The Theatrical Career of John O'Keeffe

Muriel Sanderow Friedman

Loyola University Chicago

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THE THEATRICAL CAREER OF JOHN O'KEEFFE

by

Muriel Sanderow Friedman

A Dissertation Submitted to the Faculty of the Graduate School
of Loyola University of Chicago in Partial Fulfillment
of the Requirements for the Degree of
Doctor of Philosophy

February
1974
To Carl J. Stratman, C.S.V.,

Teacher and Friend
ACKNOWLEDGMENTS

I welcome this opportunity to acknowledge and thank those whose assistance permitted me to complete this study. To a large extent, they are responsible for the strengths of this work. I, of course, take full responsibility for the weaknesses.

Dr. Douglas White served as the director of this dissertation, and just as importantly, as a constant source of encouragement. He and Dr. Stanley A. Clayes and Dr. Martin Svaglic, members of my committee, read the entire dissertation, and each contributed valuable suggestions.

The assistance and cooperation of the reference librarians of some forty-four European libraries and sixty-one American libraries gave me a wide range of the materials for this study. I appreciate the permission received from Harvard College Library to reproduce several theatre bills presently in the Harvard Theatre Collection. The courtesies I received from Newberry Library are gratefully acknowledged. Joel L. Samuels, Associate Librarian, Ellen Chase, Karen S. Lennon, and Clifford F. Giddings, Newberry staff members, were especially helpful. Christina Saletta, Mary C. Elliott, Clara Spacinsky, and Yolanda Pinto, Loyola University Library staff members, rendered valuable assistance.

Mr. Peter Henchy, Director, National Library of Ireland, Professor Eric Irvin, Normanhurst, Sydney, Australia, Mr. Desmond Neil, Bodleian Library, and Mr. Igor Stupnikov, Leningrad, U.S.S.R., provided many additional sources of information. Mr. William LeFanu, Chelmsford, England, graciously permitted me to examine the John O'Keeffe letter in the LeFanu Papers.
VITA

Muriel Sanderow Friedman is the daughter of the late Dr. Bores K. Sanderow and Sara (Dresner) Sanderow. She was born June 3, 1918, in Chicago, Illinois.

Her elementary and secondary education was obtained in public and private schools in Chicago, Beaver Dam, Wisconsin, and Los Angeles, California.

She married George M. Friedman on June 21, 1941.

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Since October, 1972, she has been a member of the English Department of Kennedy-King College, Chicago. She was elected Evening Chairman in September, 1973.
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INTRODUCTION

John O'Keeffe was a significant figure in late eighteenth-century drama; he was one of the most popular writers of English dramatic afterpieces, a genre which has only recently begun to receive critical attention. From the total of seventy-nine plays he wrote, fifty-seven were first performed on London stages from 1778 to 1798, and were revived in succeeding years. Certain plays became repertory pieces and were successfully performed in the United States, Australia and India until the early part of the twentieth century. O'Keeffe collaborated with the leading musicians and stage technicians, and was an intimate friend of prominent playwrights, theatre managers and actors of his day. His autobiography, Recollections of the life of John O'Keeffe (two volumes) has become a standard dramatic history.

In his Recollections, besides recalling the circumstances and details of his career as a playwright, O'Keeffe wrote of his Dublin birth on June 24, 1747, his Catholic family and education, very little about his acting career, the failure of his sight and subsequent blindness. He recalled his marriage to Mary Heaphy, daughter of Tottenham, manager of Dublin's Crow Street Theatre, the birth of his children, his migration to London, and in old age, after enjoying the productions of his many

---

1 According to Edward MacLysaght, Irish Families: Their Names, Arms, and Origins (Dublin: Hodges Figgis and Co., 1957), pp. 16; 193-194, "O'Keeffe" is a County Cork [Ireland] name, and unlike most Irish sur-names prefixed with "o," has retained the prefix fairly consistently. In the first few years of his career, O'Keeffe dropped the "O," a practice which in the eighteenth and nineteenth centuries became widespread as an endeavor to translate Irish names into English. Later and for the remainder of his life, he reverted to "O'Keeffe."
plays but little monetary success, his migration to Chichester, and finally to Southampton. His death in Southampton on February 4, 1833 came shortly after he received a royal pension.

O'Keeffe apparently was prouder to be identified as a playwright than as an actor; he was unduly reticent about his career as an actor in Ireland and England, a career which had initiated him into "the tricks of the stage."² In recent years, William Smith Clark, in The Irish Stage in County Towns, 1720-1800 (Oxford: Clarendon Press, 1965), has traced O'Keeffe's career as an actor outside of Dublin from 1766 to 1780 and also reconstructed O'Keeffe's early experiences as a stage manager. Dublin newspapers of the period fill in the details of his acting performances in that city.

Although O'Keeffe's plays are no longer performed, he has not been completely forgotten. One hundred years after his death, a notice in Notes and Queries, 14th series, CLXIV, 7 (February 3, 1933) called attention to the anniversary of his death. Forty-four years earlier, in 1889, the Rev. Henry G. Thorn, in "John O'Keeffe: A few particulars relating to the illustrious death in Southampton, reprinted with additions from the Hampshire Independent, January 26, 1889, had mourned the disgraceful condition of O'Keeffe's grave. The Rev. D. O'Mahony, in "An Irish Grave at Southampton," Irish Monthly, L (August, 1922) replied to the Southampton Times, May 27, 1922 appeal to its readers: "John

²Rev. John Genest, Some Account of the English Stage, from the Restoration in 1660 to 1830, VII (Bath: Carrington, 1832), 403.
O'Keeffe - - What has become of the great dramatist's grave?" Mr. O'Mahony stated that the old burial place had recently been converted into a municipal recreation ground, and the tombstones, being in the way, were pulled up and replaced around the walls. "...but the headstone of John O'Keeffe, the only notable person interred there, is not amongst them."

Presently, there is neither a complete biography of O'Keefe nor a full-length critical study, nor are there any modern editions of O'Keeffe's plays extant. Both the sheer number of plays to be investigated and O'Keeffe's justly earned reputation as a "popular," instead of a literary figure, have undoubtedly been responsible for the neglect of his work. However, such former obstacles as the absences of a calendar of all plays staged in London from 1660 to 1800, together with casts, a catalogue to locate the music found in the plays, and the inaccessibility of his plays in both manuscript and printed form have been overcome with the publications of The London Stage, Part 5, 1776-1800, three volumes, edited by Charles Beecher Hogan (Carbondale: Southern Illinois University Press, 1970), The British Union Catalogue of Early Music Printed before 1801, two volumes, edited by E. D. Schnapper (London: G. Butterworth, 1957), and microprint editions of O'Keeffe's manuscripts and plays.

The purpose of this dissertation is to present a bibliographical survey of John O'Keeffe's plays. This will include establishment of his dramatic canon, the description and location of his manuscripts and play editions, a record from 1778 to 1800 of the performances and performers on London stages, the locations of the music in his songs, and the dates
and places of the first American performances of his plays. Finally, a brief essay describing a possible approach to the reading and studying of O'Keeffe's plays, as well as to other afterpieces of his time, will conclude this study.
dramatic histories.³

This handlist is the first to establish a canon of John O'Keeffe's works and to provide access to his writings. The list is a supplement to the findings of Allardyce Nicoll, who included the first modern bibliographical study of O'Keeffe's plays in his "Handlist of Plays, 1750-1800," History of English Drama (Cambridge: Cambridge University Press, 1952), III, 292-295, IV, 393.⁴

The following method of investigation was pursued:

1. Before the handlist was compiled, each item listed under "Autobiography," "Biography," and those histories of the theatre listed under "Bibliography" were checked for all references to O'Keeffe's writings.

2. A mail survey of over eighty selected British, American, and European libraries was made to achieve primary goals, a representative listing and the location of O'Keeffe's literary works. A European nucleus of information was formed from the O'Keeffe references included in The British Museum Catalogue of Printed Books and supplements, and

³For example, Thespian Dictionary (London: James Cundee, 1805) lists thirty-four plays; Biographica Dramatica (London: Rivington, 1812) lists forty-nine; The Drama Recorded (London: J. Barker, 1814) lists sixty; Genest regrets O'Keeffe's "inconsiderable disposal of the copyrights of . . . Son-in-law, Agreeable Surprise, Young Quaker, Dead Alive, and Peeping Tom," Some Account of the Theatre (Bath; H. Carington, 1832), VII, 402; Although Dictionary of National Biography contains a general reference to O'Keeffe's poetry, only fifty-five plays are listed. A twentieth-century dramatic historian, Peter Kavanagh in "John O'Keeffe. 1747-1833," The Irish Theatre (Tralee: The Kerryman Ltd., 1947) lists seventy-seven plays.

xeroxed records of holdings requested were received from the British Museum, the National Libraries of Ireland, Scotland and France (Bibliothèque Nationale). Other libraries in the British Isles and on the European continent readily responded with copies of their holdings: those libraries known to hold important theatrical collections and those lesser known, and xeroxed copies of their records were received. Professor Eric Irvin of Normanhurst, Sydney, Australia, surveyed the major Australian libraries and forwarded copies of his findings. Mr. Igor Stupnikov, Leningrad, U.S.S.R., further widened the scope of this handlist when he sent the holdings of major Soviet libraries. With the exception of several eastern European libraries, immediate responses were received from every library queried.

The holdings of O'Keeffe's works in the Library of Congress and its reporting American libraries served as a nucleus for an American survey when a microfilm of the National Union Catalogue was secured. Additional American university libraries were also solicited by mail following the method described above, and their holdings were received.

3. All microprint editions cited, unless otherwise noted, are included in Readex Microprint Corporation's Three Centuries of English and American Plays. England: 1500-1800; United States 1740-1830 and Works [Plays] of John O'Keeffe Printed in America before 1801. The latter is based on Charles Evans' American Bibliography. Most American editions listed by Evans and verified by Shipton and Mooney in The Short-Title Evans are available on microcard. 5 A total of fifty European editions

and twenty-five Larpent manuscripts of O'Keeffe's plays are on microcard. These microcard editions of the individual plays are noted, but because it is not present standard library practice to catalog separate items included in microcard collections, no indication is given of those libraries holding such collections. These collections are, however, available in the majority of the one hundred and five libraries (forty-four foreign and sixty-one American listed in "Symbols for Libraries."

The handlist is organized as follows:

I. Autobiography
II. Letters
III. Biography
IV. Dramatic Works
   A. Plays
      1. Partial collections
      2. Individual plays
   B. Attributions
   C. Collaborations and alterations of others' plays by O'Keeffe
   D. Adaptations and alterations of O'Keeffe's plays by others
   E. Apocrypha

V. Verse
   A. Epilogues
   B. Poems

The method of citation within each division includes:

I. Autobiography.

The six entries are arranged chronologically in standard bibliographical form. Symbols of the libraries holding the work cited conclude each reference.

---

The availability of the Larpent manuscripts on microcard should not be misrepresented. In several instances, the disappointingly poor quality renders them almost useless for research purposes. The criteria for the inclusion and exclusion of a play in the microcard edition are not known. It is possible, however, that the current edition of microprinted drama was intended to introduce the benefits of that photographic technique, with the hope that future editions would be more complete.
II. Letters.

The references to seven letters written by O'Keeffe include their library sources, and brief annotations describe their contents.

III. Biography.

The thirty-five selected biographical references, listed chronologically, are not intended to be exhaustive. Only references to O'Keeffe which contribute toward a fuller knowledge of the man and his work are included.

IV. Dramatic Works.

Section A, Plays, consists of two parts. Part One includes partial collections, chronologically arranged, of O'Keeffe plays. Each entry carries publication information (place, publisher, and date) and a list of the edition's contents. Wherever a microcard edition is available, an "M" in square brackets follows the play's title. Symbols for the libraries holding the edition conclude each citation.

Part Two consists of individual plays by O'Keeffe, numbered and chronologically arranged. All editions cited are without music; a separate checklist, "Music in John O'Keeffe's Plays," is a separate division of this dissertation. Editions of books of songs, sometimes titled Airs, Chorusses [sic] etc. from a particular O'Keeffe musical work, but which do not include music, are chronologically listed after the play (i.e. libretto) editions.

The method of citing the individual play includes:

1. An indication of the type of play, preceded by the play's chronological number and followed by the number of acts, is indicated by the following abbreviations:
<table>
<thead>
<tr>
<th>Abbr.</th>
<th>Title</th>
<th>Int.</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bal.</td>
<td>Ballet</td>
<td>Int.</td>
<td>Interlude</td>
</tr>
<tr>
<td>Burl.</td>
<td>Burletta</td>
<td>M</td>
<td>Monologue</td>
</tr>
<tr>
<td>C</td>
<td>Comedy</td>
<td>MD</td>
<td>Musical drama</td>
</tr>
<tr>
<td>CO</td>
<td>Comic opera</td>
<td>MF</td>
<td>Musical farce</td>
</tr>
<tr>
<td>D</td>
<td>Drama</td>
<td>O</td>
<td>Opera</td>
</tr>
<tr>
<td>Ent.</td>
<td>Entertainment</td>
<td>P</td>
<td>Pantomime</td>
</tr>
<tr>
<td>F</td>
<td>Farce</td>
<td>Past.</td>
<td>Pastoral</td>
</tr>
</tbody>
</table>

The same abbreviations appear in later divisions of this handlist.

2. The complete title of the play follows.

3. O'Keeffe's own dates (whenever given) follow the titles of plays neither acted nor published.\(^7\)

4. The Larpent manuscript number ("L"), if assigned, and play title (the latter appears only if differing from the performing or published title) is listed according to Dougald MacMillan's Catalogue of the Larpent Plays in the Huntington Library (San Marino, Cal.: Huntington Library, 1939).

5. If the play was later altered by O'Keeffe, the alteration is cited.

6. The theatre and date of first performance follows. If a production first appeared in Ireland and later in London, the London date is also inserted. The place and date of the first American performance (if any) follows. London performance dates throughout this section and elsewhere in the handlist are those verified by Charles Beecher Hogan, editor of

---

\(^7\) O'Keeffe's Recollections of the Life of John O'Keeffe, written by himself (2 vols. London: H. Colburn, 1826) are hereafter cited as "Recol." followed by volume and page numbers. The original spelling and punctuation contained in quotations of O'Keeffe and other eighteenth-century writers has been retained throughout this dissertation.
The London Stage, 1660-1800, Part 5, 1776-1800, three volumes (Carbondale, Ill.: Southern Illinois University Press, 1970). Dates of first performances in Ireland are from William Smith Clark's The Irish Stage in County Towns, 1720 to 1800 (Oxford: Clarendon Press, 1965). Unless otherwise noted, American performance dates are taken from George O. Seilhammer's History of the American Theatre, four volumes (Philadelphia: Globe Printing House, 1889-1891). The abbreviations which indicate the following Dublin and London theatres are:

<table>
<thead>
<tr>
<th>London theatres</th>
<th>Dublin theatres</th>
</tr>
</thead>
<tbody>
<tr>
<td>C.G. Theatre Royal, Covent Garden</td>
<td>C.S. Crow Street</td>
</tr>
<tr>
<td>D.L. Theatre Royal, Drury Lane</td>
<td>S.A. Smock Alley</td>
</tr>
<tr>
<td>Hay Theatre Royal, Haymarket</td>
<td></td>
</tr>
</tbody>
</table>

Square brackets contain the names of the authors of the play's prologue and epilogue. Whenever possible, the location of the published prologue and epilogue are cited.

Individual editions of the play follow. An asterisk precedes the publication information to indicate that the specific edition was not included in Nicoll's "Handlist." The quotations within square brackets

Subsequent references to the two forementioned sources are hereafter cited "Hogan" and "Clark."

which sometimes follow the publication information have been taken from
the individual edition's title page and are intended to further describe
the edition.

9. The Evans' number in square brackets is indicated for American
editions published before 1801.

10. Both the large numbers and inaccessibility preclude the listing
of but a token account of contemporary eighteenth-century periodical
references.

11. Unless otherwise noted, all book sizes are octavo.

12. Symbols of the libraries holding the edition cited conclude
each entry. Abbreviations which indicate the libraries are found in
"Symbols for Libraries."

IV. B. Attributions.

Substantiating evidence was not found to warrant including these
plays in the division, "Individual Plays" [by O'Keeffe]. The listing is
chronological. An asterisk preceding the abbreviation for the type of
play continues to indicate the title was not included in Nicoll's "Hand-
list." Alterations are noted, and the preceding format is followed.

IV. C. Collaborations and Alterations of others' plays by O'Keeffe.

This section is briefly annotated.

IV. D. Adaptations and alterations of O'Keeffe's plays by others.

Follows a format similar to "Individual plays."

IV. E. Apocrypha.

The listing is chronological and is partially annotated of
plays erroneously attributed to O'Keefe.
V. Verse.

The section is annotated and is in two parts. Several sample entries, taken from IV,A. 2, Individual plays, follow:

2. F2 The She Gallant; or, Square Toes Outwitted.
   [later altered to Positive Man]. S.A. Jan. 14, 1767:
   Clark, 326; Hay Oct. 13, 1779.

   London: T. Lowndes and J. Williams, 1767. [M]
   BM C CSmh CtY D Dfo DLC E ICU INU MH NcD
   NN O PU

   Dublin: J. Ryder, 1767.
   BU D O

   Dublin: Printed for Thomas Wilkinson [1767?].
   D DTC DU O

This two-act farce, the second play to be written by O'Keeffe, later altered to Positive Man, was first performed at Smock Alley Theatre, Dublin, on January 14, 1767, according to Clark. Hogan cites its first London performance at the Haymarket on October 13, 1779. The first edition (London) is on microcard. Two Dublin editions are also listed. Libraries holding the individual editions are cited.

   Nicoll III, 292; C.S. Feb. 24, 1772: Clark, 325.

This pastoral, number four in O'Keeffe's canon of plays, was first produced in Belfast, according to both Nicoll and Clark; Clark cites the Dublin (Crow Street Theatre) first performance date. The play was never published; no record of the manuscript's location has been found.

10. MF2 The Agreeable Surprise, A Comic Opera. L. 568.
    Hay Sept. 4, 1781: Philadelphia, Jan. 27, 1787: S II, 213. [Prologue,
    George Colman, elder, Prose, III (1788), 239; Epilogue,
    Major Arabin, European Magazine, Jan., 1788, 53; World,
    Jan. 1, 1788].

Number ten, this two-act musical farce, and Number 568 in the Larpent Collection, was first performed at Haymarket, September 4, 1781 with a prologue written by George Colman, elder, published in his Prose, III (1788), p. 239. The Epilogue by Major Arabin can be found in both the European Magazine and World. Twenty-seven separate references to published editions follow: six published in London (five are not listed by Nicoll), fourteen in Ireland (includes one on microcard, six in the United States (includes one on microcard, and one in Calcutta, India (not previously listed by Nicoll). Seven editions of Songs in . . . (lyrics without music), all published in London, complete the reference.
HANDLIST OF THE WRITINGS OF JOHN O'KEEFFE

I. Autobiography

"Recollections of the life of John O'Keeffe, written by himself."

Recollections of the life of John O'Keeffe, written by himself.

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II. LETTERS

Letter to Joseph LeFanu from John O'Keeffe, Cork, Oct. 3, ca. 1779. LeFanu Papers, National Library of Ireland, N2988 p2609. Permission to quote received from Mr. William LeFanu, owner of collection.

Expresses gratitude for George Colman's [elder] enclosure and congratulations upon the London success of Son-in-law [Hay Aug. 14, 1779]. References to the London success of Colman's Separate Maintenance [Hay Aug. 31, 1779] and Mrs. O'Keeffe [separated in June, 1871] suggest the year of the letter to be 1779.

Letter to Thomas Cadell. Feb. 15, 1794. Bodleian Ms. Montagu d. 9, fol. 46.

Requests "Cadel [sic] to supply him with the Produce of the Songs and Account for the Covent Garden Pantomime."


Discusses alteration of Colin's mock Italian song ["Masteri wasi Opera Singer"]. Song in Irish Mimick, first performed C.G. April 23, 1795. Possibly written in the summer of 1794; Wants Shield's permission to publish the song . . . "I have no other resources "


Thanks for son's appointment.


Requests governmental appointment.


Submits an unnamed comedy and suggests that either John Taylor or "Mr. Southey" write the prologue and epilogue.

Letter to J. Winston, Drury Lane Theatre, Chichester, May 10, 1826. Folger Shakespeare Library PN 2598 G3F5.

Returns one hundred and eighty pounds, advance payment of the subscription Winston took up for him, after receiving the final contributions.
III. Biography


Barker, J. The Drama Recorded; or Barker's List of Plays . . . London: J. Barker, 1814.


[Biography]


C., J. W. "Dramatic Writers of Ireland." Dublin University Magazine, XLV (May, 1855), 527-542.


"O'Keeffe Note to William Shield." Notes and Queries, 3rd series, X, 307 (Oct. 20, 1866).

Thorn, Henry G. John O'Keeffe: A few particulars ... Southampton: Hampshire Independent Office, 1889.


"100 year Anniversary of O'Keeffe's Death." Notes and Queries, 14th series, CLXIV [164], 73 (Feb. 3, 1933).


IV. Dramatic Works

A. Plays

1. Partial Collections

A Volume of Plays and farces. Dublin: Printed for the bookseller, 1792.

Contents: Fontainbleau 95 pp.
Patrick of Prussia 35 pp.
Wild Oats 90 pp.

BM ICN ICU O

A Collection of Much Esteemed Dramatic Pieces, I.

Contents: The Little Hunchback, 191-231

BM


Contents: I. Life's Vagaries, 3-105
Castle of Andalusia, 108-183
The Grenadier, 185-223 [M]
Tony Lumpkin in Town, 225-262
The Poor Soldier, 265-311
Modern Antiques, 313-362 [M]
Sprigs of Laurel, 363-406

II. Wild Oats, 5-103
The Wicklow Mountains, 109-192 [M]
Fontainbleau, 193-279
The Little Hunchback, 281, 334
The Basket Maker, 335-376 [M]
The Blacksmith of Antwerp, 377-423 [M]
The Positive Man, 425-462

III. The Toy, 3-108 [M]
The Czar Peter, 109-208 [M]
The London Hermit, 211-290
The Irish Mimic, 299-347 [M]
Tantara-rara, 349-390 [M]
The Birth Day, 391-425
The Beggar on Horseback, 427-468 [M]

IV. The World in a Village, 9-110
The Highland Reel, 111-193
The Magic Banner, 195-267 [M]
The Farmer, 269-316
The Man Milliner, 317-362 [M]
The Prisoner at Large, 363-402
Love in a Camp, 402-455 [M]
The Doldrum, 457-511 [M]

The Dramatic Works of John O'Keeffe . . . 4 vols. London: Printed for
the author by T. Woodfall, 1798. Reprint: announced for publi-
cation late 1972 by George Olms Verlagsbuchhandlung, West Germany.

The British Theatre. Vol. 22. Elizabeth Inchbald, ed. Longman, Hurst,
Rees, Orme and Brown, 1808.
Contents: Castle of Andalusia 70 pp.
Fontainbleau 75 pp.
Wild Oats 85 pp.

A Collection of Farces, II. Elizabeth Inchbald, ed. London: Hurst,
Rees and Orme, 1809.
Contents: The Farmer, 179-216
The Highland Reel, 217-255
The Poor Soldier, 145-177
The Prisoner at Large, 111-143

The Modern Theatre, X,5. Elizabeth Inchbald, ed. London: Longman,
Hurst, Rees, Orme and Brown, 1811.
Contents: Lie of a Day, 299-346

[Cumberland's edition] The New English Drama, No. 51. William Oxberry,
Contents: Wild Oats 75 pp.

Cumberland's British Theatre, XVIII, 1. London: J. Cumberland [ca. 1825-
1855].
Contents: Highland Reel 35 pp.

Cumberland's British Theatre, XX. London: J. Cumberland [ca. 1825-1855].
Contents: Poor Soldier 42 pp.
Cumberland's British Theatre, XXVI. London: J. Cumberland [ca. 1825-1855].
Contents: The Prisoner at Large 31 pp.
AML BM ICN MH MiU NN O OO OCI OCU PU-F VSL

Cumberland's British Theatre, XXVII. London: J. Cumberland [ca. 1825-1855].
BM CtY DLC DPL ICN ICU MH OO PU-F TSL VSL

Cumberland's British Theatre, XXIX. London: J. Cumberland [ca. 1825-1855].
Contents: Modern Antiques 43 pp.
BM CSmH DLC ICN MH MiU O OCU OO PU-F TSL ViW VSL

Cumberland's British Theatre, XXXI. London: J. Cumberland [ca. 1825-1855].
Peeping Tom 36 pp.
Son-in-law 36 pp.
BM D DLC ICN MH NN PU-F VSL

Cumberland's British Theatre, XXXII. London: J. Cumberland [ca. 1825-1855].
Contents: Castle of Andalusia 60 pp.
Fontainebleau 59 pp.
Young Quaker 59 pp.
BM DFO DLC ICN MiU NN OCU OO PU-F VSL

Cumberland's British Theatre, XXXIV. London: J. Cumberland [ca. 1825-1855].
Contents: Wild Oats 69 pp.
AML BM CSmH DLC InU MH MiU NN OCU PU-F VSL

Cumberland's British Theatre, XXXIX. London: J. Cumberland [ca. 1825-1855].
Contents: Sprigs of Laurel 34 pp.
BM CSmH DLC ICN MiU OCU OO PU-F VSL

DLC MB

2. Individual plays

1. C. The Generous Lover. 1766. [Recoll., I, 112-113; 359: "neither printed nor ever acted"].

2. F2. The She Gallant; or, Square Toes Outwitted. [later altered to Positive Man]. S.A. Jan. 14, 1767: Clark, 326; Hay Oct. 13, 1779.
3. F. The India Ship. [Recoll. II, 359]. Nicoll III, 292, lists an undated performance in Cork; Clark does not list a Cork performance for this work before 1800.


6. CO2. The Shamrock; or, St. Patrick's Day. L 620 [later altered to The Poor Soldier]. C.S. April 15, 1777; C.G. April 7, 1783 as The Shamrock; or, Anniversary of St. Patrick, A Pastoral Romance. L 620 [M]

   European Magazine, April, 1783, p. 309: Cast, synopsis.

   * Songs, duetts, trios, etc. in the new musical entertainment called The Shamrock; or, St. Patrick's Day. London: T. Cadell, 1783.

   * Airs in The Shamrock, European Magazine, April, 1783, 309.

7. F2 Tony Lumpkin in Town, or The Dillettante. S.A. April 13, 1774; Hay July 2, 1778; Charleston, S.C. March 28, 1786: S II, 207. [Prologue, George Colman, elder, Prose, III (1788), 222].

   London: T. Cadell, 1780. [M]

   * Dublin: n.p., 1798


* Cork: Printed by J. Sullivan, 1783.
  D CoU

Dublin: Sold by the booksellers, 1783. [M]
  BM CLU CtY D DPL DUC MH NjP O PP

* Dublin: n.p., 1787.
  ICN

Dublin: Printed for the booksellers, 1788.
  CLU CSmH ICU MH

Dublin: The booksellers, 1788. [another edition]
  C DLC IEN IU NN 0

  BM ICU MH

* Dublin: Printed by G. Perrin, 1805.
  BM CSmH D DPL

London: J. Cumberland [Cumberland's British Theatre, XXXI, ca. 1825-1855].
  BM DLC ICN MH NN PU-F VSL

Airs, duetts, trios etc. in . . .
  O

. . . London: n.p., 1781
  O

Songs in . . . Philadelphia: Printed for M. Carey, 1794. [Evans 27446].
  DLC MiU-C


* Cork: Printed by J. Sullivan, 1783.
  CoU

Dublin: Sold by the booksellers, 1783. [M]
  BM CSmH D DUC E InU MH 0

* Dublin: Sold by the booksellers, 1783. [another ed.].
  BLP BM C CLU CtY D Po DLC ICU InU O OCU
[The Dead Alive]

* Belfast: n.p., n.d.
  ICN

Belfast: Printed by J. Magee, 1784.
  BM CSmH D

New York: Printed by Hodge, Allen, and Campbell, 1789. [Evans 22044] [M]
  CtY DLC InU MB MH MWA NN PU

  DLC MB MH NN PU-F

  BM DLC MH

  [Prologue, George Colman, elder, Prose, III (1788), 239; Epilogue, Major Arabin, European Magazine, Jan., 1788, 53; World, Jan. 1, 1788.]

* Newry [Ireland]: Printed by R. Stevenson, 1783.
  D MH

* Dublin: n.p., 1783.
  D O

* Dublin: Sold by the bookseller, 1783.
  CLU D IU O

Dublin: Sold by the bookseller, 1784.
  BM D IU

  BM CSmH DLC O

* Belfast: Printed by James Magee, 1785.
  CLU O

Dublin: Printed for the bookseller, 1785.
  D

Dublin: n.p., 1785.
  BM C ICU MH

Belfast: J. Magee, 1786.
  D

Dublin: W. Wilson, 1786.
  CSmH D DLC O
Dublin: Printed for the booksellers, 1786 [M]
BM CLU CSmH D DPL ICU

New York: Printed and Sold by W. Morton, Berry and Rogers, 1786. [Evans 19878] [M]
CtY MWA

Dublin: n.p., 1786. [M]
C MH O

Dublin: The Booksellers, 1787.
BM D InU

IU MH O

Dublin: Printed for the Bookseller, 1791
C DLC

Dublin: J. Moore, 1792.
BM CLU CSmH D DPL DTC IU O

Philadelphia: Mathew Carey, 1793.
[Evans 25939] [M]
DLC NN

Boston: Belknap and Hale, 1794.
[Evans 274137].
CtY DLC ICU MB MH MWA

*London: n.p., 1795. ["The fourth edition"]
BM CLU

*London: n.p., 1796. ["The fifth edition"]
DLU D DLC EU PU

New York: D. Longworth, 1811.
CtY DLC MB MH NN PU

*Calcutta [India]: P. Peireira [ca 1820].
BU

New York: Charles Wiley . . . 1824.
CtY DLC IU MH MiU-C NjP NN

Philadelphia: C. Neal, 1826.
CtY DLC MB NN

London: J. Cumberland [Cumberland's British Theatre, XXXI, ca. 1825-1855]
BM CtY DLC ICN MH NN PU-F VSL
<table>
<thead>
<tr>
<th><strong>11. CO3</strong> The Banditti; or, Love’s Labryinth.</th>
<th>577 as The Banditti; or, Love in a Labryinth. [later altered to Castle of Andalusia].</th>
<th>C. C. G. Nov. 28, 1781.</th>
</tr>
</thead>
</table>

| --- | --- | --- |
13. Pl Harlequin Teague; or, The Giant's Causeway.

Songs, airs, etc. in . . . London: T. Cadell, 1782. [M]
BM CsMH DLC ICN

Town and Country Magazine, Aug., 1782, 400.
European Magazine, Aug., 1782, 147-148;
cast, synopsis, review, p. 147.

14. CO3 The Castle of Andalusia. L. 605. C.G. Nov. 2, 1782;

L. 605 [M]

This manuscript copy, dedicated to the Duc de Chartres,
afterwards Louis Phillippe, is signed by O'Keeffe.

*Cork: Printed by J. Sullivan, 1783.
D

* Dublin: Sold by the booksellers, 1783.
CSmH MH

Dublin: The booksellers, 1783. [another ed].
C CLU CSmH D DFo DLC ICU InU MH O

Dublin: n.p., 1783 [another ed].
CtY DLC ICU O OCU

Dublin: Printed for the booksellers, 1788.
CLU DFo O

Dublin: Printed for the booksellers, 1788.
BM DFo IU

Dublin: Sold by the booksellers, 1788.
IU

* Dublin: Sold by the booksellers, 1790.
D MH

Dublin: G. Burnet, P. Wogan, 1794.
AML ANL BM C CLU CtY D DTC DPL InU MH O PP VSL
London: Printed by H. Baldwin for T. N. Longman, 1794. [M]


London: Longman, Hurst, Rees, and Orme, 1807.

London: Longman, Hurst, Rees, Orme and Brown. [Inchbald, Mrs. Elizabeth, ed. The British Theatre. 1808, XX].

London: J. Cumberland [Cumberland's British Theatre, XXXII, ca. 1825-1855].

London: John Dicks, 1864.

London: John Dicks [ca. 1875].

Songs, duets, trios, etc. in . . . London: T. Cadell, 1782.


Songs, duets, trios, etc. in . . . London: T. Cadell, 1782. "2nd edition"


* Dublin: n.p., 1783.
15. P2  Lord Mayor's Day; or, A Flight from Lapland in an Air Balloon. L. 608. C.G. Nov. 25, 1782.

L. 608 [M]
Songs, duets, etc. in . . . London: T. Cadell, 1782. BM InU NjP O

CtY DLC E


L. 616 [M] [unfortunately almost illegible]

17. C5. The Young Quaker. L. 627. Hay July 26, 1783; New York, May 12, 1794. SIII,92. [Prologue and Epilogue by George Colman, elder, European Magazine, Aug., 1783, 149.; Prose, III (1788), 244,246.].

L. 627 [M]
CSmH

Dublin: Printed by P. Wogan, 1784. [M]
AML CSmH CtY D DFO DLC DPL O PPL
[The Young Quaker]

* Dublin: M. Doyle, 1784.
   D DLC MH O

* Dublin: Printed for the booksellers, 1784.
   BM CtY ICU IU

Dublin: Printed for the booksellers, 1788.
   BM CSmH CtY DLC MH

Philadelphia: Printed by Thomas Bradford, 1794.
   [Evans 27448] [M]
   CtY DLC MWA NN Phi PU

Philadelphia: T. H. Palmer, 1823. [The Fair American; or, The Young Quaker]
   DLC MB MH NN PHC

London: J. Cumberland [Cumberland's British Theatre, XXXII, Ca. 1825-1855] [M]
   BM Dfo DLC ICN MiU NN OCU OO PU-F VSL

* London: John Dicks [1888?]
   BM E FU InU


18. MF2 The Birthday; or, The Prince of Arragon. L. 628. Hay Aug. 12, 1783. [Prologue, George Colman, elder, Prose, III (1788), 248].

   London: T. Cadell, 1783. [M]
   BM BN-F E ICU InU MH O

   Dublin: Printed by B. Smith, 1783.
   AML D Dfo DLC O PPA

   London: T. Woodfall, 1798. [Dramatic Works, III, 391-425] [M]

   * Songs, duets and chorusses in . . . London: T. Cadell, 1783.
   BM

   European Magazine, Aug., 1783, p. 151: cast

   Recoll. I, 140, but not located.]

   Dublin: The Booksellers [ca. 1783] [M]
   CtY DLC IU
* Songs, airs, etc. in . . London: n.p., 1783.
\--CSmH

* Airs in . . European Magazine, Sept., 1783, 226;
cast, synopsis, review, p. 225.

20. CO2 The Poor Soldier. L. 636. C.G. Nov. 4, 1783; New York,
Dec. 2, 1785 as Darby and Patrick: S II, 178: Feb. 14,
1787 as Poor Soldier: Sonneck, 77.

* Dublin: Printed and published by J. Charles.
[1784?].
\--CoU DLC ICU

* Dublin: n.p., 1784. ["The 2nd edition"]
\--CLU D DLC InU

* Dublin: M. Doyle, 1784. ["new edition"]
\--BM D DPL DTC IU NN O

\--Dublin: The Booksellers, 1785.
\--BM C CLU D DLC E OCU

* Dublin: n.p., [another edition]
\--MH O

\--Dublin: Printed by G. Perrin, 1785.
\--BM D MH

\--Dublin: n.p., 1785.
\--C ICU O

\--Belfast: James Magee, 1785.
\--D

\--BM IU O

\--Dublin: Printed for the booksellers, 1786. [M]
\--BM CLU CSmH CtY D Dfo FU IrU MH PPL

\--Dublin: Printed for the booksellers, 1786. [M]
\--CLU CtY D DLC MB PPL

\--BM IU O

\--Philadelphia: Printed by Enoch Story, 1787.
\--[Evans 20606]
\--MWA
Philadelphia: Printed by T. Seddon and W. Spotswood, 1787. [Evans 20607] [M]
DLC MB PPL PU

*Dublin: Printed by G. Perrin, 1789.
AML D DTC FU

*Dublin: N. Kelly [1790?].
D DPL O

Philadelphia: Printed and sold by Henry Taylor, 1791. [Evans 46246].
DLC MB MWA

*Wapping: Printed for J. Sellers, 1797.
BM CLU


*Dublin: Printed by and for P. Byrne [ca. 1798].
CSmH

London: Printed by A. Strahan, for T. H. Longman and O. Rees, 1800.
BM DLC InU NcU NN

New York: D. Longworth, 1804.
DLC NN PU

New York: D. Longworth, 1808.
MiU-C NJP

BM CSmH CtY DLC ICN IU MB MNS NJP NN OCl PP PU

1815.

ANL CLU CSmH DLC ICN MB MH NUN PP

*Dublin: R. Grace, 1818.
D

New York: C. N. Baldwin, 1821.
DLC ICU InU MH

*Dublin: Richard Grace, 1824.
BM

Baltimore: J. Robinson, 1827.
IU
[The Poor Soldier]

London: J. Cumberland [Cumberland's British Theatre, XX, ca. 1825-55].
AML ANL CSmH DFO DLC ICN ICU InU MH MiU OCI 00 PP PU PU-F TSL VSL

BM DLC NN OCI

* Songs, duets, and choruses in . . . n.p., n.d. [178?].
MiU PHI

CLU CSmH CyY NJP

* "third edition"
CLU CSmH OC

* "Fourth edition"

E

* "7th edition"

O

DLC ICU

CLU

NJ P

* Norwich: Printed for J. Griffith, prompter [1785?].
MH

Hull: G. Ferraby, 1786.
BM

BM

BM IU

New York: Printed for Berry and Rogers, 1790. [Evans 22749] [M]
Phi

LEWIS TOWERS
LOYOLA UNIVERSITY
[The Poor Soldier]

*London: n.p., [ca. 1790].

BM

*Airs, duets, etc. in . . . London: n.p., 1792.

0

European Magazine, Nov. 1783, p. 386: Cast, review

21. Int. The Definitive Treaty. 1783. [Recoll. II,59-60; 359; "not
acted."]

22. P2 Friar Bacon: or, Harlequin's Adventures in Lilliput, Brobdig-
nag, etc. L. 642 as Friar Bacon; or, Harlequin Gulliver.
[later altered to Harlequin Rambler.] C. G. Dec. 23, 1783.

L. 642 [M]

["2nd edition"] [M]

CtY

European Magazine, Dec., 1783, p. 469; synopsis

23. P2 Harlequin Rambler; or, The Convent in an Uproar.
C. G. Jan. 29, 1784. [with Charles Bonnor]

European Magazine, Sept. 1784, p. 23: review of score

24. CO2 Peeping Tom of Coventry. L. 662. Hay Sept. 6, 1784;
Charleston, S.C. Feb. 8, 1793; Mattfeld, 77.

L. 662 [M]

*Belfast: Printed by James Magee, 1785.

BLP

*Dublin: Printed by J. Smith, 1785.

C CLU D E IU MH O

*Strabane: Printed by John Bellew, 1786.

D DTC

Dublin: Messrs. Colles, Wilkinson, Byrne, Heery, and Moore, 1786.

AML BM CLU CSmH CtY D DLC DPL DTC ICU MH MnU O OCU PPL

[Dublin?): n.p., 1786.

BM CSmH D DPL

Dublin: G. Perrin, 1786.

D
Dublin: Printed for the booksellers, 1787.

*Dublin: n.p., 1787.


Dublin: n.p., 1792.

*Dublin: Printed for the booksellers, 1792.

*Dublin: Printed for the booksellers, 1796.


Coventry: Printed and sold by J. Aston, 1815.

Calcutta [India]: Printed for P. Peireira, ca. 1820.

London: J. Cumberland [Cumberland's British Theatre, XXXI, ca. 1825-1855]. [M]

*Airs, Duets, trios, etc. in . . . London: T. Cadell, 1784.


London: T. Cadell, 1787.

*[London?]: 178?


[Fontainbleau; or, Our Way in France]

L. 673 [M]

Dublin: W. Wilson, 1785.

BM D ICU InU O ViW

* Dublin: Sold by the Booksellers, 1785.

CSmH D DTC FU NJP

Dublin: Printed by G. Perrin, 1787.

AML BM DLC

* Dublin: Printed for the booksellers, 1789.

BM IU MH

Dublin: Printed for and sold by the booksellers, 1790.

[M]

BM C CtY ICU D

London: n.d. [1791?]

BM CSmH

* Dublin: Printed for the booksellers, 1792.

BM CtY D DPL ICN MnU NN

Dublin: Printed for the booksellers, 1792.

[A Volume of Plays and Farces].

BM ICN ICU O


London: Longman, Hurst, Rees, Orme, and Brown

[Inchbald, Elizabeth, ed., The British Theatre, XX, 1808].

AML ANL BM BN-F CLU CSmH CtY D DLC DPL

ICN ICU IEN InU MB MH MNS Nteac NN NcU

NUN O ONB-A PP PU PST USSR-MLPL VPARL

VSL WU

London: J. Cumberland. [Cumberland's British

Theatre, XXXII [ca. 1825-1855].

BM DFo DLC ICN MiU NN OCU OO PU-F VSL


["5th edition"].

BM

London: n.p., 1784 ["Sixth edition"].

BM CLU MH O


IEN


27. MF2  A Beggar on Horseback: A Dramatic Proverb. L. 699.

May June 16, 1785; Philadelphia, May 11, 1795: SIII, 175.

London: T. Woodfall, 1798. [Dramatic Works, III, 427-468] [M]

*Airs in . . . European Magazine, June, 1785, 406; reviews, 406.


L. 713 [M]


BM CLU CSmH CtY DFo EU NjP NN 0

CLU DFo DLC 0

European Magazine, Dec., 1785, pp. 468-469: review, synopsis

29. MF2  Love in a Camp; or, Patrick in Prussia. L. 722. C.G. Feb. 17, 1786; New York, April 11, 1787: SII, 214. [Sometimes published under Patrick in Prussia; or, Love in a Camp.]

L. 722 [M]

Dublin: The booksellers, 1786.
BM C CLU CtY D DLC DTC DUC ICU MH NjP NN 0 PU
[Love in a Camp]

* Dublin: Printed by G. Perrin, 1786.
  AML BM Cty D Dfo Dpl E Ien Inu IU PP

* Dublin: J. M. Davis, 1786.
  ICU NN

Philadelphia: Printed and sold by E. Story, 1789.
[Evans 22045] [M]
  Dlc ICU MH PP Pp Ppl Pu

Philadelphia: Printed and sold by Henry Taylor, 1791. [Evans 23652] [M]
  Cty Dlc MB MH NN Osw Ppl

Dublin: Printed for the bookseller, 1792.
  Cty D Dlc Dpl ICN MnU NN

Dublin: Printed for the bookseller, 1792.
[A Volume of Plays and Farces].
  BM D ICU O

London: T. Woodfall, 1798. [Dramatic Works, IV, 403-44, Patrick in Prussia] [M]

  Ppl

London: Printed by A. Strahan for T.N. Longman and O. Rees, 1800. [M]
  Bm Clu Cty ICU Njp Nno

*Airs, duets, trios, etc. in . . .
  MH


   L. 743 [M]

Songs, duets, trios in . . . London: T. Cadell, 1786 [M]
  Bm Cty

   [Prologue, George Colman, elder, European Magazine, Feb. 1787, 119; Prose, III (1788), 276].


Songs, chorusses, etc. in . . . London: T. Cade11, 1787.
DLC


AML BM C CSmH D DLC DTC InU MH O PP

ANL BM D FU O SPL

Dublin: Printed for the booksellers, 1789.
IU

Dublin: n.p., n.d. [ca. 1790].
O

Dublin: n.p., 1792.
E 0

DFo DLC IU

*Dublin: Printed for the booksellers, 1792.
BM D DPL MH MnU NN

CSmH

Philadelphia: Mathew Carey, 1792.
[Evans 24644] [M]
DLC MB NjP NN PP

Boston: William Blake, 1794.
[Evans 27439] [M]
DLC MWA PHi

Philadelphia: Mathew Carey, 1794.
[Evans 27440].
DLC PHi PPL

Dublin: P. Byrne, 1797.
D

London: T. Woodfall, 1798. [Dramatic Works, IV, 269-316]
BM E MH NcU NjP NNO

London: Longman, Hurst, Rees and Orme, 1809.
[Inchbald, Elizabeth, ed. A Collection of Farces, II, 179-216]. [M]
BM CSmH CtY DLC ICN IU MB MNS NjP NN OCl PP PU

London: Longman, Hurst, Rees and Orme, 1809.
BM CSmH DLC ICN IU MB MNS NjP NN OCl PP PU

Baltimore: J. Robinson, 1815.
NN

New York: David Longworth, 1818.
DLC MB MH

CtY IU MIU NN PPL TxU

London: J. Cumberland. [Cumberland's British Theatre, XXVII, ca. 1825-1855]
BM CtY DLC DPL ICN ICU MH OO PU-F TSL VSL

Songs, duetts, chorusses, etc. in . . .
London: T. Cadell, 1787.
DLC

London: T. Cadell, 1787. ["2nd edition"]
CLU DLC

* London: T. Cadell, 1789 ["Seventh edition"]
DLC

DLC

Philadelphia: Mathew Carey, 1794.
[Evans 27440] [M]
PPL


34. F2 Tantara Rara, Rogues All! L. 797 as Sing Tantara Rara, Rogues All. C.G. March 1, 1788: advertised March 8, 1788 as Tantara Rara, Rogues All; or, Honesty the Best Policy.
London: T. Woodfall, 1798. [Dramatic Works, III, 349-390] [M]

35. F2 The Prisoner at Large. Hay July 2, 1788; New York Nov. 30, 1789: S II. 292.
[The Prisoner at Large]

BM CLU CSmH CtY D Dfo DLC DTC ICN ICU
IEN InU IU MB MH MiU NiP NN O

* Dublin: Printed for the booksellers, 1783.
   MH NjP O ScU

Dublin: H. Chamberlaine, 1788.
  AML BM BN-F CoU D DPL InU IU MH NN

Philadelphia: Printed and sold by Henry Taylor, 1791.
  [Evans 23653] [M]
  CtY DLC ICU MiU MNS MmU MWA NN Phi PP PU TxU

Dublin: n.p., 1792.
  [Nicoll, III, 294, not located.]


London: Longman, 1806.
  ICU

  [M]
  BM CSmH CtY DLC ICN IU MB MNS NjP NN OCl PP PU

  1815
  ANL CLU CSmH DLC ICN MB MH NUN PP

  CSmH MH

London: J. Cumberland. [Cumberland's British Theatre, XXVI, Ca. 1825-1855] [M]
  AML BM ICN MH MiU NN OO OCl OCU PU-F VSL


European Magazine, July, 1788, p. 65: Cast, review.

36. CO3 The Highland Reel. C.G. Nov. 6, 1788; Charleston, S.C.
    Feb. 8, 1793: Sonneck, 168.

  AML BM CLU D DTC FU MH O

Dublin: Sold by the booksellers, 1790.
  BM CLU DLC EU ICU MH PP
* Dublin: n.p., 1790.
  CLU D E

* Dublin: Printed and sold by the booksellers, 1790.
  CLU Cty D E

New York: John Harrisson, 1794. [Evans 27441] [M]
  CSMh Cty DLC MH MWA NN PHI

Philadelphia: Printed and sold by E. Story, 1794.
  [Evans 27442] [M]
  MiU MWA

  [Evans 32611]
  CSMH Cty DLC MB MH MnU MWA NN PPL


  AML BM CLU CoU E ICN NCU NN

London: Longman, Hurst, Rees and Orme, 1809. [Inchbald,
  [M]
  BM CSMH Cty DLC ICN IU MB MnS NjP NN OCI PP PU

----------------------------- 1815.
  ANL CLU CSMH DLC ICN MB MH NUN PP

New York: D. Longworth, 1813.
  DLC MB MH MsU

New York: D. Longworth, 1815.
  MB

London: J. Cumberland. [Cumberland's British Theatre,
  XVIII. ca. 1825-1855].
  BM Cty DLC DPL ICN ICU InU MH MiU NN O OC1 OO
  PP PU-F VSL

*Airs in . . . London Chronicle, Nov. 6, 1788, 453-454; cast,
  review, p. 453.
  World, Nov. 7, 1788.

  ["3rd edition"]
  CLU

London: T. Cadell, 1789. ["5th edition"]
  BM CLU DLC ICU
Songs in . . . Philadelphia: Mathew Carey, 1794. [Evans 27444].

MWA

European Magazine, Nov., 1788, pp. 372-373; cast, synopsis, review


L. 813 [M]

London: T. Woodfall, 1798. [Dramatic Works, III, 3-108] [M]

London Chronicle, Feb. 3-5, 1789, p. 124; cast, synopsis, review


L. 820 [M] [Recitatives, airs, etc.]

*Recitatives, Airs, Choruses in . . .
London: T. Cadell, 1788. [Second edition]

CsMH

London Chronicle, April 4-7, 1789, p. 330: cast, review


London: J. Debrett, 1789 [M]

PM BM Cty CSmH Dfo DLC ICU InU MH MnU NN 0

Dublin: Printed for H. Chamberlaine, 1790.

AML BM D DPL DTC O PP


European Magazine, April, 1789, pp. 327-328: cast, synopsis, review
41. **Ent** The Loyal Bandeau. 1789. ["written for Mrs. Mattock's benefit on occasion of the King going to St. Paul's to rejoice in his recovery." Recoll. II, 156; 360. Also see Saint George's Day, listed under "Attributes.”

42. **Ent** Le Grenadier. 1789. ["intended to have been performed at the Haymarket, 1789 . . . prohibited." Recoll. II, 143-144]


43. **CO** The Czar. L. 860 as The Czar Peter. C.G. March 8, 1790. Later altered to The Fugitive.

L. 860 [M]

London: T. Woodfall, 1798. [Dramatic Works, III, 109-208] [M]

Airs, duets, trios, etc. in . . . London: T. Cadell, 1790. [M]

BM CtY DLC O PPL

European Magazine, March, 1790, p. 234: Cast, review.

44. **CO** The Basket Maker. L. 880. Hay Sept. 4, 1790.


BM

European Magazine, Sept., 1790, p. 220: cast, synopsis, review

45. **CO** The Fugitive. L. 881. C.G. Nov. 4, 1790.

46. **F2** Modern Antiques; or, The Merry Mourners. L. 893 as The Merry Mourners. C.G. March 14, 1791; Charleston, S.C. May 6, 1793: S III, 167.

Dublin: Printed by P. Byrne, 1792. [M]

CtY CSmH D DLC ICU MB NN PP PPL

Dublin: Printed for the booksellers, 1792.

BM C DLC MH MnU NN O

Dublin: Printed for the bookseller, 1792.

D ICU
* Haarlem: J. van Walre en comp., 1794.
  ICU MH

London: T. Woodfall, 1798. [Dramatic Works, I, 313-362] [M]

IEN IU MH MiU NjP NN O PB m WU

* Calcutta [India]: P. Peireira, ca. 1820.
  E IU

DLC MH PU-F

London: J. Cumberland. [Cumberland's British Theatre, XXIX. ca. 1825-1855]
BM CSmH DLC ICN MH MiU O OCU OO PU-F TSL ViW VSL

European Magazine, March, 1791, p. 228: cast, review

47. COS Wild Oats; or, The Strolling Gentleman. L. 898. C.G. April 16, 1791; New York, March 18, 1793: SII, 66. [Prologue, John Taylor, European Magazine, June, 1791, 469; Poems on Several Occasions (1811), 98-100. Epilogue, George Colman, elder, European Magazine, April, 1791, 310.]

Dublin: Printed for the booksellers, 1791.
BM C CSmH D DFo ICU InU IU NjP O

Dublin: Printed by Brett Smith, 1792. [M]
CSmH CtyH D DLC DTC O PP

Dublin: Printed for the booksellers, 1792.
C DLC DPL ICN InU MnU NN O

Dublin: Printed for the booksellers, 1792. [A Volume of Plays and Farces]
BM C D ICN ICU O

* Cork: Printed by Anthony Edwards, 1792.
  D

* Dublin: Printed for the booksellers, 1793.
  BM C CtY D IC MH NN O

New York: Printed by T. and J. Sword, 1793. [Evans 25940] [M]
CSmH InND MH MiU-C
Philadelphia: Mathew Carey, 1793.
[Evans 25942] [M]
DLC MB MH MWA NN PPL

Dublin: Messrs. G. Burnet, P. Wogan, 1794.
AML CtY D MB TxU

BM C CSmH CtY DLC E IaU ICU IEN InU MH MnU NN O
TxU

* [London?]: n.p., ca. 1797.

London: T. Woodfall, 1798. [Dramatic Works, II, 5-103].

CtY DFo NcD Wu

London: Longman, Hurst, Rees, and Orme, 1806.
BN NN TxU

London: Longman, Hurst, Rees and Orme, 1808. [Inchbald, Mrs. Elizabeth, ed. The British Theatre, XX]
AML ANL BM BN-F CLU CSmH CtY D E DLC DPL
ICN ICU IEN InU MB MH MNS Nteac NN NcU
NU NUN O ONB-A PP PST USSR-MLPL VPARL VSL Wu

* Calcutta [India]: Printed by P. Peireira, ca. 1820.
E

AML ANL BM CLU CSmH CtY DLC ICN ICU InU
MH NN NUN O VSL

CtY DLC MNS NN PPL PU

DLC NN

Philadelphia: A. R. Poole, 1826.
CSmH CtY DLC InU MB MH MiU-C NN O PU

Boston: Spencer, 1827.
PU

London: J. Cumberland. [Cumberland's British Theatre, XXXIV, ca. 1825-1855].
AML BM CSmH DLC InU MH MiU NN OCU PU-F VSL

London: Sherwood and Bowyer, 1845.
AML

London: T. H. Lacy [185?]
BM CtY InU IU MH NN

London: G. H. Davison, ca. 1850.
BM PU

Boston: W. V. Spencer, 1855.
DLC MH MiU NN OCl PU

New York: S. French [186?]
DLC FU IaU MB MH NjP NN OCl PPL PU

New York: S. French, 1869.
CtY MH NN

InU

London: J. Dick [1877].
BM DPL E ICU InU

CtY DLC MB

Collection of players' parts, ca. 1870-1890. Players' parts, lists of characters and properties, summaries of plot for Wild Oats by J. O'Keeffe. n.p., n.d. The play seems to have been performed in New York.
DFo

European Magazine, April, 1791, pp. 308-310; cast, synopsis


49. Ent2 A Pageant. ["two acts, show and songs . . . never acted." Recoll. II, 361]

50. CO2 Sprigs of Laurel. L. 984 as Sprigs of Laurel; or, Royal Example. C.G. May 11, 1793; New York March 22, 1805: Odell II, 231. Later altered to The Rival Soldiers.

* Dublin: Printed for P. Wogan, P. Byrne, W. Jones, and W. Porter, 1793. [M]
ANL CtY D Dfo DUC O PP PU VSL
Sprigs of Laurel

   BM C CLU CSmH CtY DLC E ICU MH NjP O UDSSR

   BM CLU DFo IEN NN


London: Longman, Hurst, Rees and Orme, 1804.
   DLC ICN

New York: D. Longworth, 1805.
   CtY DLC IU MH NjP PU

* Dublin: John Whitworth, 1811.
   BM D

New York: D. Longworth, 1819. ["2nd edition"]
   DLC InU IU MH NN

Baltimore: J. Robinson, 1827.
   CtY IU MH NN

London: J. Cumberland. [Cumberland's British Theatre, XXXIX, ca. 1825-1855].
   BM CSmH DLC ICN MiU OCU OO PU-F VSL

* Songs, duets, chorusses, etc. in . . . London: W. Woodfall, 1793.
   IEN


The London Hermit; or, Rambles in Dorsetshire. L. 988. Hay
June 29, 1793; New York, April 30, 1798: Ireland I, 178. [Prologue, European Magazine, July, 1793, 66]

L. 988 [M]

Ms. 822. University of Illinois Library, Urbana, Illinois

London: J. Debrett, 1793. [M]
   BM CtY D DLC EU ICN ICU IEN IU MH NjP O PPL TxU

London: J. Debrett, 1793. ["2nd edition"]
   CtY O UdSSR-SLPL

London: J. Debrett, 1793. ["3rd edition]
   BM CsmH D DFo DLC MnU NN

*Dublin: Printed by W. Porter for G. Burnett, 1794.

["3rd edition"]

London: Printed for J. Barker, 1798. ["5th edition"]


European Magazine, July, 1793, pp. 65-66; cast, synopsis


London: J. Debrett, 1793. [M]


*Dublin: Printed by N. Kelly for G. Burnet, 1794.

New York: Printed by T. and J. Swords, 1794. [Evans 27447]


European Magazine, Dec., 1793, pp. 452-453: cast, review


London: T. N. Longman, 1795. [The Irish Mimic]


London: Printed by H. Pace, 1795. [Title page refers to performance at Astley's but does not cite any author.]

58. P2  
Merry Sherwood; or, Harlequin Forrester. L. 1099 Songs in The Merry Forresters. C.G. Dec. 21, 1795.

L. 1099 [M]

  BM DLC

  BM

59. C3  

  BM CCL CtY D DFO DLC ICN ICU InU MH NcU NjP NUN

* London: Longman, Hurst, Rees, Orme, and Brown, 1811
  [Inchbald, Elizabeth, ed. The Modern Theatre, X, 5, 299-346]. [The Lie of a Day]
  ANL BM CLU CSmH CtY E ICN ICU MB MH MnS NjP NUN
  OCL 00 00zM PP PU

60. C03  
The Lad of the Hills; or, The Wicklow Gold Mine. L. 1117.
C.G. April 9, 1796. Later altered to The Wicklow Mountains.

L. 1117 [M]
  BM CLU

61. F2  
The Doldrum; or, 1803. L. 1125 as The Sleeper; or, A.D. 1803.

L. 1125 [M]
Ms. 1436. The Doldrum; or 1804. National Library of Ireland.

London: T. Woodfall, 1798. [Dramatic Works, IV, 457-511] [M]
62. D3 The Magick Banner. L. 1137 as The Magick Banner; or, Two Wives in a House. Hay June 22, 1796. [Prologue, John Taylor, Poems (1811), 96-98]


Dublin: n.p., 1796 [Nicoll, III, 295; not located]


* Dublin: Printed by J. Whitworth, 1797. [M]
  MH 0


* Dublin: George Folingsby, 1801.
  D DTC O PP

Dublin: Printed by J. Whitworth, 1814.
  BM InU

London: J. Dicks, 18-?
  ICU

London: J. Dicks, 188-
  DLC E InU NN OC1


L. 1151 [M]

* Airs, duets, trios, etc. in . . . London: T. N. Longman, 1796.
  BM

65. MF1 The Rival Soldiers. C.G. May 17, 1797; Philadelphia, April 12, 1799: Sonneck, 125.


66. MF2 Britain's Brave Tars; or, All to St. Paul's. L. 1188 as as Our Wooden Walls; or, All to St. Paul's. C.G. Dec. 19, 1797.

L. 1188 [M]

67. CS  She's Eloped!  L. 1212 as Quarter Day.  D. L. May 10, 1798.


L. 1218 [M]

European Magazine, June, 1798, p. 396.

69. MF1 A Nosegay of Weeds; or, Old Servants in New Places.  L. 1219 [M] D.L. June 6, 1798.

70. The Annuity.  three act comedy.  The play and the following nine are listed as "not acted," Recoll. II, 362.  The descriptions are O'Keeffe's.

71. Emanuel; or, The Fellow Travelers.  five act play.

72. Jack and His Master.  two act afterpiece.

73. Olympia: or, Both Sides of Temple Bar.  five act comedy.

74. Reputation.  five act comedy.

75. Stray Sheep.  two act comedy.

76. William Tell.  drama.

77. An After piece.  two acts, no title, 1808.

78. A comedy.  five acts, no title, 1809.

79. Another comedy.  five acts, no title, 1809.

"The last three plays have never been seen by any one, except my daughter, who made the copies as my amanuensis, and were never out of my possession."  Recoll.  II, 362.
IV. Dramatic Works

B. Attributions


* P Harlequin in Derry; or, The Dutchman Outwitted. Belfast, May 9, 1770: Clark, 326.

* P Giant's Causeway; or, A Trip to the Dargle. Belfast, May 25, 1770: Clark, 325.


* Ent. Saint George's Day; or Britain's Rejoice. L. 830. C.G. April 30, 1789. This may perhaps have been the performing title for Loyal Bandeau, "two act opera, acted ... written for Mrs. Mattock's benefit on the occasion of the King's recovery." Recoll. II, 156, 360. Hogan V, 2, 1150, records this benefit and the performance of "God Save the King," sung between acts, as a patriotic gesture honoring the King's recovery.


IV. Dramatic Works

C. Collaborations and Alterations of Others' Plays by O'Keeffe

CO2 Maid of the Mill by Isaac Bickerstaffe. First performed C.G. Jan. 31, 1767. At C.G. Sept. 25, 1782 "with many judicious alterations [cut down to two acts] and several new airs [five new and "Ere round the huge Oak" from The Farmer] written by Mr. O'Keefe and set by Mr. [Michael] Arne... the opera went off with more sprightliness than before." Town and Country Magazine, Sept. 1782, 452. Also reviewed in London Chronicle, Sept. 26, 1782. See Maid of the Mill in "Music In John O'Keeffe's Plays."

MF2 Gretna Green: Written in collaboration with Charles Stuart, Hay Aug. 28, 1783.
"It perfectly succeeded... The author, little Charley Stuart... his brothers Peter and Daniel being proprietors and editors of the Oracle and the Daily Advertiser... [was] of much influence in the newspapers..." Recoll. I, 140-141.


CO2 Love and War. C.G. March 12, 1787.
"... In 1784 I knew Tenducci in London, when he set to music Captain Jephson's Campaign... I altered this opera into an afterpiece, and called it Love and War." Recoll. I, 140.


IV. Dramatic Works

D. Adaptations and Alterations of O'Keeffe's Works by Others

**Ent.** Feast of Thalia; or, A Dramatic Olio. Hay Aug. 15, 1785. Includes a scene from Dead Alive. Author unknown. Hay Aug. 22, 1781 concludes with scene from Son-in-law.


**C** Darby's Return [adaptation of Poor Soldier] by William Dunlap. John St. Theatre, New York, Nov. 24, 1789. Ireland, 81; Odell I, 279.

New York: Hodge, Allen and Campbell, 1789. [Evans 21804].

CSmH DLC

Philadelphia: Enoch Story, 1791. [Evans 23380]

CtY DLC

New York: D. Longworth, 1807.

CtY DLC MB NcD RPB ViU


CSmH DLC ICU MB NN MiU-C RPB


Ca BVaU CoU DLC MoU

**P.** Harlequin's Chaplet. A collection of favourite scenes from celebrated Pantomimes. [O'Keeffe's Lord Mayor's Day, Friar Bacon, Omai, and Harlequin Rambler are included.] C.G. Dec. 21, 1789. Hogan V, 2, 1215, lists James Wild, C.G. prompter, as author and records fifty-seven performances.

Airs, duetts, chorusses [lyrics only] in ... London: T. Cadell, 1789. [in **English Plays**, (Binder's title)]

BM ICN

European Magazine, Jan., 1790, p. 50 review.
Ballet

C.

M

CO

F

C

F
X.Y.Z. [based in part on Beggar on Horseback] by George Colman, the younger. C.G. Dec. 11, 1810: Nicoll, IV, 282.

London: J. Cumberland, ca. 1815.

ICN

Burl.

CO
The Castle of Andalusia. Hay July 26, 1817, author unknown; O'Keeffe's opera reduced to two acts, music by Arnold: Nicoll IV, 439.

Burl.
The Hunchback; or Frolics in Bagdad. L. 2158 as The Little Hunchback, from O'Keeffe's play. author unknown, English Opera House (London), July 8, 1820: Nicoll IV, 481

MD

Burl.
This item, part of Plays from Lord Chamberlain's Office, is a copy of O'Keeffe's Castle of Andalusia as published in Inchbald's British Theatre (1808). It is marked for acting, contains no music, and carries the notation "licensed Feb. 4, 1837."

Ballet


Who'll Serve the Queen? or, Military and Naval Ardour.


London: n.p. [1858?]
IV. **Dramatic Works**

E. Apocrypha

Ent. The Constant Maid: or, Poll of Plympton . . . by the author of The birthday. London: J. Jarvis, 1767. DLC


V. Verse

A. Epilogues

Which is the Man? A comedy in 5 acts by Hannah Cowley. L. 584. C.G. Feb. 9, 1783. Recoll. II, 301


B. Poems


"Simon, the Pauper, a ballad in three parts" in European Magazine, April, 1800, 305-307.
A plea for human charity.


### Symbols for Libraries

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
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<tbody>
<tr>
<td>A</td>
<td>Aberdeen University, Aberdeen, Scotland</td>
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<td>Mitchell Library, Sidney, Australia</td>
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<tr>
<td>ANL</td>
<td>National Library of Australia, Canberra, Australia</td>
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<td>B</td>
<td>Birmingham University, Birmingham, England</td>
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<tr>
<td>Ba</td>
<td>Municipal Library, Bath, England</td>
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<td>BLP</td>
<td>Belfast Public Library, Belfast, Ireland</td>
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<tr>
<td>BM</td>
<td>British Museum, London, England</td>
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<tr>
<td>BN-F</td>
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<td>Birmingham Public Library, Birmingham, England</td>
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<td>C</td>
<td>Cambridge University, Cambridge, England</td>
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<td>CaBVaU</td>
<td>University of British Columbia, Vancouver, B.C.</td>
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<td>CSmH</td>
<td>Henry E. Huntington Library, San Marino, Cal.</td>
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<tr>
<td>CtY</td>
<td>Yale University, New Haven, Conn.</td>
</tr>
<tr>
<td>D</td>
<td>National Library of Ireland, Dublin, Ireland</td>
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<tr>
<td>DeWint</td>
<td>Henry Francis DuPont Winterthur Museum, Winterthur, Del.</td>
</tr>
<tr>
<td>DFo</td>
<td>Folger Shakespeare Library, Washington, D.C.</td>
</tr>
<tr>
<td>DLC</td>
<td>Library of Congress, Washington, D.C.</td>
</tr>
<tr>
<td>DNW</td>
<td>United States National War College, Fort McNair, D.C.</td>
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<tr>
<td>DPL</td>
<td>Gilbert Library, Dublin, Ireland</td>
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<td>DTC</td>
<td>Trinity College, Dublin, Ireland</td>
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<td>EU</td>
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<td>FU</td>
<td>University of Florida, Gainesville, Florida</td>
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<td>University of Georgia, Athens, Ga.</td>
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<td>GUL</td>
<td>University Library, Glasgow, Scotland</td>
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<td>University of Iowa, Iowa City, Iowa</td>
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<td>Loyola University, Chicago, Ill.</td>
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<td>ICN</td>
<td>Newberry Library, Chicago, Illinois</td>
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<td>ICU</td>
<td>University of Chicago, Chicago, Illinois</td>
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<tr>
<td>IEN</td>
<td>Northwestern University, Evanston, Ill.</td>
</tr>
</tbody>
</table>
InND  University of Notre Dame, Notre Dame, Ind.
InU  University of Indiana, Bloomington, Ind.
IU  University of Illinois, Urbana, Ill.
KEmT  Kansas State Teachers College, Emporia, Kan.
LAM  Royal Academy of Music, London, England
LCO  Royal College of Organists, London, England
LCM  Royal College of Music, London, England
LSL  Cecil Sharp Library, London, England
LU  Louisiana State University, Baton Rouge, La.
LuL  Trinity University, London, England
LvU  Liverpool University, Liverpool, England
M  Manchester Public Libraries, Manchester, England
MB  Boston Public Library, Boston, Mass.
MdBP  Peabody Institute, Baltimore, Md.
MH  Harvard University, Cambridge, Mass.
MiU  University of Michigan, Ann Arbor, Mich.
MNS  Smith College, Northampton, Mass.
MnU  University of Minnesota, Minneapolis, Minn.
Mou  University of Missouri, Columbia, Mo.
MsU  University of Mississippi, University, Miss.
N  New York State Library, Albany, N.Y.
NcD  Duke University, Durham, N.C.
NcU  University of North Carolina, Chapel Hill, N.C.
NHi  New York Historical Society, New York, N.Y.
NIC  Cornell University, Ithaca, N.Y.
NJP  Princeton University, Princeton, N.J.
NN  New York Public Library, New York, N.Y.
NTEAC  Sydney Teachers College, Sydney, Australia
NU  University of Sydney, Sydney, Australia
NUN  University of New South Wales
O  Bodleian Library, Oxford, England
OC  Public Library, Cincinnati, O.
OC1  Cleveland Public Library, Cleveland, O.
OC1W  Case Western Reserve University, Cleveland, O.
OCU  University of Cleveland, Cleveland, O.
ONB-A  Oesterreiche Nationalbibliothek, Vienna, Austria
OO  Oberlin College, Oberlin, O.
OOxM  Miami University, Oxford, O.
OSW  Wittenberg University, Springfield, O.
OU  Ohio State University, Columbus, O.
P  Perth Public Library, Perth, Scotland
PBm  Bryn Mawr College, Bryn Mawr, Pa.
PHC  Haverford College, Haverford, Pa.
PSt  Pennsylvania State University, University Park, Pa.
QU   University of Queensland, Queensland, Australia
RPB  Brown University, Providence, R.I.
ScU  University of South Carolina, Columbia, S.C.
SPL  State Library of South Australia, Melbourne, Australia
TSL  State Library of Tasmania, Tasmania, Australia
TxU  University of Texas, Austin, Texas
UdSSR State All-Union Library of Foreign Literature, Moscow, USSR
UdSSR-SLPL State Leningrad Public Library, Leningrad, USSR
USSR-MLPL Moscow Lenin Public Library, Moscow, USSR
ViU  University of Virginia, Charlottesville, Va.
VPARL Parliamentary Library, Melbourne, Australia
VSL  State Library of Victoria, Victoria, Australia
WU   University of Wisconsin, Madison, Wis.

From 1778 through 1800, according to the following record, London theatre audiences attended 2,066 performances of fifty-seven plays written by John O'Keeffe. Until the recent publication of the final three volumes of a day-to-day calendar of London theatre performances edited by Charles Beecher Hogan, no complete calendar of London theatrical seasons of the period existed. Part 5, 1776-1800 (three volumes) of The London Stage 1660-1800 (eleven volumes, Carbondale, Ill.: Southern Illinois University Press, 1968), is the source of the following: the record of the members of original casts and the complete dates of performances of O'Keeffe's plays.

Because this record was the first to have been compiled from The London Stage, Part 5, on O'Keeffe's plays, the findings to be utilized as an integral part of a test project demonstrating the resources and utility of The London Stage Information Bank. The accuracy of the record was verified by a computer print-out containing the same data, and the reliability of the computer's programming and production was substantiated.

The method of citation is as follows:

1. For ready reference, each play is listed alphabetically. At the

1Ben W. Schneider, Jr., Lawrence University, is the Director of The London Stage Information Bank. This computer-based system of information retrieval now has been programmed to include all eleven volumes of The London Stage. It is available as a research tool to scholars of the theatre, historians, and social scientists.
left margin preceding the title are abbreviations designating the type of play, followed by a number indicating the number of acts. Any change of title appears in square brackets immediately below the performing title. An indication of the type of play is given by the following abbreviations:

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Type</th>
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<tr>
<td>Burl</td>
<td>Burletta</td>
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<tr>
<td>C</td>
<td>Comedy</td>
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<td>Musical farce</td>
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<td>P</td>
<td>Pantomime</td>
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</table>

2. The original cast is listed for each play and is followed by its source in *The London Stage*. These references are cited "Hogan, V" followed by volume and page numbers.

3. The total number of London performances includes the date of the play's first production through its last citation in the concluding volume of *The London Stage*, Part 5, III, 1792-1800.

4. The year of the premiere performance is followed by the abbreviated name of the theatre in which the play was first presented. The total number of performances throughout each theatre season, the month and day of each individual performance follow. A single asterisk after a date designates a benefit performance for O'Keeffe; a double asterisk indicates a Royal Command Performance. The following abbreviations are used to designate the London theatres cited:

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Theatre Name</th>
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<tbody>
<tr>
<td>CG</td>
<td>Theatre Royal, Covent Garden</td>
</tr>
<tr>
<td>DL</td>
<td>Theatre Royal, Drury Lane</td>
</tr>
<tr>
<td>HAM</td>
<td>Windsor Castle Inn, Hammersmith</td>
</tr>
</tbody>
</table>
A sample entry reads:

CO 2  The Basket Maker

Cast: reference to source in The London Stage

Total performances: 5

1790: HAY 5: 9/4, 7, 9-10, 13

The Basket Maker, a comic opera in two acts, first appeared at the Theatre Royal, Haymarket on September 4, 1790. Subsequent performances were given on September 7, 9, 10 and 13.

The following advertisements of O'Keeffe plays are noteworthy because they are contrary to the theatre customs of the time. Two works by one playwright were rarely billed on the same program. Courtesy of the Harvard Theatre Collection, Harvard College Library.
By Permission of the LORD CHAMBERLAIN.

At the Theatre-Royal, Hay-Market,
This present FRIDAY, September 20, 1782;
Will be performed, The

Agreeable Surprise!

(Positively for the last Time this Season.)
The CHARACTERS by
Mr. BRET T,
Mr. W I L S O N,
Mr. WOOD,
Mr. WEBB, Mr. E G A N,
Mr. STEVEN S, Mr. PAINTER, Mr. KENNY,
And Mr. E D W IN,
Mrs. WEBB,
Mrs. POUSSIN,
And Mrs. W ILSON,
And Miss M ORRIS.

To which will be added (for the last Time this Season) a new Entertainment of Pantomime, Singing, Dancing, and Dialogue, called

HARLEQUIN TEAGUE;
Or, The GIANT'S CAUSEWAY.

Harlequin Teague, Mr. E G A N,
Teague Harlequin, Mr. SPENCER,
Italian Merchant, Mr. MASSEY,
Pierrot and Dr. Caterpillar, Mr. W E W ITIZER,
Mr. Dripping, Mr. WEBB, Mrs. Dripping, Mrs. WEBB,
Sailor, (with "Fal de Falu!"") Mr. E D W IN,
Farmer Furrow, Mr. GARDNER, Dame Furrow, Mrs. M ORRIS,
Landlord of the Horns at Highgate, Mr. W ILSON,
Catcall, Mr. WOOD, Sailor, Mr. DAVIS,
Genius of Ireland, Mr. BRET T,
Giant of the Causeway, Master BRET T,

Various other Characters by
Mr. STEVEN S, Mr. USHER, Mr. SWORDS, Mr. LEDGER,
Mr. PAINTER, Mr. DAVIS, Mr. BARRETT,
Mrs. POUSSIN, Mrs. LEFEVRE, Miss FRANCIS, &c.
Anchor Smiths, with the celebrated Old Glee of "Quilts are good Fellow," by
Meffrs. DARLEY, DORION, BURTON, and BRETT.

Colombine, Miss M ORRIS.

With a Ranclcy MASQUERADE.
Characters out of Character,
Fighting Quakers, Mr. B ARRETT, Mr. KENNY,
Diluted Lawyer, Mr. GARDNER,
Humane Scalper, Mr. J. BATES, Harlequin with one Leg, Mr. SPENCER,
Painting Butcher, Mr. PAINTER, Reviving Death, Mr. COLLINS,
The Whole to conclude with a GRAND BALLET in Spanish Characters.

By Mr. GEOGI, Mr. BYRN,
Miss BYRN, Miss FRANCIS, Signora VIDINI, and Others.
By Command of Their MAJESTIES.

At the Theatre Royal in Covent Garden,
This present FRIDAY, May 19, 1786.

The CASTLE of ANDALUSIA.
Fernando by Mr. J O H N ST O N E,
Spado by Mr. Q U I C K,
Pedrillo by Mr. E D W I N,
Ramirez, Mr. DAVIES, Philippo, Mr. B E R T T,
And Alphonso by Mrs. K E N N E D Y,
Victoria by Mrs. B A N N I S T E R,
Catalina by Mrs. B R O W N,
And Lorenzo by Mrs. B I L L I N G.
To which (BY COMMAND) will be added the New Pantomime of

O M A I

Or, A Trip Round the World.
TOWHA, the Guardian Caelus of OMAI’s Ancestors, by Mr. H E L M E,
OTOO, Father of OMAI, by Mr. D A R L E Y, OMAI by Mr. B L U R T O N,
HARLEQUIN, Servant to OMAI, by Mr. K E N N E D Y,
OEDIDDE, Pretender to the Throne, by Mrs. K E N N E D Y,
OBEEA, an Enchanted by Mrs. M A R T Y R,
Dum STRUTTOLANDO, rival to OMAI, by Mr. P A L M E R,
CLOWN, his Servant, by Mr. S T E V E N S, BRITANNIA by Mrs. I N C H B A L D,
LONDINA, the Confort declaim to OMAI, by Mrs. C R A N F I E L D,
COLOMBINE, maid to LONDINA, by Mrs. R O W S O N,
And An English Sailor (with a SONG) by Mr. E D W I N.

With a PROCESSION
Exactly representing the Dreses, Weapons, and Manners, of the Inhabitants of Oraheira, New Zealand, Tanna, Marquesas, the Friendly, Sandwich, and Easter Islands; Tichuiazi, Siberia, Kamfichkia, Nootka Sound, Onalashka, Prince William’s Sound, and the other Countries visited by Captain COOK.

Nothing under FULL PRICE will be taken.

To-morrow, a Comedy (Never Performed Here) called I’LL TELL YOU WHAT.

With the Burletta of TOM THUMB. For the Benefit of Mrs. I N C H B A L D.

@ TICKETS delivered for FONTAINBLEAU for This Evening, will be admitad to
the same OPERA on TUESDAY next.
The Agreeable Surprise

Compton......John Bannister
Sir Felix......Richard Wilson
Eugene.......Charles Wood
Chicane.......Richard Webb
John..........William Egan
Thomas.......William Stevens
Stump........Joshua Painter
Cudden........Mr. Kenny
Lingo.........John Edwin

Mrs. Cheshire....Mrs. Ludia Webb
Cowslip.........Mrs. Mary Wells
Fringe.........Mrs. Isabella Poussin
Laura..........Miss Elizabeth Harper

Hogan, V,I,368

Total performances: 202

1781:  HAY:  7:  9/4-5, 7, 10, 12-13, 15
      CG:  8:  11/24, 26-27, 29-30; 12/1, 18, 20

1782:  HAY  21:  6/4,6,8,15,22,28-29; 7/6,8,10,12,22,26,31;
       8/3,7; 9/7,9,12,14,20

1783:  HAY  20:  5/31; 6/3,5,8,12,17,23,28; 7/2,11*,17,22,25;
       8/2,6,8,25*; 9/1,5,10

1784:  CG  3:  1/14,15,17
       HAY  14:  5/28; 6/1,8-9,15,18,29; 7/2-3,5,31; 8/18,27; 9/4

1785:  HAY  10:  5/30; 6/1,4,14,30; 7/4,7,18,30; 8/27

1786:  HAM  2:  7/5,12
       HAY  8:  6/14,16,28; 7/6; 8/5,14,31; 9/15

1787:  HAY  12:  5/23; 6/14,18,23,27; 7/5,14,20,26,30; 8/20,23

1788:  HAY  11:  6/10,13,18,20,28; 7/11,31; 8/19; 9/2,13

1789:  HAY  14:  6/10,23,30; 7/8,20,24,27; 8/3,6,8,29; 9/1,10,15

1790:  HAY  2:  7/5,22

1791:  HAY  3:  6/13,18,22

1792:  HAY  14:  17/9,11,16,18,21,23,30; 8/4,13,20,27; 9/5,11,15

1793:  DL  1:  4/8
       HAY  2:  8/27; 9/11

1794:  HAY  5:  8/12,15,19,23; 9/9

1795:  DL  1:  4/16
       HAY  9:  6/10,12; 7/1, 7,28; 8/4,18; 9/4,8
       CG  2:  12/5,10

1796:  HAY  4:  6/14,21; 7/16; 8/16
1797:       HAY    9:  6/13,22,27; 7/1, 12; 8/18,24,31; 9/8
            CG     3:  11/8; 12/23; 1798:  2/10
1798:       HAY    7:  6/18,26; 7/19,26; 8/13; 9/6,13
            DL     1:  9/27
1799:       WRS    1:  5/17
            HAY    3:  6/17; 7/3; 8/9
1800:       HAY    5:  6/28; 7/1,10,31; 8/29

P[?]        Aladin; or, The Wonderful Lamp

Harlequin...Thomas Boyce  Aladin's Mother....Mrs. Harriet
Cubitt....William Cubitt   Davenett
Lover......Charles Farley   Pantaloon's Wife...Mrs. Eleanor
Clown.......Mr. Letteney    White
Taberino.....Edward Rock   Colombine....Mrs. Thomas Goodwin
Zozeb.....Master Simmons   Vocal Parts:
Woodcutter...Mr. Bonvill   Thomas Blanchard
Undertaker...Mr. William   William Davies
Stevens    John Bernard
Pierrot....Carlo Delpini    William Darley
Dancers:    James Byrne    Mrs. Margaret Martyr
            John King
            Mr. Ratchford
            Mrs. E. Ratchford
            Mrs. Lloyd

Total performances:  27

1788:       CG     27:  12/26-27,29-31; 1789:  1/1-3,5-10,12,14,16,19,22,
              24,27-29; 2/3,23; 4/13,15**

CO 3        The Banditti; or, Love's Labrynith
[altered to Castle of Andalusia]

Marquis de Quintano...Richard       Pepina.....Mrs. Morgan Kennedy
  Wroughton                          Victoria..Mrs. George Mattocks
Fernando......George Mattocks       Marchioness de Quintano.......
Ramirez.....Frederick Reinhold      Mrs. Elizabeth Inchbald
Spado.............John Quick         Agnes............Mrs. Ann Pitt
Pedrillo..........John Edwin         Inesilla, Miss Elizabeth Harper
Francisco......Richard Wilson       Calvette....Joseph L'Estrange
Ricardo.......John Whitfield        Rapino..........Thomas Robson
Sanguino.......William Davies       Gambo..........James Fearon
Calvette....Joseph L'Estrange       Phillippe......Michael Leoni
                            Hogan, V, 1,479
Total performances: 1

1781: CG 1: 11/28

CO 2

The Basket Maker

Wattle...John Bannister Jun.  Bloom...Miss Louisa Fontenelle
Count Pepin.....Robert Palmer  Henrietta.....Mrs. Elizabeth Bannister
King Simon.....William Davies  Pomade..........Charles Powell
Otchegroo......William Cubitt  Indians..........John Barrett,
William......William Waterhouse  Robert Evatt, T. Abbott
Sokoki...........John Burton  Coachman..........Howard Usher
Chichikoo.....William Chapman  James.............John Lyons
Frank...............John Ledger
Thomas...........Charles Farley  Hogan, V,2,1272-3
Marquis de Champlain.........
Thomas Ryder

Total performances: 5

1790: HAY 5: 9/4,7,9-10,13

MF 2

A [or The] Beggar on Horseback:

A Dramatic Proverb

Corney Buttercup...John Edwin  Nancy Buttercup..Mrs. Mary Wells
Horace....John Bannister Jun.  Mrs. Neighborly..Mrs. James Love
Casey........Robert Baddeley  Miss Barnavag,Miss Sarah Francis
James...........John Burton  Mrs. Mummery.....Mrs. Ludia Webb
Scout..........Robert Palmer  Hogan, V,2,805
Old Barnavag....John Barrette
Tweedel...............John Lyons
Billy...........Joshua Painter
Old Codger...William Parsons

Total performances: 20

1786: HAY 5: 6/10,12; 8/4,17,23
1787: HAY 2: 7/23; 8/3
1788: HAY 2: 6/30; 7/23
1797: HAY 1: 8/8
MF 2 The Birthday; or, The Prince of Aragon

Prince of Aragon... John Palmer
Don Frederick... James Williamson
Don Leopold... Richard Wilson
Florina... Miss Georgina George
Seraphina... Mrs. Elizabeth Bannister

Total performances: 6
1783: HAY 6: 8/12, 14, 16, 21, 23, 25

F 2 The Blacksmith of Antwerp

Jacob... John Quick
Quintin Matsys... William Farren
Albert... William Davies
Van Dummerman... Ralph Wewitzer
Van Dipembeck... James Fearon
Dort... Cockran Booth
Otho... John Edwin

Total performances: 2
1785: CG 2: 2/7-8

MF 1 Britain's Brave Tars!!
or, All for St. Paul's

Principal characters by:
Charles Incledon Miss Wheatley
Joseph Munden Mrs. Louisa Watts
John Johnstone Mrs. Mary Ann Davenport
Thomas Knight
Edward Townsend
William Claremon
Samuel Simons Hogan, V, 3, 2031
William Wilde
T. Abbot
Master Curties

Larpent MS parts:
Nutmeg
Capt Ogle
Junk
Weatherbang
Pat Plunket
Lady Piony
Miss Nancy
Painter
Waters

Total performances: 2
1797: CG 2: 12/19, 21
CO 3

The Castle of Andalusia
[alteration of The Banditti]

Don Ferdinand...George Mattocks
Ramirez.....Frederick Reinhold
Spado............John Quick
Pedrilo.........John Edwin
Don Scipio.....Richard Wilson
Philippo.......William Brett
Don Juan.........James Fearon
Vasquez........William Stevens
Rapino........William Davies
Calvette........James Thompson
Sanguino.......Robert Mahon
Lopez...............John Ledger

Don Alphonso......Mrs. Margaret Kennedy
Victoria..Miss Elizabeth Harper
Catalina......Mrs. Sarah Wilson
Dame Isabel....Miss S. J. Platt
Lorenza...Sga. Giovanna Sestini

Total performances: 93

1782: CG 37: 11/2,4-9,11-16,19,23-23; 12/7,11,13,18,21,28;
1783: 1/2,7,11,14,21,25; 2/11,15,20; 3/15,22;
4/21; 5/1,12

1783: CG 13: 10/28; 1/6,11,19,25; 12/3,20; 1784:1/24;
2/7,17; 3/13,30; 4/23

1785: CG 3: 3/30; 4/25; 5/21

1786: CG 5: 10/14; 1/29; 1786: 4/20,29; 5/19

1786: CG 2: 11/24; 1787: 5/10

1788: CG 4: 4/1,9; 5/14,21

1789: CG 5: 9/23; 10/17; 12/18; 1790: 2/3; 3/20

1791: CG 2: 5/5,26
OG 3: 9/30;10/14; 1792: 5/23

1793: CG 2: 1/9; 6/4
CG 6: 9/25; 11/12; 12/21; 1794: 1/11; 2/15; 6/12

1794: CG 2: 10/3; 1795: 1/7

1795: CG 2: 9/23; 1796: 5/10

1796: CG 2: 10/21; 1797: 6/6

1797: CG 3: 9/29; 12/5; 1798: 4/25

1799: CG 1: 9/27

Hogan, V,1,566
The Czar....Charles Bannister
Justice Applejack...John Quick
Philip................John Edwin
Count Couvanski........Thomas Blanchard
Comodore Swivel........William Dailey
Ballybough.........Edward Rock
Romadanowski....Charles Powell
Slip...............William Egan
Lefort.........John Johnstone
Nib.............Charles Farley

Total performances:  4
1790:  CG  4:  3/8,11,13* ,16

1781:  HAY  14:  6/16,18/19,22** ,23,27*, 30;  7/3,7,13,16,26,31;  8/3
1782:  HAY  5:  7/5,11,15,18;  8/23
1783:  HAY  4:  8/1,8,13,19
1784:  HAY  1:  8/20
1785:  HAY  2:  8/16,24
1786:  HAY  1:  9/9
1787:  HAY  1:  7/25
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**F 2** The Doldrum; or, 1803

Septimus .................. John Quick
Sir Marmaduke ....... Joseph Munden
Capt. Septimus .... James Middleton
Gyp ....................... Thomas Knight
Flam ..................... William Macready
Capt. Slash ............ Thomas Haymes
Looby ..................... Thomas Rees
Drummer Boy ........... Master Standin

Total performances: 10

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<td>1796:</td>
<td>4/23,25,27,30; 5/2,7,11,25</td>
<td>9/12; 1797: 2/27**</td>
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</table>

**INT 1** The Eleventh of June; or, The Daggerwoods at Dunstable

Principal characters by:
John Bannister Jun.
Ralph Wewitzer
George Wathen
Masters Chatterley, Walter, Tokely, Wells
Appleby

Larpent Ms parts:
Mrs. Sarah Sparks
Misses Walcot
Chatterley
Beton
Smalley

Sylvester
Waiter
Old Daggerwood
Trumpeter
Coachman

Hogan, V,3,2079

Total performance: 3
1798: DL 3: 6/5,7,13

MF 2

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<tr>
<td>Jemmy Jumps...John Edwin Valentine...John Johnstone Col. Dormont...James Fearon Farmer Stubble.James Thompson Farmer Blackberry...William Darley Fairly.........Cockran Booth Counsellor Flummery....Edward Rock Landlord........John Ledger Rundy........Thomas Blanchard</td>
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Hogan, V,2,1017

Total performances: 130

| 1787: CG 37: 10/31; 11/2,7-8,14-15,20,26,29-30; 12/5,7,10,12**, 12/14,17,20; 1788: 1/21,25,29; 2/1,7,10,21,28; 3/3,6,12; 4/5,10,17,24; 5/1,6,20,29; 6/5 |
| 1788: CG 21: 9/24; 10/6,20,27; 1/12,26; 12/9,11,19; 1789: 1/14, 1/22; 2/2,9,18,23; 3/0,26; 4/23; 5/4,23; 6/16 |
| 1789 CG 14: 9/14,30; 10/19; 11/4,25; 12/16; 1790: 1/6,27; 2/2, 2/20; 3/15; 4/12,23; 6/11 |
| 1790: CG 14: 12/2,4,7,16,18; 1791: 1/18; 2,5,7**,15,22; 4/14; 5/4,21; 6/14 |
| 1791: CG 9: 9/12; 10/13; 11/21; 12/6; 1792: 1/5; 2/25; 4/20; 5/16,24 |
| 1792 CG 6: 9/21; 1031; 12/17; 1793: 1/29; 5/8,31 |
| 1793: CG 5: 9/27,10/17; 1794: 2/19; 5/4,16 |
| 1794: HAY 1: 8/23 CG 4: 10/17; 1/13; 1795: 2/11; 5/30 |
| 1795: CG 4: 9/14; 12/1; 1796: 5/6,31 |
| 1796: CG 2: 9/21; 11/4 |
| 1797: CG 7: 9/22; 11/11,23; 1798: 2/6; 5/3,18; 6/11 |
| 1798: HAY 1: 8/6 CG 2: 9/.7; 1799: 5/20 |
1799:  CG  3:  9/23; 11/2;  1800: 6/3

CO 3  Fontainbleau;  or, Our Way in France

Lackland .............William Lewis
Lapoche...............John Quick
Sir Shenkin..........John Edwin
Sir John Bull...Richard Wilson
Lord Winlowe....William Davies
Col. Epaulette..Ralph Wewitzer
Butler...............William Egan
Robin.............William Darley
Henry...............John Johnstone
Inn-keeper........Richard Gaudry
Jockey...............Thomas Kennedy
Postboy.............Mr. Jones
Waiters..Messrs. Helme, Thomson

Mrs. Casey........Mrs. Margaret Kennedy
Celia........Miss Eliza Wheeler
Nanette..........Mrs. Margaret Martyr
Miss Bull........Mrs. T. Kennedy
Lady Bull.........Mrs. Ludia Webb
Rosa........Mrs. Elizabeth Bannister

Hogan, V,5,752

Total performances: 51

1784:  CG  117:  11/16-18,20,23,25,27,30;  12/1**, 2, 7-8;
       1785:  1/6;  2/19;  4/27;  5/25
1785:  CG  6:  10/7;  11/3,22;  1786:  1/10;  4/21;  5/23
1786:  CG  3:  12/1;  1787:  4/24;  5/17
1787:  CG  4:  4/2,26;  5/8,28
1788:  CG  4:  9/26;  12/23;  1789:  5/20,25
1789:  CG  4:  10/2;  1790:  1/29;  2/18;  4/22
1790:  CG  4:  10/15;  11/2;  1791:  5/3;  6/4
1791:  CG  1:  9/14
1792:  CG  2:  10/3;  1793:  6/7
1793:  CG  2:  10/15;  1794:  1/14
1795:  CG  1:  1/29
1796:  CG  2:  4/5;  5/26
1798:  CG  1:  5/24
Friar Bacon; or, Harlequin's Adventures in Lilliput, Brobdingnag, etc.

Friar Bacon..Frederick Reinhold
Friar Bungay..Charles Bannister
Harlequin.......James Chalmers
Boy...............John Edwin

Other characters: Councillors, Cryer, Lord Mayor, Alderman, Clerk, Judge, Sailor, Country Squire, Watchman, Father, Old Woman

Hogan, V,2,667-8

Total performances: 16

1783: CG 16: 12/23,26-27,29-31; 1784: 1/1-3,5-10,12

CO 2

The Fugitive
[alteration of The Czar]

Principal characters by:
Thomas Ryder Charles Farley
Thomas Blanchard John Cross
Richard Wilson John Johnstone
Thomas Marshall Miss Celia Williams
W. Powel Mrs. Ludia Webb
Edward Rock Mrs. Sarah Harlowe

Larpent Ms parts: (partial):
Baron Allstaff
Gentleman
Ralpho
Julia
Mme Yacobs
Ellen

Hogan, V,2,1300

Total performances: 4

1790 CG 4: 11/4-6,8

MF 2

Gretna Green

Rory............Richard Wilson
Crack...........William Swords
Capt. Tipperary..William Egan
Landlord.........John Ledger
Anvil...............Mr. Kenny
Capt. Gorget........Charles Bannister

Signora Figurante..Sga. Giovanna
Lady Pedigree....Mrs. Ludia Webb
Miss Plumb.Miss Catherine Morris
Maria...Mrs. Elizabeth Bannister
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**Harlequin Rambler; or, The Convent in an Uproar**  
(alteration of Friar Bacon)

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<tr>
<td>Harlequin</td>
<td>James Chalmers</td>
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<tr>
<td>Abbess</td>
<td>Mrs. Templeton</td>
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<tr>
<td>Sea Captain</td>
<td>Charles Bannister</td>
</tr>
<tr>
<td>Mother</td>
<td>Mrs. Eleanor White</td>
</tr>
<tr>
<td>Friar Bacon</td>
<td>William Davies</td>
</tr>
<tr>
<td>Waiting Woman</td>
<td>Mlle Semini</td>
</tr>
<tr>
<td>Father</td>
<td>James Fearon</td>
</tr>
<tr>
<td>Colombine</td>
<td>Mlle. Augustine</td>
</tr>
<tr>
<td>Friar Bungay</td>
<td>William Darley</td>
</tr>
<tr>
<td>Bithmere</td>
<td></td>
</tr>
<tr>
<td>Clown</td>
<td>William Stevens</td>
</tr>
<tr>
<td>Barber</td>
<td>John Edwin</td>
</tr>
</tbody>
</table>

Musical and other characters by: John Johnstone, William Rayner, Robert Mahon, Cockran Booth, James Thompson, Mr. Jones, Mr. Helme, John Doyle, James Bates, John Ledger, Joshua Painter, Mrs. Mary Morton, Miss Ann Stuart, Mrs. Harriet Davenett, Mrs. Margaret Martyr, Lilliputians, Blefuscdians and Brobdignagian by New Performers.

Total performances: 24
1784: CG 19: 1/29,31; 2/2-6,9,11,17,23; 3/2,8; 4/17,19; 5/3,14,5/20,31; CG 5: 9/20,27; 10/4,11; 11/4

P 1 Harlequin Teague; or, The Giant's Causeway

Original cast not given.
Total performances: 49

1783: HAY 14: 6/30; 7/1,4,9,12,14-15,21-23; 8/4-5*,18; 9/1,3
1785: HAY 8: 7/13,20,25,27-28; 8/1,25,30
1786: HAY 4: 9/4,6,11,13

CO 3 The Highland Reel

M'Gilpin.............John Quick
Shelty.................John Edwin
Sgt. Jack...Charles Bannister
Laird of Col......James Aikin
Sandy...............John Johnstone
Charley.......Thomas Blanchard
Capt. Dash......William Davies
Croudy.............James Fearon
Laird of Raasay......Cockran
Booth

Jenny....Miss Sarah Reynolds
Moggy..Miss Louisa Fontenelle
Hogan, V,2,1108

Total performances: 68

1788: CG 13: 11/6,10-11,13,15,18,20,22,25; 12/1,3
CG 14: 12/8,12,17; 1789: 1/6,19,29; 2/13; 4/4,27; 5/2,8,15,27; 6/9

[13 performances as mainpiece; 14 performances as afterpiece]

1789: CG 16: 9/28; 10/6,14,27; 11/9,18**; 12/14; 1790; 1/12,26; 2/6,16; 4/5, 24; 5/20,29; 6/12
1790  CG  5:  10/5; 11/9,17**; 1791: 2/17; 4/16
1791:  CG  3:  11/7; 1792: 2/20: 4/14
1792:  CG  3:  10/5; 12/3; 1793: 5/6
1793:  CG  5:  10/10; 12/12; 1794: 4/1; 5/24; 6/4
1794:  CG  2:  11/11; 1795: 3/21
1795:  CG  1:  10/22
1796:  CG  1:  9/19
1797:  CG  2:  11/1; 1798: 5/30
1798:  CG  2:  11/1; 1799: 5/22
1799:  CG  1:  9/20

MF 2

The Irish Mimick;
or, Blunders at Brighton

Parrots......John Johnstone  Miss Melcombe.......Mrs. Mary Ann
Cypress.......Joseph Munden  Davenport
Colin..........John Fawcett  Landlady..........Mrs. S. J. Platt
Capt. Clifford.....William  Julia...........Mrs. Sarah Jane Lee
Macready
Harry.......Charles Farley
Porter.......James Thompson
Boy...........Samuel Simmons

Hogan, V, 3, 1747

Total performances: 25

1795:  CG  7:  4/23,25,30; 5/2,9,20; 6/3
       CG  9:  11/18,21,24,28; 12/3,8; 1796: 4/22;
               5/12; 6/6
1796:  CG  2:  10/29; 1797: 2/20**
1797:  CG  2:  11/22**; 1798: 2/3
1799:  CG  2:  1/28**; 5/29
       CG  3:  10/17; 1800: 2/27**, 6/7
The Lad of the Hills;  
or, The Wicklow Gold Mine  
[altered to The Wicklow Mountains]

Yemon........Charles Incledon  
Granaghan......John Johnstone  
Thady...........John Fawcett  
Manus............Wright Bowden  
Devereux.......Edward Townsend  
Tinchingh.....John Richardson  
Dross.........James Thompson

Irish peasantry, Defenders, White Boys

Total performances:  4
1796:  CG  4:  4/9,11,13,23

The Lie of the Day;  
or, A Party at Hampton Court  
[alteration of The Toy]

Aircourt.......William Lewis  
Alibi.............John Quick  
Metheglin......John Fawcett  
Sir Carrol.......Mr. Harley  
Young O'Donovan.....James Middleton  
Larry Kavanagh.Thomas Knight  
Povot.........Samuel Simmons  
Footman.........James Blurton

Lady Arabel.Miss Charlotte Chapman  
Kitty Kavanagh.......Mrs. Mary Ann Davenport  
Sophia.......Miss Tryphosa Wallis  
Fib...............Mrs. Louisa Watts

Hogan, V,3,1840

Total performances:  9
1796:  CG  5:  3/19,30; 4/2,7; 5/24
1798:  CG  2:  4/13,26**
1799:  CG  1:  5/31
1800:  CG  1:  6/12*

Life's Vagaries

Arthur D'Aumerle.William Lewis  
Dickins.............John Quick  
Timolin.........John Johnstone  
Sir Hans.........Joseph Munden  
Augusta.......Miss Tryphosa Wallis  
Fanny...........Mrs. Sarah Jane Lee  
Miss Clare........Miss Ann Stuart  
Landlady........Mrs. S. J. Platt
[Life's Vagaries]

George Burgess....John Fawcett
Lord Torrendel....John Bernard
Robin Hoffs....Edward Townsend
L'Oeillet.......Charles Farley
Coachman.......James Thompson
John.............John Ledger
Constable.......James Blarton
Robinson..........T. Abbott
Thomas..........Samuel Simmons

Tradesmen: George Davenport, John Follett, John Cross, David Williamson

Fruit Woman....Mrs. Louisa Watts
Martha....Miss Anna Maria Leserve
Lady Torrendel....Mrs. Elizabeth Pope

Total performances: 19

1795:  
CG 16: 3/19,21,23-24,26; 4/7,9-11,13-16,18,20** 21
CG 2: 11/27; 1796: 6/4

1799:  
CG 1: 5/28

F 2 The Little Hunchback; or, A Frolic in Bagdad

The Hunchback....John Quick
Taylor.....Thomas Blanchard
Jew Purveyor,Ralph Wewitzer
French Doctor.......William Cubitt
Barter.....William Macready
Englishman.....James Fearon
Doctor's Man....Edward Rock
Jew's Man.Charles Milbourne
Black Aga....Joshua Painter
Cadi..........Robert Evatt
Bassa of Bagdad.....William Davies

Dora......Miss Elizabeth Rowson
Taylor's Wife...Mrs. Ludia Webb

Hogan, V,3,1738

Total performances: 18

1789:  
CG 5: 4/14,12,22; 5/4,13
CG 7: 10/2,6,13,28; 1790; 3/4,9: 4/8

1791:  
CG 2: 1/14; 3/1
CG 2: 9/23; 1792: 2/13

1792:  
CG 1: 9/26

1793:  
CG 1: 10/26

Hogan, V,2,1145
The London Hermit; or, Rambles in Dorsetshire

Whimmy..........Richard Suett
Peregrine......Robert Evatt
Barleycorn.....Howard Usher
Toby Thatch........William Parsons
John Brum.....Edward Alfred Tully.............John Johnstone
Coachman........John Ledger
Skip.............T. Abbott
John.............John Lyons
Barebones....Ralph Wewitzer
Apathy..........George Bland
Poz.............John Barrett
Bite.............James Cooke
Natty Maggs.....John Palmer Jun.

Dian........Miss Elizabeth Heard
Mrs. Maggs.......Mrs. Ludia Webb
Mrs. Dainty.Mrs. Margaret Cuyler
Mrs. Anymorn.Mrs. Mary Ann Hale
Kitty.......Mrs. Elizabeth Kemble
Fishwoman...Mrs. Mary Ann Powell
Hogan, V, 3, 1558

Total performances: 52

1793: 
HAY 18: 6/29; 7/1-2,4-6,8-11,13,16,18,24,31; 8/2,12; 9/10,12
HAY 2: 9/21,28

1794: 
HAY 5: 7/8,12; 8/1,16; 9/11
CG 1: 4/29

1795: 
HAY 7: 6/11,18; 7/15,23; 8/11,25,28
CG 3: 12/9; 1796: 1/7,22

1796: 
HAY 2: 6/17; 7/4

1797: 
HAY 4: 6/17,27; 7/13; 9/7

1798: 
HAY 2: 6/15; 7/7

1799: 
HAY 3: 6/21,28; 8/17

1800: 
HAY 5: 7/7,14,28; 8/13,30

P 2

Lord Mayor's Day;
or, A Flight from Lapland
in an Air Balloon

Captain...Charles Bannister Lucretia.......Mrs. Sarah Wilson
Sailor.......William Brett Polly.......Miss Catherine Morris
Gobble......Richard Wilson
Ballad Singer.........Ralph
Wewitzer
Serjeant....William Davies
Barber.........John Mills
Glazier......William Darley
Vintner.......Cockran Booth
Hatter..........John Doyle
Clod............John Edwin
Whalebone..William Stevens

Total performances: 46

1782: CG 35: 11/25-27**, 28,30; 12/2,4-5,9-10,12,16,19,21
        12/23,26-28,30; 1783: 1/2,7,18,20-25,27;
        2/5,7,24; 3/10; 4/21; 5/28

1783: CG 4: 11/10-11,17,24

1784: CG 2: 11/9,18

1795: CG 5: 11/9-10,12,16,23

CO 2

Love and War

[alteration of Jephson's The Campaign]

Original cast not given. Cast Oct. 1,1787:

Gregory.........John Edwin
Gen. Howitzer....John Quick
Capt. Farquar.John Johnstone
Sulphur.......William Davies
Commissary.....James Fearon
Rifle..........William Darley
Corporal.......William Cubitt

Saib.......Mrs. Margaret Kennedy
Maria.Miss Rosemond Wilkinson
Susan.........Mrs. J. Brown
Lucy.......Mrs. Margaret Martyr
Hogan, V,2,916

Total performances: 25

1787: CG 11: 3/12,15,19-20,29; 4/13.*, 18,23; 5/9,26; 6/2
        CG 4: 10/1; 1788: 4/19; 5/2; 6/30

1788: CG 3: 10/17; 1789: 2/2,9

1789: CG 3: 10/21; 1790: 4/26; 6/8

1791: CG 2: 11/25; 12/16

1793: CG 1: 5/15
MF 2

Love in a Camp;
or, Patrick in Prussia

Patrick........John Johnstone
Quiz.............John Quick
Darby.............John Edwin
Marshall Fehrbellin...William
Davies
Rupert.............John Palmer
Olmutz...........William Cubitt
Adjutant........William Gardner
Greenbergh.....James Thompson
Drummers.......William Swords,
Mr. Newton

Total performances: 64

1786:  CG  14:  2/17, 20, 22-23, 27; 3/4, 6, 9, 25; 4/22, 24; 5/18, 26, 6/1

CG  13:  9/18, 22 **, 29; 11/25; 12/9; 1787: 2/3, 15, 19**
2/22; 3/22; 5/7, 19; 6/5

1787:  CG  7:  10/7, 26; 1788: 4/8, 23; 5/3, 8, 23

1788:  CG  7:  9/22; 10/15; 1789: 1/23; 2/11; 5/12, 26; 6/4

1789:  CG  6:  10/7; 11/5; 12/6; 1790: 2/27; 4/21; 5/27

1790:  CG  4:  11/11; 1791: 2/24; 5/19; 6/1

1791:  CG  3:  9/17; 11/5; 1792: 5/9

1792:  CG  4:  10/5; 12/1; 1793: 5/30; 6/6

1793:  CG  2:  10/4; 1794: 4/30

1795:  CG  1:  11/25

1796:  CG  1:  10/18

1797:  CG  1:  4/11

1800:  CG  1:  5/30
King Alfred......John Palmer
Hastings.........James Aicken
Siveno..........Robert Palmer
Eustace........Charles Kemble
Earl Burrhed.William Davies
Hubba..........Thomas Caulfield
Hollybush......George Wathen
Gog..............John Fawcett

Lady Albina..Mrs. Elizabeth Kemble
Bertha..........Mrs. Sarah Harlowe
Blanche.........Mrs. Maria Gibbs

Hogan, V,3,1872

Total performances: 3

1796: HAY 3: 6/22-24

Burl 2       The Maid's The Mistress

Uberta....Frederick Reinhold
Old Woman..Charles Bannister
Vespone........John Edwin

Serpilla.....Sga. Giovanna Sestini

Hogan, V,1,591

Total performances: 2

1783: CG 2: 2/14,17

F 2         The Man Milliner

Bob Dobbin.......John Edwin
Coiffeuse.......Ralph Wewitzer
Frank Dobbin..William Davies
Faggot..........James Fearon
Sir Harry........J. Brown
Waterman.........Edward Rock
Galen Dobbin....John Quick
Postboy.........William Swords

Mrs. Coiffeuse....Mrs. Ludia Webb
Lady Dolphin.Mrs. Patty Ann Bates
Mrs. Chainstitch..Miss S.J. Platt
Fidget.........Miss Rhoda Brandin
Polly Gunnel........Mrs. J. Brown

Hogan, V,2,948-9

Total performances: 1

1787: CG 1: 1/27
**Merry Sherwood: or, Harlequin Forrester**

Principal vocal characters:
- Charles Incledon
- John Johnstone
- Joseph Munden
- John Fawcett
- Wright Bowden
- Thomas Knight
- Edward Townsend
- John Richardson
- Thomas Haynes
- Thomas Gray
- James Street
- Mr. Linton
- Reginald Spofforth
- Benjamin Tett
- Mrs. Serres
- Mrs. Rosemond Mountain
- Mrs. Elizabeth Clendinning
- Mrs. Margaret Martyr
- Principal pantomimic characters:
  - Robin Hood: John Follett
  - Arthur: Charles Farley
  - Little John: Samuel Simmons
  - Will Scarlet: T. Cranfield
  - Will Stukeley: David Williamson
  - Locksley: Thomas Gray
  - Midge: James Street
  - Clerk: Thomas Rees
  - Parson: Mr. Platt
  - Sheriff: James Thompson
  - Prince: W. A. Holland
  - Giants: Mr. Price
  - William Stevens
  - Harlequin: Mr. Simpson
  - Maid Marian: Mlle. St. Amand

Total performances: 32
- 1795: CG 32: 12/21-23, 26, 28-31
- 1796: 1/1-2, 4-9, 11-16, 18-22
- 1/22, 25-27
- 2/1, 8

**Modern Antiques; or, The Merry Mourners**

Cockletop: John Quick
- Mrs. Camomile: Miss Charlotte Chapman
- Napkin: Richard Wilson
- Belinda: Mrs. Sarah Harlowe
- Frank: Joseph Munden
- Flounce: Mrs. Edward Rock
- Thomas: James Thompson
- Nan: Mrs. Cross
- Joey: Thomas Blanchard
- Mrs. Cockletop: Mrs. Isabele
- John: James Blurton
- Mattocks

Total performances: 38
- 6/19
- CG 8: 9/14; 11/12; 12/10; 1792: 1/6, 2/10; 4/12; 5/4, 8
- 1792: CG 2: 9/19; 12/18
- 1793: CG 5: 11/9-20; 12/7; 1794: 3/4; 5/20
<table>
<thead>
<tr>
<th>Year</th>
<th>CG 1</th>
<th>Date</th>
<th>CG 2</th>
<th>Date</th>
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<tbody>
<tr>
<td>1794</td>
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<td>9/26</td>
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<td>9/28</td>
<td>1797: 5/27 Hogan V,2,1330</td>
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<td>2</td>
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<td>9/26</td>
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**MF 1**

**A Nosegay of Weeds; or, Old Servants in New Places**

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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</thead>
<tbody>
<tr>
<td>Sadboy</td>
<td>John Palmer</td>
</tr>
<tr>
<td>Arionelli</td>
<td>Miss Maria DeCamp</td>
</tr>
<tr>
<td>Motley</td>
<td>Thomas Hollingsworth</td>
</tr>
<tr>
<td>Tully</td>
<td>Robert Palmer</td>
</tr>
<tr>
<td>Lingo</td>
<td>William Dowton</td>
</tr>
<tr>
<td>Ephraim</td>
<td>Ralph Wewitzer</td>
</tr>
<tr>
<td>Nipperkin</td>
<td>George Wathen</td>
</tr>
<tr>
<td>Jemmy</td>
<td>Samuel Russell</td>
</tr>
<tr>
<td>Bowkitt</td>
<td>John Bannister Jun</td>
</tr>
<tr>
<td>Mrs. Casey</td>
<td>Mrs. Sarah Sparks</td>
</tr>
<tr>
<td>Betty Blackberry</td>
<td>Miss Harriot</td>
</tr>
<tr>
<td>Cowslip</td>
<td>Mrs. Maria Bland</td>
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</table>

**Total performances: 1**

<table>
<thead>
<tr>
<th>Year</th>
<th>DL 1</th>
<th>Date</th>
</tr>
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<tbody>
<tr>
<td>1798</td>
<td></td>
<td>6/6</td>
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</table>

**Burl 2**

**Olympus in an Uproar; or, The Descent of the Deities**

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Jupiter</td>
<td>Joseph Munden</td>
</tr>
<tr>
<td>Mercury</td>
<td>Edward Townsend</td>
</tr>
<tr>
<td>Momus</td>
<td>Samuel Simmons</td>
</tr>
<tr>
<td>Paris</td>
<td>Charles Incledon</td>
</tr>
<tr>
<td>Erynnis</td>
<td>Carlo Delpini</td>
</tr>
<tr>
<td>Juno</td>
<td>Mrs. Elizabeth Addison</td>
</tr>
<tr>
<td>Pallas</td>
<td>Mrs. Elizabeth Clendinning</td>
</tr>
<tr>
<td>Venus</td>
<td>Mrs. Rosemond Mountain</td>
</tr>
<tr>
<td>Irish</td>
<td>Mrs. Castelle</td>
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</tbody>
</table>

**Total performances: 13**

<table>
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<td></td>
<td>11/5,7-11,14-15,17-18,26; 12/2,6</td>
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</table>

**P 62**

**Omai; or, A Trip Around the World**

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>Otoo</td>
<td>William Darley</td>
</tr>
<tr>
<td>Omai</td>
<td>James Burton</td>
</tr>
<tr>
<td>Harlequin</td>
<td>Thomas Kennedy</td>
</tr>
<tr>
<td>Don Struttolando</td>
<td>John Palmer</td>
</tr>
<tr>
<td>Tboa</td>
<td>Mrs. Ranoe Rivers</td>
</tr>
<tr>
<td>Oediddde</td>
<td>Mrs. Margaret Kennedy</td>
</tr>
<tr>
<td>Oberea</td>
<td>Mrs. Margaret Martyr</td>
</tr>
<tr>
<td>Britannia</td>
<td>Mrs. Elizabeth</td>
</tr>
</tbody>
</table>

**Cast as of October 9, 1786:**
Clown........Carlo Delpini
Londina's Father.......James Thompson
Old Fairy.....Ralph Wewitzer
English Captain......William Brett
Justice.......William Davies
A Travelled Otaheitean..John Edwin

Londina's Mother...Mrs. Harriet Davenett
Londin ..Miss Louisa Cranfield
Colombine.Miss Elizabeth Rowson
Hogan, V,2,851

Total performances: 62


1786: CG 5: 10/9,27; 11/27; 12/2,4

1788: CG 8: 3/24-25,27,31; 4/7,9,16,29

Peeping Tom of Coventry

Tom.................John Edwin Maud............Mrs. Mary Wells
Mayor............Richard Wilson Mayoress......Mrs. Ludia Webb
Crazy...........Ralph Wewitzer Lady Godiva..Miss Rhoda Brangin
Earl of Mercia.....William Emma..Mrs. Elizabeth Bannister
Gardner

Count Louis.......Mr. Riley Hogan, V,2,725

Total performances: 151

1784: HAY 8: 9/6-11,13,5

1785: HAY 11: 5/30; 6/1**, 7,10-11,21,24,27; 7/8,15; 9/3

1786: HAY 10: 6/14**, 15,24; 7/4,13; 8/9,21,30; 9/5,12
HAM 2 7/3,10

1787: HAY 9: 6/21,25,30; 7/11,18,24,28; 8/16,23

1788: HAY 12: 6/13,17,27; 7/7,14,17,26: 8/2,16; 9/1,5,11

1789: HAY 14: 6/22,27; 7/1,8,16,20,27; 8/6,8,20,29,31; 9/5,12
CG 1: 4/20

1790: HAY 3: 6/16; 7/15,31

1791: HAY 1: 8/10
1792: HAY 7: 8/22,24,30; 9/5,10,12,15
1793: HAY 13: 6/14,19**26: 7/1-2,10,19,23,31; 8/30; 9/3,9,12
1794: HAY 1: 1/27
HAY 5: 7/22,29; 8/25; 9/11,15
1795: HAY 9: 6/16,26; 7/4,14,22; 8/7,12,24; 9/1
DL 8: 10/15,17,24,29; 11/6,13,30; 12/17
1796: HAY 8: 6/11,15,24; 7/4,20,27; 8/19; 9/13
1797: HAY 9: 6/12,22; 7/1,10,26; 8/22,28; 9/6,16
CG 2: 5/16,18
1798: CG 2: 2/20; 3/8**
HAY 8: 6/15,18,22; 7/12,27; 8/17; 9/1,8
1799: HAY 4: 6/15,26; 8/20; 9/16
1800: CG 1: 1/29**
HAY 3: 7/12,29

C 3

The Pharo Table

Hazlewood........William Lewis
Hector...............Thomas Ryder
Sir Harry..........John Quick
Hotfrost...........John Edwin
Shaloon...........Ralph Wewitzer
Col. Heavyside..Cockran Booth
Capt. Douce.....William Cubitt
Maj. Rooky.......Edward Rock
Miss Jeroboam......Thomas Blanchard

Glovestring.....Mrs. Edward Rock
Mrs. Knott......Mrs. S.J. Platt
Mrs. Jeroboam.....Mrs. Ann Pitt
Miss Somers.....Mrs. Mary Wells

Total performances: 3

1789: CG 2: 4/4,13
1790: CG 1: 4/21

CO 2

The Poor Soldier
[alteration of The Shamrock]

Patrick.....Mrs. Margaret Kennedy
Fitzroy.......Charles Bannister
Dermot.........John Johnstone
Darby..............John Edwin
Father Luke.....Richard Wilson
Bagatelle.......Ralph Wewitzer

Kathlane..Mrs. Margaret Martyr
Norah.Mrs. Elizabeth Bannister

Hogan V,2,656
<table>
<thead>
<tr>
<th>Year</th>
<th>Performer</th>
<th>Total Performances</th>
<th>Dates</th>
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<tbody>
<tr>
<td>1783</td>
<td>CG</td>
<td>40</td>
<td>11/4-5, 7-8, 12 **, 13-14, 18, 20-22, 27-29; 12/2, 4, 6/2</td>
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<td>12/8-10, 12-13, 17-19, 22; 1784: 1/26, 28; 2/10, 2/19, 26; 3/1, 9, 16, 20, 25; 4/1, 12, 29; 6/2</td>
</tr>
<tr>
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<td>1785:</td>
<td>2/22, 26; 3/3, 15; 4/4, 9, 23, 30; 5/10, 20, 27</td>
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<tr>
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<td>HAM</td>
<td>1</td>
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1800: CG 2: 2/7; 5/24  
HAY 1: 8/26

F2 The Positive Man  
[alteration of The She Gallant]

Sir Toby........John Quick  
Rupee............John Edwin  
Grog.............Lee Lewes  
Capt. Belcamp.......John Whitfield  
Lake...........Cockran Booth  
Maurice........William Egan  
Stern........James Fearon  
Dolphin........William Darley  
Sailors.........James Bates  
Mr. Jones  
Bowsprit.......Robert Bates

Total performances: 31

1782: CG 7: 3/16, 21, 23; 4/4, 6,13*, 18  
CG 6: 10/16, 26; 11/16; 12/11; 1783: 1/14; 2/20

1783: CG 2: 11/19; 1784: 1/17

1784: CG 4: 9/22; 10/13, 21**, 12/6

1788: CG 2: 2/9; 1789: 4/24

1789: CG 2: 2/21; 3/14  
CG 3: 10/30; 1790: 4/10; 5/4

1792: CG 1: 2/23

1793: CG 1: 12/6

1796: CG 1: 5/20

1797: CG 2: 5/17, 27

F 2 The Prisoner at Large

Muns............John Edwin  
Lord Esmond.......David Williamson  
Old Dowdle......William Moss  
Count Fripon.......Ralph Newitzer  

Adelaide...Mrs. Elizabeth Kemble  
Mary.......Miss Catherine Collett  
Rachel..........Mrs. Brooks
### The Prisoner at Large

Tough........John Burton  
Father Frank.James Mathews  
Phelim.....John Phillimore  

Total performances: 58

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### The Rival Soldiers

[alteration of Sprigs of Laurel]

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Hogan, V,2,1076

Lenox........John Johnstone  
Nipperkin.....Joseph Munden  
Capt. Cruizer.....W. Powel  
Major Tactic.Thomas Haymes  
Sinclair..Charles Incledon  

Mary..Mrs. Elizabeth Clendinning  
Hogan,V,3,1964
The Shamrock; or, The Anniversary of St. Patrick
[altered to The Poor Soldier]

Pat. Mrs. Elizabeth Kennedy
Darby..............John Edwin
Dermot..............William Brett
Father Luke........Richard Wilson
Phelim..............William Davies
King of the Leprechans.....
Master Edwin

Fairy Frank..Miss Catherine Morris
Kathlane.....Mrs. Margaret Martyr
Shelah............Mrs. Mary Morton
Norah....Mrs. Elizabeth Bannister

Hogan, V,1,602

Total performances: 2

1783: CG 2: 4/7-8

The She-Gallant; or, Square Toes Outwitted
[altered to The Positive Man]

Principal characters by:
Mr. Massey
Joseph Munden
Mr. Howard
Mr. Whitby
Robert Middleton
Mr. Fildew
Mr. Lucas
John Barrett

Mrs. Winchelsea
Mrs. Lefevre
A Gentlewoman,
not identified
Hogan,.V,1,288-289

1767 edition-parts:
Sir Anthony Woodville
Sir Geoffrey Gingle
Delamour
Young Woodville
Thady
Constable
Watchman
Florimel
Emily
Betty

Total performances: 1

1779: HAY 1: 10/13'

She's Elopéd!

Lord Villeure...James Aickin
Sir Charles......John Palmer
Major Blenner..Richard Suett
Aylmer.....Richard Wroughton
Appesley......William Dowton
Jerkin.......Samuel Russell
Joe..............R. Palmer
Plodden...John Bannister Jun

Mrs. Egerton..Mrs. Mary Ann Powell
Miss Villeure..Mrs. Dorothy Jordan
Miss Highbury......Miss Jane Pope
Grace............Miss Harriet Mellon

Hogan, V,3,2071
Total performances: 1

1798:

DL 1: 5/19

CO 3

The Siege of Curzola

Cricolo..........John Edwin
Podesta...........Cockran Booth
Giacomo............R. Palmer
Weatherbang......William Davies
Jollyboat...........William Brett
Junk............William Meadows
Governor.........William Gardner
Morosini.........John Lyons
Dandolo.........Richard Gaudry
Messenger.........Joshua Painter
Frederick.......David Williamson
Ulcizales........William Swords

Teresa..........Mis Georgina George
Baba...........Sga. Giovanna Sestini
Antonietta.......Mrs. Ludia Webb
Dora...........Mrs. Margaret Cuyler
Stella........Mrs. Elizabeth Bannister

Hogan, V,2,905

Total performances: 11

1786:  HAY 7:  8/12,14,16*, 19,21,23,30
1787:  HAY 4:  7/2,4,9; 8/9

MF 2

The Son-in-Law

Cranky..........William Parsons
Bowkitt.........John Edwin
Bouquet.........Charles Wood
Vinegar..........Robert Baddeley
Idle.............Philip Lamash
Orator Mum......Thomas Jackson
John.............William Stevens
Signor Arionelli....Charles
Bannister

Dolce..........Mrs. Lefevre
Cecilia.Miss Elizabeth Harper
Kenny..........unassigned

Hogan, V,1,269

Total performances: 196

1779:  HAY 16:  8/14,16,18,23,26-28,30; 9/1-3,6,9-10,14-15
1780:  HAY 19:  6/13,16,19,21,23,30; 7/4,7,13,18,20,26,31; 8/8,
        8/22,24-25,31; 9/5
1781:  CG  1:  4/30
        HAY 13:  6/9,13,15,20,28; 7/4,12,17,19**; 8/2,6,21-22
        CG  6:  12/5-6,8,11-12,14
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CO 2

Sprigs of Laurel

[altered to The Rival Soldiers]

Lenox........John Johnstone
Streamer......Mrs. Margaret Martyr
Nipperkin.....Joseph Munden
Sinclair...Charles Incledon
Squib........William Darley
Major Tactic.William Davies
Capt. Cruizer......W. Powel

Hogan, V,3,1546

Total performances: 27
1793:  CG  8:  5/11,13,14,17,20,22,25,28  
      CG  11:  9/18,30/  10/7,14; 11/8,25; 1794: 2/14; 3/11; 5/7; 14,30  
1794:  CG  3:  9/15; 10/27; 1795: 5/19  
1795:  CG  4:  10/14; 11/10; 12/17; 1796: 5/24  
1796:  CG  1:  10/20  

F 2  Tantara Rara, Rogues All!  
or; Honesty, the Best Policy  

Carty..........Thomas Ryder  
Andrew..........John Quick  
Corp. Toddy.....John Edwin  
Sap.............John Bernard  
Com. of Police.....William Davies  
Sir Ulick......James Fearon  
Pickle.......William Cubitt  
O'Toole........William Macready  
Shuffle.......Joshua Painter  

Total performances:  2  

1788:  CG  2:  3/1,8  

F 2  Tony Lumpkin in Town;  
or, The Dilettante  

Tony Lumpkin..William Parsons  
Pulville.....Francis Blissett  
Diggory.........Mr. Massey  
Dr. Minim.........R. Palmer  
Mr. Jonquil.....Philip Lamash  
Frank..........William Egan  
Painter.........Thomas Davis  
Shoemaker........Mr. Kenny  
Tim Tickle..Charles Bannister  
Taylor..........Mr. Pierce  
Footman........Joshua Painter  

Total performances:  12  

1778:  HAY  6:  7/2-3,7-8,28; 8/14*  
1779:  HAY  5:  8/6-7,9-10,19
1782: CG 1: 4/1

C 5

The Toy: or, The Lie of the Day
[altered to The Lie of the Day]

Aircourt........William Lewis
Alibi.............John Quick
Metheglin........John Edwin
Sir Carrol........James Aikin
Larry Kavanagh........Thomas
Blanchard
No1 Pros........Cockran Booth
Waiters: James Thompson,
Edward Rock
O'Donovan........Robert Middleton
Decroteur........Ralph Wewitzer
Footman........Robert Evatt
Boy..............Master Simons

Sophia...Miss Louisa Fontenelle
Katy Kavanagh...Mrs. Ludia Webb
Lady Arable...Mrs. John Bernard
Fib............Miss Ann Stuart
Lady Jane......Miss Elizabeth
Brunton

Total performances: 12

1789: CG 10: 2/3-6,10,12,14,16,19; 3/2
1790: CG 2: 3/18; 11/30

CO 2

The Wicklow Mountains
[alteration of The Lad of the Hills]

Felix........Charles Incledon
Sullivan........John Johnstone
Billy O'Rourke, John Fawcett
Redmond O'Hanlon......Wright
Bowden
Franklin.....Edward Townsend
Donnybrook.....Thomas Haymes
Dross............James Thompson
Irish peasantry, Defenders, White Boys

Helen...Mrs. Elizabeth Clendinning
Rosa..........Mrs. Rosemond Mountain

Hogan, V,2,1127

Total performances: 8

1796: CG 8: 10/7,10,12-14,26; 12/10; 1797: 3/4

C 5

Wild Oats;
or, The Strolling Gentleman
Rover .......... William Lewis  
Sir George Plunder...... John Quick  
Harry..........Joseph Holman  
Sim.............Thomas Blanchard  
John Dory.....Richard Wilson  
Ephraim Smooth.Joseph Munden  
Banks............Thomas Hull  
Gammon........William Cubitt  
Muz.............William Macready  
Sailors........James Thompson  
Charles Farley  
Landlord........W. Powel  
Twitch..........Edward Rock  
Trapp..........Robert Evatt  
Zachariah.......Thomas Reeve  
Lamp..........Charles Powell  
Sheriff's Officers..........  
John Cross, John Ledger  
Waiter........Master Simmons  

Jane.......Mrs. Mary Wells  
Amelia.......Miss Charlotte Chapman  
Lady Amaranth..Mrs. Elizabeth Popé  

Total performances: 49  

1791: CG 13: 4/16,25,29*; 12 -13 **; 16,21,25,30; 6/7,15  
CG 16: 10/12,19,26; 11/3,10,17,22; 12/1,15,19; 1792: 1/9,18,26; 2/9,15; 4/27  
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1794: CG 2: 11/21; 1794; 5/22  
1795: CG 2: 9/30; 11/25  
1798: CG 2: 3/20; 6/4  
1799: CG 2: 4/16; 5/29  
1800: CG 1: 5/2  

C 5  

The World in a Village  

Grisby........William Lewis  
Charles.........Joseph Holman  
Capt. Mullinahack.......John Johnstone  
Jollyboy.......Joseph Munden  
Master Jack.....John Fawcett  

Mrs. Allbut..Mrs. Isabell Mattocks .  
Maria.......Mrs. Rosemond Mountain  
Mrs. Bellevue...Mrs. Susan Fawcett  
Margery.............Mrs. S.J. Platt  
Louisa...........Mrs. Harriet Esten
[The World in a Village]

William...Robert Middleton
Willows........Thomas Hull
Capt. Vansluisen....William Cubitt
Briars......William Macready
Sir Henry Check.....W. Powel
Hedgeworth......Robert Evatt
Allbut.........John Quick
Edward..........Miss Standen

Total performances: 23

1793: CG 20: 11/23,25-26*, 30; 12/2-3*,4**, 6,13; 1794:
      1/2,10,17,23; 2/14; 5/16; 6/4,16
1794: CG 3: 10/8; 11/4; 1795: 5/30

C 5

The Young Quaker

Young Sadboy.....John Palmer
Clod.............John Edwin
Lounge...........Mr. Riley
Twig............Richard Gaudrey
Spatterdash....John Bannister
Capt. Ambush.....David Williamson
Shadrach.......Ralph Wewitzer
Waiter..........John Barrett
Coachman........John Ledger
Old Sadboy.....Richard Wilson
Chronicle.......William Parsons
Goliath.........Miss Painter

Lady Rounceval....Mrs. Ludia Webb
Araminta....Miss Catherine Morris
Pink.........Mrs. Elizabeth Lloyd
Mrs. Millefleur...Mrs. James Love
Judith.........Miss Mary Ann Hale
Dinah Primrose........Miss Sarah

Hogan V,1,550

Total performances: 56

1783: HAY 19: 7/26,28-29*, 31; 8/4-5*,7,9,11,14,16,21,29; 9/2,
       9/4,6,9,11,15
1784: HAY 10: 6/14,18,24,29; 7/3,16,27; 8/3; 9/1,11*
1785: HAY 1: 7/19
1786: HAY 2: 7/18; 8/25
1787: HAY 7: 6/21,26; 7/11,18,26,31; 8/10
### [The Young Quaker]

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Music in John O'Keeffe's Plays:
A Checklist

Previous to the compilation of this checklist (the first to describe both the lyrics and music in John O'Keeffe's plays) studies of eighteenth-century English musical drama seldom have included music because of the ephemeral nature of sheet music and, until recently, the absence of music indices. Now, the publication of the British Union Catalogue of Early Music Printed Before 1801, the primary source for locating and identifying music published in the British Isles for that period, O. G. Sonneck's Early Opera in America and his Catalogue of Opera Librettos, and Donald L. Hixon's Music in Early America: A Bibliography of Music in Evans, American musical sources, are recognized valuable research tools. They have served as basic sources for this checklist. Additional sources include: New York Public Library Reference Division, Dictionary Catalogue of Music, National Union Catalogue of the Library of Congress, Newberry Library's music collection, The London Stage, Part V, and O'Keeffe's two-volume autobiography, Recollections . . .

The following checklist contains over one hundred and forty song lyrics written by John O'Keeffe, although he is said to have written over two hundred. Even that figure may be a conservative estimate because the majority of his plays contained music. Besides giving their

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1S. J. Adair Fitzgerald, Stories of Famous Songs (London: John C. Nimmo, 1898), 159.
performers an opportunity to exercise talents other than dramatic and serving as a special offering for benefit performances, the songs undoubt-
edly enriched thin plot-lines and characterizations. Audience approval is reflected in the sales of numerous editions of "Books of Songs" containing lyrics from each play. As the checklist indicates, immediately after the initial performance of an O'Keeffe play, enterprising printer-publishers both in Great Britain and in the United States put the play's lyrics on sale. Although the identification and location of O'Keeffe lyrics are important to his canon, both the identification and location of their musical settings may provide a future opportunity to demonstrate how comic humor, such as O'Keeffe's and other contemporary comic opera writers, could be satisfactorily allied with concerted music and create an entertainment form, the musical comedy, which is popular to this day.²

This checklist is organized as follows:

I. Partial collections
   I.1. Music in individual plays
   III. Music in single songs by O'Keeffe
   IV. Songs in plays of others
   V. Songs not located

Within each division, an entry, whenever possible, includes a symbol that indicates in which library a copy of the work may be found. Holdings indicated are not exclusive.

²W. J. Lawrence, "Early Irish Ballad Opera and Comic Opera," Musical Quarterly, VIII (July, 1922), 399, credits Richard Cumberland as the first to use the term "musical comedy." Cumberland applied the term to his The Summer's Tale (Covent Garden, 1765). Later, he supplied O'Keeffe with at least one prologue.
The first division (Partial collections) is chronologically arranged. Following each collection cited, the title and page number of the O'Keeffe song are given. Square brackets contain the composer's name and title of the play.

The music in individual plays, second division, is arranged alphabetically according to play title, and is followed by the composer's name. Two leading composers of the time, William Shield and Samuel Arnold, provided the majority of O'Keeffe's musical settings; however, they did not always write an original theme for his lyrics. Instead, they often accepted O'Keeffe's suggested folk tunes and wrote elaborate accompaniments and arrangements.

The third and fourth divisions, Music in single songs by O'Keeffe and Songs in plays of others, are not to be considered complete. They do serve, however, to illustrate O'Keeffe's prolific output and to represent another facet of the eclectic nature of the late eighteenth-century musical stage.

Finally, those titles which were O'Keeffe's work but whose music has not been located are listed alphabetically under the title of the musical play. Each citation carries the source of attribution.
"Amo, Amas, I Love a Lass," was sung by the comedian, John Edwin, in the character of a pedant, Lingo, in O'Keeffe's Agreeable Surprise, a musical farce. This patter song was a long-time popular favorite, and was set to a traditional air to which the old nursery rhyme, "The Frog and the Mouse," was sung in the eighteenth century.

English Songs of the Georgian Period . . .
Amo, Amas, I Love a Lass.

Allegro moderato.

1. A-mo, a-mas, I
2. Oh, how Bel-la
3. Can I do more a

A-mo, a-mas, I
Oh, how Bel-la
Can I do more a

1. love a lass, in the coder tall and alone—der feet twinkle with her rhine-bright, and
2. speak no voice, who spoke of it as dull—cari, her mouth bright, her voice as white, and
3. my part is, I'd kiss her lips, am I to run. If I'm back, sir, she's my own dear

A-mo, a-mas, I
Oh, how Bel-la
Can I do more a

1. she's of the feminine gender.
2. till when I kiss her lips in,
3. di—c—sa—b—se

Ha—run, na—run, sent—di—vo—run, Ha—run, na—run,
Ha—run, na—run, sent—di—vo—run, Ha—run, na—run,

Di—vo; the rag, marry dirty por—to—wig and—back-hand, His has her—pug—i—th—vo!

Note: By the composer, John Adams, in the character of "Linga," a patient, in John O'Keefe's opera, The American Dervis, acted at the Opera House in 1816. It was named since noted and adopted by Mr. Robert Arnold. The air used by Arnold for "Amo, Amas," is a tradition of a rhyme in which the old nursery rhyme, "The Frog and Mouse," was sung in the 18th century.
Music in John O'Keeffe's Plays:
A Checklist

I. Partial Collections

The Select Songster, or, A Collection of elegant songs, with music prefixed to each. Compiled by Philo. Musico. [Chauncey Langdon]. New Haven: Daniel Bowen, 1786. [Evans 19750].

"Braes of Balendine," 21-22. [Arnold, Castle of Andalusia]

MWA


"Friend and Pitcher," 52-53. [Shield, Poor Soldier]
"Good morrow to your night cap," 211-212. [Shield, Poor Soldier]
"British Lion is my sign," 378-379 [Shield, Fontainbleau]
"How Happy the Soldier," 358-359 [Shield, Poor Soldier]

A Collection of favorite songs divided into two books containing most of the airs of the Poor Soldier, Rosina, etc. and the principal songs sung at Vauxhall. The basses rendered easy and natural for the piano-forte or harpsichord. Book I Philadelphia: Reinagle and Aitken [1789].

"How happy the soldier," 8
"Norah the theme of my song," 10
"The Spring with Smiling Face," 12
"My friend and pitcher," 13
"A Rose tree," 15
"Out of my sight," 16
"Good morrow to your night cap," 20

[All the above are from Shield, Poor Soldier]

PU

Young's vocal and instrumental miscellany: being a collection of the most approved songs, duets, catches and glees, adapted for voice, pianoforte, violin and German flute. No. 1-8. Philadelphia: John Young and Carey [1793]. [Evans 26522].

108
"Send him to me," Ne. 1, 6-7. [Shield, The Farmer]  
"Such Pure Delight," No. 2, 14-15. [Shield, Highland Reel]  
"The bleak wind wistles [sic]," No. 1, 8-9. [Shield, Highland Reel]  
"No more I'll court the town," No. 4, 35. [Shield, The Farmer]  

DLC

The Gentleman's Amusement, or Companion for the German flute.  
Selected, arranged and adapted by R[obert] Shaw of the Theatre.  
[Evans 27694].

"The Tinker," 92-93. [Reeve, Merry Sherwood]  
"Tho I am a Little Lad," 16-17. [Shield, Highland Reel]  
"Highland Laddie," 46-47. [Shield, Highland Reel]  
"Scotch Melody," 18-19. [Shield, Highland Reel]  
"Ere Round the huge oak," 5. [Shield, The Farmer]  
"Whilst happy in my native land," 87. [Shield, The Farmer]  
"Dans votre lit," 69. [Shield, Love in a Camp]  

The Gentleman's Amusement, or Companion for the German flute.  
Nos. 4-5. Philadelphia: Carr [1795].  
[Evans 29498]  
"O sweet Mary come to me," 40-41. [Shield, Sprigs of Laurel]  

PU

Book the second of Elegant Extracts for the German Flute or Violin.  
Selected from the most favorite songs sung at the theatres  
and other public places. Philadelphia: J. Carr [1796].  
[Evans 30383].

"Ere Round the Huge Oak," 20 [Shield, The Farmer]  
DLC

Evening Amusement. Containing fifty airs, songs, duetts [sic]  
hornpipes, reels, marches, minuet's [sic] for one or two  
German flutes or violins. Philadelphia: J. Carr [1796].  
[Evans 30396].

"The Rose Tree," 19. [Shield, 19. [Shield, Poor Soldier]  
"Dans votre lit," 22. [Shield, Love in a Camp]  
"Scots air," 24. [Shield, Highland Reel]  
"Boys when I play," 25. [Shield, Highland Reel]  
DLC

The Scots Musical Museum: being a collection of the most favorite scots  
[sic] tunes: adapted for the voice, harpsichord and pianoforte  
[Evans 31701]

"Scotch Air," 95-96. [Arnold, Castle of Andalusia]
"Braes of Balendine," 107-108. [Arnold, Castle of Andalusia]
"Flowers of the Forest," 129-130. [Arnold, Castle of Andalusia]
"The Lasses of Dublin," 73-74. [Shield, Poor Soldier]

DeWint

[Evans 33294]

"How Happy the Soldier," 115-117. [Shield, Poor Soldier]
"The Lasses of Dublin," 117. [Shield, Poor Soldier]

MWA

The Third Book of Elegant Extracts for the German Flute or Violin. From the most favorite songs sung at the theatres and other public places. Philadelphia: B. Carr. [1798].
[Evans 33667]

"Old Towler," 20. [Shield, The Czar]

DLC

The Musical Repertory [Repository] being a collection of the most modern and favorite songs, airs, marches, etc. adapted to the voice, bass and key'd instruments. Vol. I. Boston: William Norman [1799].
[Evans 35891].

"Love soft illusion," 54-55. [Arnold, Castle of Andalusia]

DLC


"A Rose Tree," 82. [Shield, Poor Soldier]
"Friend and Pitcher," 130. [Shield, Poor Soldier]
"Bonny Bet," 147. [Shield, Fontainbleau]
"British Lion is my sign," 201. [Shield, Fontainbleau]

DLC ICN MWA


"Ere round the huge oak," II, 342-343. [Shield, The Farmer]
"Bonny Bet," I, 184-186. [Shield, The Farmer]
"Friend and Pitcher," I, 128-129. [Shield, Poor Soldier]
"Twins of Latona," I, 163-166. [Shield, Poor Soldier]
"How Happy the Soldier," I, 183-184. [Shield, Poor Soldier]
"When I was a younker," I, 314-315. [Arnold, Peeping Tom]
"Flow Thou Regal Purple Stream," II, 17-20. [Arnold, Castle of Andalusia]

"Hardy Sailor," II, 29-30. [Arnold, Castle of Andalusia]

"The Wolf," II, 84-87. [Arnold, Castle of Andalusia]


"Twins of Latona," 38-41. [Shield, Poor Soldier]

"Friend and Pitcher," 82-83. [Shield, Poor Soldier]

"Rose tree," 127-128. [Shield, Poor Soldier]

"Old Towler," 56-59. [Shield, The Czar]

"Ere Round the Huge Oak," 118-119. [Shield, The Farmer]

"Bonny Bet," 194-196. [Shield, The Farmer]


"Old Towler," 17-19. [Shield, The Czar]


"Old England's A Lion," 115-117. [Shield, The Farmer]


"The Billet Doux," 240-241. [Shield/O'Keeffe]

II. Individual Plays

The Agreeable Surprise Score: Arnold


BM CoU CKC DLC LCM M MB MH NIC


DLC IGN NcD

in The Pianoforte Magazine, I, 1 [1797]

BM DLC MH


DLC ICN
Individual Songs

"Airy pleasure is inviting" . . . Dublin: Elizabeth Rhames [ca.1781].
[Does not appear in London edition of score].

"Amo, Amas" . . . London: P. E[evans] [ca. 1781].
BM DLC IU

_Dublin: John Lee [ca. 1781].

in English Songs of the Georgian Period [1906?], ]06.

"Bustle and stir in my shop" . . . Dublin: John Lee [Ca.1781].
BM D

"The Charming Fellow" . . . Dublin: John Lee [ca. 1781]
BM

"Jackey Bull" . . . Dublin: John Lee [ca. 1781].
BM D

"The Sovereign of the see [sic]" . . . Dublin: John Lee [ca. 1781].
BM

"To be sure I woud [sic]" . . . Dublin: John Lee [ca. 1781].
BM

"Whate [sic] posies and roses" . . . Dublin: Joshua Stokes [ca. 1781].
BM

"The tunefull [sic] lark as soaring high" . . . New York:
printed and sold by J. Hewitt's musical repository [1806?].
MB NN ViW

Aladin, or the wonderful lamp
Score: Shield

Aladin, or the wonderful lamp. The poetry by J. O'Keefe.
The music selected from Handel, Giodini, Gluck, Carolan
and Shield by A. Shaw, the songs by William Shield.
London: Goulding [1788]. 30 pp. [arranged for piano]
DLC MB

A Beggar on Horseback
Individual song: Arnold

"Who wou'd not up to London Come" . . . The words by Mr. O'Keefe
London: Printed for Harrison and Company [1785].
BM
Britain's Brave Tars

Individual song: Attwood

"Brave Betty Was a Maiden" ... written by J. O'Keeffe ... London: Longman, Clementi and Company, 1797.

The Birth Day, or the Prince of Arragon

Score: Arnold

The Birth Day, or the Prince of Arragon ... Opera XII.

[Arnold's opus number]. London: The Author [Samuel Arnold]., 1783. 34 pp. [vocal score].

The Castle of Andalusia

Score: Arnold


[a re-issue, printed from J. Bland's plates].


in The Piano-Forte Magazine, VII, 10 (1799).

Castle of Andalusia

Individual songs

"A Soldier I am for the Ladies." ... folded inset in Exshaw's London Magazine (Dublin), March, 1783.

"All amongst the leaves so green" ... Edinburgh: N. Stewart [ca. 1785].

"Braes of Balendine" in The Select Songster (1786), 21-22.
"Come ye hours" ....Dublin?: John Lee? [ca. 1782].

"Flow thou regal purple stream" . . . Dublin: Elizabeth Rhames [ca. 1790].

"Galloping Dreare Dun" . . . Dublin: E. Rhames [ca. 1790].

"The Hardy Sailor" . . . folded inset in Exshaw's London Magazine (Dublin), February, 1783.
"I have a lover of my own" . . . Dublin: Elizabeth Rhames [ca. 1790].

"Laugh and Lay Down" . . . Salisbury: Fowler? 1785?

"The Leaves So Green" . . . Dublin: J. Lee [ca. 1782].

"Like my dear swain" . . . Dublin: John Lee [ca. 1800-1803]

"Love soft illusion" . . . Dublin: Ino Delany [ca. 1785].


"Lovely maid I'll die for thee" . . . Dublin: Elizabeth Rhames [ca. 1785].

"My fair one like the blushing Rose" . . . Dublin: Hime [ca. 1785].

"My fair one like the blushing Rose" . . . folded inset in Exshaw's London Magazine (Dublin), January, 1787.

"Like my dear swain" . . . Dublin: John Lee [ca. 1800-1803]

"Love soft illusion" . . . in The Musical Magazine (Boston) [1802-1803], II, 54-55.

"My fair one like the blushing Rose" . . . Dublin: Hime [ca. 1785].

"Lovely maid I'll die for thee" . . . Dublin: Elizabeth Rhames [ca. 1785].

"Like my dear swain" . . . Dublin: John Lee [ca. 1800-1803]

"Love soft illusion" . . . in The Musical Magazine (Boston) [1802-1803], II, 54-55.
"Not on Beauty's transient pleasure" . . . Dublin: John Lee? [ca. 1782].
CKC

"Scotch Air" in The Scots Musical Museum (1797), 95-96.
DeWint

DLC MH N NHi NN

"The Wolf" . . . Dublin: Anne Lee [ca. 1785].
BM

. . . in Edinburgh Musical Miscellany (1808);
II, 84-87.
ICN

. . . Philadelphia: Osbourn's musical saloon,
n.d.
DLC

The Czar

Individual songs: Shield

"The Fox Chace [sic]" . . . London: Str[aight] [ca. 1780].
BM

. . . Salisbury: [Fowler, 1800?].
BM

["Old Towler"] "Hey ho chivey, hark forward Tantivy" . . .
London: Longman and Broderip [1794?].
BM 0

. . . Dublin: [Hime? ca. 1790].
DLC

. . . London: Longman and Broderip [ca. 1795].
BM C CKC D GUL

. . . in Walker's Hibernian Magazine, July, 1795.
BM D

. . . New York [sic]: Printed and sold by G. Gilfert and Company [1796]. Part for guitar or flute at end.
[Evans 47915]
DLC NN

. . . New York: Printed by William Howe [1798?].
DLC MB
... in The Third Book of Elegant Extracts ... (1798). 10-11.

... Dublin: Edmund Lee [ca. 1800].

... New York: Published [sic] by William Dubois [181?].

... in [Crosby's] English Musical Repository (1811), 56-59.

... in English Songs of the Georgian Period (1906), 17-19

The Dead Alive

Individual song: Arnold

"See A Nymph so brisk" ... Dublin: John Lee [ca. 1781].

The Farmer

Score: Shield

The Farmer, A Comic Opera ... Selected and composed by W. Shield
The words by J. O'Keefe. London: Longman and Broderip [1787]. 41 pp. [piano-vocal score].
BM CKC D Fo DLC ICN LCM M MB NN O

... Adapted for the German flute.
BM CKC D LAM

... London: Printed by M. Clementi and Company [1788?]. 42 pp. [piano-vocal score].
DLC ICU

... London: Clementi and Company [1797]. 42 pp. [piano-vocal score].
MB

... London: Longman and Broderip [1798?].
42 pp. [piano-vocal score].
DLC
Arrangements

"Divertisement on the favorite air of 'The plow boy' for the pianoforte."
DLC MIU

"'The plough boy,' arranged as a rondo for the pianoforte . . ."
DLC

A concerto for the pianoforte or harpsichord with accompaniments in which is introduced the favorite air of the Plough Boy [by W. Shield]. Composed by Jan Ladislav Dussek. London: Longman and Broderip [ca. 1795]. 4 pp.
BM

A concerto for the grand or small pianoforte with accompaniments in which is introduced the favorite air of the Plough Boy. Composed by Jan Ladislav Dussek. London: Broderip and Wilkinson [ca. 1800]. 4 pp.
BM

The Farmer

Piano, two hands, with an interlinear text. At the bottom of the page is a part "For the guitar".
DLC

Individual songs: Shield

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DTC

D

D

... in Young's Vocal and Instrumental Miscellany (1793), No. 4, 35.
Listed according to first line: "No more I'll court . . ."
DLC

London: Longman and Broderip [1798].
Song arranged for guitar accompaniment with the words.
BM DLC
"Charming Village Maid"... London: Longman and Broderip [1788?].
Contains accompaniments for guitar and German flute.

"Charming village maid"... Dublin: Hime [ca. 1800].

"Ere round the huge oak"... London: Longman and Broderip, 1788.

Part for flute at the end.

Dublin: Hime [1800?].


"The goldfinches sonnet" . . . Dublin Published by Mino [?] at his Musical Circulating Library. [1798?].

"The joys of the table" . . . Dublin: Hime [ca. 1800].


"A flaxen-headed cow boy" ["The Plough Boy"] . . . Dublin: J and E Lee [ca. 1788].

"The plow boy." Philadelphia: Carr and Schetky, 180?.


"Old England's a lion" . . . London: Longman and Broderip [ca. 1788].
in English Songs of the Georgian Period (1906), ICN
115-117.

"Send him to me" in Young's vocal and instrumental miscellany (1794), 6-7. DLC

"Whilst happy in my native land" in The Gentleman's Amusement (1794), 87.

"Winds softly tell my love" ... London: Longman and Broderip [ca. 1788]. DLC PHi

Dublin: Hime [ca. 1800]. BM DLC

Fontainbleau

Fontainbleau, or Our Way in France. A Comic Opera ... written by J. O'Keefe. Selected and composed by W. Shield. London: Longman and Broderip, 1784. 63 pp. Accompaniment for piano. BM CKC D ICN LCM NN M

Accompaniment indicated for string and wind instruments. DLC ICN

London: Longman and Broderip, 1784. 64 pp. Vocal score. BM

Overture to Fontainbleau. London: n.p. [ca. 1785]. 7 pp. piano score. BM

Fontainbleau ... London: Longman and Broderip [ca. 1785]. 38 pp. [adapted for guitar]. G

Individual songs: Shield

"A Master I have" ... in Calliope (1788), 359-360. ICN

"The British Lion is my sign" ... London: Longman and Broderip [ca. 1785]. A
in *Calliope* (1788), 378-379.

ICN

in *The Songster's Museum* (1803), 201.

ICN MWA

"Dear Lovely maid" . . . Dublin: John Lee [ca. 1785].

D

"Golden Treasure" . . . London: Longman and Broderip, 1785.

BM O

"Kilkenny is a Handsome Place" . . . inset in *Exshaw's London Magazine* (Dublin), April, 1785.

D

"Let fame sound the trumpet" . . . London: Longman and Broderip [ca. 1785].

Arrangement for guitar included.

C DLC

. . . Dublin: Elizabeth Rhames [ca. 1790].

D

"Love does so Run in my Head" . . . back inset in *Exshaw's London Magazine* (Dublin), May, 1785.

D

Friar Bacon

Score: Shield


DLC MB

. . . The overture and airs . . . adapted as Lessons for the Harpsichord or Piano Forte. London: J. Bland, 1784.

BM

Harlequin Teague

Score: Arnold


BM D
Individual songs

"Highgate Oath" . . . folded inset in Exshaw's London Magazine (Dublin), August, 1783. [Composer: Arnold].

"Smiths are good fellows" . . . London: n.p., 1782. [Composer: J. Cobb]

Harlequin Rambler

"Distress me with these tears no more" . . . back inset in Exshaw's London Magazine (Dublin), June, 1784.

German flute or guitar arrangement at end.

The Highland Reel

The Highland reel, a musical romance. . . Selected and composed by William Shield, the words by J. O'Keefe. London: Longman and Broderip [1788?]. 45 pp. [condensed score]


Arrangements

The highland reel; a musical romance, adapted for the guitar; . . . London: Longman and Broderip [1788]. 44 pp.

[piano score].

Highland Reel adapted for the German flute, etc. London: n.p. [ca. 1788]. 44 pp.
CKC

Individual songs: Shield

"At dawn I rose" . . . Dublin: B. Cooke [ca. 1790].
D

. . . Dublin: Elizabeth Rhames [ca. 1795].
D

"The bleak wind wistles [sic]" . . . in Young's vocal and instrumental miscellany (1793), I, 8-9.
DLC


"Boys, When I Play . . " inset in Exshaw's London Magazine (Dublin), April, 1789.
D

BM

. . . Dublin: H. Mountain [ca. 1790].
BM

"Highland Laddie" in The Gentleman's Amusement (1794), 46-47.
PU

MH

PU

. . . in Evening Amusement (Philadelphia, 1796), 25.
DLC

"Such Pure Delight" in Young's vocal and instrumental miscellany (1793), No. 2, 14-15.
DLC
"Tho' I am a little lad" in Gentleman's Amusement (1794), 16-17.

"Toodle roodle roo" . . . Dublin: H. Mountain [ca. 1790].

"When I've Money" . . . inset in Exshaw's London Magazine (Dublin), April, 1789.

"I can dance and sing" . . . The words by John O'Keefe.

Lord Mayor's Day

The Overture, Songs, Duett, Glees, etc. . . . to which is now added the most favorite Comic Tunes and Marches, in the Pageant, Selected and composed by W. Shield. Words by J. O'Keeffe. London: Printed for J. Bland, 1782.


"You bold Captain, begone from my Sight." back inset in Exshaw's London Magazine (Dublin), August, 1783.
Love and War

Individual song: Shield

"If you would know what pain it is to part." . . . London: Longman and Broderip, 1787. [Duet for two voices].

BM DLC LAM

London: Longman, Clementi and Company [ca. 1799].

DLC NN

London: Preston [180?].

Love in a Camp

Score: Shield

Love in a Camp, or Patrick in Prussia. A Comic Opera . . .
Selected and composed by W. Shield. The Words by J. O'Keefe.
Longman and Broderip, 1785. 73 pp.

BM CKC CoU DLC G GUL LCM LCO MB

Adapted for the Guitar.


BM G

Adapted for the German flute.

London: Longman and Broderip, 1785. 23 pp.

BM

Individual songs: Shield

"Dans votre lit." . . . London: Longman and Broderip [1786?].
Arrangement for guitar and flute included.

DLC

in The Gentleman's Amusement (1794), 69.

PU

in Evening Amusement (Philadelphia, 1796), 22.

DLC

London: Andrews [1800?].

"My soul is thine, Sweet Norah." . . . Philadelphia: Reinagle and Aitken ?, 1789, [Arranged for piano or harpsichord by A. Reinagle with interlinear words.]

DLC

Arranged for the piano or harpsichord by A. Reinagle. Philadelphia: Thomas Dobson, 1789.

Evans 22096

DLC NN
Merry Sherwood

Score: Reeve

The Overture, Songs, Comic Tunes and Finale in the Pantomime called
BM DLC MB

The celebrated overture to Merry Sherwood or Harlequin Forester.
Accompanied on the harp by Mr. Wiepert. [pianoforte score].
London: Longman and Broderip, 1795. 7 pp.
BM C 0

BM

Individual songs: Reeve

BM C 0

BM 0

BM GUL 0

BM 0

. Longman, Clementi and Company [ca. 1799].
C

BM

[187?].
DLC ViU

BM 0

"My Doe is my Dear." . . . London: Longman and Broderip, 1795.
BM 0

BM 0

"The Witch." ... London: Longman and Broderip, 1795.

Olympus in an Uproar

Arrangement: Reeve

The celebrated overture, in the entertainment of Olympus in an Uproar; for the Piano-forte or Harpsichord. London: Longman and Broderip [ca. 178?]. 8 pp.

Omai

Score: Shield


Omai

Arrangement: Shield

The Airs in Mr. Loutherbough's Pantomime of Omai ... adapted for the Piano Forte or Harpsichord. London: Longman and Broderip, 1785. 38 pp.

Peeping Tom

Score: Arnold


Peeping Tom

For the German flute ... London: Harrison and Company for the author [Arnold], 1784. 22 pp.


The favourite overture to the opera of Peeping Tom ... adapted for harpsichord or pianoforte. Edinburgh: Stewart [ca. 1790]. 7 pp.
DLC

Individual songs: Arnold

"Egad we had a Glorious Feast." . . . inset in Exshaw's London Magazine (Dublin), April, 1785.
D

"Pretty Maud" . . . back inset in Exshaw's London Magazine (Dublin), January, 1785.
D

"When I was a Younker" . . . inset in Exshaw's London Magazine, January, 1785.
D.

The Poor Soldier Score: Shield

BM BU CKC D G ICN LCM LCO M O PU

[piano-vocal score]. 26 pp.
MB

Overture for the pianoforte or harpsichord, and songs in the opera . . . [vocal score]. London: W. Napier, 1783. 30 pp.
NN

BM ICN

DLC MH TxU

DLC ICN MH

. . . in The Pianoforte Magazine, XII (1799).


Arrangements

The Comic Opera of the Poor Soldier, for the German flute or Violin. London: J. Bland, 1782. 20 pp.


Overture for the harpsichord or piano forte. Dublin: John McCalley [ca. 1785]. 5 pp.


Individual songs: Shield

The Favourite Scotch air in . . . adapted with variations for the harpsichord by Sg. D. Corri. Edinburgh: Corri and Sutherland [ca. 1790]. M

"Farewell ye groves" . . . Dublin: John Lee [ca. 1785].
DTC

"Fidgety nigety Mum" . . . Dublin: Anne Lee [ca. 1785].
BM

"Good morrow to your night-cap" . . . Walker's Hibernian Magazine, February, 1784.
BM

. . . Dublin: John Lee [ca. 1785].
DTC

. . . in Calliope (1788), 211-212.
ICN

. . . in A Collection of favorite songs (Philadelphia, 1789), 20.
PU

DeWint

. . . in American Musical Miscellany (1798), 117.
MWA

"The Meadows look chearful [sic]" . . . Dublin: John Lee [ca. 1785].
DTC

. . . Dublin: Hime [ca. 1800].
M

"My friend and pitcher" . . . folded inset in Exshaw's London Magazine (Dublin), February, 1784.
D

. . . London: J. Bland [ca. 1785].
Ba

. . . London: A. Bland [ca. 1785].
DTC

. . . Dublin: John Lee [ca. 1785],
DTC

. . . in Calliope (1788), 52-53.
ICN

PU
"Norah the theme of my song" In A Collection of favorite songs (Philadelphia, 1789), 10.

"Out of my sight or I'll box your ears" in A Collection of favorite songs (Philadelphia; 1789), 16.

"The pretty lad" . . . New York: J. Hewett's musical repository [1798?].

"A Rose tree full in bearing." Dublin: J. Lee [ca. 1785].

. . . London: J. Bland [ca. 1785].


with variations for the pianoforte or harpsichord. Dublin: Hime [ca. 1791-1811].

in Evening Amusement (Philadelphia, 1796), 19.


. in The Songster's Museum (1803), 82.

. in [Crosby's] English Musical Repository (1811), 127-128.

"Since Kathleen has prov'd . . ." Dublin: John Lee [ca. 1785].

"Sing ditherum doodle." . . . Dublin: John Lee [ca. 1785].

"Sleep on, my Kathleen" . . . Dublin: John Lee [ca. 1785].

. . . Dublin: Hime [179?].

back inset in Exshaw's London Magazine (Dublin), February, 1784.

"The Spring with smiling face." . . . Dublin: John Lee [ca. 1785].

. in A Collection of favorite songs (Philadelphia, 1789), 12.

"The Twins of Latona." . . . Dublin: Anne Lee [ca. 1782].

. . . Dublin: John Lee [ca. 1785].


... Dublin: Hime [ca. 1790].

... New York: Hewitt's Musical repository [180?], DLC

in Edinburgh Musical Miscellany (1808), I, 163-164 ICN

in [Crosby's] English Musical Repository (1811), 38-41. ICN

"You know I'm Your Priest" ... back inset in Exshaw's London Magazine (Dublin) April, 1784. D

... Dublin: John Lee [ca. 1785]. DTC

The Positive Man

"Cupid's Drum" ... London: Longman and Broderip [ca. 1782]. BM LCM

"Sweet Poll of Plymouth" ... London: Longman and Broderip [ca. 1782]. [Reduced score with figured bass; arranged for German flute at end]. 4 pp. BM DLC IU

folded inset in Exshaw's London Magazine (Dublin), October, 1782.

... London: Longman and Broderip [ca. 1783]. BM C LCM

... Dublin: Anne Lee [ca. 1785]. BM

... Glasgow: Aird [ca. 1785]. BM

in Edinburgh Musical Miscellany (1808), I, 338-340. ICN

"Sweet Poll of Plymouth" in English Songs of the Georgian Period [1906?]. 78-79.
The Rival Soldiers

Individual songs: Shield


DLC PP

"O come away my soldier bonny" . . . Philadelphia: G. Willig [ca. 1798].

DLC MWA PP


DLC PP


DLC PP

The Siege of Curzola,

Score: Arnold


Individul song: Arnold

"Je ne scai quoi" . . . Dublin: J. Hill [ca. 1786].

D

. . . London: Longman and Broderip, 1786.

BM O

. . . Dublin: Elizabeth Rhames, 1786.

D

The Son-in-law

Score: Arnold

The Son in law, a favourite comic opera . . . the music composed for the voice and harpsichord or violin. Opus 14. [Arnold's opus number]. London: J. Preston [ca. 1779].

32 pp.

DLC MH MoU WU


BM MH NN


BM

Individual songs: Arnold

"Alla stagion novella" . . . adapted for the guitar by R. Gaudry.

Walker's Hibernian Magazine, July, 1781.

BM
"Goddess of the magic Cestus" . . . Dublin: John Lee [ca. 1780].
BM

"The handsome city beau" . . . Dublin: John Lee [ca. 1780]
DTC

"My true Love far away" . . . London: John Presten [ca. 1779].
BM

"Signor Cranky addio" . . . Dublin: John Lee [ca. 1780].
BM

"Sir Gregory Gigg" . . . Salisbury: Fowler [ca. 1780].
BM DLC

"When hairs are gray" . . . Dublin: John Lee [ca. 1780].
BM D

Sprigs of Laurel

Sprigs of Laurel. A Comic opera consisting of German, Scotch, Irish
and English airs, one by a nobleman and others by Handel,
Anfossi and Shield. The poetry by J. O'Keefe. Pianoforte
BM G GUL LCM

Adapted for the German flute. London: Longman
and Broderip, 1793. 48 pp.
D EP

Sprigs of Laurel

Individual songs: Shield

"A glass is good and a lass is good" . . . London: Longman and Broder-
ip, 1793.
BM

BM

"O come, sweet Mary, come to me" . . . Dublin: Elizabeth Rhames [ca. 1795].
D

. . . London: Longman and Broderip, 1793.
M

in Gentleman's Amusement (1795), 40-41

III. Single songs


"Tis only no harm to know it, you know." in A Collection of canzonets and an elegy with an accompaniment for the pianoforte or harp. Composed by William Shield. [words by J. O'Keefe]. London: Longman and Broderip [ca. 1790].

IV. Songs in Plays of Others


The poor sailor; or Little Ben and Little Bob, a musical drama in two acts. London: Longman and Broderip [ca. 1795].

Songs in Maid of the Mill. See page 139.

V. Songs Not Located

Agreeable Surprise
"My Laura, wilt thou trust the seas?" Eugene's song: Recoll. II, 313.

Banditti

Colin's Welcome

Dead Alive
"See the blossom of Spring." Arnold used an air of Charles Dibdin's to accompany this lyric, sung by Edward. The original was in Garrick's Jubilee, the words, "Flow on silver Avon": Recoll. II, 323.

Gretna Green . . . introduced two or three songs into . . ." Recoll. I, 140.
Irish Mimic

"Masteri wasi Opera Singer." Tune, Non piu andrai from Mozart's Le Nozze di Figaro. Sung by Fawcett with great comic power . . . song a great favourite since in private companies: Recoll. II, 343.

Love and War


Maid of the Mill

Originally by Isaac Bickerstaffe, C. F. Jan. 31, 1767. Altered to two acts, C. G. Sept. 25, 1782 by O'Keeffe and Michael Arne. New songs by O'Keeffe included:

"The great folks are noble!"
"Gadzooks! There's such a gig."
"The fields were gay."
"Of aspect fair and temper mild."
"Captain Ralph, my lord will dub me."
Lyrics only in Town and Country Magazine, Sept., 1782, 452.

Songs Not Located

Sprigs of Laurel

"I like each girl that I come near." Johnstone and Incledon sang this dialogue-duet to the tune of "Sally in our Alley": Recoll. II, 324.

World in a Village

"A Tippetywicket." New Music by Shield, words by O'Keeffe, sung by Fawcett as Dr. Grigsby, C.G. May 16, 1794: Hogan V,, 3, 1649.
AMERICAN PRODUCTIONS OF O'KEEFFE PLAYS

The record number of fifty-seven plays by John O'Keeffe which were performed on the London stage from 1778 to 1800, demonstrates their popularity in England. There is ample evidence that their popularity was an exportable commodity.¹ The number of American editions listed for individual plays in the "Handlist" is an explicit reflection of the popularity of O'Keeffe's plays in the United States. If this number of American editions is supplemented by the recorded history of performances of O'Keeffe plays cited by American dramatic historians, the American career of his comedies and comic operas could afford materials

¹ According to Eric Walter White, "The usual banditti: a note on The Castle of Andalusia," Opera [London] III, 1], (December, 1952), 729; there are records of performances of Poor Soldier in the West Indies, India and Hamburg during the eighteenth century. Castle of Andalusia, he writes, was performed in the Convict Settlement, Norfolk Island (an outpost of Australasia) in 1840. See Indian editions of Modern Antiques and Wild Oats listed on p. 45 and p. 46 of "Handlist." A Dutch edition (1794) of Modern Antiques is listed on p. 45, and it is probable that it received performances in Holland. Eric Irvin, "Eighteenth Century Plays on the Early Sydney [Australia] Stage," Restoration and Eighteenth Century Theatre Research, X, 2 (May, 1971), 31, 37, lists the first performances of the following plays by O'Keeffe and notes that they were performed, "right up to the 1850's for the sufficient reason that they were still popular with audiences":

Poor Soldier - July 23, 1796

Peeping Tom - April 25, 1836

Castle of Andalusia - October 19, 1837

Highland Reel - April 18, 1838

Beggar on Horseback - November 29, 1847

Modern Antiques - December 17, 1840

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for more than an additional chapter in this present study.

Following his description of the first New York performance of Prisoner at Large in 1789, George O. Seilhammer wrote:

O'Keeffe may be accorded the distinction of being the first dramatist to obtain extraordinary success in the United States. Even Sheridan's comedies could not compare with O'Keeffe's pieces in popularity. This was owing, no doubt, to the happy union of melody and harmony that always characterized his productions. The taste that gave O'Keeffe such a great hold has never diminished [1889] ... ²

This "extraordinary success" helped to carry O'Keeffe's plays westward as the country expanded its frontiers, and they became, as they had in London, a part of the standard repertory of American dramatic companies, lasting into the early part of the twentieth century.

The necessity, however, to limit the scope of the present study prevents a more complete study of O'Keeffe's plays in the United States, except for a record of first American performance dates.

### DATES OF FIRST PERFORMANCE
### IN AMERICA*

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<thead>
<tr>
<th>Play</th>
<th>City</th>
<th>Date</th>
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<tbody>
<tr>
<td>Poor Soldier</td>
<td>New York, N.Y.</td>
<td>12/2/1785&lt;sup&gt;a&lt;/sup&gt; 2/14/1787</td>
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<tr>
<td>Tony Lumpkin in Town</td>
<td>Charleston, S.C.</td>
<td>3/28/1786</td>
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<td>Agreeable Surprise</td>
<td>Philadelphia, Pa.</td>
<td>1/27/1787</td>
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<tr>
<td>Love in a Camp</td>
<td>New York, N.Y.</td>
<td>4/11/1787</td>
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<tr>
<td>Banditti [Castle of Andalusia]</td>
<td>&quot; &quot; &quot;</td>
<td>4/21/1788&lt;sup&gt;b&lt;/sup&gt;</td>
</tr>
<tr>
<td>Dead Alive</td>
<td>&quot; &quot; &quot;</td>
<td>9/24/1789</td>
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<tr>
<td>The Toy</td>
<td>&quot; &quot; &quot;</td>
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<tr>
<td>Prisoner at Large</td>
<td>&quot; &quot; &quot;</td>
<td>11/30/1789</td>
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<td>The Farmer</td>
<td>Richmond, Va.</td>
<td>10/18/1790</td>
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<tr>
<td>Little Hunchback</td>
<td>Philadelphia, Pa.</td>
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<tr>
<td>Peeping Tom</td>
<td>Charleston, S.C.</td>
<td>2/8/1793</td>
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</tbody>
</table>

*Sources for these dates appear in the citation of each play in "Handlist of Writings," IV,A. 2. Individual plays.

<sup>a</sup> Performed as Dermot and Patrick.

<sup>b</sup> Performed under original title.
<table>
<thead>
<tr>
<th>Play</th>
<th>City</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Highland Reel</td>
<td>Charleston, S.C.</td>
<td>2/11/1793</td>
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<tr>
<td>Son-in-law</td>
<td>&quot; &quot; &quot;</td>
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<tr>
<td>Wild Oats</td>
<td>New York, N.Y.</td>
<td>3/18/1793</td>
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<tr>
<td>Modern Antiques</td>
<td>Charleston, S.C.</td>
<td>5/6/1793</td>
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<tr>
<td>World in a Village</td>
<td>New York, N.Y.</td>
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<tr>
<td>Young Quaker</td>
<td>&quot; &quot; &quot;</td>
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<tr>
<td>Fontainbleau</td>
<td>Charleston, S.C.</td>
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<tr>
<td>Beggar on Horseback</td>
<td>Philadelphia, Pa.</td>
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<td>Life's Vagaries</td>
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<td>Rival Soldiers</td>
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<td>Lie of a Day</td>
<td>New York, N.Y.</td>
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<td>Positive Man</td>
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### Dates of First Performances in America - [Continued]

<table>
<thead>
<tr>
<th>Play</th>
<th>City</th>
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<tbody>
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<td>Irish Mimic</td>
<td>&quot;</td>
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<tr>
<td>Sprigs of Laurel</td>
<td>&quot;</td>
<td>3/22/1805</td>
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</table>
When William Parsons took his place on the stage of Theatre Royal, Haymarket, on the evening of July 2, 1778, and began speaking the prologue to *Tony Lumpkin in Town*, London theatre-goers received their introduction to the first of fifty-seven plays (from a total of seventy-nine) written by John O'Keeffe:

If there's a Critick here, who hates what's low,
We humbly beg the Gentleman would go;
He's very welcome to have seen the play,
To take his money back, and walk away.
Our Poet is the fearfull'rst man on earth,
And fears too much sour sense may spoil your mirth;
He wishes plain blunt folks, that laught and cry,
As nature prompts, and ask no reason why.
Tonight no Two Act Comedy you'll view,
But a mere Farce! the characters not new,
And all your old acquaintance: *Tony Lumpkin*,
In town, 'tis true, but stil a Country Bumpkin.
His friend, Tim Tickle too, who danc'd the Bear;
Bruin, the Bear himself -- nay never stare!
He shall not hurt you, ladies -- keep your places!
The Bear-leader has given him the Graces.
This rustick groupe, Bear, Bear-leader, 'Squire, Clown,
The frolick Muse of Farce now drives to town.
Her elder sister, Comedy, has Wit;
But Farce has Fun, and oft a lucky Hit,
If he yields laugh, a laught let none despise;
Be merry, if you can, and not too wise.1

The prologue written by George Colman, elder, manager of Haymarket Theatre, explicitly established O'Keeffe's forte and dramatic goal;2

1George Colman [Senior], *Prose on Several Occasions*, III (London: Thomas Cadell, 1788), 222-223.

2Mary Knapp, *Prologues and Epilogues of the Eighteenth Century* (New Haven: Yale University Press, 1961), p. 282, cites Colman's audacity when he "dared to begin his prologue with defiance"; Knapp discusses the then current notion that the upper classes were too refined to be natural.
O'Keeffe was a writer of farce and his goal was to provide laughter. Implicitly, the prologue can be read as a declaration of theatrical intention and purpose of late eighteenth-century taste; and, perhaps, it foreshadows popular taste of later periods. Characterizations are recognized, promised stereotypes, "not new" but figures of comedy.

Tony Lumpkin, Goldsmith's character in She Stoops to Conquer, and popular favorite of the past and present audiences, would serve to bridge the differences reflected by the audience. The aristocratic Age of Reason had been replaced by an audience of middle class "plain blunt folks" whose tastes sought not Comedy's wit but Farce's "Hit." And John O'Keeffe began his London career which by 1800 would consist of 2,066 performances of fifty-seven plays. "The town has since been highly indebted to the eccentric efforts of his pen." 

"The eccentric efforts" of O'Keeffe's pen were to concentrate on the afterpiece as their principal genre. The afterpiece, a short

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3 John O'Keeffe relates in Recollections of the life of John O'Keeffe, I (London: H. Colburn, 1826), 241,363, 365-6 (hereafter cited Recollections) that his Tony Lumpkin in Town, "Sort of a sequel to Goldsmith's [work] was written in 1772 for the theatre in Cork and was successfully acted in Dublin. The first night audience expected the bear alluded to in the prologue to appear on stage. Because the play ran six nights during its first London season, his author's receipts were £ 89, charges £ 63, leaving him a profit of £ 28. Later, as a benefit piece, the farce "assured a full house." Referring to the farce's first performance in Ireland, Robert Hitchcock in An Historical View of the Irish Stage, III (Dublin: R. Marchbanks, 1788), 253, wrote "...it prepared the town for that species of dramatic writing, which until then they had been unacquainted with."

4 "Hit" can mean not only audience popularity but also the playwright's ability to evoke laughter by hitting the spectators' funny bones.

humorous work, usually in two acts, followed the main attraction and concluded the theatrical evening in the eighteenth and nineteenth centuries. "Farce is the oldest" of the assorted types of afterpiece drama, having its origins in the anti-stage legislation of the Commonwealth period (1642-1660). English farce did not die, born as it was as an evasion of tyrannical authority, when that authority was replaced and drama returned to the London stages. The farce or droll lived on in the fairs and among the strolling troupes giving performances created by the demand of the lower and middle classes. It experimented with forms and materials learned from French and Italian farce and commedia, and developed its own actors.

The support for the afterpiece as a genre, it has been suggested, arose from Dryden's objection to the mixing of farce with drama voiced in Lisideius' protest in the Essay "Of Dramatic Poesy." After the Glorious Revolution of 1688, courtiers, formerly the drama's chief patrons, were supplanted by bourgeois businessmen and merchants lacking literary education and unbound to tradition, dramatic or otherwise. As long as they received light and reasonable entertainment, they were most willing to accept any theatrical novelty, including the afterpiece. As more working men attended the theatre, the curtain time changed from the 2:00 p.m. curtain of Charles II's reign to 6:00 p.m. in Garrick's day. The "half-price custom" was management's response to the working

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7 Ibid.
classes' protest against receiving only half value for their ticket money. As greater numbers of the audience entered late, their insistence grew for a full evening's entertainment. The afterpiece was the obvious answer. Indeed, the afterpiece was "often a greater attraction for the audience than the regular drama it occupied."

The eighteenth-century theatre-goer brought certain expectations to O'Keeffe's plays. Because the afterpiece has disappeared from the theatre, how can the modern reader of O'Keeffe realize those expectations? What can that reader expect? Shakespearian or other romantic comedy in poetic form and/or a plurality of levels of meaning will be absent. O'Keeffe's plays are in prose. Any "poetry" to be found is in his song lyrics. The songs and music served as pure (and popular) embellishments. Plot action ceased when the pit orchestra struck up the opening bars of an "aria". Upon the conclusion of the song and after the actor had gracefully acknowledged the applause, action resumed. The popularity of O'Keeffe's songs are underlined by the number of editions the public apparently demanded and the obsequious publisher, Thomas Cadell, produced. The abilities to demonstrate broad imaginative powers and to delineate sympathetic, meaningful understanding of human weaknesses were not O'Keeffe's forte. Instead, his ingenuity demonstrated itself in devising minor incidents in which

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he gently satirized the manners of the times.\textsuperscript{10} Also, by replacing character with caricature, for example, O'Keeffe gives today's reader evidence that any means to farce's end could be exploited.\textsuperscript{11}

His works invite comparison with the commedia del arte, one of its sources; therefore, stereotype is an essential feature. The characters of the Bear, Bear-leader, Squire and Clown in the early Tony Lumpkin develop into the stereotypes of the ignorant school master, witty servant, heavy father, beautiful heroine and stalwart hero in the later plays: Modern Antiques, The Farmer, The Son-in-law, and Wild Oats, among his most popular pieces. Although O'Keeffe was able to contrast the terror of the French Revolution with British liberty in World in a Village and used contentment in marriage as a life goal as the underlying theme of Wild Oats, the repetition of similar plots, another commedia feature is omnipresent. Boy meets, loses, wins girl; a direction is 

\textsuperscript{10} For example, the main incident in Tony Lumpkin in Town is based on the extravagant fondness some men had for their wigs; in Fontainbleau, O'Keeffe chided the English custom of touring France and adopting French customs; pedantic school masters are ridiculed in The Agreeable Surprise, and in Harlequin Teague, O'Keeffe mimicked a popular quack philosopher and satirized the absurdities of eighteenth century masquerades.

\textsuperscript{11} The Lord Chamberlain, the official governmental censor, curbed O'Keeffe on at least one occasion by refusing a license for Jenny's Whim; or, The Roasted Emperor (1794). Even O'Keeffe was not permitted to exploit England's foreign relations by ridiculing the Emperor of Morocco for the public's amusement. See L. W. Connolly, "A Case of Political Censorship at the Little Theatre in Haymarket in 1794: O'Keefe's Jenny's Whim; or, The Roasted Emperor," Restoration and 18th Century Theatre Research, X, 2 (November, 1971), 34-39. She's Eloped! was censored before it was performed at Drury Lane, May 19, 1798. See Stewart S. Morgan, "The Damning of Holcroft's Knav or Not? and O'Keeffe's She's Eloped!" Huntington Library Quarterly, XX (1958), 51-62 and L. W. Connolly, "More on John O'Keeffe and the Lord Chamberlain," Notes and Queries, n.s., xvi (1969), 190-192. John Genest, Some Account of the English Stage, II (Bath: Carrington, 1832), 273, doubted that O'Keeffe's The Grenadier could have been licensed.
misunderstood and finally understood. The individual situations and incidents reminiscent of the commedia's lazzì or "turns" were his chief inventions. The audience's attention and interest was focused upon, "What will O'Keeffe do with his characters this time?" Despite the fact that the number of possible outcomes was limited, the charm and delight of attending an O'Keeffe production rested in seeing how O'Keeffe would contrive to reach the inevitable conclusion.

O'Keeffe coupled the situation of mistaken identity with characters who had an enormous propensity for malapropisms and nonsensical speech. In The Agreeable Surprise, Sir Felix Friendly has reared Compton's daughter thinking she was an orphan. Meanwhile, Compton has brought up Felix's son, unaware of his parentage. The two young people, Laura and Eugene, fall in love, and Sir Felix arranges their marriage. Because she has her own marital plans for Eugene, Mrs. Cheshire tries to upset the marriage when she brings her objections and lawyer to Sir Felix's home. Sir Felix pretends to his servants that Mrs. Cheshire is really a disguised Russian princess, Rusky Fusky. To her discomfort and dismay, she is treated as one. When, in conclusion, Eugene and Laura learn of their parentage, they also receive the "agreeable surprise" that they are to be married. The character of Lingo provides a great part of the play's humor. He continually misuses Latin words in conversation: Replying to Eugene's, "I find you are a great scholar, Mr. Lingo," he says:

Scholar! I was master of scholars. Scio scribendo, I can read. Legere, I can write. Tacitorum Latinum, I can speak Latin. But then quid opus mihi usumque sciente? What need have I of so much knowledge? No one listens to me but Cowslip the dairy maid, and
I admire her sapience, for she's as docile as a young elephant. 12

Not only are O'Keeffe's afterpieces descended from the commedia, they have an ancestor in early English farce; thus, a two-fold tradition of the art of improvisation is encountered by the reader. Because in many instances the text was used as a starting point and actors ad-libbed and invented new stage business, the reader must exercise a high degree of imagination in order to visualize what the play was actually like. 13 O'Keeffe's works were very popular with actors as well as audiences; actors, recognizing excellent opportunities for improvisation, often selected an O'Keefe play for their benefit performances. 14

Because O'Keeffe's audiences expected and enjoyed spectacle, another part of his task as a playwright was to create opportunities for the designers of costumes and scenery and composers of music. For example, Omai and Harlequin Teague, two of O'Keeffe's "speaking pantomimes," owed their particular popular success in a great measure to the talents of stage and costume designers. Philip James de Luthebourg's achievements as a stage designer were described by O'Keefe:

12. The Agreeable Surprise, II, ii, 11. 15-21
13. Vebis, viii.
14. To justly chronicle the actors and actresses who achieved fame and fortune in O'Keeffe's roles or who briefly appeared in them on the stage and returned to oblivion would require a separate study. John Edwin, creator of such comedy roles as, for example, Lingo in The Agreeable Surprise, Tally-ho in Fontainbleau, Tom in Peeping Tom, and Clod in The Young Quaker, Francis Aikin, Charles Bannister, John Bernard, Miss Fontenelle, Mrs. Jordan, Mrs. Martyr and Mrs. Mountain were just a few of the stellar performers.
[Before the production of Omai] He had previously invented transparent scenery -- moonshine, sunshine, fire, volcanoes, &c. and also breaking the scene into several pieces by the laws of perspective, showing miles and miles distance. Before his time, the back was one broad flat, the whole breadth an height of the stage.  

In Omai, O'Keeffe exploited the current interest in Capt. James Cook's voyages, possibly evoked by the publication of A Voyage to the Pacific Ocean (1784). Also, Omai, Capt. Cook's interpreter and companion, "a noble savage," had been a sensation when he visited England in 1784. O'Keeffe and Loutherbourg had the advantage of working from John Webber's engraved plates made in his capacity as official artist on Capt. Cook's staff for his third voyage. The value of this realism was pointedly announced in the theatre bill of December 25, 1785 as "exactly representing the dresses, Weapons, and Manners of the Inhabitants of . . . [the islands visited by Cook].

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15 Recollections II, 114. De Loutherbourg, a French artist, came to England in 1771 and was engaged by David Garrick for his Drury Lane staff. His first work, The Christmas Tale, December 23, 1773 is said to have inaugurated a new era in scene painting. He was elected a member of the Royal Academy in 1781. Omai was his last production. See W. J. Lawrence, "The Pioneers of Modern English Stage Mounting: De Loutherbourg," The Magazine of Art (March, 1895); William Huse, "A Noble Savage on the Stage," Modern Philology, XXVIII (February, 1936), 303-316; Thomas B. Clark, Omai (San Francisco: Colt Press, 1940); Ralph G. Allen, 'De Loutherbourg and Capt. Cook,' Theatre Research, IV (1969), 195-211.

16 "The dresses and scenery were done from the [12] drawings of Mr. Webber." Recollections II, 114.

O'Keeffe early in 1782 prided himself on the realistic settings and costumes for his Lord Mayor's Day, a pantomime in two acts:

The scenery was splendid and correct; during its preparation I passed a whole morning in the Tower, among armouries, warders, and horse-mounted kings.18

Harlequin Teague's production of September 6, 1786, was recounted by Baroness Sophie v. LaRoche, who marvelled at the performance she witnessed during her London visit. She noted the effectiveness of an island representing the basalt pillars of Ireland, where a charming maiden was brought up, who knew nothing of the ways of men.19

Because many of the lyrics of O'Keeffe's songs were among the first to be set to Irish airs, O'Keeffe has been credited with bringing Irish music into popular prominence.20 He prided himself in bringing many who had known and heard Torlough O'Carolan, 'the last of the Irish Bards' chant his Ministrelies," and he used many of the Bard's tunes for his lyrics.21

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18 Recollections II, 24.

19 Sophie in London 1786: being the Diary of Sophie V. La Roche, Translated from German with an introductory essay by Clare Williams, Foreward by G. M. Trevelyan (London: Jonathan Cape, 1933), p. 33.


21 For example, Castle of Andalusia, Poor Soldier, and Son-in-law, Recollections II, 70, 71, 77. According to William Grattan Flood, A History of Irish Music (Dublin: Brown and Nolan, Ltd., 1913), p. 308. "On January 1, 1779, John Lee of Dublin published the fourth edition of [O'] Carolan's Old Irish Tunes." Although no record of O'Keeffe's library has been found, it is quite possible that O'Keeffe owned a copy. Douglas Hyde in A Literary History of Ireland (New York: Scribner's, 1899), pp. 598-599, described O'Carolan's career (1670-1737): "his advent marked the complete breakdown of Gaelic polity, according to which bard and harper were different persons."
When the twentieth-century reader turns from O'Keeffe's plays to a sampling of the writings of O'Keeffe's critics, he will discover a mixture of critical opinion. That inveterate theatre-goer and dramatic historian, Rev. John Genest, was just and insightful in his evaluation:

Tho some of O'Keeffe's Comedies and Farces were damned, or coolly received, yet he must on the whole be considered a very successful author -- in a literary point of view his productions have not a vast deal to recommend them -- most of them are better calculated for representation than perusal -- he frequently makes one person mistaken for another -- and then writes a scene of equivocation -- without punning and equivocation he could not write -- having been an actor himself, he understood the tricks of the stage, and how to adopt his characters to the performers who were to represent them.22

To Leigh Hunt, O'Keeffe was a "farce writer [who] could stand alone."23 Hazlitt's praise undoubtedly added to O'Keeffe's stature in English dramatic history:

If Foote has been called our English Aristophanes, O'Keeffe might well be called our English Molière. The scale of the modern writer was smaller, but the spirit was the same. In light, careless laughter, and pleasant exaggerations of the humorous, we have not one equal to him. There is no labour or contrivance in his scenes, but the drollery of his subject seems to strike irresistibly upon his fancy and run away with his discretion as it does with ours. His Cowslip and Lingo are Touchstone and Audrey revived. He is himself a Modern Antique. His fancy has all the quaintness and extravagance of the old writers, with the ease and lightness which the moderns arrogate to themselves ... 24

Another critic, W. Clark Russel (perhaps with an eye on Hazlitt's essay) permitted his fancy to run away with his critical

22 Genest, Rev. John, Some Account of the English Stage, VII (Bath; Carrington, 1832), 403.


discretion when he insisted O'Keeffe was "the most brilliant of English dramatists." Russel, not content with his own evaluation, buttressed his argument with a quotation from an unidentified writer:

His [O'Keeffe's] inventive powers, in the construction of odd phrases and quaint burdens for songs, his extraordinary combinations of strange fancies, and the contrivance of a sort of significant gibberish, without meaning in itself, but fashioned so as to convey the most accurate and vivid idea of what he himself meant to express, are matters beyond the power of analysis; yet his farces are obsolete and with the dramas of Foote lost to the stage and the public, because the popular taste has become so refined that it shrinks from the broadness of humour and sharpness of wit into the safe refuge afforded by prancing horses, flying horses, masked assassins, and simmering Jewesses.

A modern critic unconcerned with "simmering Jewesses" declared O'Keeffe's Wild Oats to be the playwright's "best essay in the 'legit'". In this five-act comedy, O'Keeffe blends sentimental drama with farcical whimsy. His leading character, Rover, a high-spirited actor, is another example of O'Keeffe's use of misquotations to produce humor. Rover speaks quotations from old plays to fit and misfit every occasion and person. He turns out to be the long-lost son of Sir George Thunder by a supposedly sham but really legal marriage to Amelia, and in the deus ex machina climax wins the love of the wealthy Quakeress, Lady Amaranth. O'Keeffe said that he incorporated the custom of plays acted by army officers for charity as a main incident of the play and he has the benevolent Lady Amaranth adopt this


Ibid., p. 186, n. 2. I have been unable to identify this writer.

plan. Hopefully, he attempted to extend this custom to private performances which would give any profits to charitable institutions.\textsuperscript{28}

Perhaps, too, O'Keeffe was attempting the sentimentalization of the strolling player by drawing him as a man of high honor. Rover is juxtaposed against the pious old hypocrite, Ephraim Smooth, a Quaker, a suitor of Jane, Farmer Gannon's daughter. Smooth, the Quaker, a hater of plays, berates Lady Amaranth's acceptance of them. In the next scene, a scene reminiscent of Molière's Tartuffe, Smooth's hypocrisy is revealed, when, in his course of conquest of Jane, he kneels, kisses her hand and reads a play to her -- all in response to her command. When Lady Amaranth discovers him in this position and castigates him, he unctuously announces, 'Verily, I was buffeted by Satan in the shape of a damsel.'\textsuperscript{29}

O'Keeffe has had many to champion his cause; indeed, a modern Irish critic, Peter Kavanaugh, attempted to counter Allardyce Nicoll's insistence that mediocrity is the chief characteristic of O'Keeffe's musical farces, that his dialogue is ridiculous, his invention poor. Finally, Nicoll charged O'Keeffe with "the responsibility

\textsuperscript{28} Recollections II, 305.

\textsuperscript{29} Wild Oats, V,IV,21 in Inchbald's British Theatre, XII (London: Longman, 1808), 77.

\textsuperscript{30} Walley Chamberlain Oulton, one critical devotee, in The Beauties of Modern Dramatists (London: J. Barker, 1800), I, 24-25, 52, 76-77, 171; II, 13, 24-25, 113-14, 141, 168, 206-207, carefully categorized the "beauties" he found in his favorite O'Keeffe plays, London Hermit, Life's Vagaries, and Wild Oats. Among the portraits of Oulton's favorite playwrights, O'Keeffe's is placed above R. B. Sheridan's.
for countless inanities in nineteenth century drama." Kavanagh's reply is a traditional response made by critics who had previously pointed out the absurdity of attempting to judge O'Keeffe's plays according to a fixed set of rules: "he never in any of his works observed rules." According to Kavanagh:

[O'Keeffe's] humour is of a very broad variety -- not vulgar or obscene -- thoroughly Irish ... O'Keeffe did not attempt to be an artist; he was not pretentious ... [his dramatic works] are not prosaic in the sense that some of his literary conscious contemporaries are ... He could say with Terence, Homo sum, humani nil alienum puto ... [O'Keeffe] only attempted to evoke laughter and he achieved it very successfully.

O'Keeffe, understandably, did not laugh, but resented Sir Walter Scott's phrase, "From Shakespeare to O'Keeffe." He protested, "Ah! the top and the bottom of the ladder; he might have shoved me a few sticks higher." His gratification would have been great had he read John Bernard's assessment. In his memoirs, Bernard, a contemporary of O'Keeffe's and a former actor in many O'Keeffe plays, looked back to his touring days as a theatrical manager in America, and wrote, "Shakespeare and O'Keeffe guaranteed audiences" in the New World (as in the Old). "The top of the dramatic ladder remains where it was, but we have certainly extended it several rungs downward since

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32 Kavanagh, p. 360.

33 Ibid.

34 Thorndike, p. 478.

The quantity of O'Keeffe's plays (or afterpieces) has been established in an earlier section of this work; if the sheer number of plays written created an "important playwright", O'Keeffe's name would undoubtedly be high on the list. The quality of O'Keeffe's plays deserves comment because of their historical importance as examples of a remanent of the older "laughing tradition." However, if the reader approaches O'Keeffe's works, or, as a matter of fact, other afterpieces of his day, on terms other than their own, disappointment will follow, and more importantly, he will miss both the point and pleasure of the afterpiece's intention.

36 Thorndike, p. 478.
APPROVAL SHEET

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The final copies have been examined by the director of the dissertation and the signature which appears below verifies the fact that any necessary changes have been incorporated and that the dissertation is now given final approval by the Committee with reference to content and form.

The dissertation is therefore accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy.

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