character of PHILLIDA
*Her native Beauty clad without disguise,
No art, allure a paltry Lovers Eyes,
No soft, well dress'd Air, 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 possesseth,
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.

Francis Hayman and studio, *A Scene in 'The Devil to Pay'*, Supperbox oil on canvas for Vauxhall Pleasure Gardens, 1730s.



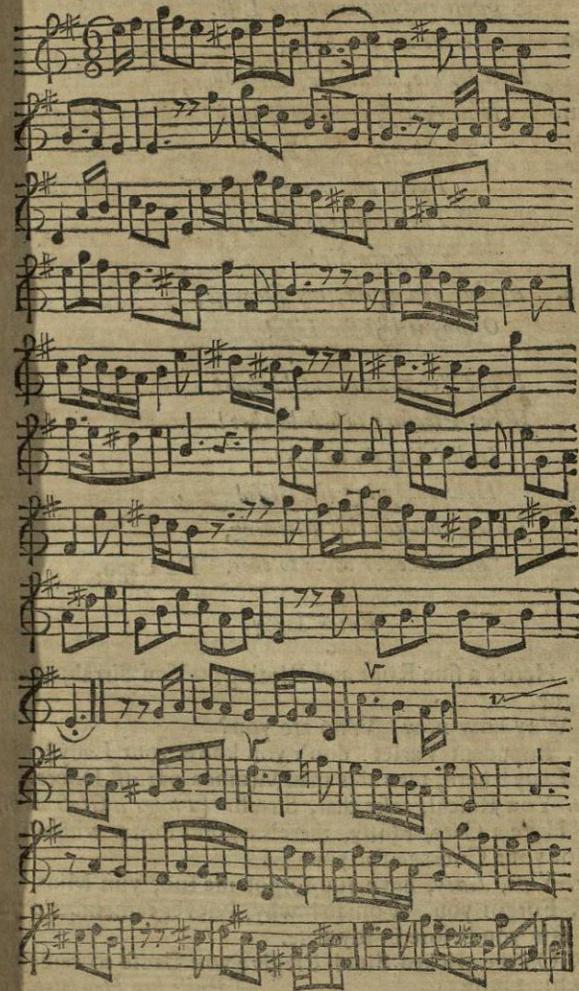
‘But sure nothing has had a greater Run, than a little Farce called, *The Devil to Pay* ... it has been perform’d almost every Night this Season; your little Favourite Miss Raftor appears a Prodigy in this Piece, it has render’d her the Darling of the whole Town’.

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

SCENE Sir John's.

Sir John and Company enter.

AIR XV. Duetto.



John. Was ever Man possess'd of
So sweet, so kind a Wife!

Nell,

1731 afterpiece with new duet 'Was ever Man possess'd' in *The Devil to Pay*, 1731 music from George F. Handel, 'Nò, non temere' in *Ottone*, HWV 15, 1723

26 *The Devil to Pay; Or,*

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. Give me thy Lips;

Nell. First let me, dear Sir, wipe 'em;

Sir John. Was ever so sweet a Wife!

[Kissing her]

Nell. Thank you, dear Sir!
I vow and protest,
I ne'er was so kiss'd;
Again Sir!

Sir John. Again, and again, my Dearest;
O may it last for Life!

Nell. What Joy thou'st unfold thee!
What Pleasure to behold thee!
Inclin'd again to kiss!

Sir John. How receiving the Bliss!

Nell. I little thought this Morning,
I wou'd ever come to this. Da Capo.



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

Well and the Doctor see a Cup of Me. *That dyest as lovely as a new-made Bride.*
 For William's disease heartyly regards. *His handsome Saker, she shall thousands.*
 He takes her wondrous Displeas are in store. *And the poor lame'd, Pleasur'd & wrong.*
 And soon a Coach shall wait her at the Door. *Till her that she no more shall find of Sleep.*

NELI and the COBLER!

*But in the midst of all her fancied joys
 The peril of Arms and Blood and Fire is found;
 She wily Cobler enters, and destroys
 The City's Peace, Liberty, & all poor Nelly's Joy.*

*Thus Husbande think the Fortune selling
 Shall every Day their wretchedness renew;
 And Wives, find a Tar-bag in their Beds,
 And cause the Cobler's & his Cup to be sold.*

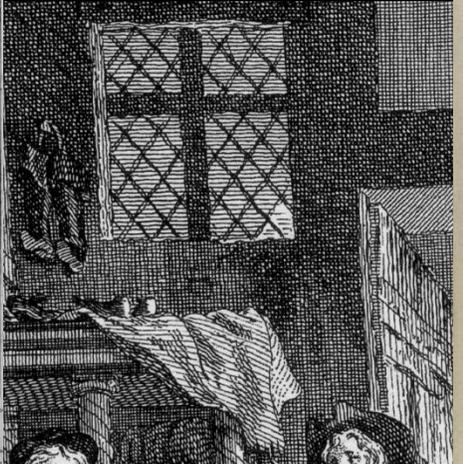


From the Farce, *The Devil to pay or the Wife's Metamorphos'd.*

Jobson and Nell.

*She thoughtly, her wifery should have and a Wife,
 Hobbs's the same source of all the joys of life,
 By magic art transferr'd to Jobson's Will,
 And with the Cobler's oil anointed well.*

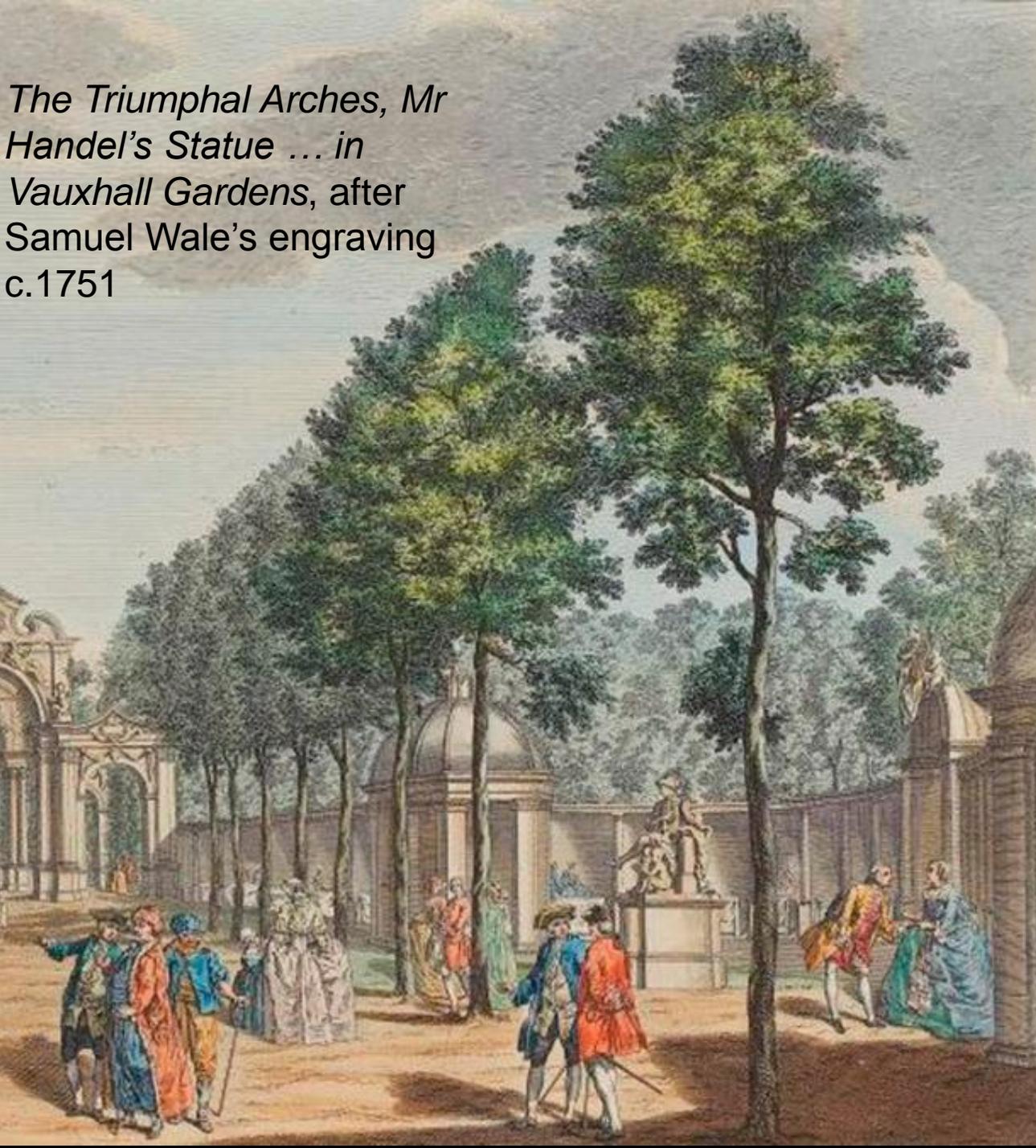
*Jobson quits her Bride, becomes a detest'd Wife,
 And loves her husband dearer than her life,
 This lesson teach the unsuspect'd race of men,
 No wife's a story, whose spouse a Jobson proves.*



Layman inv. 1. 2. f. 100



The Triumphal Arches, Mr Handel's Statue ... in Vauxhall Gardens, after Samuel Wale's engraving c.1751





George Frederic Handel, marble statue by Louis Francois Roubiliac, England, UK, 1738. Museum no. A.3-1965



Left: writer
Henry
Fielding
(1707-
1754)

Right:
actor-
manager
Theophilus
Cibber
(1703-
1758)



1732 Fiasco: Clive's first spoken principal part

'I appeal to last night's new Entertainment, and particularly to that part of it, called, *The Common Garden Tragedy* ... Such a scene of infamous lewdness, was never brought, I believe, before on any Stage whatsoever!'

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

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



Catherine Clive.
Oil on canvas,
c1735.





Left: *Anne Oldfield* (1683 – 1730), Mezzotint, c1730.

Right: *Catherine Clive*, c1735, Mezzotint





Left: *Anne Oldfield*,
c.1730.
Mezzotint.

Right: *The Celebrated Mrs Clive, late Miss Raftor in the Character of Phillida*, 1734.
Mezzotint.



The Celebrated M^{rs} Clive, late Miss Raftor in the Character of Phillida
Sold by J. Fisher at Golden Head in Bloomsbury Square Holborn

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.*

See Van Haechen, P. 100. See Van Haechen, P. 100.

On Susannah Cibber: 'very Young, and pretty; and has made innumerable Conquests, her Voice is exceedingly small, but exceedingly sweet; ... she has such a Warble, such a je ne scay quoy as tickles my very Soul'

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



The Polly Row

“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.”



Thomas Arne, *Comus* (1738)
Clive as Euphrosyne,
goddess of Mirth



Comus, a Mask:

(Now adapted to the STAGE)

As Alter'd from

Milton's Mask, &c.

(Price One Shilling.)



3. Thomas Arne, 'By dimpled Brook' in *Comus* (1738)

By dimpled Brook, and
Fountain brim,
The Wood-Nymphs, deck'd
with Daisies trim,
Their merry Wakes and
Pastimes keep:
What has Night to do with
Sleep?

Night has better Sweets to
prove;
Venus now wakes, and
wakens Love:
Come, let us our Rites
begin;
Tis only Day-light that makes
Sin.



At the Desire of several Ladies of Quality.

For the Benefit of Mrs. CLIVE.

AT the Theatre-Royal in Drury-Lane,
Monday, Marsh 17, will be presented a Comedy, call'd
The WAY of the WORLD.

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; Petulant, 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 DEVIL TO PAY;

The Part of Sir John Loverule, by Mr. Stoppelaer,
(Who has not appear'd on the Stage these three Years;)
Nell, Mrs. CLIVE.

With ENTERTAINMENTS.

* * 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.

4. George F. Handel, 'Love's but the frailty of the mind' (1740), HWV 218

Love's but the Frailty of the
Mind,

When 'tis not with Ambition
join'd;

A sickly Flame, which if not
fed expires;

And feeding, wastes in self-
consuming Fires.

'Tis not to wound a wanton
Boy

Or am'rous Youth, that gives
the Joy;

But 'tis the Glory to have
pierc'd a Swain,

For whom inferior Beauties
sigh in vain.

4. George F. Handel, 'Love's but the frailty
of the mind' (1740), HWV 218

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.

S A M S O N.

AN

O R A T O R I O.

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.



5. George F. Handel, 'Fleeting Pleasures' in *Samson* (1743) HWV 57

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.

How charming is domestic
ease!

A thousand ways I'll strive to
please.

Life is not lost, though lost your
sight;

Let other senses taste delight.

6. George F. Handel, 'My Faith and Truth'
in *Samson* (1743) HWV 57

My faith and truth, O Samson,
prove,

But hear me, hear the voice of love!

With love no mortal can be cloy'd,

All happiness is love enjoy'd

Dedicated to all performing
artists