A Critical Edition Of Benjamin Hoadley's "the Suspicious Husband" (1747)

Harriet Winnifred Boyes-Maconaghie

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A CRITICAL EDITION OF BENJAMIN HOADLY'S THE SUSPICIOUS HUSBAND (1747)

by
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Department of English

Submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy

Faculty of Graduate Studies
The University of Western Ontario
London, Ontario
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ABSTRACT

Benjamin Hoadly, M. D. (1706-1757), was the son of Benjamin Hoadly, Bishop of Winchester. His interest in theatre was chiefly manifested in his play *The Suspicious Husband*, first acted at Covent Garden on 12 Feb., 1747, for which David Garrick wrote a Prologue and acted the part of Ranger. *The Suspicious Husband* was an extremely popular play throughout the eighteenth and nineteenth centuries. There is, however, no separate modern edition of this play, the last edition having been published in *English Plays, 1660-1820*, New York, 1935. The play has some importance in the light of the nature of its satiric comedy as it relates to the more sentimental comedy of the mid-eighteenth century, and the importance of its stage history with relation to David Garrick's own theatrical career.

During Garrick's lifetime Hoadly's *The Suspicious Husband* enjoyed 29 seasons and 120 performances. After Garrick's death in 1779, the play continued to entertain London audiences to the end of the eighteenth century and into the nineteenth century. Although the play may have succeeded partly because of Garrick's own inimitable acting of Ranger, it also succeeded because of its own merits. The play excited a considerable amount of interest exhibited by such commentaries as: Samuel Foote's two pamphlets, "The Roman and English Comedy Consider'd and Compar'd. With Remarks on The Suspicious Husband" (1747), and "An Examin of The New Comedy Call'd The Suspicious Husband" (1747); The Drury Lane company's production of a farce by Charles Macklin styled *The Suspicious Husband Criticiz'd; or the Plague of Envy*, March 1746/47; an eight page published letter in *The Gentleman's Magazine* dealing in full with Hoadly's comedy, March 1747.
The Suspicious Husband's successful stage history suggests that audiences of the mid-eighteenth century enjoyed a more biting humour than was generally found in the new comedies of the mid-century. Hoadly's play combined the wit and grace of the earlier Restoration comedies, with the accepted morality of the later plays. The analysis of its success necessarily deals with both the eighteenth-century and more recent critical conceptions of the changing nature of comedy.
ACKNOWLEDGEMENTS

There are a number of individuals, institutes and organizations I would like to thank for their support and encouragement: the Reading Room Staff at the British Library, London, England; Prof. Michael Booth, University of Warwick, Warwick, England; Daniel H. Woodward, Librarian, The Huntington Library, San Marino, California; Sara S. Hodson, Assistant Curator, Literary Manuscripts, The Huntington Library; Prof. D. Neill, Librarian, Massey College Library, University of Toronto; Canadian Institute of Citizenship; The Rotary International Scholarship Foundation.

Sections of the MS The Rake (LA 63) and of the first and second editions of The Suspicious Husband are reproduced by permission of The Huntington Library, San Marino, California.
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L. THE TEXT

The Licensing Act of 1737 required that all new plays and alterations to old plays be performed on the stage in Great Britain be submitted to the Lord Chamberlain for licensing fourteen days before their presentation. According to the Catalogue of the Larpent Plays in the Huntington Library, The Suspicious Husband was first submitted to the Lord Chamberlain in manuscript form under the title The Rake, and described as a comedy in five acts by Benjamin Hoadly. The official application date for licensing is not known. Attached to the Larpent MS copy of The Rake is a letter from John Rich, manager of the theatre at Covent Garden, requesting permission to stage the play. It is signed, but not dated. The Larpent Catalogue also states that the comedy The Rake was in fact produced at Covent Garden as The Suspicious Husband, 12 February 1747.

The first edition of The Suspicious Husband was printed in London for Jacob and Richard Tonson and Somerset Draper in the Strand, and dated 1747. The second edition, also printed for J. and R. Tonson and S. Draper, appeared in the same year. This 'second edition' is in all likelihood an "issue". The collation of the first and 'second edition' is the same, as are the catchwords, the position of the signatures, and the size and design of ornamental initials and head ornaments. As noted in the bibliographical description of the 'second edition' ("issue"), the 'errata' found on leaf [A4v] of the first edition is not present on leaf [A4v] of the 'second edition', and the three errors listed in the 'errata' of the first edition have been corrected in the 'second'. It should also be noted that the stage directions on [B1v] of the 'second edition' differ in several places from those found on the same leaf in the first edition, as the textual notes to my text indicate. There are also three examples of individual word changes found on
[B2v], [C3v], and [E6r], together with minor changes involving one or two words of stage directions on [E7v] and [E8r] of both the first and 'second' editions, all of which have been recorded in the notes to the text. The only significant difference between the two editions is the title page. With regard to the change in a title page, Fredson Bowers suggests that "alterations made in a book, even after copies have been placed on sale, do not create different issues if the result is to correct or improve but without a change in the title page." Bowers also states that the change in the title page is the only "prime evidence which can be used to identify an issue." In the case of The Suspicious Husband, the title page of the 'second edition' differs from the first by the simple addition of the words "Second Edition". Taking into consideration the omission of the 'errata' printed on [A4v] of the first edition, and the minor corrections mentioned above, the text of the 'second edition' appears to be printed from standing type, after corrections had been made. The 'second edition' is therefore an "issue" according to bibliographical evidence.

The third edition was printed by Tonson and Draper and dated 1749. This edition is printed in duodecimo form, with the title page printed in black and red, followed by a handsome engraving of Ranger and Clarinda by Francis Hayman.6
The Rake (LA 63).

Contents: The manuscript contains a complete five act version of the play, The Rake. There is no Prologue or Epilogue included. An undated application for approval to the censor, William Chetwynd, signed by John Rich, is attached to the manuscript following the title page.

Form: Folio format.
Leaf Size - 326 x 200 - 205 mm.
Text Frame - 299 x 154 mm., ruled in dry point in the inner and outer margins. There are no bounding lines at the top and bottom of the text frame, so the vertical measurement is taken from the top of the lower case letters (excluding ascenders) in the top line, to the bottom of the lower case letters (excluding descenders) in the bottom line. Horizontal measurement is taken from the left edge of the text to the right edge, at a line roughly average (or typical full) length. The text frame is bounded at the sides (along inner and outer margins) by dry point ruling. Neither ink nor lead point was used to make a line of impression or indentation along the desired boundaries. This leaves a cleaner appearance than ink or lead point, for there is no coloured line of boundary but merely a colourless indentation that is visible once the page is held to allow light to angle across the page and bring out the shadow from the indentation.
Average line of text - 155-160 mm. in length. Many lines extend beyond the dry point bounding line on the right, so the average line could be longer than the width of the frame. Therefore, an average line is taken to mean a typical, full line of text, rather than an average of the longest and shortest lines. Consequently, an average line of text yields a larger figure of measurement than the measurement for the text frame.

Lines per page - 30.
Size of text - 299 mm., vertically, i.e. the vertical text frame measurement.

**Watermark:**
PRO PATRIA, quite similar to Heawood 3711.

**Collation:**
There are 52 leaves of text, with all but the last leaf written on both sides. The gatherings are of two leaves throughout. Signatures in Arabic numerals are written in ink in the inside upper margin on the first leaf of each gathering. There are no cancelled leaves. There is no pagination or foliation, but a "5" is written in the upper right corner of folio 3 recto, in the same hand and ink as the text. There are scattered random page numbers in modern hands, written in pencil.

**Date:**
No date appears on the manuscript. With the institution of the Licensing Act of 1737, plays had to be submitted for approval fourteen days before production. Therefore, it can
be assumed that this manuscript was most probably written in
the year 1747, some time before the production of the play in
February, 1747.

Writing:
The body of the text is written in scribal hand. There are a
number of corrections in the manuscript. A number of these
together with additions are in the hand of the copyist. Many
of the insertions present a different appearance because they
are in a smaller, more cramped hand than the main text.
Focusing on the peculiarities of the copyist's hand (e.g., the
extra loop on the bottom of an "e" when in the terminal
position), many of the additions do appear to be in the same
hand as the copyist.

Binding:
The manuscript is bound in blue marbled paper (as are all the
Larpent plays). The paper covers were placed on the volumes
after the Earl of Ellesmere purchased them in January, 1854.

The Suspicious Husband
[First Edition] 1747

Title: THE / SUSPICIOUS HUSBAND./ A/ COMEDY/ As it is Acted
at The/ THEATRE-ROYAL in Convent-Garden./[rule] By
DR. HOADLY./ [double rule] LONDON: /Printed for J. and
R. TONSON and S. DRAPER/ in the Strand./ [rule]
MDCCXLVII
Formula: \( A^4 B-F^8 \)

Contents: [A1\(^t\)] title page; A2\(^t\) - [A3\(^V\)] dedication TO/THE/KING.; [A4\(^t\)] [decorated headpiece] PROLOGUE.; [A4\(^V\)] DRAMATIS PERSONAE.; B1\(^r\) - B8\(^r\) Act I; B8\(^r\) - C7\(^V\) Act II; C7\(^V\) - D7\(^r\) Act III; D7\(^r\) - E8\(^r\) Act IV; E8\(^r\) - [F7\(^r\)] Act V; [F7\(^V\)] - [F8\(^r\)] EPILOGUE; [F8\(^V\)] Blank.

Running Titles: [A2\(^V\)] - [A3\(^V\)], dedication TO/ THE/ KING.; [A4\(^t\)], PROLOGUE; [A4\(^V\)], DRAMATIS PERSONAE; B1\(^r\) - [F7\(^r\)], THE SUSPICIOUS HUSBAND; [F7\(^r\)] - [F8\(^r\)], EPILOGUE.

Catchwords: Catchwords appear regularly on every page with the following exceptions: [A3\(^V\)] no catchword appears before the running title PROLOGUE; [A4\(^t\)], DRA - DRAMATIS; [A4\(^V\)] no catchword before the running title THE SUSPICIOUS HUSBAND; [F7\(^r\)], EPI - [EPILOGUE]. A selection of catchwords is as follows: A2\(^r\) had - [had]; B1\(^r\) Rang. - [Rang]; C1\(^r\) Mrs. - [Mrs.]; D1\(^r\) Jacin. - [Jacin]; E1\(^r\) Enter - [Enter]; F1\(^r\) It - [It].

Notes: An ornamental initial "Y" appears at the beginning of the dedication TO THE KING ON A2\(^r\). The "Y" of the word "Your" is framed in a decorative square 25 mm. x 25 mm., and is surrounded by a leaf motif. A factotum of the letter "O" beginning the word "Once" is found on B1\(^r\). It measures 20 mm. x 20 mm. and consists of two sylphs with arms
extended above the head, standing on either side of the centre square. A number of head ornaments of various sizes and designs appear throughout the text. On [A4v] a head ornament measuring 85 mm. x 10 mm. shows two angels on either side. Trumpets and a harp are arranged behind an open sheet of music in the centre of the design, surrounded by a decorative motif. On B1r there is a larger arabesque motif measuring 85 mm. x 30 mm., with exotic birds on either side and a large basket of flowers in the centre. [B8r] shows a narrow ornament measuring 90 mm. x 5 mm., depicting a lion's head in the centre with a hare and a thistle on either side. [D7v] shows a design 90 mm. x 5 mm. of two lions holding two palms in the centre with a dove on either side. [E8v] has a design of flowers measuring 90 mm. x 5 mm. [F7v] shows a design, 88 mm. x 10 mm., of a cherub's face centre, with an open book of music on either side surrounded by a decorative motif. The final ornament is a woodcut of two cherubs, measuring 51 mm. x 28 mm. One is playing the violin, and the other is holding a sheet of music. Both are sitting on swirling clouds.

The Suspicious Husband

[Second Edition - "Issue"] 1747

Title Page: THE/ SUSPICIOUS HUSBAND./ A/ COMEDY/ as it is Acted at the/ THEATRE-ROYAL in Covent-Garden./[rule] By DR. HOADLY./ [rule] THE SECOND EDITION./ [double rule]
LONDON:/ Printed for J. and R. TONSON and S. DRAPER/in the Strand./[rule] MDCCXLI


Contents: [A¹⁷] title page; A²⁰ blank; A²⁰ - [A³⁵] [dedication] TO THE KING./; [A⁴⁷] [decorated headpiece]/ PROLOGUE./; [A⁴⁴] [decorated headpiece]/ DRAMATIS PERSONÆ./; B¹⁷ -[F⁸] text. The arrangement of the text is similar to the first edition. It should be noted here that the 'errata' found on leaf [A4⁴] of the first edition are not present on [A4⁴] of the second edition. The three errors listed in the first edition are: [A⁸⁴] l. 26 for Service read Compliments; [B⁷⁷] l. penult. for know'd read gnaw'd; [D¹⁴] l. 19 for Pursuer read pursue her. These three mistakes have been corrected in the second edition.

Running Titles: All running titles are the same as the first edition.

Catchwords: Catchwords appear regularly on every page, with the exceptions noted in the first edition, together with one additional irregularity: [F⁴⁷] Rang - [Rang].

Notes: The ornamental initial on A²⁰ and the factotum on B¹⁷ are identical to the first edition, as are the head ornaments, and the final woodcut displaying the two cherubs.
I have collated the first three editions together with the manuscript and have chosen the first edition for the copy-text. The MS, *The Rake*, was most likely used by the stage manager at Covent Garden as a stage copy for rehearsal purposes. That MS was then sent to the Examiner for licensing shortly before the first production of the play, and would have been kept by him. Therefore, the MS that was sent to the printers is not the MS in the Larpent Collection. The existing MS does not include Benjamin Hoadly's final corrections, additions or deletions, and cannot stand as the copy-text. There are significant differences between the Larpent MS and the first edition, the importance and influence of which I shall discuss later. There are no substantive differences between editions one, two, and three. Occasionally the stage directions appear slightly altered in editions two or three, but not significantly. My text retains the accidentals of the first edition. The 'errata' found on [A4v] of the first edition have been silently corrected in my text, as they were corrected by the printer in editions two and three. All variations found between the MS, one, two, and three have been noted in the footnotes to the text. I have used the first three editions of *The Suspicious Husband* in the British Library, and with the permission of the Huntington Library, a photocopy of the MS in the Larpent Play Collection.
II. LATER EDITIONS

There were approximately twenty editions between 1747 and 1799. The first known American edition of The Suspicious Husband appeared in 1791 printed by William Spotswood, in Philadelphia.

The popularity of this play in the eighteenth century was largely due to the fact that the part of Ranger was one of David Garrick's favourite and most frequently acted roles. Consequently, The Suspicious Husband appeared a number of times each season at Drury Lane until Garrick's official retirement from the stage in 1776. There were approximately twenty-five editions of The Suspicious Husband published in the nineteenth century between the years 1800 and 1883, including three American editions. The first recorded performance of The Suspicious Husband in America was in New York in 1754. Although the treatment of morality in this play became increasingly less appropriate for American audiences towards the mid-nineteenth century, The Suspicious Husband continued to be a stable repertory piece in American theatre until sometime after 1877. The latest publication of The Suspicious Husband is dated 1935, and appears in English Plays, 1660-1820, compiled by A.E. Morgan.

Of the numerous editions printed during the nineteenth century, there are four of particular interest. They are The Suspicious Husband in The British Theatre (1808); The British Drama (1817); Oxberry's edition of The Suspicious Husband (1820); and French's Acting Edition of the Suspicious Husband (1824). Their interest lies in the lengthy introductions accompanying all four editions. Although I will comment in detail on these prefatory remarks in a later discussion of critical approaches to the play, it is enough to say here that these
introductions help to indicate how this play may have been appreciated by the early nineteenth-century audiences. The texts of the play printed in these four editions do not vary significantly from the first edition. There are no major passages, lines, or words of the dialogue omitted from the texts that would suggest censorship on moral grounds. It would appear that nineteenth-century audiences saw the play that Hoadly presented in 1747, and that his comedy continued to be played on the basis of its original merit.
III. THE MANUSCRIPT

The existing MS poses a number of problems. To begin with, it differs significantly from the first edition in a number of places, especially at the beginning and end of the play, and often at the start of a scene. Generally, the changes seem to be designed to tighten the dialogue and action. In some instances, lines have been lined out in the MS, and are absent in editions 1-3 as well. In other cases lines have been lined out in the MS which do appear in 1-3. This is perhaps most evident in the final section of the play.

The MS, The Rake, found in the Larpent Collection, was submitted to the Examiner for licensing purposes and kept as an official copy by the Examiner of Plays. The Larpent MS was not the MS sent to the printer, and therefore it is evident that the first edition could not have been printed from this MS. There would have been another MS that went to the press after the initial performances, complete with additional lines, and changes in construction (stage movement, directions, and dialogue). The title page of the MS bears the title The Rake, and is followed by the usual application to the censor for approval, signed by John Rich. This indicates that it is the original MS submitted for licensing.

In looking at the MS itself, a number of general conclusions can be reached. The body of the text is written in a scirbal hand, and a number of corrections and additions are in the hand of the scribe. Many of the insertions present a different appearance because they are in a smaller, more cramped hand than the main text. Focusing on the peculiarities of the copyist's hand (for example, the extra loop on the bottom of an "e" when in the terminal position),
many of the additions do appear to be in the same hand as the copyist. In addition, the overscoring on deleted passages appears to be in the same brown ink as that of the text, supporting the idea that the copyist made at least some of his own corrections. Other corrections which do not appear to be in the hand of the copyist may have been made by Rich during rehearsals of the play, or by Garrick at a later date. The censor himself may have seen fit to delete certain passages, and change certain lines or words. A brief examination of the censor's relationship to a dramatic work submitted for his approval, together with an outline of how the Larpent Play Collection came into being, will provide a useful background to a consideration of the MS of The Suspicious Husband. In order to enforce the Licensing Act of 1737, the office of Examiner of plays was established. The first Examiner, William Chetwynd, was appointed by the Duke of Grafton on 10 March 1738. The letter of application following the title page of The Rake is addressed to this same Chetwynd, Esq., and states that the play is intended to be performed at Covent Garden Theatre. Chetwynd, according to Dougald MacMillan in The Catalogue of Larpent Plays, acted almost entirely through deputies: first Thomas Odell (1738-1747), and then Edward Capell (1749-1781). At Chetwynd's death on 6 October 1778, apparently no successor was named, and Capell acted as Examiner until the appointment of John Larpent on 20 November 1778. Larpent held office until his death on 18 January 1824. L.W. Conolly agrees with MacMillan's assertion that Chetwynd discharged his duties by deputy: "There is no evidence in the Larpent Manuscripts to show that Chetwynd was ever actively engaged in reading or censoring them...." Thomas Odell, Chetwynd's first deputy, manager of the theatre at Goodman's Fields between 1729 and 1737, and playwright, was well qualified to carry out his responsibilities.
The official copies of the plays submitted to the Examiner between 1737 and 1824 were in Larpent's possession at the time of his death. In or around 1832, Larpent's collection was purchased by John Payne Collier and Thomas Amyot from Mrs. Larpent for 180 lbs. This same collection was offered to the Trustees of the British Museum, but was declined in 1853. Not later than January 1854, the collection was sold to the Earl of Ellesmere, and housed in the Bridgewater House Library. There the collection remained until 1917, when the Ellesmere collection was purchased by Henry E. Huntington for the sum of one million dollars.

The Larpent Collection represents copies of plays that were generally written by professional copyists attached to the theatres. In some instances, the copying out of the play was the responsibility of the theatre's prompter, the chief assistant to the stage manager. His duties included the writing out of parts, obtaining licenses, hearing of line rehearsals, and general stage management. It has been determined that while Collier had access to the collection, he inscribed many of the copies with notes, for the most part in shorthand, where he recorded his opinion on authorship, handwriting, or date. Dougald MacMillan rightly admits that though many of the notes may be correct, "they are often mistaken and sometimes unintelligible".

It is evident that the MSS in the Larpent Collection are in a different category from most. They are official copies sent by the managers, not the authors, to the Examiner, and their relation to the acted version and to the printed version of the play creates complications. Whether or not the actors took the liberty to alter the text after it had been approved cannot be finally determined. However, the licensed text was under most circumstances the one
performed. On the other hand, the printed play

...was generally set from copy provided by the author; and in it he had the opportunity to restore what the manager had eliminated or to revise the piece in the light of its reception. The Larpent text, thus, may represent a state of composition either later or earlier [or both] than the first acted version. An examination of the manuscripts will show that the Examiner's copy seldom conforms entirely to the published text.16

It is interesting to note that with regard to his notes, Collier made the following remark: "I have also made additions of plays and corrections of errors by the aid of Larpent's License Books and the MS play etc. which were sent to him and his predecessors for perusal from 1737 downwards."17 The difficulty in attributing the various deletions and corrections is further complicated by the fact that the Examiner quite often received a manuscript complete with alterations. The manager could make changes in the script during rehearsals before sending the copy to the Examiner, and if the time was limited no new copy of the play would be made. Therefore, the Examiner could receive a text with new speeches added, and discarded ones lined out by the author, manager, copyist or prompter. The Examiner could then add his own changes, and the decision as to who made what deletion or alteration is often difficult to make. Conolly points out what he calls a "useful clue"; that is, "in general, censored passages were included in the printed text of the play, other deleted passages were not."18

The first significant difference between the MS and the first edition involves the structure of the opening scene of Act I, beginning with the stage directions. The MS gives a rather detailed description of this opening scene:

[Chambers in the Temple where Books Linnen Cloaths are in great disorder unlocking of Doors is heard.]
Enter Ranger dirty and in his cloak.19

In the first edition, the stage direction simply states, "Ranger's Chambers in the Temple. Enter RANGER." In this case the rationale behind the change seems to be one of expediency on the part of the copyist. For the purpose of printing stage directions, the more concise they are, the better they fit at the top of the printed page. Ranger's opening lines in the first edition are identical to the MS until the entrance of the Servant. In the MS, the Servant, or Barber as the MS calls him, does not enter until later. The dialogue that follows between this Barber and Ranger is completely different from the printed text, and with good reason. In the MS Ranger continues to speak alone on stage while he changes from his evening cloak and wig. He then immediately begins to read from Congreve's song "Tell me no more." In the first edition, however, the Servant interrupts Ranger with his entrance, allowing Ranger to accost him. The business of undressing is then carried on while the two banter back and forth in a crude but friendly manner. This dialogue allows the Servant to develop a character; he ceases to be merely the man who runs in and out with messages for his master. Instead, he is given two or three witty lines, and his bungling charm adds a certain warmth to the opening that is missing in the MS. The Servant is also given the opportunity to return to the stage in the first edition, whereas in the MS, he enters and exits only once, which does not allow for any sense of character development, nor for any feeling of the general morning activity in a household. These changes may seem minor and of minimal effect, but they give the necessary vitality to the play that would certainly be lacking in a performance of the MS version. The opening of a fast-moving eighteenth-century comedy must establish the character types immediately, and draw the audience directly into the atmosphere of an often complicated plot. The audience should not be given enough time to think too seriously about what is being said. The
important dramatic moments in this play are not always defined in the dialogue, but are more often represented by the proximity of the characters to one another onstage.

Later in Act I, there is the conventional conversation between the three men of wit, Ranger, Bellamy, and Frankly. In the MS version of this display of charm, wit, and the discussion of love and women, there is very little in the dialogue that differentiates Bellamy and Frankly. Ranger, of course, has already been given his chance to demonstrate his moral preferences in his earlier behaviour. Bellamy should appear to be perhaps the most thoughtful and conservative of the three men; the young man who is already sure of his love for Jacinta and of hers for him, having little respect for Ranger's questionable morals, and Frankly's youthful impetuosity. In order to clarify this position, perhaps, the author in conjunction with Rich, the theatre manager, or the actors themselves, gave three additional lines to Frankly. He responds to Bellamy's criticism of Ranger's lusty behaviour towards women by saying,

My dear Friend, this is very pretty talking. But let me tell you, it is in the Power of the very first Glance from a fine Woman utterly to disconcert your Philosophy.20

The above lines do not exist in the MS. It is therefore Frankly who says directly to Bellamy,

It must be a fine Woman then: and such as are generally reported so — And it must be a Thorough Acquaintance with her too, that will ever make an Impression on my Heart.21

In the first edition, it is Bellamy who expresses the above sentiment. In the context of the remainder of the play, Bellamy's position better suits such sentiments. The MS does not allow for a clear understanding of the differences
in emotional maturity between Bellamy and Frankly, thereby undermining the learning process that takes place in Frankly during the course of the play.

In Act II, Scene iv, Frankly, Bellamy, and Ranger are again together discussing the contents of a letter Jacintha has sent her love, Bellamy. In the MS, this scene consists of Bellamy reading the letter aloud to his two friends, while they both interject with jeering comments and witty jibes aimed at Bellamy's joyful anticipation at meeting Jacintha later that same evening. The actual contents of the letter as it appears in the MS describe the event that is to take place:

Be under my Window at Twelve O'Clock this Night, and if you see a young Gentleman descend from there by a Rope Ladder — . Don't be frightened, for you may safely receive him into your Arms for your Jacintha. 22

The printed text omits this description, and the interruptions by Ranger and Frankly, simply allowing Bellamy to quote the final passage of the letter:

Your Servant has full Instructions from Lucetta, how to equip me for my Expedition — I will not trust myself with you tonight, because I know it is inconvenient; therefore I beg you wou'd procure me a Lodging; it is no matter how far off my Guardian's — Your, Jacintha.

The MS version of the letter-reading includes far too much detail regarding Jacintha's upcoming escape in Act III. The mention of the rope ladder detracts from the comic and dramatic effect of the confusion that inevitably ensues concerning the window and the rope. The printed text does not even mention the window and the rope, allowing the first scene of Act V to speak for itself, and for the confusion of events to unfold naturally without any pre-determined preparation on the part of the author. These changes are not recorded in any way in the MS, and one is left to speculate as to their design. It
is evident, however, by simply reading the MS, that the lengthy reading of the letter is tedious and unnecessary, and that perhaps in production, the impact of the ladder scene which follows directly became a repetition in action of what had already been described in words.

In a different way but for similar reasons, the re-structuring of Act III, Scene ii, in the first edition provides a more effective way of staging what is to be one of Ranger's most important scenes. In the MS, the stage directions at the start of Scene ii state that Mrs. Strictland and her maid Lucetta are already onstage, with Ranger behind them, visible to the audience. Mrs. Strictland opens the scene by chastising her maid for interfering in her affairs; Ranger follows with an aside. Lucetta has very few lines and exits quickly, leaving Mrs. Strictland and the partially hidden Ranger still on stage. The stage directions in the printed text have Mrs. Strictland enter her dressing-room, followed by Lucetta; Ranger has not yet appeared. There follows a rather more lengthy dialogue between Mrs.Strictland and her servant. In this conversation the good-natured but meddlesome character of Lucetta emerges, and Mrs. Strictland is given more reason to dismiss her with anger. It is during this minor confrontation that Ranger enters from behind, just in time to learn that Mr. Strictland is an extremely jealous man, prompting him to come forward and confront the angry and frustrated Mrs. Strictland. Ranger's entrance is perfectly timed, and from an audience's point of view, more exciting than if he had simply been standing on stage the whole time. This delayed entrance also does away with the fact that Ranger, although standing behind the two women, would doubtless pull most of the attention to himself, possibly causing an audience to miss a charming interlude. The printed version also includes a brief comment on the predicament of Jacintha and Bellamy who have just managed to escape. The
MS does not pick up on that part of the plot, leaving the situation very much in doubt, and breaking the continuity of already treacherously disjointed incidents.

If the timing of entrances and exits is fundamental to the play, so too is the structuring of dialogue. Later in the same scene, Mr. Strictland discovers Ranger's hat in his wife's dressing-room, and the characters on stage are thrown into confusion. The MS handles this scene rather awkwardly. Strictland, his wife, and Jacintha are given drawn out lines that follow one another in a halting fashion, slowing down the pace of the scene, and destroying the comedy inherent in Strictland's frustration:

**Strict.** Why! This is true! and yet, this Hat must belong to somebody — and whoso'er it is. The owner cannot be far off — Search —

**Mrs. Strict.** How will this end? — indeed Jacintha I am innocent.

**Jacin.** Dear Mrs. Strictland be not concerned — When he has diverted himself a little longer with it — I suppose he will give me my hat again.

**Strict.** Ha! your Hat! 25

The printed text takes this section and breaks up the lines, causing them to tumble, one over the other, as the two women struggle to find a solution to an admittedly embarrassing situation:

**Strict.** Why this is true!

**Mrs. Strict.** Indeed, Jacintha, I am innocent.

**Strict.** And yet this Hat must belong to somebody.

**Jacin.** Dear Mrs. Strictland, be not concern'd when he has diverted himself a little longer with it —

**Strict.** Ha! —

**Jacin.** I suppose he will give me my Hat again?
Your Hat?

The futility and childishness of Strictland's concern over the hat is now underlined by Jaelitha's calm.

Hoadly was an inexperienced dramatist, and it almost seems that he wrote according to intuition, following a natural predilection for wit and a love of intrigue. He was capable of manipulating his characters into potentially comic situations. Yet, once he had them there, he often let the situation disintegrate into meaningless banter and ineffectual stage movement. For example, Act IV. Scene iv, finds Clarinda, Ranger's cousin, in a position to play cleverly with her cousin's passion for women. It is a scene revolving around mistaken identity, and Clarinda's use of a common eighteenth-century disguise—the mask. In the MS, Clarinda enters her house, mask in hand, followed by her landlady. Ranger enters almost immediately. The printed text manages to make more of both the entrance and the ensuing predicament. Here, the scene opens on Clarinda's lodgings, while off stage Ranger and the landlady can be heard talking. Clarinda enters laughing with her maid behind her. Recognizing her cousin's voice, she sends her maid to fetch her mask. However, Ranger and the landlady arrive before Clarinda has a chance to hide her face. The printed version creates a greater sense of confusion as both the maid and the landlady attempt to cope with Ranger's rather rude intrusion on Clarinda's privacy.

The final lines of the play represent the most detailed revision in the play. In the conventional manner, the whole cast is assembled on stage for the purpose of deciphering the various confusions that have taken place, and most importantly, for the re-uniting of lovers, and the affirmation of true social values. The MS gives too much detailed attention to the reformation of
Strictland and the recognition of his destructive jealousy. The very length and redundancy of his speeches prevents the play from drawing to a quick and tidy close. While Strictland expounds upon the nature of his folly, the remaining characters are forced to stand about awkwardly on stage. The following passages taken from the MS indicate the clumsiness of the original close of the play:

**Strict.** It may be so. But everwhile you Live with me Mrs. Strictland, tell the Truth, tell it at once the plain and honest Truth, and for the future, you shall find here—a Heart ready to believe and love you—No Tears, I beg—I cannot bear them.

**Mrs. Strict.** I cannot speak but yet there is a Favour Sir—

**Strict.** I understand you. Now young Lady— and Mr. Bellamy are you Married?

**Meg.** That office, Sir. I myself perform'd this Morning.

**Strict.** Then my Consent comes with a worse Grace. I must take it for my Pains, your Fortune however, shall be paid you Madam, on Condition that you return immediately to my House. This Lady, and all notwithstanding. I turn'd her out this very Morning, and there you shall be witness of my thorough reconciliation to Mrs. Strictland.

**Meg.** I beg your pardon, Sir, the Fiddles are ready. Mrs. Bellamy has promis'd me her Hand and I won't part with one of you....

**Strict.** If you and the Company please. Mr. Bellamy I think myself oblig'd to you for the Concern you have shown on my Account.

**Bell.** Sir, your Generosity has more than repaid—

**Strict.** Whatever it is...it will be best repaid by a Continuance of these Ladies friendship to her [Mrs. Strictland]. If they will but keep her Company—she may do what she will—go where she will, and I will no more be jealous. 29

The printed text salvages a number of lines, but forces Strictland to repent quickly so that the final dance which ends the play can begin:
Strict. I must, I cannot but believe you; and for the future, madam, you shall find here a Heart ready to love and trust you. No Tears, I beg. I cannot bear them.

Mrs. Strict. I cannot speak, and yet there is a Favour, Sir —

Strict. I understand you — And, as a Proof of the Sincerity of which I speak, I beg it as a Favour of this Lady, in particular [to Clarinda] and of all the Company in general, to return to my House immediately: where everything, Mr. Bellamy, shall be settled to your entire Satisfaction. — No Thanks, I have not deserv'd them.

Meg. I beg your Pardon, Sir. The Fiddles are ready....

Although the final section in the MS shows no signs of having been worked over, no doubt the revisions were made after the first performances, before sending off the printer's copy.

The remaining instances of revision are less obvious and at times more difficult to bring to account. There are two distinct ways in which the MS appears to have been corrected. In most cases, lines marked for omission are heavily lined out in large scrawling circles. These corrections appear to be made in the same brown ink as that of the text, and were most likely made by the official copyist. Generally, what lies beneath the overscoring is undecipherable. There is, however, another form of marking on the MS which only occurs three times in the length of the play. In three instances, a set of lines is separated from the rest of the text by the use of a thick line running the length of the passage in the margin. If a decision had to be made as to which markings belonged to the censor and which to the other hands that may have tampered with the MS, then the passages marked in this manner could most probably be attributed to the censor. However, if we accept Conolly's point of view that censored passages were usually included in the text of the play, then the same claim cannot be made for all three passages. For example, the first of these
passages occurs in Act I, Scene i, where Ranger is speaking to a young woman who has just delivered his clean linen. He catches and kisses her. In both the MS and the printed text, the girl replies, "I beg, Sir, You wou'd be civil", and Ranger answers her with, "Civil? Egad, I think I am very civil." Here the similarity ends. In the MS, Ranger carries on with three more lines:

Rang. Civil? Egad! I am very civil I think. But if you will carry the things into that Chamber, I will be as civil as ever you Please.

Miss. Lord Sir — I do not understand you, let me go —

Rang. You must be bought then, and you can have a better Master Child.

By Restoration standards this section may not be lewd enough to warrant any censor's hand, but it is conceivable that in the mid-eighteenth century, Ranger's unmistakable proposition might have been too obvious. His attempt to buy the girl's favours is particularly out of character for Ranger, who is, for the most part, a respectable rake. The omission of these lines in the printed text does not destroy the continuity of the scene, but rather keeps the flirtation between the two on an innocent level.

The second example appears in Act I, Scene iii, where Bellamy, Frankly and Jack Meggot are talking. Meggot invites the two friends to dinner, mentioning that his Aunts have missed Frankly. The MS passage is identical to the printed text, except that it is bracketed in the same manner as the first example:

Meg. Pho! Pox! Charles! you shall go. My Aunts think you begin to neglect them; and old Maids, you know, are the most jealous Creatures in Life.

There is also an unreadable word scribbled in the margin of the MS, most
probably commenting on the passage in some way. The fact that this passage remains in the printed text seems to support Conolly's theory concerning censored passages, but its content does not seem to warrant a censor's attention.

The last example is the least explicable of the three. It occurs in the final scene of the last act. Strictland is attempting to determine the authorship of a letter he mistakenly believes was sent to his wife. Again, the lines are marked in the usual way, and again, they are printed in the first edition. However, the lines themselves do not warrant any critical attention. The MS passage reads:

Strict. Ha! here she is, and with her the very Man I saw deliver the Letter to Lucetta — I do begin to fear I have made Myself a Fool—Now for the Proof. — Here is a Letter, Sir, which has given me great disturbance, and these Gentlemen assure me it was writ by you.

In this case it is difficult to imagine why the censor might have considered these final lines inappropriate.

The other form of correction that I noted earlier, that of the large scrawling circles through the lines in the MS, poses a problem of another nature. There are several instances where passages have been deleted in the MS by this method. Yet, these same lines appear in the printed text. One can only assume that the stage manager or the copyist saw fit to take them out during rehearsal before the MS went to the censor; and that the author included them again in the final copy submitted to the printer. Generally, these passages seem to have been omitted for the purpose of tightening a sequence of dialogue. In Act IV, Scene iv, Ranger attempts to speak to his cousin Clarinda, whom he has mistaken for a stranger. In the MS, approximately seven of his lines have been cut, while the
printed text retains them intact:

Rang. ...Delicate Lodgings truly, Madam; and very neatly furnish'd. — A very convenient Room this, I must needs own, to entertain a mix'd Company — But my dear charming Creature, does not that Door open to a more commodious Apartment for the Happiness of a Private Friend or so? The prettiest Brass Lock. — Fast, um! that won't do....

It could be argued that this passage makes Ranger look more lascivious than he ought to look, and that his direct approach is too blatant; to strike the lines for expediency's sake seems more likely. Later in the same scene, approximately nine lines are cut in the same manner. The original lines are illegible, and are not reprinted in the text, again leaving one to conjecture as to the reason for their deletion. The structure of the corresponding scene in the printed text does not suffer from a lack of coherenece.

A final group of what I understand to be corrections must be noted briefly. This group is comprised of single words that in some cases change the concept of a line or even the definition of a character. They could be taken for printing errors, but the nature of the corrections in four of the five examples suggests the contrary. The first example may fall into the category of a simple printer's error. In the last lines of Act 1, Scene ii, of the printed text, Mrs. Strictland considers her husband's demands with regard to her friend Clarinda:

Mrs. Strict. His [Mr. Strictland's] Earnestness in this Affair amazes me. I am sorry I made this Visit to Clarinda — and yet, I'll answer for her Honour — What can I say to her? Necessity must plead in my Excuse — For at all Events, Mr. Strictland must be obey'd.

The word in question is "Honour". In the MS, this passage reads exactly the same, except that the word "Honesty" is used instead of "Honour". In this particular case, the conceptual difference between honour and honesty is not
significant enough to comment on. The second example, however, represents what I would suggest is a definite attempt to change the emphasis of a central issue in the play. In Act 11, Scene i, Jacintha, Clarinda, and Mrs. Strictland are talking about men and women in love. Clarinda is the coquette in the group, with the lively, playful, and often cutting remarks to make. The section in the MS reads:

Mrs. Strict. No Men of Sense, or Wit either, if they be truly so, ever did, or ever can think a Woman of Merit beneath their Wisdom to converse with.

Jacin. Nor will such a Woman value herself upon making such a Lover uneasy.

Clar. Amazing! Why, every Woman can give Unease! You cannot be in earnest. "

This same passage in the first edition is identical to the MS, except for Clarinda's final line:

Clar. Amazing! Why, every Woman can give Ease? You cannot be in earnest. "

Simply by changing the word "Unease" to "Ease", and by replacing an exclamation mark with a question mark, the nature of Clarinda's comment, and to some extent, of her character, is re-defined. In the MS, Clarinda appears to be less than willing to accept Jacintha's proposal regarding the gentle treatment of men. Her character's natural lightness and innocence is darkened by her negative approach. The printed text replaces the innocence of her remark by putting the stress on the positive rather than the negative.

A similar tactic is used in Act 11, Scene ii. Frankly is speaking to Clarinda, telling her why he had chosen to follow her to London without even knowing her name. The MS reads:
Frank. What I saw of your behaviour was so just, it would admit of no misinterpretation. I only fear'd whatever Reason you had to conceal your Name from me at Bath, you might have the same to do it now; and tho' my Unhappiness was so nearly concern'd, I rather chose to venture thus abruptly after you, than be impertinently inquisitive.  

By changing the word "Unhappiness" to "Happiness" the stress falls on the beneficial aspects of love, rather than the painful ones.

The last example is found in Strictland's final lines of Act 11, Scene iv. Forever worried about his wife and her activities, the MS has him exit on the line, "There is no Hell on Earth like being a Slave to Jealousy." The printed version reads, "There is no Hell on Earth like being a Slave to Suspicion." Generally, the concept of jealousy involves an emotional response, whereas suspicion is more often the result of an attempt at rational consideration. Without trying to put forward a gratuitous philosophical argument for what is fundamentally an obvious difference, the shift in emphasis here is important. "Unease," "Unhappiness," and "Jealousy" all represent decidedly negative responses to love. Their counterparts, "Ease," "Happiness," and to a lesser degree, "Suspicion," allow for the possibility of greater human understanding. The very fact that the title of the play, The Rake, was changed to The Suspicious Husband, underlines this fundamental shift in emphasis and direction. The MS title focuses an audience's attention on Ranger, the only character in the play who does not relinquish his moral stance. Although Ranger is certainly the most entertaining character, Mr. Strictland's reformation from a suspicious husband to an understanding one, though assuredly less intriguing, is better.
deserving of the title's attention.

Briefly then, the MS was not the final copy sent to the printer, but rather the official censor's copy, which may have been used during the play's early rehearsals, before having actually been sent to the censor. The major changes that occur at the beginning and end of the play, and those involving some of the scenes, were most probably made after the first performance before the final copy was sent to the printer. There is, however, no definite way of determining who was responsible for these changes. One can only assume that it was the author, Hoadly, most likely in conjunction with the manager and perhaps the actors, who included these changes in the final copy.

The large scrawling line which erases a number of lines in the MS, seems to be the work of the copyist. As previously noted, some of these lines are discarded in the printed text, while others are retained. Again, the author could, if he wished, have restored these deletions to the final copy, and it seems he may have seen fit to do so. The passages marked off by bold brackets are probably the passages the censor objected to on moral grounds. The corrections involving the change of one word to another (for instance, "Unhappiness" to "Happiness") are most likely attributable to the author, and as a group seem to represent a shift in emphasis from the negative to the more socially positive aspects of love and its relationship to social conduct.

In most cases, the printed text follows the MS, with the exception of the major structural changes directed towards the better staging of the play, rather than against any moral discrepancies. It seems that Hoadly decided to keep some of what the copyist and/or manager deleted, and two of the three
passages I understand to represent the censor's objections, while incorporating significant revisions concerning the structure. Since there are no markings on the MS to suggest that these structural changes were present in the initial performances, the first production of *The Suspicous Husband*, while sustaining a moral and comic tone, would most certainly have been a loose, untidy version. Too little attention would have been paid to the minor characters, coupled with too much repetition in dialogue (11, i, letter reading scene), and unrealized dramatic potential in a number of scenes (most notably 111, ii). The printed text retains the humour and spirit, while displaying the benefit of judicious criticism.
IV. Stage History

The discussion of the stage history of The Suspicious Husband has been divided into four sections. The first section deals with the historical information surrounding the first productions of Hoadly's comedy. The second section attempts to outline the scope of Garrick's influence on the theatre in general during his years as actor-manager at Drury Lane, and to see The Suspicious Husband in the light of that influence. The third section discusses Garrick's relationship with the Hoadly family, together with the possible part Benjamin's brother, John, may have played in the writing of The Suspicious Husband. The final section deals specifically with Garrick's acting of Ranger.

The first performance of The Suspicious Husband was announced in The General Advertiser, on Thursday, 12 February 1747. The play opened at six o'clock that evening, at Covent Garden Theatre, with David Garrick playing Ranger, Mr. Roger Bridgewater as Strictland, Mrs. Pritchard as Clarinda, and Henry Woodward as Jack Meggot. The play ran for twelve consecutive nights. Later that year, after Garrick had taken over the management of Drury Lane Theatre, The Suspicious Husband re-opened on 4 December. Garrick played Ranger, with Charles Macklin as Strictland, Mrs. Pritchard as Clarinda, and Peg Woffington as Jacintha. The opening of The Suspicious Husband marked the debut of what was to become one of England's favourite comedies. Other popular comedies of the day included Much Ado About Nothing, Cymbeline, The Tempest, Every Man in His Humour, The Provok'd Husband, The Wonder, The Way to Keep Him, and The West Indian. This was also the year that witnessed the launching of David Garrick's career as theatre manager.
On 19 August 1746, Garrick wrote to his friend John Hoadly at his home in Arlesford. In this letter he mentions that he has dined with John's brother, Benjamin, the author of *The Suspicious Husband*. Garrick and Benjamin Hoadly talked about the new play, and specifically about the part of Ranger. Garrick, however, was somewhat dubious as to whether or not this particular play would see the light of day: "Whether he [Ranger] will appear next Winter or Sleep forever in the Scrittoire, is not yet determin'd ...." Garrick returned to London in September 1746, to begin the new season at Covent Garden under the management of John Rich.

The season of 1746/47 was an exceptional one at Covent Garden during the eighteenth century. The repertoire consisted of a number of stock revivals such as Ben Jonson's *The Alchemist*, George Farquhar's *The Beaux' Strategem*, Nicholas Rowe's *The Fair Penitent*, and George Villier's *The Rehearsal*. A number of Shakespearean tragedies and comedies appeared that season as well: *Hamlet*, *Merry Wives of Windsor*, *Othello*, *Henry IV*, *Measure for Measure*, *As You Like It*, and *Richard III* formed an important part of Rich's season. Eventually these Shakespearean performances would increase to occupy 16 percent of the performances at Covent Garden, and 20 percent at Drury Lane during the years 1747–1776. Generally, both Covent Garden and Drury Lane relied heavily on proven successes to fill their theatres. Between 1741 and 1747, for example, John Rich offered only three new plays: Cibber's *Papal Tyranny*, Hoadly's *The Suspicious Husband*, and Garrick's *Miss in Her Teens*. During the season 1746/47, Drury Lane offered such favourites as *The Alchemist*, *Beggar's Opera*, *The Country Wife*, *Love's Last Shift*, and *The Relapse*. It may be that the advent of the Licensing Act affected the production of new plays, by prohibiting the acting of legitimate drama at any theatre not
sanctioned by a Royal patent or licensed by the Lord Chamberlain. Prior to 1737, the number of theatres had increased during the 1730's. There was a corresponding increase in the number of new plays staged from 1729 to 1737, as the stimulation of interest created new outlets for both authors and actors. After 1737, things changed. Productions tended to improve in quality, but the development of English drama was prevented by the monopoly of two patent houses, Covent Garden and Drury Lane. Authors had few places to perform, and actors could no longer set up their own theatres. The repertory of the two houses depended more heavily on plays of the seventeenth century and earlier after 1737. It seems that technical innovation in the theatre, led by David Garrick, together with the quality of acting at both Covent Garden and Drury Lane, concealed the fact that performances of new plays had declined considerably. During the season after the Licensing Act, 90 out of 136 performances in Rich's company were plays written before 1700.

Despite the fact that the production of new plays was limited, the quality of acting to be found at Covent Garden was of an unusually high standard. James Quin, Garrick, Mrs. Cibber, Mrs. Pritchard, Woodward, and others helped to form a company of much stronger ability than had been seen in quite some time. In 1746, one theatre devotee observed,

One of the managers Rich resolved to take a step that was to engage all the principal Actors to play in one House... The Consequence has been, that the Stage was never, in my memory, so fashionable.

In the midst of this talent and excitement, Rich produced Hoadly's The Suspicious Husband, and Garrick wrote a Prologue and Epilogue for the play. His fellow actor, Quin, refused the title role of Strictland, a decision Quin apparently regretted for some time afterwards, as Thomas Davies recalls:
Quin had the mortification to see an inferior actor, Bridgewater, much admired and applauded in it [The Suspicious Husband]. Quin paid him an awkward compliment upon his success in the part.\textsuperscript{56}

Evidently, the originality of style and expression in The Suspicious Husband displeased Quin. According to one account, Quin

\[\ldots\text{was a conservative, and disliked innovation; contemptuously called the piece a speaking pantomime — forgetful that the old comedies were often much more farcical (which is what he meant) in their incident, and when a name for it was being discussed, suggested scornfully ‘The Hat and Ladder.’}\textsuperscript{57}

Although Hoadly's father, the bishop of Winchester, did not in fact witness his son's play, most of London did, including King George II. According to one report George II was a great admirer of the theatre, and encouraged the presentation of what many people considered immoral drama, often requesting the restoration of censored scenes. "For didactic plays the monarch had no stomach; but he savoured Ravenscroft's beastly comedies ...."\textsuperscript{58} The King enjoyed the production of The Suspicious Husband to such an extent he sent one hundred pounds to Hoadly as a sign of his appreciation, and allowed the play to be dedicated to him. Following the opening of The Suspicious Husband, The Daily Gazetteer published an unusually lengthy review of the play, and later The Gentleman's Magazine devoted an unprecedented seven page commentary on the production in the March, 1747 issue.\textsuperscript{59} Both these reviews will be discussed later together with the other eighteenth-century criticisms of Hoadly's comedy.

By the time the new season at Drury Lane was ready to commence in September, 1747, Garrick had joined James Lacy in the management of that theatre, and had urged a number of star performers from Covent Garden to accompany him: William Harvard, Richard Yates, and Hannah Pritchard. To these he added the talents of Charles Macklin, Peg Woffington, Spranger Barry,
Dennis Delane, Mrs. Clive, Mrs. Cibber, and Ned Shuter. Woodward was to join them as soon as he could leave Ireland. Predictably, Garrick's first season as actor-manager at Drury Lane was a magnificent success. Apparently, the Royal Box was occupied no less than seven times, with the Prince and Princess of Wales and the Duke of Cumberland enjoying The Suspicious Husband, as His Majesty had done the season before.60

It was mainly due to Garrick's genius as an actor and comedian that The Suspicious Husband drew the attention that it did. Garrick in the part of Ranger became one of London's favourite characters, and hence the play one of the most popular. Garrick as manager not only reflected the tastes of his audiences in a season's repertory, but to a certain extent, he dictated these tastes. For example, a statistical breakdown of Drury Lane's repertory between 1747 and 1776, shows that Garrick chose to produce more comedies than he did tragedies. During that period he produced 113 different comedies, and only 77 tragedies. The total number of comedies performed (3,131), far outnumbers the tragedies performed (1,899). The most popular comedy was The Suspicious Husband with 126 performances, followed by The Beaux' Strategem (105), Much Ado About Nothing (100), The Conscious Lovers (96), The Provok'd Wife (95), and The Clandestine Marriage (87).61

At Goodman's Fields in 1741, and later at the two Royal Houses, Garrick portrayed the characters that audiences would come to associate with him: Richard III, Hamlet, King Lear, Archer, Dragger, and Ranger to name only a few. Throughout his career London audiences certainly had ample opportunity to see Garrick in the role of Ranger. As was often the case, the popularity of any play rested on Garrick's ability to interpret a character, and The Suspicious
Husband fell into this category. Garrick played Ranger, the young, gay Temple rake, until his farewell performances in 1776, when he was decidedly too old for the part.

Any play written and produced at Drury Lane during Garrick's years as actor-manager should be considered in the light of Garrick's influence on the theatrical productions of his time. As an actor, he was praised and criticized for his seeming naturalness on stage; as a producer and director, he was said to re-write plays for the sake of clarity, to shorten their playing time, and to re-structure them to meet the demands of the stage. Throughout Garrick's letters, there are references to such alterations, some more explicit than others. For example, when speaking of Edward Moore's play, The Foundling, first produced 13 February 1748, Garrick writes: "... I have doctor'd Moore's a little, that is — thicken'd ye Pudding a little, for indeed as ye Taste of ye Audiences is at present it was too much upon ye Squatter for 'Em — ...." Garrick was quite definite about what he looked for in a comedy, and what created comic interest: "... ye various humours of the Characters thrown into spirited action and brought into interesting Situations, naturally arising from a well-constructed fable or Plot — This with a good moral deduc'd from the whole, is all I wish or look for in a comedy." Writing to his brother, Charles, Garrick recalls the fortuitous alterations he made to "... Romeo — Everyman, etc., etc., etc., ...,", claiming that these alterations made money for the theatre. Leo Hughes refers to Garrick's alterations of Don Sebastian, where approximately seventeen hundred lines were deleted for the revival of 7 December 1752. Hughes mentions that Garrick cut more heavily in the "harem scenes" which involved a cynical character named Antonio. Oroonoko lost approximately seven hundred lines. Another play, Fletcher's The Chance, was revived with alterations on 7 November 1754, at the request of George II, and again in 1773. The second
revival included further alterations made to please Queen Charlotte, whose tastes and moral standards differed from those of George II. Arthur Sherbo refers to the "drastic curtailment" Thomas Southerne's The Fatal Marriage underwent, when Garrick "cut out the comic bawdy sub-plot of his [Southerne's] original and produced a moral Isabella ...."67

As an actor and producer, Garrick attempted to give his audiences a variety of plays, while staging the stock favourites, like The Suspicious Husband. It was commonly understood that each actor had a group of specific roles, or character types that he alone played, and they became his property.68 Garrick was no exception. Unfortunately, actors often continued to play these parts long after they had ceased to do them justice; Garrick and the part of Ranger was a case in point. He continued to act the part of the young rake until his retirement from the stage in 1776, some thirty years following the opening of the play.

Garrick's lengthy and successful career was significantly characterized by a number of theatrical innovations. It was Garrick who abolished the overhanging chandeliers, improved the footlights, and developed a system of 'side-wing' lights. He occasionally turned the parallel wings on oblique angles, paving the way for the later lateral flats, and he experimented with the position of doors, arches, and other entrances to the stage. With the arrival of Jacques de Lotherbourg in 1771-1773, to whom Garrick gave complete control with regard to a production's overall design, the stage set and mechanism were brought more into harmony with the costumes and subject matter of the plays.69 Of particular interest here is the notice found at the foot of the playbill for The Suspicious Husband:
As the admittance of persons behind the scenes has occasioned a general complaint on account of the frequent interruptions in the performance, 'tis hoped gentlemen won't be offended that no money will be taken there for the future.\(^70\)

Allardyce Nicoll remarks that a similar request appeared at the foot of a playbill for *The Merchant of Venice*, 15 September 1747.\(^71\) Nevertheless, certain privileged members of the audience were still permitted to sit on the stage and behind the scenes until 1762, when Garrick enlarged the theatre and changed the seating capacity of the pit.\(^72\)

The years between 1747 and 1776, which frame the most productive years of Garrick's theatrical history, represented a period of intense theatrical innovation, presentation, and of course, controversy. In the world of theatre, this thirty year period was also Garrick's age. Garrick's supremacy may have been due in part to the fact that the second half of the eighteenth century was plagued by a general failure in dramatic genius, and that therefore the actor was allowed to hold the stage without a rival.\(^73\) With regard to Garrick, this observation seems to imply that any play, once given his attention and approval as an actor, would undoubtedly be a success. The case of *The Suspicious Husband* seems to support this statement. However, as talented an actor and administrator as Garrick obviously was, his practices were by no means universally appreciated. His many admirers, among whom could be found Arthur Murphy, Samuel Johnson, Charles Burney, and Isaac Reed, voiced their opinions as often as possible; others like Samuel Foote, Horace Walpole, Theophilus Cibber, Charles Macklin, and James Quin, were often uncommonly harsh in their comments.\(^74\)

Garrick was frequently accused of monopolizing the stage, and of
determining what was to be seen and not seen. Some authors like Oliver Goldsmith, Tobias Smollett, and Horace Walpole, bitterly complained at his interference. In 1768, Walpole wrote a letter to George Montagu concerning his new play, The Mysterious Mother, which he was anxious to have staged. However, he refused to expose himself to

...the impertinences of that jackanapes Garrick, who lets nothing appear but his own wretched stuff, or that of creatures still duller, who suffer him to alter their pieces as he pleases.

It should be noted that Walpole's play was a complex tragedy involving a Countess who seduces her son. Although the topic of incest was developed together with a philosophy of religious rationalism, it would have been difficult for an eighteenth-century audience to accept. Walpole himself in "Thoughts on Tragedy" admits that the nature of the subject matter prevented it from appearing on any stage. Walpole deplored the state of London culture generally, seeing in it only a distinct lack of taste and variety, calling authors 'vulgar, gross, illiberal', and blaming Garrick for the disgraceful state the theatre found itself in.

A Reverend David Williams accused Garrick of monopolizing "the reputation and wealth of the stage," and of advocating his claim to superiority in all the public newspapers. C.H. Gray suspects that Garrick owned stock in two or three papers, was friends with their editors and publishers, and encouraged underground transactions between himself and his associates in journalism. If this was entirely true, then Garrick would have been in a position to further the success of any new play he wished. As far as Gray is concerned, it is

...fairly clear that Garrick watched very closely over the nurture of his reputation by the press...there is some evidence that he was at least furthering his business interests in the competition of the
theatres by writing up the performances in which he was interested. And furthermore, his widow, many years after his death, told Edmund Kean that David always wrote his own criticisms....79

More recently, George W. Stone, Jr., and George M. Kahrl have stated that Garrick in fact did own shares in Henry S. Woodfall's Public Advertiser, Henry S. Baldwin's St. James Chronicle, and in Henry Bates' Morning Post. However, they conclude that Garrick did not have controlling interest in these papers, and that although he was friends with the editors, they always maintained an objectivity in their criticism of Garrick.80

Reverend Williams also commented on Garrick's acting abilities, and chastised him for persisting in the acting of roles for which he no longer possessed either the necessary youth or ability. Ranger fell into this category:

...you come out often in Don Felix, Ranger, Archer etc — what can this mean? Do you think you are not growing old?...You paint yourself well; and you move with quickness: but rouge and powder cannot give the bloom of youth; and mere quickness of motion cannot give the appearance of agility....In Ranger, you mount the ladder fast enough; too fast; perhaps from a desire of appearing active. Yet if there were not an inch of your face to be seen, I should guess nearly at your age....81

William Cooke in his Memoirs of Samuel Foote, recalls that Kitty Clive criticized Garrick for holding on too long to the role of Ranger. Her remarks were occasioned, apparently, by Garrick's suggestion that she was getting too corpulent for the part of Portia in The Merchant of Venice, and ought to give it up. "I will," she said, "when you give up Ranger; for I'm sure I am as good a figure for Portia as you are for the other." Garrick replied to her comment with an epigram which concluded with these lines:

Dear Kate, it is Vanity both of us bewitches,
Since I must the truth on't reveal;
For when I mount the ladder, and you wear the breeches,
We show what we ought to conceal.\textsuperscript{82}

Neither of them took the other's advice, and both remained the Portia and Ranger of Drury Lane until they retired from the stage.

Towards the end of Garrick's theatrical career, one publication appeared which should be admired for its unfailing energy and wit, though it gives a decidedly negative view of London theatre in 1772. The piece is called \textit{The Theatre. A Poetical Dissertation}, and was written by Sir Nicholas Nipclose, Baronet. The lengthy poem deals with Garrick's declining age, ability, voice, and figure, while pointing to the ever-increasing size of his "well-stuff'd purse," and laughing at his antics as the youthful Ranger:

\begin{quote}
Wherefore, of time, shouldst thou bring on decay,  
Nor let ripe women, girls for every play?  
Pope was, ten years ago, a sprightly lass;  
But will increase of flesh now let her pass?  
Why not? plump Davy, near fifty-six,  
Still perseveres to play his boyish tricks;  
Thro' Ranger waddles, and is fond to dance,  
Learned he such tricks in Italy or France? \textsuperscript{83}
\end{quote}

Regardless of the often negative opinions of some regarding Garrick's abilities and professional ethics, there were those who thought very highly of him. Among them were Benjamin Hoadly senior, and his two sons, John and Benjamin Hoadly junior.

Benjamin Hoadly senior (1676-1761) was in succession Bishop of Bangor, Hereford, Salisbury, and Winchester. He was very much in the public eye throughout his life, publishing a number of pamphlets and religious treatises on the struggle of conformity in the English church.\textsuperscript{84} The bishop's eldest son, Benjamin Hoadly junior (1708-1757), was by profession a doctor, and towards the
end of his career, was appointed physician to the Prince of Wales in 1746. His second son, John Hoadly (1711-1776), was a clergyman, but he was better known as the author and co-author of a number of plays.

Both sons were, in fact, extremely fond of the theatre. Benjamin Hoadly wrote two plays, _The Suspicous Husband_ and another comedy called _The Tatlers_, which was not acted at Covent Garden until 1797, and was never printed. Both John and Benjamin were involved in the writing of a play titled _The Contrast: or a Tragical comical Rehearsal of two Modern Plays, and the Tragedy of Epaminandas_. It was first acted at Lincoln's Inn Fields 30 April 1731. The play involved the rehearsal of two modern plays, a tragedy and a comedy, and was intended to ridicule the living poets. After three performances, Bishop Hoadly requested the suppression of the play, and "every scrap of paper, copy, and part was recalled by Mr. Rich, and restored to the authors." John Hoadly went on to write four other dramatic pieces: _Love's Revenge_ (1734), _Jeptha_ (1737), _Phoebe_ (1748), and _The Force of Truth_ (1764). He also composed the fifth act of J. Miller's _Mahomet_ (1744), and revised George Lillo's _Arden of Feversham_ in 1762. Although Benjamin had only one successful play, his play's reputation and his reputation as a dramatist are more frequently mentioned in eighteenth-century journals and newspapers than those of his more prolific brother. It was supposed that John assisted his brother in the writing of _The Suspicous Husband_, and it seems that he was the one most fond of theatrical exhibitions. John was well known for soliciting his dinner guests to take part in theatrical interludes of one kind or another. For example, there is the story of William Hogarth and Garrick playing in a parody of _Julius Caesar_, where the ghost appears to Brutus. Hogarth impersonated the spectre, but evidently had great difficulty in remembering his lines. It was to John, actually, that
Garrick was closest, and with whom he corresponded most frequently. John's letters have been described as "easy, jolly" and "Rabelaisian," where he openly admits that he loved street humour, or any true humour better than wit. Garrick fondly referred to John as "Hoadly Poadly."\(^91\)

John's brother, Benjamin, is described by Isaac Reed as an "amiable humane man, and an agreeable sprightly companion,"\(^92\) while Elizabeth Montagu, writing in 1747 to her friend the Duchess of Portland, refers to Dr. Hoadly as a "sober physician," and a kind of "comedian malgré lui," quite incapable of producing a witty comedy.\(^93\) Since there is some evidence in the MS to suggest that someone other than Benjamin had a fair amount of jurisdiction over the revision of the play for the first edition, it is not unreasonable to assume that John Hoadly may have been involved together with his good friend Garrick. According to one account, it was Garrick who was responsible:

It [The Suspicious Husband] certainly has great intrinsic merit as everybody knows; much of which, however, was owing to Garrick's judicious advice and assistance during its preparation for the stage, which he gave very honestly, and which was permitted with even deference by Hoadly; who admirable as he was in his various writings upon grave subjects, found great judgement and knowledge in the alterations made by his friend, who in particular modelled Ranger to his own manner, and afterwards performed it incomparably.\(^94\)

Garrick evidently saw the inherent comic qualities of Ranger, and if he did model the role after his own designs, then he did so in order to give himself the opportunity to display a kind of comic acting that had not been seen before; "nothing more dashing, vivacious, and artistic than his Ranger could be conceived."\(^95\) Thomas Davies claimed that the acting of Ranger "shewed Garrick in a new and very advantageous light," which permitted him to demonstrate his comic versatility.\(^96\) Yet another commentator spoke of Garrick as having artistically "created Ranger in Dr. Hoadly's The Suspicious Husband."
In Ranger, Garrick surpassed even what old playgoers recollect of comic excellence. His 'Neck or nothing; up I go!' became a popular saying, and the rendering of it was a tradition on the stage from his days to the days of Elliston....

Nevertheless, at the outset of the play's production, some of Hoadly's friends, including Garrick himself, were not at all optimistic about its success. One anonymous friend wrote,

Dear Doctor, if your comic muse don't please,
Turn to your tragic and write recipes.

Whatever the initial fears might have been, The Suspicious Husband quickly became one of London's stock theatre presentations, and certainly as long as Garrick appeared as Ranger, one of London's most sparkling comedies. When Garrick ceased to be, so it seemed did Ranger:

As Johnson wails his Drugger's hapless fate,
Cries Hoadly, — Ben, you may not weep alone,
Soon dull oblivion blots me out of date:
My darling Ranger's — 'Positively gone.'

It almost seems impossible to separate Garrick's reputation as an actor from a critical evaluation of the plays in which he appeared. So persuasive and innovative were his acting techniques that any character he portrayed, and indeed any play he lent his artistic talents to, bore the unmistakable stamp of Garrick's approach to the theatre. Eighteenth-century journals, diaries, letters, and newspapers are filled with accounts of Garrick's various performances, together with criticisms and observations on his very individual acting style. Seldom in the history of theatre has one man been capable of affecting almost every aspect of the theatre. Garrick was, in the most significantly artistic ways, responsible for developing, changing, and maintaining his audience's appreciation of theatre. Some critics saw him as an egocentric dictator of taste, while
others regarded him as the rightful custodian of English theatre's moral and aesthetic reputation. Whatever the opinion, Garrick had to be recognized as the driving force behind theatre in England between the years 1747 and 1776. The success or failure of a play, and in many cases of a new playwright's reputation, rested in Garrick's hands. In the case of Hoadly's *The Suspicious Husband*, it was Garrick's probable corrections to the MS in the early stages of rehearsal, together with his own particular approach to comic acting in the role of Ranger and his direction of the play at Drury Lane, that gave that play its place of honour during the course of every season at Garrick's theatre.

Although Garrick's physical appearance did not seem capable of sustaining his brilliant versatility as an actor, he could quite easily be the comic rake or the tragic hero:

...tho' his person was not calculated to express a superior degree of dignity, yet it was formed to exhibit the highest grace.... It was happily suited to the gaiety of youth, and the infirmities of age; the frolics of a Ranger, or the distress of a Lear.100

Throughout his career, Garrick possessed the ability to properly assess his own limitations in accordance with his size, manner and voice. He successfully played the majority of what were considered to be the great tragic roles like Macbeth, Hamlet, Richard III, and Lear; yet many observers felt that he was better suited to comedy. Garrick himself admitted to Thomas Carlyle that he felt more at home in comedy than in tragedy, and Carlyle agreed that he "could conceive something more perfect in tragedy, but in comedy he [Garrick] completely filled up my ideas of perfection."101 Indeed, in 1774 when Garrick's career was nearing its end, and his reputation challenged by some of the younger actors, he resorted to playing his most popular comic roles: Archer in *The Beaux' Strategem*, Ranger in *The Suspicious Husband*, Benedick in *Much Ado*, and
Don Felix in *The Wonder*, always with Mrs. Abington as his leading lady. The chosen performances marking his retirement from the stage gave Garrick ample opportunity to demonstrate both his tragic and comic abilities. He appeared in eleven characters, giving a total of nineteen performances. He played twice as Benedick, Don Felix, Ranger, and Hamlet, and three times as Richard and Lear.102

Garrick's development of the Ranger character gave him a comic vehicle whereby he could explore his individual acting style: this style became the focus of much critical attention. Arthur Murphy was known to voice his opinion concerning the pre-requisites for a great actor, and was also an admirer of Garrick.103 He referred to the actor as "our great reformer of the stage," the man responsible for "banishing rant and noise, and the swell of unnatural elocution from tragedy, and buffoonery from comedy."104 Murphy attributed great strength and power to Garrick's imagination, and to his sensibility which was "so quick, that every sentiment took immediate possession of him."105 Garrick was the actor who was said to have had no master from whom to copy his style,106 and the actor who embodied the tragic-comic genius.107 Murphy, writing as "Charles Mercury, Esq." in *The Entertainer*, compared Garrick's Lear and Ranger:

It seems surprising how Mr. GARRICK can make his temper bend towards grief and joy, according to the parts he undertakes to perform; success crowns him in comedy, as in tragedy, and all his passions in nature are open to him; whilst LEAR melts us into tears, RANGER fills our hearts with joy; he is natural everywhere, and every word that issues from his mouth, merits applause....108

Samuel Foote in "A Treatise on the Passions" (1747), compared the two rivals, Garrick and James Quin, favouring Garrick, although he said he found him extravagant at times. Fanny Burney was unreserved in her praise of
Garrick's ability, on the other hand. She re-created her experience of watching
Garrick play Ranger at Drury Lane in her novel, Evelina:

Well may Mr. Garrick be so celebrated, so universally admired; I had
no idea of so great a performer. Such ease, such vivacity in his
manner! — such fire and meaning in his eyes. I could hardly believe
he had studied a written part for every word seemed spoken from the
impulse of the moment. His action, at once so graceful and so free! —
His voice so clear, so melodious, yet so wonderfully various in all its
tones....And when he danced — Oh how I envied Clarinda.109

Not everyone familiar with the theatre world, however, was willing
to admit Garrick's genius as an actor. Two of his most damning critics were
Theophilus Cibber and Charles Macklin. Both men had considerable interest
invested in the stage, and were not disposed to recognizing or appreciating
Garrick's controlling influence. Cibber, an actor of some note, and a playwright
of average talent, tended to hold Garrick responsible for his lack of success as an
author. He claimed that "Unless a Play comes strongly recommended from some
high Interest, how difficult it is to get it read? — And how much more difficult it
is, even then, to have it Acted?"110 Some of Cibber's most deprecatory remarks
are found in his biting comments on Garrick's acting of Ranger in The Suspicious
Husband. He seemed to suggest that Garrick's acting style reflected and
encouraged a general trend towards an inferior form of comedy, and indeed, the
disintegration of moral behaviour in general:

But is not his chief talent Comedy? not of the genteel Cast, — but of
the lower kind?...If we look into his favourite Character of Ranger,
shall we not find less of the Gentleman in the Performance, than the
Author intended in the writing? — That he is exceedingly lively and
entertaining is certain: but, that he is sometimes, even more absurdly
rude, will appear by only remarking his ungentlemanlike Behaviour, in
one single Scene. — He meets with Frankly and Bellamy....Ranger
makes [Frankly] his leaning-stock, lolling a Considerable Time on his
Shoulder, indulges himself in being pleasant on Bellamy; — Can any
Friendship, or Intimacy, tolerate such ill-bred Freedom in a Man, to
consult his own Ease, without feeling the Pain he must give his
Superior?...How ridiculous might be the consequence, if the Person
who plays Frankly, were to give him the Slip, and drop Master Ranger
to the Ground!111
For Cibber, the role of Ranger allowed Garrick to indulge himself on stage with his "studied Tricks," "extravagant Attitudes," "Twitchings," "Jerking," and "slapping of the Breast and Pockets." 112

There is no doubt that the role of Ranger is the most captivating of all in The Suspicious Husband, and although Ranger is not on stage a great deal, his scenes are designed to attract the audience's attention. Garrick in turn did all in his power to reinforce Ranger's impact. Charles Macklin, however, was exceedingly annoyed by Garrick's constant motion on stage; he claimed that Garrick 'pawed and hauled' his fellow actors on stage, and that he talked between them and the audience when they were speaking their most important lines. 113 Macklin saw Garrick as a one-dimensional actor whose main attribute in the role of Ranger and others was his ability to bustle: "In Archer, Ranger, Don John, Hamlet, Macbeth, Brute, — all bustle! bustle! bustle! ... The whole art of acting, according to the modern practice, is comprised in — bustle!" 114 Without entirely agreeing with Macklin's somewhat distorted view, one might, after reading numerous accounts of Garrick's acting style, concur with one critic who said that Garrick simply suffered from the "occasional compliance with the viciated taste of too many of the audience, in introducing the outré, for the sake of a laugh, where the author never intended it." 115

Although some critics believed that Garrick continued to act long after he had passed his prime, there were others who still recognized in him as an older man, the qualities that mirrored an innate understanding of human nature as he portrayed it on stage. For example, Tate Wilkinson saw in Garrick's Ranger, 'Nature' herself:

...I must persist, (and there are thousands living to back my
assertion) that Mr. Garrick would have been a natural performer one hundred years ago: he is the most shining, general player I have yet seen; and were he to act Ranger an hundred years hence he would be a natural Ranger then...for Nature will ever be Nature.116

As a performer and interpreter of character, Garrick attempted to give a theatre audience what he considered to be a just and honest representation of human nature. He wanted to entertain his audience, but to do so in a way that would reflect fundamental human integrity.

After Garrick’s retirement from the stage in 1776, The Suspicious Husband gradually began to lose its popularity. Garrick and Ranger had almost become synonomous. It appears that the actors who followed at both Covent Garden and Drury Lane, with the exception of William Lewis, did not attempt to adopt Ranger into their repertoires. During the years 1776–1800, William Lewis, Thomas Young, Thomas King, and Robert Jerrold appeared infrequently as Ranger. In the early part of the nineteenth century, The Suspicious Husband owed its popularity to two actors most frequently seen in genteel comedy: William Lewis and Robert William Elliston. Just as the previous audiences had associated Ranger with David Garrick, the nineteenth-century audience grew familiar with the appearances of Lewis and Elliston as the famed rake. The Suspicious Husband could no longer have held any moral significance for an audience, nor could it have sparked any critical debate among theatre critics. It was, however, a period piece appreciated for its sparkling wit and charming plot.

William Lewis held the place of honour at Covent Garden as the interpreter of eighteenth-century wit. He was, according to one account, the

...spightly, the gay, the exhilarating, the genteel; the animating soul of modern, and of much ancient comedy. The charm of this really fine actor was in his animal spirits.117
Lewis was not only known for his portrayal of Ranger, but of Tom in *The Conscious Lovers*, Faulkland in *The Rivals*, Doricourt in *The Belle's Strategem*, and Jeremy Diddler in *Raising the Wind*, together with other adventurers and fops.  

It was Elliston, however, who was the principal performer of genteel comedy. At Drury Lane, like Garrick before him, he played the comic favourites such as Archer, Don Felix and Ranger, excelling over all the

...wide intermediate range, where mirth flutters into sentiment, and folly grows romantic...with a buoyancy of spirit, which neither misfortune, nor excess, nor time could conquer, he bore a certain weight of seriousness....

Leigh Hunt recognized that Elliston was an actor with limitations, and a comedian without Garrick's versatility. In 1815, he records that Elliston had been "spoil[ling] himself very fast," and with him, the standard of a certain kind of comic acting:

...he has become little better than a mere declaimer in tragedy, and degraded an unequivocal and powerful talent for comedy into coarseness and vulgar confidence...we are afraid to think what may have become, in like manner, of his Ranger, his Benedict, his Sir Harry Wildair, his Charles Surface, etc....

A similar account of Elliston's decline appears in *Gold's London Magazine* and *Theatrical Inquisitor*, where he is accused of "coarse buffoonery of manner, obstreperous impudence of bearing that disgusts even while it extorts a smile." Without an actor of substantial talent to play Ranger, Hoadly's comedy, despite occasional revivals in the nineteenth century (1805, 1814, 1817, 1819, 1823, 1829), lost its place in theatrical repertoires, along with many of the other once popular eighteenth-century comedies.
V. The Suspicious Husband and the Eighteenth-Century Critic.

Eighteenth-century comedy often dealt with the moral issues of the day, and was by necessity a blend of pleasure and instruction. It was this very blend that made The Suspicious Husband one of the most popular eighteenth-century comedies. No doubt Garrick sensed the well-balanced proportions of the play, and found in Ranger the potential for a natural, easy and creative representation of a common figure. It may be true that "the passions of comedy never rise beyond common life," but Garrick was able to bring to his comic roles a kind of judgement that allowed the true nature of his character to emerge; in doing so, he made of each comic role not a mere representation, but a new reality.

As we have seen, it was Garrick's acting of Ranger in Hoadly's The Suspicious Husband that drew attention to the play initially. In turn, his apparent joy in the interpretation of the role focused a great deal of critical attention on the moral value of the play; in particular, on the possible corrupting influence of Ranger. An examination of the various criticisms and reviews of the play will shed some light on the moral and critical tone of the period, while taking into account the nature and purpose of comedy in the eighteenth century. Criticism of The Suspicious Husband, beginning with its first appearance in 1747 and continuing through the century, seems to suggest that the mid-century was not simply languishing in the quieting effects of sentimentalism.

The eighteenth century showed a marked development in the use of theatrical criticism to comment on the moral attitudes of playwrights and spectators alike, though its practice was often lacking in expertise.
Nevertheless, the power of the critics in the boxes and pits of the theatres is well documented in both the prologues and plays of the period. When Hoadly's play appeared, it caused a great deal of controversy among the critics. Although newspapers of the mid-century carried only brief notices of up-coming performances, the February 1747 issue of the Gentleman's Magazine quoted an essay taken from the Daily Gazetteer's essay series, 'The Fool', number 94. In this number, 'The Fool' correspondent, 'Sam Riot', writes a letter about The Suspicious Husband, supposedly condemning the play, but actually praising it for its humour. Museum, or the Literary and Historical Register, for March 1746 to September 1747, published an essay called, "On the Present State of Theatre. A Letter from a Gentleman in Town to his Friend in the West," criticizing Garrick's theatre management, acting, and the general moral tone of comedy. The Gentleman's Magazine for March 1747, published an eight page letter dealing at length with The Suspicious Husband, and in particular with the rake, Ranger. The London Magazine, or Gentleman's Monthly Intelligencer for March 1747, printed an anonymous poem, "To the Author of the Comedy, call'd The Suspicious Husband," praising Hoadly and his play. Samuel Foote, an astute and at times acid critic, published an essay called "The Roman and English Comedy Compar'd" along with "A Treatise on the Passions," both appearing in 1747. The Suspicious Husband was analyzed in both pieces, and given its place in the realm of comedy according to Foote's own evaluation. At the same time that Garrick was performing Ranger in the initial performances at Covent Garden, Charles Macklin presented his play, The New Play Criticiz'd, or The Plague of Envy, at Drury Lane 24 March, 1747. Macklin's play is a favourable account of the opening night of The Suspicious Husband; some nine months later, he himself was to play the title role of Strictland at Drury Lane under Garrick's direction. Macklin's play together with the critical essays mentioned above, will be
discussed at greater length later in this section on eighteenth-century criticism.

Allardyce Nicoll sees *The Suspicious Husband* as belonging to what he calls the "moral-immoral class of drama where virtue and vice are skillfully and almost imperceptibly bound together, resulting in the entertaining exploitation of the virtuous rake." Indeed, the eighteenth-century audiences were fond of the Ranger figure, but there remained in the youthful Ranger a certain air of detachment from and disdain for the customary codes and ethics upheld by the rest of the characters in the play. It is believed that Hoadly took Ranger's characterization from Fielding's *The Temple Beau* (1730). In this play, Fielding gives his audience a chance to see a young templar's way of life, as Wilding makes love to all the women in the play, vowing to remain a bachelor, yet happy to aid his friend Veromil in securing his love for Bellaria. Confusions, revelations, and mistaken identities play themselves out in the Temple beau's chambers. Fielding's play is an obvious imitation of Congreve, and may only provide a foundation for Hoadly's play, if indeed he used it at all. All the characters in Fielding's play are clear-cut examples of their type: the pedant, the money-grubber, and the hypocritical prude. The play contains some serious ridicule when it comes to the rake figure, "for Fielding had nothing but contempt for beaus in general...those living in chambers he described as 'only the shadows of the others' or 'the affectation of affectation.'" Wilding's obvious lack of moral principles cannot be compared to Ranger's fundamental decency. In speaking of the sexual advantages to be derived from a confusion of incidents in the play, Wilding states:

*My affairs in this house are in a very good Situation. Here are four ladies in it, and I am in a fair way of being happy with three of them...women act in love as heroes do in war; their passions are not presently raised for the combat: but once up, there's no getting off without fighting.*
His idea that women are to be used and discarded, but that money is to be admired and courted, is exemplified by the following observation:

She [Bellaria] is a fine creature; but pox of her beauty, I shall surfeit on't in six days enjoyment. The twenty thousand pound! there's the solid charm....

Hoadly's version, on the other hand, is a subdued portrait of the rake, in keeping with a play where the entertainment value of comedy takes precedence over the moral satire. Fielding's play provides Hoadly with a scheme for intrigue which he can borrow, and which allows Ranger to be the focal point. As a result, the strength of *The Suspicious Husband* often lies in the comic situation rather than in the characterization. At the same time, Hoadly prevents Ranger from slipping into the purely sentimental by keeping him sufficiently daring and mischievous.

The characterization of the suspicious husband is said to be taken from Jonson's Kitely in *Every Man in His Humour*. Kitely is an old jealous husband who is made aware of his behaviour in the course of the play: in trying to rid himself of his jealousy he becomes a more complex figure. Kitely, like Strictland, frequently reminds himself that jealousy works on the imagination and corrupts one's judgement. His mind works over the imagined details of his wife's infidelity, until he becomes ill: "Oh, I am sick at heart! I burn, I burn." His overwrought imagination furnishes him with painful fantasies of his wife's supposed behaviour:

...mark their looks;
Note, if she offer but to see his hand,
Or any other amorous toy about him;
But praise his leg; or foot; or if she say
"The day is hot," and bid him feel her hand,
How hot it is: oh, that's a monstrous thing!

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Kitely's mind has been 'poisoned' making him psychologically 'sick'. As one character put it, "His jealousy is the poison he has taken." For both Kitely and Strictland, it is the exposure of foolishness that presents the cure. Garrick was particularly fond of *Every Man in His Humour*. For his own production he cut whole scenes of the play, while creating an additional 720 lines for Kitely. Perhaps he wanted to emphasize "the most promising emotional possibility of the comedy, — Kitely's jealousy," or he might have been attracted to the potential psychological complexity of Kitely. Basically, it is this same psychological complexity that Hoadly attempts to capture in Strictland, and it is possible that *The Suspicious Husband* initially caught Garrick's attention because of the similarity between Jonson's Kitely and Hoadly's Strictland. It is even more likely, however, that Garrick saw the success of the play in terms of Ranger, and that he altered Ranger's lines in the same way he altered Kitely's lines. Therefore, one might guess that many of Ranger's lines are attributable to Garrick's penchant for creating characters suitable to his style of comic acting.

There is no doubt that the rake figure was far more appealing in his vivacity and daring than was the jealous husband in his useless frustration and anxiety. The title of the play may have been changed from *The Rake* to *The Suspicious Husband* in order to force the audience to focus their attention on Strictland's reformation rather than on Ranger's delightful denial of reformation. One can almost be certain that this attempt was in vain, and that only the censor or perhaps the critics were appeased. In any case, Hoadly was definitely more successful in capturing the spirit and gaiety of the rake, than he was in portraying the moral dilemma of the jealous husband; the audience's applause was from the beginning directed towards Garrick as Ranger. Neither Bridgewater, who played Strictland at Covent Garden, nor Macklin in the same
role at Drury Lane, ever managed to inspire the same appreciation.

There is possibly another interesting reason as to why the scandalous Ranger in Hoadly's comedy appealed to an audience. It has been suggested that the rather intricate plot was based on a true historical incident, this being King George I's inhuman treatment of his wife:

...the unfortunate Sophia Dorothea, whom he imprisoned in Hanover upon the suspicion of her having had an intrigue with Count Koningsmark. The only evidence there was against the poor princess consisted in her having been found asleep one night with the Count's hat lying near. This incident was introduced into the play, in which, moreover, her guilt is evidently regarded as proven.\(^{136}\)

Sophia's affair with the Count is a well documented piece of history, and historians believe that the Count was in turn assassinated by the King's orders for his transgression. Sophia was imprisoned for life. Although there seems to be no documented evidence concerning the Count's hat, the story itself is an intriguing one, and provides an added bit of spice for the play.\(^{137}\) Whatever the extenuating justifications for its success, The Suspicious Husband was called "the first good comedy from the time of The Provok'd Husband in 1727" until the appearance of Sheridan's School for Scandal in 1777,\(^{138}\) or as one critic said:

It is one of the few living comedies, is written with extraordinary animation, and reads now almost as freshly as on the day it appeared. 'The Provok'd Husband,' 'The Suspicious Husband,' 'The Clandestine Marriage,' 'The School for Scandal,' and Goldsmith's two dramas are the five comedies of the eighteenth century.\(^{139}\)

Of the new comedies produced between 1747 and 1760, The Suspicious Husband was the most frequently acted, followed in popularity by The Jealous Wife, The Way to Keep Him, The Clandestine Marriage, All in the Wrong, The West Indian, and The School for Lovers.\(^{140}\)
Together with the various critical notices appearing in the newspapers, prologues and epilogues charted the critical success of a play and its author. Although Garrick seemed initially dubious about the success of his friend's play, he eventually placed his stamp of approval on the piece by writing both the prologue and epilogue. In most cases, prologues and epilogues also gave the audience a fairly clear idea of how the author and players intended the play to be understood, and an indication of its moral and aesthetic stand. Prologues tended to follow a general format, presenting the speaker "as an advocate, the author as the culprit being tried, and the audience as the jury..."141 It was this practice Garrick chose to ridicule in his prologue to The Suspicious Husband:

While other Culprits brave it to the last;  
Nor beg for Mercy till the Judgement's past;  
Poets alone, as conscious of their Crimes,  
Open their Trials with imploring Rhymes.  
Thus cram'd with Flattery and low Submission,  
Each trite dull Prologue is the Bard's petition.  
A stale Device to calm the Critic's Fury,  
And Bribe at once the Judges and the Jury.

Garrick ended his prologue with a critical comment aimed at the common practice of filling the houses with politicians in a position to favour the author or the theatre management:

He asks no Friend his partial zeal to show,  
Nor fears the groundless Censures of a Foe;  
He knows no Friendship can protect the Fool  
Nor will an Audience be a Party's Tool.

In the epilogue, Garrick directed his attention towards another issue by using a fable to underline the difficulty playwrights faced in having their work accepted by the various theatrical, social and political factions comprising a typical audience of the period:

An Ass, our Author bid me say,
Who needs must write — He did — And wrote a Play.  
The Parts were cast to various Beasts and Fowl;  
Their Stage a Barn; — The Manager an Owl!  
The House was cram'd at six, with Friends and Foes;  
Rakes, Wits and Criticks, Citizens and Beaux.

Arthur Murphy claimed that this epilogue was "new in the kind," and told an 
anecdote of 'Old Rich' on the occasion of it first being spoken. Rich was sitting 
in the orchestra on the opening night, and when Mrs. Pritchard spoke the words 
"the Manager an Owl," Rich turned to a friend and whispered with some surprise, 
'He means me'. 142 Whatever Rich's reaction may have been to his caricature in 
the epilogue, he must have been pleased with the audience's favourable reaction 
to Garrick as Ranger, and Mrs. Pritchard as Clarinda:

Clarinda was performed by Mrs. Pritchard with that grace and elegance, 
which distinguished all her fine ladies. Ranger, as Garrick presented him, 
was the most sprightly, gay frolicsome, young rake that ever had been 
seen on the stage. 143

The combination was dynamic, and Mrs. Pritchard was able to match Garrick's 
energy and vitality without affectation. One observer noted,"...in her Clarinda, I 
have seen her Ranger...hard put to it...to return the ball of repartee to her." 144

Looking back, it appears that The Suspicious Husband had all the 
elements of a successful comedy, and made a place for itself in the course of 
eighteenth-century theatre. According to Dr. John Doran, literary editor of the 
Church and State Gazette, 1841–1852, and The Athenaeum, 1869–1870, The 
Suspicious Husband was

Not, merely...a character piece, but for construction of plot, simplicity 
and grace of style, and comparative purity of speech and action, the 
'Suspicious Husband' is the best comedy the eighteenth century had, up to 
this time, produced. It was a good story clearly and rapidly developed, 
and the persons of the drama are ladies and gentlemen, and not the dully-
vivacious ruffians and unclean hussies of the Aphra Behn, the Etherege, and Sedley period.145

Arthur Murphy found much to commend the play in terms of its complex structure:

The incidents in the third act, the ladder of ropes prepared for Jacintha's escape, the use that Ranger makes of it, his hat by accident left in Mrs. Strickland's room, are circumstances that give vivacity to the action. The fourth act is kept in agitation by the mistake of Bellamy and Frankly, and Ranger's accidental interview with his cousin Clarinda is an artful and well-imagined preparation for the final event, which is brought about by the good offices of Ranger, who may be said to be, in some degree, reclaimed from his error, by the moral with which he concludes the play ...146

These general criticisms and observations help to highlight certain reactions to and impressions of The Suspicious Husband. However, it is the major criticisms of the play throughout the course of its stage history which establish more precisely just what the audiences of 1747 and later thought about the comedy.

Types of criticism range from anonymous verse to serious theoretical discussions in newspapers and pamphlets. One of the first comments to appear in The London Magazine, or The Gentleman's Monthly Intelligencer (March, 1747), was quite a lengthy poem entitled, "To the Author of the Comedy, call'd The Suspicious Husband."147 The anonymous poet begins by tracing what he saw to be the development of comedy from the Restoration forward. The comedies in "Charles' days" pleased the spectators, but the "thoughtless crowds grew vicious as they laugh'd"; gradually, "The poison'd streams" of Restoration wit gave way to the "chaster scenes of Steele and Addison." It is Hoadly, however, who is given the place of honour among the dramatists past and present:

But to thy elegance and gen'rous fire,
'Tis giv'n to raise the comic spirit higher:
'Tis Thine, judicious, the true mean to hit,
Nor lean to dullness or immoral wit;
Calm the fierce tumults of domestick life,
And save from jealous rage the guiltless wife.

The poet ends with the hope that Hoadly will eventually turn his talents towards tragedy, "And to Otway's softness join,/Great Shakespeare's force and Rowe's harmonious line." This poem is not a sophisticated piece of criticism, but as a period piece it serves to introduce the view that The Suspicious Husband successfully managed to tread the fine line between ribald Restoration wit and pedantic sentimentalism, thereby avoiding serious condemnation on moral grounds.

On a more elevated plane, The Gentleman's Magazine for February 1747, published a letter which first appeared in the Daily Gazetteer by the correspondent called 'The Fool,' together with a response to the letter. The Fool begins by saying that the popularity of Garrick, Quin, and Barry forces people, "being theatrically mad," to "crowd and bustle to pay a voluntary tax to the playhouse as much as they could to avoid a compelled one for the use of the state." According to the author, the theatre is a place where "every extreme is a vice; and as virtue generally means no more than a due regulation of our passions, one would rather wish to see a nation moderate in their pursuit of pleasure, than mad after trifles." For him, The Suspicious Husband is an example of moderation, written by a man who preferred "simplicity and common sense, which rightly hits our understanding, to that nonsensical sublime, which wrecks the imagination of wise men to comprehend; and only charms and raptures such who are most delighted with what they least conceive the meaning of ..." It was the intention of The Fool to point out the follies of an audience's expectations by focusing a falsely critical eye on what might be taken for faults in The Suspicious Husband, when in fact they were the play's most commendable qualities:
And now, what does the Fool think this extraordinary play was? — Why, a
scandalous imposition upon the judgement of the town; — a mere matter
of hurry from the beginning to the end. The players had not time to look
about them, nor the audience to anticipate; and yet when the scene ended,
everybody saw plainly that it could have had no other ending. The
dialogue was not more than what persons under the same circumstances
speak every day; and the characters and incidents, what somebody or
other sees every day.

On the writing style and the acting of the play, The Fool is quite precise. His
critical appraisal indicates Garrick's interest in developing a more natural style
of acting, while suggesting that he felt quite comfortable with a play that in
itself reflected that naturalness and simplicity:

The author's barenness was such, that there was not a sentiment in the
play, but what the business of it introduced; and no amends made by any
stroke of innocent bawdry, to make the women show their modesty by
blushing, or the men their wit by laughing. If it was ill written it was
worse acted. Poor Bridgewater forgot himself, and was absolutely
another man through the whole play...And for Garrick, whoever has met
him at the tavern, out of his splenetic fits, has not seen the very Ranger
of this very author. To say truth, he was so shamelessly himself, that I
lost the entertainment of the stage, and imagin'd myself all the time on
the look-out with him for mid-night adventures...a comedy written
without even the affectation of wit, or the common ornaments of poetry;
with nothing to recommend it to the candor of the town, but mere spirit,
propriety, and nature.

Not all commentators were able to view The Suspicous Husband with the same
unqualified enjoyment as the author of The Fool. Others, like the reviewer in
The Gentleman's Magazine for March 1747, were less certain of the play's worth
with respect to its morality, and tended towards a sentimental view. For this
reason, the review in The Gentleman's Magazine, though complimentary in part,
nevertheless indicated a partial condemnation of Ranger on moral grounds.

The article begins with a list of the characters, followed by their
descriptions. Ranger does not fare at all well:

...a temple rake, who has too much understanding to approve his own
course of life, and too little resolution to mend it, substituting what is called honour in the place of virtue, a criminal levity for politeness, and sensual indulgence for the rational happiness of life.

This critic finds the play structurally and technically sound. The plot has a sufficient variety of incidents to keep the audience's attention, while at the same time, unraveling itself in the action, "without the assistance of tedious narrative speeches; and instead of long dialogues full of quaint repartee, common place wit, forc'd conceits, and double entendres, some unexpected event arises every moment." However, the seemingly immoral behaviour of Ranger is seriously questioned, and leads the writer to label the play "defective:"

...he [Ranger] appears after all his experience of the extreme folly and emptiness of his pursuits, so firmly attached to the same course of life ... every fool who has vanity enough to think himself possess'd of Ranger's good qualities, will indulge himself in the same vices, and expect the same favourable sentiments from others, which he feels for Ranger.

The concern for the effects that Ranger's character might have on young men extends itself to a call for an evaluation of what he represents, and for a more responsible moral attitude on the part of writers in general:

And every rake may ruin an innocent girl, and even a family, for a moment's pleasure, and yet flatter himself with being a man of honour. Destructive and brutal as they are, custom screens these vices from infamy; if it were not for this, all our Ranger's would renounce them. It is therefore, the part of moral and especially dramatic writers, to exhibit them in such a light as shall render all who are guilty of them objects of contempt and detestation, which is not done by this author Hoadly, who has represented them as consistent with generosity, honour and humanity.

Although eighteenth-century criticism could often be particularly demanding with respect to moral issues, there were those individuals who had a greater respect for the Ranger figure, and for Garrick himself. Arthur Murphy (1717-1805), for example, whose relationship with Garrick has been described as a "lifelong dispute, punctuated by brief, but never lasting, intervals of
friendliness," admired Garrick, but at the same time, was not beyond using him to his own advantage. Murphy was a prolific dramatist, writing farces, comedies, tragedies, and adaptations from Voltaire and Molière. He edited the first edition of Fielding in 1762, wrote an "Essay on the Life and Genius of Samuel Johnson" (1792), and a Life of David Garrick (1801). He also wrote in Gray's Inn journal under the pseudonym of "Charles Ranger, Esq." Gray's Inn Journal begins in September 1752, and runs until September 1754. Murphy later wrote in The Entertainer as "Charles Mercury, Esq.", a journal published weekly on Tuesdays from 3 September 1754, to 19 November 1754. Charles Ranger speaks of his association with Hoadly's rake in the 4 November 1752 issue of Gray's Inn Journal:

I am of the sprightly Family of the Rangers, who have made distinguished figure in this country, ever since the Reign of Charles II and I am a near Relation to my Namesake in the Play, whom many of my Readers have often admired when personated by Mr. Garrick. Though I do not at present ascend by Ladders of Ropes into Honest Men's Houses, yet, under a few Restrictions, I still bear some familiar Habits of his Humour.

In a later paper, 9 February 1754, No. 69, "Charles Ranger" answers the question, "Are you any Relation to Ranger in the Play. He's a dear man, and I shall love you the better for his Sake," with the reply:

Madam,

If you will please refer to my paper, No. 3 you will find I am related to that Gentleman, and so Madam, as my Cousin says, "My service to your Monkey."

It was clever of Murphy to choose "Charles Ranger" as his pen name, since The Suspicious Husband was fresh in the minds of his readers, and being performed frequently each season while the Gray's Inn Journal was in circulation. Murphy's criticism of Garrick's acting was worshipful at times, and he continued to lavish praise in The Entertainer. Nevertheless, Murphy did have definite views
concerning the nature of comedy. Generally speaking, he believed "comedy to be the highest form of literature, and he stressed the intellectual element in it, the corrective ridicule of Folly." In one issue of The Entertainer, when speaking of Garrick's abilities as tragedian and comedian, Murphy referred to his Lear and Ranger as the two best examples. It has been suggested by Arthur Sherbo that it is "not entirely accident that his [Garrick's] acting of Ranger in Hoadly's The Suspicious Husband is singled out" by Murphy. Murphy was not praising Garrick's portrayal of Ranger in this instance, so much as he was mischievously drawing attention to his own previous connection with the Ranger figure in his earlier journal publications. Sherbo notes that "Charles Mercury, Esq." was as close as Murphy could get to Charles Ranger, Esq. without "giving himself away."

Favourable criticism of The Suspicious Husband was not always objective, as exemplified by an article appearing in The London Chronicle or Universal Evening Post, for April 1757. An intelligent though biased criticism, this article drew attention to the comparison of Strictland in The Suspicious Husband with Kitely in Jonson's Every Man in His Humour. It has been suggested that Hoadly fashioned Strictland after Jonson's Kitely, and that Hoadly's character was inferior to his predecessor's in most instances. However, in The London Chronicle, Strictland is seen as the more viable representation of the suspicious type. The critic's comments are, to some degree, a greater reflection upon his own tastes, rather than an expression of any objective point of view:

The Suspicious Husband has the advantage over Kitely, that he is lifted above him into a genteeler Sphere of Life. Mr. Strictland is not a dealer in Grograms...and has politer connections in Life than Kitely, which undoubtedly gives him more Importance...His Jealousy is not occasioned by a Resort of a ridiculous Bully and set of Drivellers, to his House, but
by the gaieties of a Coquette...Both poets meant to ridicule groundless Suspensions; and surely the modern Author has imagined this part of the Story better than his Predecessor.

The examination proceeds to show how Hoadly carefully prepares the way for Strictland's final reformation, praising Hoadly's ingenious use of circumstance; in particular, the "accident of Ranger's Hat" left in Mrs. Strictland's chamber:

...he has made use of Circumstances which serve to awaken Mr. Strictland's Jealousy, and at the same time to make him ashamed of himself, which leads by very natural Degrees to a Reformation in the Close; and this judicious management Jonson has wanted till he comes to the Development of the Whole...Upon the whole, the Author's management of this Part cannot be too much admired and if he has had his Eye on Jonson he has certainly excelled him in many nice strokes of Character.

For this critic, it is Strictland's social position which makes him so apparently a more admirable character than his counterpart in Jonson. Hoadly's character would be an immediately recognizable one for an eighteenth-century audience, and one they could relate to more directly. Hoadly's play revolves around a simpler plot than does Jonson's, making it easier for an audience to follow Strictland's 'reformation'. As well, Strictland is treated with a gentler, less satiric hand than is Kitely. He is not so much an object of subtle ridicule as he is one of chastisement, inviting not criticism but open, sympathetic laughter. Kitely and Jonson have really only one thing in common — their jealousy.

Not every critic was able to ignore the questionable behaviour of Ranger, and for some, this behaviour coloured the rest of the play. An article appearing in The Monthly Review or Literary Journal in 1760, is negative in both its approach to comedy generally, and to Hoadly's play in particular. The comments are made in answer to a book on Greek theatre, written by a Father Brumoy. In this book Father Brumoy claims that the
...chief want is genteel, sensitive, modern comedy. How easily, at one thought, can we summon up every comedy of that kind which we have? The Concious Lovers stands first in the list; The Provok'd Husband next; The Suspicious Husband is the third.

The critic of Brumoy's work focuses his attention on Brumoy's use of The Suspicious Husband as an example of genteel, sensible comedy. As far as he is concerned, the play may be applauded for its composition, but certainly not for its design. Ranger carries the blame for the play's failure:

In Ranger, we behold a young student of good understanding, and native principles of honour, who devotes himself to Bacchus and Venus, with every mode of riot and dissipation; and who by the freedom and vivacity of his nature, renders the character of a Rake so amiable and engaging, as cannot fail to excite the younger part of the audience...this hero of debauchery is dismissed without being made sensible of the folly of riot or intemperance, or giving any symptoms of his reformation....

Torn between the apparent entertainment value of the play, and its lack of moral integrity, he concludes by labelling the play "sprightly" and "Licentious" rather than "genteel" or "sensible." His final comment reflects the duality of his critical stance: "The ease, the spirit, the strong colouring of The Suspicious Husband entitles the Writer to our Applause, but his comedy ought, nevertheless, to be banished from the Stage...."

Isaac Reed (1742-1807) preferred to emphasize the entertainment aspect of Hoadly's play, rather than to cast aspersions on its seeming lack of morality. Reed, publisher of Biographica Dramatica, and editor of an elaborate edition of Shakespeare in 1805, was a man who loved the theatre and appreciated a play that would entertain an audience:

...the Principle Intent of Comedy is to entertain and afford the care-tir'd Mind a few Hours of Dissipation, a Piece consisting of a number of lively busy Scenes, intermingled with easy sprightly Conversations, and Characters, which, if not glaring are at least not unnatural, will frequently answer that Purpose more effectually than a Comedy of more compleat laboured Regularity....
In accordance with his definition of comedy, Reed emphasized the importance of Ranger's character: "...tho' not new, is absolutely well drawn, and may...be plac'd as the most perfect Portrait of the lively, honest, and understanding Rake of the present Age." Reed was able to enjoy Hoadly's comedy simply for the pleasure and laughter it afforded.

There were always those critics, however, who clung to a rigid sense of moral judgement, and Francis Gentleman was a case in point. *The Dramatic Censor*, published in 1770, is a reflection of his moral demands, and his constant search for a moral lesson in each play. In his commentary on *The Suspicious Husband*, Gentleman's sentiments were evidently divided. He begins by praising the play's "vivacity of dialogue, variety and pleasantry of incidents." He compliments Strictland's character delineation, and even calls Ranger a "pleasant and plausible rake," who seems to have "friendship, generosity and honour at bottom." The other characters in the play, including the minor ones, are equally well appreciated. The tone of the review appears to be one of honest appreciation and sincere evaluation. Yet, the final paragraph reveals the inevitable moralist:

We are sorry, after a serious, candid enquiry into the nature and tendency of this play, to condemn so agreeable a piece of entertainment. It is most certainly calculated to exhilarate, but will it mend the heart? We fear not. Will it rest neuter and leave the susceptible mind no worse than it finds it? We are apprehensive, no. Ranger is certainly a gilded bait of vice, for youth, and vanity to snap at; and all his transactions tend at least to inflame if not taint the imagination. On the stage it is full of vivacity and laughter; in the closet flimsy and un instructive.

Although Gentleman never uses the adjective 'sentimental' when talking about *The Suspicious Husband*, he is one critic whose moral stance supported the increasing popularity of what is referred to as 'sentimental comedy' in the latter part of the eighteenth century. The eighteenth century can
be divided into periods of time when either 'true comedy' or 'sentimental comedy'
predominated. For example, both Ernest Bernbaum and Arthur Sherbo believe
that sentimentalism in the theatre triumphed in the 1770's and 1780's. Consequently, many of the critiques of The Suspicious Husband in the 1770's are
considerably less favourable than those of the 1740's and 1750's. In most cases,
it is Ranger who receives the severest criticism, as exemplified in an article
published in The Theatrical Review; or New Companion to the Playhouse
(1772). Unlike Gentleman, this critic does not allow for any joy or
enthusiasm about the performance of the play to weaken his strict moral
requirements:

...the applause with which this comedy is generally received, greatly over-
rates the merit of it; for it is evidently defective with respect to Design,
Character, Wit, Sentiment and Language... It has been asserted that the
character of Ranger is well-drawn, but we think it rather farcical, for
which reason Mr. Woodward deserved applause when he degraded him into
a Harlequin. — in short, this Character is culpably licentious
throughout the piece, and of a most pernicious and immoral Tendency; and
we doubt not, from the favourable light in which Ranger is placed by the
poet, but he has contributed to the completion of many a Rake.

Even Garrick's acclaimed acting of Ranger cannot rescue the play from censure:

To praise Garrick in the character of Ranger, or draw a comparison
betwixt his Merit and that of some others who have attempted to play the
part, would in the first place, be only observing that gold is gold; and in
the second place, that gold is preferable to copper.

There were two critics whose commentary on The Suspicious Husband
stands apart from the rest because of its energy and integrity. These men were
Samuel Foote (1720-1777), and Charles Macklin (c. 1700-1797), both of whom
were Garrick's rivals. Foote was both an actor and dramatist. He began his
theatrical career in 1744 in an amateur production at the Haymarket, of which
theatre he later took control in 1747. He continued to write for the stage
throughout the eighteenth century. He is perhaps best known for his farces and
was nicknamed the 'English Aristophanes' because of his formidable wit and cruel mimicry. He was in fact working on his farce *Diversions of the Morning* (1747), when he stopped to turn his hand to some serious criticism, proving himself to be an astute commentator on theatre in general. He produced a literary work entitled *A Treatise on the Passions* (1747), where he commented on the skills of Garrick, Quin and Barry, together with other principal actors. He followed this work with pamphlets on both tragedy and comedy. Those dealing with comedy he called, "An Examen of the New Comedy call'd The Suspicious Husband" (1747); and "The Roman and English Comedy Compar'd" (1747). Although Foote's main contribution to the theatre is not in the form of traditional criticism, these pamphlets were recognized by some of his contemporaries as important contributions to eighteenth-century criticism. In speaking of *The Suspicious Husband*, Arthur Murphy commends Foote's criticism: "The Suspicious Husband met with great success; but the small wits wobbled at it in epigrams, paragraphs, and pamphlets, till a critic of superior class drew his pen in answer to all the malicious cavils. This was the famous Samuel Foot...." Percy Fitzgerald recalls that Hoadly's comedy "...drew forth an excellent dramatic criticism from Foote...in which he pronounced it to be the best comedy since Vanburgh's 'Provoked Husband'." William Cooke, in speaking of "A Treatise on the Passions," makes the following observations: "This pamphlet evidently bears the impression of talent, and shows the graver powers of Foote as a critic and a man of reading in a very forcible point of view...he wrote two other pamphlets;... which were reckoned very elegant and judicious performances."

"An Examen of the New Comedy call'd The Suspicious Husband" was actually drafted as a letter from Foote to a friend, but with the persuasion of a bookseller lodging with Foote, found its way to the press. "The Roman and
English Comedy Compar'd deals primarily with the nature of comedy, examines the merit of a number of actors, and contains a brief but important comment on Hoadly's play. Together they reflect an honest and judicious approach to comedy, based on a true appreciation and understanding of theatre, together with a humane approach to the nature and importance of morality as it appears on the stage.

In the first pamphlet, Foote reminds the friend to whom he is writing that he has seen The Suspicious Husband well acted, which he feels is "the best comment upon any Dramatick Performance." However, he also states that this comedy meets the demands of the reading public, claiming that it is "not only an acting but a reading Play." He stresses Hoadly's artistic virtuosity by definitely refuting the criticism that Hoadly is a mere imitator:

The Author has imitated No-body; he has boldly ventured to give us a pure and simple Representation of Nature; his Plot is admirably contriv'd; it thickens every Act; the Incidents rise upon each other with the greatest intricacy, Entertainment, and probability; no intervening Scenes cool the main Action...all the Parts have an immediate Connection and Dependence upon each other....

Unlike subsequent critics, Foote finds the characterization of Strictland to be touching, even in the light of the highly attractive quality of Ranger:

...there are some few Strokes of Tenderness in the Character of the Husband, that will force tears into your Eyes; ...they make the Character of Strictland more pleasing, give a delightful variety to the Scenes, and a greater Probability to his sudden change of Disposition...without this Feeling, his Conversion would have been improbable....

He is not a sentimentalist, however, and owns that dramatists have been "too fond of reforming their principal Characters at the End of their Plays." In the case of Strictland, the conversion and reconciliation are not simply gratuitous, but rather "the immediate and natural Consequences of the Plot."
For Foote, Ranger is the "Life and Soul of the whole," and his description of the Temple rake gives the reader an idea of the simple delight Garrick must have conveyed in his rendition of the role:

He is a wild, spirited young fellow, led away by his Passions, runs great Lengths to indulge 'em, and yet never so blinded by 'em, as to lose Sight of his Honour: I know no Part in Comedy more natural or entertaining...you readily excuse his Follies, for the sake of his Virtues.

Although Ranger is admittedly wild, it is his "noble Spirit" and "good Heart" that redeem him, and it is the consistency of Ranger's behaviour that highlights Strickland's own reformation. To the criticism that Ranger is a dangerous influence on the young men of the age, Foote offers the reminder "that his Vices are merely the Shade of the Picture, and only design'd as the foil to his great Spirit, Understanding and Honour." Foote does suggest two or three places where Ranger's language is perhaps objectionable. The first is in Act I, Scene i, where Ranger replies to Frankly's question regarding Ranger's condition, by saying, "no, no. Sound as a Roach, my lad." To Foote, this is a "coarse Idea made more unpalatable by vulgar Expression." He objects to some of Ranger's expressions citing the bed chamber scene with Mrs. Strickland as an example: "What a lucky Dog am I! I never made a Gentleman a Cuckhold before!"

Nevertheless, without Ranger's vivacity and spirit which serve to highlight Strickland's tenderness of character, the comedy would not have that consistency of intent which Foote finds lacking in most other eighteenth-century comedies. The other characters in the play Foote finds to be adequate, with the exception of Jack Meggot, whom he calls only "the Sketch of a Character." Clarinda, although not a new character, is distinguished by a "peculiar Ease and Gaiety" which lends her an "Air of an Original," while Frankly and Bellamy are not as strongly drawn as Ranger. Of Mrs. Strickland Foote is less approving. He
...the Ladies in the Boxes have objected to the Tameness (as they call it) of Mrs. Strictland; but as the Author, in this Lady has show'd us more, what (he ridiculously imagines) Wives ought to be, than what they are, and has made so good Use of her unfashionable Behaviour; we will excuse Him, if in his next Play he will give us the contrast to her....

Generally, however, Foote commends Hoadly's characters for avoiding what he calls "impertinent Repartees, or improper Sentiments." He points out a couple of instances of what he calls "false wit." The first appears in Act 11, Scene iv; Meggot says, "T'll be as silent as the Grave," to which Frankly replies, "With a Tombstone upon it, to tell every one whose Dust you carry." Similarly, Meggot's line, "T'll be as secret as a debauch'd Prude," followed by Frankly's quip, "Whose Sanctity every Body suspects," falls into the same category of "Trap-Wit," or a deliberate affectation or conscious striving after witticisms. Yet Foote rejoices in the fact that this comedy is without the stock "Rogue, Whore, Bawd, Cuckhold, intriguing Footman, or double Entendre." At the same time, it retains a natural ease of language and action which Foote finds so refreshing and essential. The Suspicious Husband may be less witty than the plays of Congreve or Vanbrugh, and may have less variety or strength of character than those of Jonson, but...

...it equals any of 'em in Nature, surpasses the two first in the Conduct of the Plot, and has more Ease and as much Spirit as the last; in short our Author has made Wit only a second Consideration. He never stops the Action to say fine Things; His Wit and Humour arise from the Circumstances of the Persons of the Drama, and his Dialogue is written with such unaffected Ease and natural vivacity.

Most significantly, Foote sees in Hoadly's comedy a chance for a comic revival. Comedy must finally meet the test of an audience's enjoyment. When it does, as in the case of The Suspicious Husband, then it must be given its place, and treated with due respect as one in the line of true comedies.
In "The Roman and English Comedy Compar'd," Foote elaborates on the nature of comedy, and explains why he considers Congreve, for example, to be lacking in genuine humour. Congreve's characters are

...well sketch'd, and generally well begun, but ill conduct'd. The Author, from an Impatience to show his own Wit, throws it into the Mouths of Characters, who are not, in Propriety, entitled to an Atom.

He criticizes writers for paying too much attention to the glitter of comedy, and not enough to its form and function: jumping at "the Shadow" and ignoring "the Substance." Without the proper balance between wit and natural sentiment there can be no true comic expression. It is The Suspicious Husband that Foote again reverts to as the example of comedy that gives "The Highest Delight, without having recourse to the low casual Arts of Bawdy and Buffoonery...." As before, Ranger is cited as the example of a true comic representation of his type:

His errors arise from the Want of Reflection; a lively Imagination, with a great flow of Spirits hurries him into all the fashionable Follies of the Town; but throw the least Shadow of Wickedness or Dishonour on Action, and he avoids it with the same care that he would a Precipice. The natural good Qualities of this Youth, obtain for him on the Stage the same Indulgence that attends him in the World. We are blind to his Foibles, entertained with his Adventures, and wish to see...the wild Rogue reclaim'd.

The remaining characters are given as little consideration here as they were in his earlier examination. His disappointment with Jack Meggot as an unfinished character remains consistent, as does his dismissal of Frankly and Bellamy as adequate but ordinary examples of their type.

Foote's final comments on The Suspicious Husband are devoted to excusing what he considers to be the author's rather obvious dependence on other writers for his material. Critics have remarked on the resemblance of Strictland to Jonson's Kitely in Every Man in his Humour, or to Pinchwife in Wycherley's
The Country Wife, and of Ranger to Wilding in Fielding's The Temple Beau. In this case, Foote addresses himself to a part of the plot which some claimed to have been taken from The Eunuch of Terence:

"It is said that Frankly's whole Scheme of pursuing Clarinda, is borrowed from the Eunuch of Terence; and that the Expression of 'this I know, whatever she is, she cannot be long unknown', is a literal translation from the same Author. Well, and what then? Why do we take such pains to create an Intimacy with the obsolete Gentry, if they don't help us out now and then at a dead Lift... The little Bits of Latin, Italian, and French, which are here and there scattered through the Play, are not introduced because the Poet thought them necessary, but because the World should know that it is not a small matter of Knowledge that is required towards the Constitution of a Doctor of Physic.

Although the last remark seems to have been made with tongue in cheek, Foote felt that The Suspicious Husband outshone any comedy produced since the late 1720's. The play may be lacking as to the 'vis comica', and its characters not "so highly drawn," nevertheless, it was generally "equal to the best of the Roman Comic Poets, Terence; and that is Reputation enough to satisfy our Ambition."

Charles Macklin expressed his critical opinions in the form of a play rather than an essay. As an actor, Macklin is best remembered for his dramatic portrayal of Shylock as a tragic figure, and for his productions of Love à La Mode (1750), and The Man of the World (1781). Macklin had always fancied himself a playwright, and when Hoadly's new play began to provoke a number of 'green room wits' to criticism, Macklin chose to try his hand at satire in the form of a play. He wrote in retaliation against the abuse The Suspicious Husband seemed to attract after the initial performances. A frequenter of the Greecian Coffee-House where a known group of Templars were commonly seen, Macklin used his access to the group as a basis for his satire. The less generously minded critics were concerning themselves with such questions as, "Was its title justified? Could we condone its violation of the unities?" Was the rope-ladder
scene permissible? These and other questions Macklin attacked in his one-act play, *The Suspicious Husband Criticiz'd; or, The Plague of Envy*, produced at Drury Lane, 24 March 1747. Before production, he circulated the manuscript of the play among the Templars at the Coffee-House for comment and approval. It was not, however, a success on the stage, and was never published.

The play consists of several characters: Lady Critic, Canker, Grubwit, and others who express various critical responses. Heartly is Macklin's spokesman, and reflects Macklin's preference for "the comedy of character rather than the comedy of wit." The play is not, as James Kirkman thinks in *Mémoirs of the Life of Charles Macklin, Esq.*, a negative criticism of *The Suspicious Husband*, but rather an attempt to show the critics how foolish their own criticism is in the light of the play's inherent qualities and warranted success.

The manuscript of the play can be read in the Larpent Play Collection. The application to the censor was made by James Lacy, 17 March 1747. According to the catalogue, the manuscript includes a few corrections, together with a rough draft of an epilogue in Macklin's hand, and two copies of the prologue. The prologue outlines the nature of the plot. Macklin explains that "The scribbling unsuccessful fool, is fit subject for our ridicule." He focuses his audience's attention on the destructive force of envy in any writer:

Whatever the pursuits our thoughts engage
Envy's the ruling passion of the stage.
Yet here our friends the poets must surpass us;
Envy's the weed that almost chokes Parnassus.

As a play, Macklin's satire is decidedly unsentimental in its approach to human nature. While it sheds little light on Hoadly's play, it is valuable for its
Dane Farnsworth Smith in his book, *The Critics in the Audience of the London Theatres from Buckingham to Sheridan*, deals at length with Macklin's play, seeing in it interesting examples of various critical approaches, as voiced by several critics who gather to discuss the validity of a new play's success on opening night. Macklin's play begins, an hour after the performance of the 'new play,' with an author, Canker, awaiting the news of a rival playwright's fate. The first character to comment on the play is Canker's footman, who had been sent to report on the play's progress. He returns late to his master because he was so fascinated by the play that he was unable to leave until it was over. Grubwit and Plagiary, both envious authors, arrive. It had been their place to disrupt the play by 'blowing, coughing, and hawking' in the audience, but they were too severely chastised by the audience at large to be successful. Hearty, the voice of reason and honesty in criticism, emphasizes the importance of an opening night success:

People look upon every new author as a candidate for public fame or disgrace; and as the right of election is vested in them, each man's friendship, vanity, or envy prompts him to exert his authority the first night, lest he should never have an opportunity afterwards.

Canker responds by claiming that the new play is not a play at all, but a "Pantomime, a thing stuffed with escapes, pursuits, ladders of ropes, and scenes in the dark...", and that the public's judgement can never be trusted. Nevertheless Lady Critic, at whose house the group has gathered, was so taken with the play, that she decided to take a box for twenty nights; Sir Patrick Bashful thought the plot so entertaining that he mistook it for Shakespeare. Smith points out that Lady Critic is the first woman in Restoration or eighteenth-century drama to be portrayed as a critic. Her drawing room hosts
not only the three envious authors, Canker, Grubwit, and Plagiary, but also four characters who are of so little critical appreciation as to be swayed in any direction. Mrs. Chatter, Trifle, Harriet, and Sir Patrick are only too happy to be among the admirers of what appears to be a success, although they cannot discern why. Hearty stands apart from them all as a rational and feeling man.

Although criticism can stem from jealousy or envy in one form or another, Macklin prefers to put his faith in the intelligence of the audience; "... most authors can await the trial of the first night with the assurance that, whatever may be the outcome, according to the laws of the theatre, the decision reached will be fair." As an actor Macklin essentially understood that a successful play should provide solid acting parts for its players; as a critic, he was opposed to "critical judgements based on personal bias," and to "condemnatory attitudes arising from slavish adherence to the rules."

In contrast to the open and judicious criticism of both Foote and Macklin concerning The Suspicious Husband and the nature of comedy, other eighteenth-century commentators were less favourable in their judgements. One critic in The Monthly Review or Literary Journal (1760), said comedies in general were "indelicate to a degree that reflects shame rather than humour on our nation." With respect to The Suspicious Husband, he commended the composition of the play, but not the moral intention or 'design'. In conclusion, he recommended that "comedy for this age might be much improved by being more of the serious and instructive kind than by consisting of the wild unguarded wit, that rather nauseates than entertains." The London Magazine or Gentleman's Monthly Intelligencer (1768), is critical of the 'older' comedies that are still performed in the latter part of the century; The Suspicious Husband
would fall into this category: 

"...while the good sense of the public is resolutely determined to check all appearances of licentiousness in new performances, there are still some old ones not a little remarkable for both impiety and indecency...." 

Much of the critical commentary of the later eighteenth century dealt with what is called sentimentl comedy, and *The Suspicious Husband* seemed to be at odds with the sentimental comedy of its time.

Richard Cumberland, dramatist and acquaintance of Garrick, wrote a critique of *The Suspicious Husband* which serves as an example of the kind of criticism that exhibits a decidedly moral bias. 

Although Cumberland refutes the fact in his Memoirs, it has been said that he was seen in a box reproving his children for laughing at a performance of Sheridan’s *School for Scandal*. Cumberland also gave an untrustworthy account of the first night of Goldsmith’s *She Stoops to Conquer*, and as a result appears in Goldsmith’s *Retaliation* as "The Terence of England, the mender of hearts." It comes as no surprise then, that his comments on *The Suspicious Husband* were less than flattering.

Cumberland was able to see that the plot was complex, and actually functioned on three distinct levels. He agreed that these levels were "dexterously managed," with Ranger as the focal point. With regard to the structure of the play, he believed the fourth and fifth acts to be superior to the first three. Cumberland’s generosity ends here, and he scrupulously dissects the play from all angles. He finds no justification for Stricland’s jealousy, terming this lack a "capital defect;" Hoadly’s use of unlikely coincidence, he feels is beyond even the license of the stage. Cumberland then focuses with vehemence on the third act, where Ranger ascends the ladder into Mrs. Stricland’s apartment:
This, let who will act it, is invariably applauded, yet can there be anything so preposterous? Of all the rakes we have known or heard of, who, deliberately and without the slightest shadow of temptation ever attempted mounting by a ladder into an upper room of a gentleman's house at night, in a public street, where, as in this instance, a number of people were passing? This is a sort of a joke, which, we might suppose, the fear of the gallows might prevent from being played; and it may reasonably be concluded, that the invention of a dramatic writer is at a very low ebb, when he thus leaves the verge of probability, and has recourse to a mere harlequin trick to carry his play through.180

He proceeds to accuse Ranger of indecency and violence in the course of Act III, and concludes that "to adorn a detestable character of this sort with the specious happiness of careless good humour and conviviality, is a shameful use of an author's talents."181 Cumberland's final plea is for solitary reflection on the part of the audience, which will, in turn, suggest to the individual the consequences of such a dramatic presentation, "both to the world and to himself." In a few short paragraphs, the heavy-handed moralist manages to divest The Suspicious Husband of its gaiety and light-heartedness, in an attempt to fault what is obviously meant to be a play of good humour, on the basis that it is not sufficiently instructive and may be morally dangerous.

Cumberland's damning comments represent the culmination of the growing critical suspicion and resentment towards the Ranger figure hinted at with the appearance of the play in 1747, and growing steadily until the end of the eighteenth century. As to whether the general critical opinion had much bearing on the audiences' taste is a point difficult to establish. It is, however, important to remember that whatever the critics might have been saying, Garrick himself was most concerned with the preservation of what he called 'Genuine Comedy' against the ever-growing popularity of the moral 'Comedie Larmoyante'. Garrick ensured that his audiences had ample opportunity to see the ribald wit of Vanbrugh, Cibber, Farquhar, Jonson, and Hoadly, while he acted on and managed
the stage at Drury Lane. 182

There is no doubt that Garrick's influence on the theatre of his day played the most important role in the popularity of The Suspicious Husband. As already mentioned, when Garrick retired from the stage, The Suspicious Husband ceased to be one of the theatre's stock favourites. The limited success Hoadly's comedy enjoyed in the latter part of the eighteenth century and early nineteenth century was largely due to the acting of Ranger by the two well-known actors of that time: William Lewis and Robert William Elliston. It appears quite evident, however, that when Garrick left the theatre, so did Ranger for all intents and purposes.

In reviewing eighteenth-century attitudes to The Suspicious Husband, the following points should be remembered. The Suspicious Husband opened to critical acclaim; Garrick as Ranger and Mrs. Pritchard as Clarinda were congratulated for their wit and style. The other characters were highly commended, while the play's complex and varied plot was applauded. When the play was attacked, it was always on moral grounds with specific reference to the corrupting influence of Ranger, as for example in The Gentleman's Magazine for March, 1747. Nevertheless, Samuel Foote in "A Treatise on the Passions" (1747), and "Roman and English Comedy Compared" (1747), remarked on Ranger's nobility of character, his spirit and understanding. In Hoadly's plot he saw a welcome consistency of intent, and a variety of action, coupled with an unaffected and easy dialogue. All in all, The Suspicious Husband gave Foote hope for a comic revival. Charles Macklin turned his pen to satire and produced The Suspicious Husband, Criticiz'd; or, The Plague of Envy (1747), where he attacked critics' superficial approach to the play. He underlined his theme by
creating jealous, envious men and women who formed critical opinions on the basis of personal bias, and condemned plays for their lack of adherence to the rules.

Arthur Murphy writing in the 1750's as "Charles Ranger, Esq." in Gray's Inn Journal, and later as "Charles Mercury, Esq." in The Entertainer, praised Garrick in the role of Ranger, together with the play as a whole, referring to Garrick's Lear and Ranger as the two best examples of tragic and comic acting respectively. Somewhat later, Isaac Reed, who appreciated any play for its entertainment value, stated in the Companion to the Playhouse (1764), that The Suspicious Husband and Ranger in particular certainly fulfilled his requirements. However, by the late eighteenth century, Francis Gentleman is condemning the play because of Ranger's immorality, although not without commenting on the play's vivacity and variety. Gentleman's criticism of Hoadly's play in The Dramatic Censor (1770) is a reflection of a certain moral tone existing in the latter part of the century.

Although some comedies were known to sermonize less than others (Goldsmith's She Stoops to Conquer and Sheridan's School for Scandal being the two most notable examples), audiences were usually attracted by their blatant moralising. Oliver Goldsmith in his essay "Comparison between Laughing and Sentimental Comedy" (1773), claimed that the sentimental drama belonged to a species of "bastard Tragedy" in which "the Virtues of private Life were exhibited, rather than the Vices exposed; and the distresses rather than the Faults of Mankind make our interest in the piece." Cecil Price, in Theatre in the Age of Garrick, points out that the only 'laughing comedies' written in the thirty years previous to Goldsmith's essay were Hoadly's The Suspicious Husband.
Colman's *The Jealous Wife* (1761), and Colman and Garrick's *The Clandestine Marriage* (1766). Price also gives a careful analysis of the programmes offered at the patent theatres between 1747 and 1776, which reveals that the comedies most often presented were those of Cibber, Vanbrugh, Farquhar, Steele, Jonson, and Hoadly. Such an analysis suggests that the audiences, if not the critics, were willing to enjoy the less compromising humour of Jonson, Vanbrugh, and Hoadly.

Pedicord has suggested that although Garrick produced some thirty-five sentimental plays, his "own sympathies were not with the ventures and he hoped to wean his audience from the type." Garrick himself said, "comedie Larmoyante is getting too much ground upon Us, and if those who can write the better Species of ye Comic drama don't make a stand for ye Genuine Comedy and vis comica the Stage in a few years will be (as Hamlet says) Like Niobe all tears." Garrick's particular taste in comedy was not accepted without reservation on the part of a number of critics and authors. He was often criticized for preventing the presentation of new plays on the stage, and for dictating the common taste. In answer to such criticism, one critic defends Garrick's taste by pointing out the distinct lack of choice in new material. The one exception he makes in the context of new plays is *The Suspicious Husband*:

...it must be acknowledged, that hardly one [comedy] has been received with such repeated Applause as *The Suspicious Husband*... As to your complaint, "that a new comedy has not been exhibited for some years past," it is by no means the Fault of the Manager: we have not heard of any one having been offered, much less rejected: And perhaps the reason our present Writers have not turned their Talents this Way, is, that it appears to be much easier to express the tragic Passions, than to copy the Manners of common Life.

Whether it was the fault of the playwrights or of the manager, Garrick had very few new plays to choose from when he wanted to present a laughing comedy.
He repeatedly stated his opinions concerning sentimental comedy in his prologues and epilogues: heavy-handed sermonising had no place in his theatre, and of moral plays he said, "...why, good people,/ You'll soon expect this house to wear a steeple!" 190

Allardyce Nicoll classifies Hoadly's comedy as a comedy of 'sensibility.' He admits that it is not "distinctly sentimental, but will be considered...as exemplifying the union of sentimental and other elements." 191 Nicoll goes on to explain that although the comedy on the whole has a certain "sentimental tone about it...the presentation of Ranger is sufficiently free." 192

In the twentieth century there are numerous critical approaches to the whole question of the nature of sentimentalism in eighteenth-century drama. Arthur Sherbo records what he believes to be the first appearance of the word 'sentimental' in the prologue to William Whitehead's The Roman Father in 1750. 193 By the year 1752 it seems the word was in common critical usage. What exactly is meant by 'sentimental' is discussed at length by Sherbo himself, as it is by several others: Ernest Bernbaum in The Drama of Sensibility (1915), Ashley Thorndike in English Comedy (1929), Arthur Friedman in The Augustan Milieu (1970), and Robert Huime in Studies in Change and Revolution (1972), to mention only a few. 194

Ernest Bernbaum describes the nature of the sentimental in drama, emphasizing its moral obligations:

It implied that human nature, when not, in some cases, already perfect, was perfectible by an appeal to the emotions...It wished to show that beings who were good at heart were found in the ordinary walks of life ....195

With respect to Hoadly's The Suspicious Husband, Bernbaum admits that the
"comic spirit still rules the action" of this play, but stresses that "even in plays where the spirit of merriment still rules, comedy has abdicated its high function of moral satire."\textsuperscript{196} In other words, according to Bernbaum, The Suspicious Husband is neither a comedy of wit, nor is it a true sentimental comedy. The question that immediately comes to mind is: What is it? Hoadly does not possess the talent for or the inclination towards the wit and satire of a Congreve, for example, yet The Suspicious Husband still has enough moral bite to keep it from sliding into the purely sentimental. It is Ranger who poses the problem when trying to pigeon-hole Hoadly's play. He is the character who, for all his good-natured humour, still remains the confirmed rake at the end of the play.

Arthur Sherbo sees sentimental drama as a distortion of reality:

Sentimental drama, like the heroic play, is a debased literary genre, incapable of producing literature of any marked degree of excellence. It is artificial, it exaggerates and distorts human nature and emotions....\textsuperscript{197} It is this element of the 'artificial, illogical, exaggerated or improbable' together with the lengthy and tedious repentance scenes in the last act of sentimental comedies, where the incongruity of events is most apparent, that Sherbo finds so distasteful. The sentimental mingling of enjoyment with pity or grief only serves to cloud the issues of the play. However, in The Suspicious Husband, there is no true attempt to elicit anything resembling a sense of grief or pity for the characters, with the exception of the Strictlands perhaps. We do feel a tinge of sympathy for Mrs. Strictland when she is wrongly accused of having an immoral liaison with another man, and for Strictland as he blindly stumbles his way through a maze of confused events and identities. As for the repentance scene in The Suspicious Husband, it is not unduly lengthy, and no more incongruous than the final scene of any Restoration comedy, where all the characters find
themselves gathered together to sort out the events that have taken place in the past few hours.

Arthur Friedman in his essay "Aspects of Sentimentalism in Eighteenth-Century Literature," claims that anti-sentimental plays often support selfishness and hardness of heart as signs of virtue, while making benevolence and good nature ridiculous. Again, Ranger, taken as an 'anti-sentimental' type, does not fall into this category. He is not selfish and hard-hearted, as witnessed by his genuine show of kindness and consideration for Frankly and Bellamy. Robert Hume sees less distinction between the laughing and sentimental comedy. Nevertheless, he does call The Suspicious Husband the "most popular 'sentimental' comedy in the 1747-46 period," and later refers to it as a play written on "the Restoration model, carefully purged of its immorality." It is true that The Suspicious Husband is not written in the tone of The Country Wife, for example. The honest repentance of Strictland and his reconciliation to his wife cannot be compared to the acceptance of immorality by Pinchwife; Mrs. Strictland's innocence is directly opposed to Margery Pinchwife's complicity. Ranger, rake though he is, is not the Horner of Wycherley's comedy who promotes dishonesty for his own sexual advantage. Hume makes the point that in the mid-eighteenth century "everyone is pretty moral" and that even in so-called satiric writers, one finds "a good deal of latitude for sympathy," making an exact distinction between laughing and sentimental almost unnecessary.

The Suspicious Husband does not match any of the definitions of sentimental comedy outlined by these critics, with the exception perhaps of Hume's. Although he calls Hoadly's play 'sentimental', he does call attention to
the breakdown in the distinction between laughing and sentimental comedy, due in part to the allowance for a certain amount of sympathy in satiric writing. This blend of satire and sympathy is evident in The Suspicious Husband. Ranger closely resembles the Restoration rake, but his character is softened and made sympathetic through his good-natured kindness and appealing honesty concerning both himself and others. It is Ranger who prevents the play from promoting pure immorality, selfishness and dishonesty by virtue of his genuine warmth and caring for others and their predicaments. However, it is this same Ranger who keeps the play from becoming purely sentimental because of his rakish attitude towards women. Such an attitude was a predominant feature of the Restoration rake, and one that Hoadly made use of to his advantage.

Maximillian Novak in his paper, "Congreve as the Eighteenth-Century's Archetypal Libertine," suggests that the moral freedoms demonstrated in Restoration comedy, and by Congreve in particular, allowed for the consideration of a "truly moral concern with matters of love and marriage and relationships between man and his society." Although the eighteenth century may have admired the Congreve libertine, Novak suggests that their examples of the type fell far short of the original. He begins by recalling that The Suspicious Husband opens with Ranger reading a "Song" by Congreve: "Tell me no more, I am deceiv'd,/ That Cloe's false and common." Later, when Bellamy reminds Ranger that women are capable of true feelings of love, Ranger answers with Congreve's lines, "I take her Body, you her Mind;/ Which has the better Bargain?" The scene ends with Ranger singing the song to himself as he dresses. Although Ranger purports to imitate Congreve's sentiments, Novak sees him as the "libertine tamed" and a "slightly pathetic figure," quite unlike his licentious Restoration-counterpart. Novak seems to be suggesting that Hoadly mistakenly
believed Ranger's character to be drawn in the style of Congreve's admired rake, but that Ranger is a rather pale example of the type. Nevertheless, just as Novak cautions that Restoration comedy cannot be considered wholly in the light of a potential sentimental strain, neither can The Suspicious Husband be labelled simply a sentimental comedy, nor can Ranger be seen to act only from sentimental motives. It is here that one ought to remember Allardyce Nicoll's suggestion that although the play may demonstrate a certain sentimental tone, the Ranger figure is sufficiently free, permitting The Suspicious Husband to take advantage of both the spicy wit of the Restoration model, while supporting the more moral attitude of the eighteenth century.

In a recent analysis of comedy, Richard Bevis attempts to reconcile two conflicting opinions about the nature of 'sentimental comedy', and in doing so suggests that many eighteenth-century comedies, The Suspicious Husband included, do in fact partake of Restoration wit with the addition of moral overtones. He adopts the position that many of the eighteenth-century comedies labelled 'sentimental' are in fact not. He claims that the term 'sentimental comedy' has been "widely misrepresented," and supports his argument by suggesting that it is "an oversimplified label for diverse phenomena ... statistically much less prominent than one is led to expect from textbook generalizations." Bevis agrees that sentimental comedy enjoyed a certain success in the eighteenth century, and influenced "traditional" comedy, while gaining a few supporters. However, he does not agree that it represented the comic thrust of the period. Playwrights, he feels, were confused and divided as to what the audience of the day wanted:

The only consensus seems to have been that the "right" form for the present would be found by recreating, modernizing, or combining the great models of the past, rather than by any novel, imaginative leap.
Bevis prefers to refer to "traditional, nonsentimental comedies in five acts" as "laughing comedies" remembering that the term 'laughing comedy' was first used by Oliver Goldsmith in his essay "On Theatre" in 1773. For Bevis, The Suspicious Husband is both a "laughing and genteel comedy." He does not regard this play as sentimental, pointing to The Suspicious Husband's preference for "action and intrigue over character." Hoadly's comedy, then, falls into the 'oversimplified label for diverse phenomena' category. It follows what Bevis calls a "favorite recipe" for rake plays of the eighteenth century: the combination of "Shaftsburian benevolence or bourgeois sentimentality with a humorous look at upper-middle-class manners...."

He examines the success of The Suspicious Husband, referring to it as "the most popular comedy of the Garrick era at Drury Lane," mentioning Garrick together with the actors and actresses who made it so. However, Bevis feels that its success lies in the "play's texture, an amalgam of elements and characteristics, sometimes contradictory ones, dear to eighteenth-century audiences." This texture is made up of familiar elements: St. James' Park, flirtatious rakes, and masked ladies, all highlighted by Ranger's wit. The pleasure derived from the play is in watching "these urbane and comfortably established personages...side-stepping humorous obstacles on their way to socially acceptable and soundly financed unions."

The Suspicious Husband is a play that has been moralized; relationships are consummated on moral grounds, Ranger remains ultimately "harmless", husbands are never truly cheated, and there are touches of what Bevis calls "benevolence and sympathy." He points to the well-managed plot, which manages to combine "intrigue, farcical incident and confused hurry," as
the main element leading to the success of this play. The make figure, the touch, of benevolence and intrigue are skilfully balanced to create a play where sentiment is present only in "strict moderation", where intrigue is not predominant, and where the world of Restoration comedy echoes in the background.212

This combination of elements that Bevis stresses in his discussion of The Suspicious Husband, lays emphasis not on the problem of whether the play in general, or Ranger in particular, is free from moral sentiment, but rather on the nature of its viability as a theatre piece. In light of the evidence, it cannot be denied that The Suspicious Husband entertained the eighteenth-century audiences, and with the aid of genuine comic acting was greatly enjoyed. Moreover, the plot is simply structured with a certain attention paid to the natural development of events. Wycherley's The Country Wife and Congreve's The Way of the World, to take two Restoration plays by way of examples, are more ingenious and complex than The Suspicious Husband, and can be admired for their intricate subtleties. Nevertheless, although The Suspicious Husband may not be as intellectually demanding as these two plays, it has its share of complications followed by the traditional resolution where lovers are united and the misconceptions righted. The interest of the plot truly focuses on Ranger. Though he may not be as licentious as his Restoration predecessors, neither is he a figure without wit. He possesses a certain charming, though not entirely harmless, predatory nature inherent in his attitude towards women. Ranger is not a man without some moral warmth and sentiment however, and it is this quality which endeared him to the audiences of his day.

Although commentators agree that Ranger is the highlight of the
play, the other characters, with the exception of Jack Meggot, are well-drawn examples of their type. Clarinda is clearly a match for her cousin Ranger in both wit and charm. She possesses a sufficient blend of geniality, vivacity, and independence to make her a desirable though somewhat unattainable young woman. Jacintha adequately fills the role of Clarinda's friend and confidante, and is suitably agreeable, though less gregarious. Bellamy and Frankly are both honest, sincere young men, endowed with enough attraction and sparkle to keep them from boring the audience. Their characters offer the correct contrast to Ranger's moral attitudes, as well as commanding the love and admiration of Jacintha and Clarinda respectively. Of the main characters, the title role of Mr. Strictland and his wife Mrs. Strictland are perhaps disappointing. This is partly due to the fact that the jealous nature of Strictland and the distraught response of his wife are simply not as interesting as the confusion and intrigue surrounding Ranger and the young people of the play. Finally, Jack Meggot, as he first appears, is an aging man about town, tiring of the world of fashion, but with a still lingering fondness for Italian culture. His character, however, is not fully developed in the course of the play, and he fails to fulfill expectations as a comic figure.

The Suspicious Husband is a play intended to give pleasure. Its purpose is not to chastise an audience's moral attitudes by way of pointedly clever, devious or satirical means, nor by labouriously reminding them of their social and moral obligations. Hoadly's comedy, though admittedly not intellectually demanding, offers sufficient variety and humour to provide a welcome respite from more philosophical issues. In doing so, it permits an audience to enter into a world of guileless intrigue and simple humour. Generally, eighteenth-century critics, together with those of the nineteenth and
twentieth centuries who have admired the play, focused on The Suspicious Husband's ingenious plot and on the wit of Ranger. It is these two elements, together with a backdrop evocative of the complex intrigues, elaborate disguises, confusions, satiric wit, debauchery, and sophisticated allure of the Restoration world, that give The Suspicious Husband its merited acclaim as 'the most popular comedy of the Garrick era.'
VI. The Suspicious Husband in the Nineteenth Century.

There is no question that The Suspicious Husband, together with a number of other popular eighteenth-century comedies, did not enjoy the same success in the nineteenth century as they had in the previous century. A changing society dictated new forms of drama to its authors. Hoadly’s play managed to make a number of appearances in the early part of the century. Generally, however, comedies of its type gradually gave way to a rising form of melodrama: The Suspicious Husband played Drury Lane, December, 1805; Bath, 11 January 1814; Drury Lane, 23 September 1817 and 11 October 1819; Bath, 25 April 1823; Covent Garden, 20 May 1829.213

Generally speaking, the comedies that survived the onslaught of sentimentalism in the eighteenth century, and the growing popularity of the spectacle in the early part of the nineteenth century, were those that provided a suitable acting vehicle for a new actor’s initial appearance.214 Colman, Cumberland, Garrick, Goldsmith, Sheridan, and to some extent Hoadly, furnished the actor with plays which had attained a certain degree of success. Audiences of the late eighteenth century still enjoyed seeing their favourite rakes, fops, and ladies come to life on the stage. However, as the century drew to a close, they seemed to abandon the plays that had amused them with acid wit and often questionable morality. More and more, the audiences demanded presentations steeped in morality and sentiment.

As the nineteenth century progressed, the eighteenth-century comedies fell further into the background and their particular stylized form of humour became less readily accessible to an audience’s appreciation. Actors
grew less disciplined in the very individual acting style that the comedy of wit demanded. Some critics seriously lamented this loss of wit, charm, and ordered elegance that the comedies had once displayed, while others continued to praise the qualities in Vanbrugh, Cibber, and Farquhar.\textsuperscript{215} One such critic singled out \textit{The Journey to London}, \textit{The Suspicious Husband}, and \textit{The Trip to the Jubilee}, as "specimens of that genteel comedy, which, without offending virtue, knows how to please by its vivacity and humour."\textsuperscript{216} This same critic called Hoadly's \textit{The Suspicious Husband} "the most perfect comedy that was ever exhibited:"

To humour, variety, and contrast of character, there is super-added a succession of such brilliant incidents and repartee as to render the whole a melange of exquisite gratification. Ranger has the address to make his vices the foils of his virtues, and becomes dangerous in proportion to his power of communicating pleasure. In other respects this character is unexceptional, and coalesces with the general style of fascinating and innocent manners which adorn the piece.\textsuperscript{217}

One nineteenth-century edition of \textit{The Suspicious Husband}, the introduction to which was written by Mrs. Inchbald, suggests that the play did not dwindle in popularity at the beginning of the century.\textsuperscript{218} She names Ranger "the pleasantest man of frolicsome propensity that was ever introduced upon the Stage." While the other characters are perfectly "natural, though somewhat insipid," their lack of spirit is compensated for by the animated "fire" and "warmth" of Ranger. Recognizing the importance of dramatic incident or coincidence in eighteenth-century comedy, she points to the clever use of Ranger's hat in the play; "next to Ranger, his hat is the most important individual of the comedy. Here incident makes characters, or at least makes the audience feel no want of them."\textsuperscript{219} Mrs. Inchbald concludes by reminding her reader that although Garrick was known as the Ranger of his time, the comedy still lives though Garrick does not.
In one later edition of *The Suspicious Husband*, W. Oxberry, comedian, talks about the play's liveliness and neatness of plot, calling it a play "of manners, not of passions." Oxberry admits that the play loses some of its original interest from the decay of those manners, but that the character of Ranger is "one of the happy class of mortals, who, being enemies to no one but themselves, are the favourites of everybody." However, it is the intricacy of the plot that Oxberry truly appreciates, attributing to it the secret of the play's lasting success. In another edition, printed in 1824, Thomas Lacy stresses the gaiety, pantomime, intrigue, mistakes, and charming cross-purposes in *The Suspicious Husband*, as the ingredients of its success. For him, the incident with Ranger and the ladder in Act 111 is highly ingenious. There is, perhaps, a touch of Victorian reticence to be found in his criticism of certain "licentious freedoms" of language, and in his description of the moral as "unexceptionable."

Nevertheless, his approach to Ranger is open and generous:

He is a young man of sanguine temperament, who, left to his own guardianship, and the seduction of the town, runs one undeviating round of pleasure but never, in the midst of his excesses, forgets that he is a gentleman... He is a rake, without possessing the modern essentials of a base heart and a lying tongue.

To a Victorian, the once corrupt Ranger becomes a genteel representation of a quite acceptable form of gentlemanly behaviour.

Although critics still called for a revival of the form and wit found in the eighteenth-century comedies, the public taste demanded more and more of the spectacle. Henry Morley, writing on London theatre between the years 1851 and 1866, praised the quality of its criticism, but deplored the public taste.

If they who wish well to English literature disdain to stretch out a hand in friendship to the plays, and will make no effort at all to recover the old alliance between good wit and good acting, they not only assent to the
ruin of what has hitherto been, in this country at least, one of the chief strongholds of good wit.\textsuperscript{224}

Morley continues by urging theatre managers not to underestimate the intelligence of their audiences by treating them only to cheap thrills in the theatre. Even in the face of such encouragement, The Suspicious Husband gave way to prevailing tastes.
Appendix A: Provincial Theatre, 1747-1792.

The Suspicious Husband played successfully in repertory from the time it first appeared in London in 1747, until the end of the eighteenth century. Both Tate Wilkinson in The Wandering Patentee (1795), and Sybil Rosenfeld in her account Strolling Players and Drama in the Provinces, 1660-1763, give fairly precise information concerning the major performances of Hoadly's comedy during the eighteenth century.

The first recorded appearance of The Suspicious Husband in the provinces was in June, 1747, when Charles Macklin brought part of the Drury Lane company to entertain Norwich in the new White Swan. Eventually, Norwich was able to boast its own company, and The Suspicious Husband was a regular part of the spring and summer seasons in 1751 and 1752. Between the years 1750 and 1758, the Norwich Players performed forty-eight full-length plays. The Suspicious Husband was third in the list of favourites with seventeen performances, preceded by The Beggar's Opera with twenty-six, and The Conscious Lovers with twenty-three.

Hoadly's comedy was also popular with the York Company, and opened their 1747 season at Newcastle. Audiences in Bath enjoyed frequent performances of the play between the years 1750 and 1756. In fact, the final season of the famed Simpson's Theatre in Bath (1755-56), chose The Suspicious Husband as one of the farewell pieces, with Mr. King and Mrs. Abington as Ranger and Clarinda respectively. In the Simpson's Theatre's final season, The Suspicious Husband was the most popular of the comedies produced, with six performances, followed by The Beaux' Strategem, with four performances.
The Richmond Hill Theatre, Richmond, first produced *The Suspicious Husband* in October, 1747, but by the the year 1767 the theatre had begun to lose ground. In a valiant attempt to keep the old theatre functioning, Mr. Shuter opened the 1767 season in June with *The Suspicious Husband* and *Letha*.232

In *The Wandering Patentee*, Tate Wilkinson, best known of the eighteenth-century provincial managers, gives a first-hand account of some of the more memorable performances of *The Suspicious Husband* as it toured the York circuit between 1771 and 1792. His first mention of the play is in connection with Mr. Woodward's benefit performance of Ranger, Saturday, 27 April 1771, on the York stage.233 In the summer of 1774, Mr. Powell played Ranger to an audience of only one, evidently due to the punctuality of the York company, which began all performances promptly at half-past six.234 The week of the races in York was a particularly popular time for the country spectator, and *The Suspicious Husband* was an appealing form of evening entertainment. It appeared during the August race-week of 1777, for example.

One of the main functions of the repertory companies was to give new actors a chance to practice their craft in front of appreciative audiences, before performing in London. In 1779, audiences were treated to Mr. Kemble's appearance at York in the role of Ranger, by his own choice.235 Often a popular actor would join a small company on tour for that summer, as Mr. Lewis did in 1780 when he played Ranger, one of his stock characters, in Edinburgh.236 The last specific mention of *The Suspicious Husband* by Wilkinson is in connection with the Hull Theatre, which opened in November 1792, with Mr. Hamerton's first appearance in the role of Ranger.237
Appendix B: The Suspicious Husband in America

Visiting actors from England were largely responsible for the foundation of American theatre. One of the first American play-houses was built in Williamsburg c. 1716. In the 1730's a company performed London favourites at Charleston's Dock Theatre. The Virginia Company of Comedians performed in Philadelphia in 1749, and in 1753, Lewis Hallam and company played to audiences in New York. In A History of the American Theatre (1832), William Dunlap credits Hallam's company with the energy and talent that gave direction to American theatre development. He calls William Hallam, brother to Lewis, and one-time proprietor and manager of the theatre in Goodman's Fields, "the father of the American Stage." 238

It was William who encouraged his brother Lewis to venture to America. In early May, 1752, the company set sail arriving six weeks later in Yorktown, Virginia. There were approximately twelve actors in all, with twenty-four attendant plays and farces in their repertoire, of which The Suspicious Husband was one. However, as Dunlap points out, early theatre in America had to contend with a well-entrenched Puritanism. As a result, The Suspicious Husband was considered to be far too licentious to be lasting. Of the original twenty-four plays introduced to America, only six remained on the stage by the time Dunlap wrote his commentary on American theatre:

Of the six, four are Shakespeare's... All Farquhar's comedies, whose dialogue for wit was unrivalled... are laid on the shelf, or occasionally revived at a benefit... Colley Cibber's Careless Husband, pronounced by Pope the best comedy in the language, cannot be tolerated; and even Bishop Hoadly's Suspicious Husband exhibits licentiousness that we turn from as unfit for representation. 239

In general, English comedies were thought by some to be
...full of wit, but fraught with indelicacies, not to say obscenities, their very plots so entwined with loose manners and intrigue of the time as to be incapable of pruning as to leave the wit, the better part, separated from the filth.\textsuperscript{240}

Nevertheless, The Suspicious Husband made frequent appearances in America between the years 1753 and 1812. In Annals of the New York Stage (1927), George C. Odell admits that by 1805, when The Suspicious Husband appeared at the Park Theatre, New York, it might have seemed "a trifle old-fashioned."\textsuperscript{241} Yet, Hoadly's comedy was revived almost twenty years later in 1824, and again in 1843.\textsuperscript{242}
Appendix C: The Suspicious Husband: a Selected Checklist

The Rake, 1747. Harleian Play Collection. MS 63.


Glasgow, 1747.


Dublin: G. and A. Ewing, 1760.


Edinburgh: Martin and Wotherspoon, 1768.

London: T. Caslon, 1770.

London: J. Dicks, 1872.

Dublin: W. Gilbert, 1776.

London: T. Caslon, 1776.

London: J. Bell, 1776.

London: J. Wernham, 1776.

London: J. Wernman, 1777.


London: J. Bell, 1779.


London: J. Bell, 1791.


Dublin: Printed by J. Chambers for William Jones, 1794.

London: Cawthorn, 1797.


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

London: Longman, Hurst, Rees and Orme, 1808.


London: Printed at the Chiswick Press for Whittingham and Airless, 1815.

London: Longmans, 1816.

London: Cooke, 1817.

London: Printed by D.S. Maurice, sold by T. Hughes, 1817.

London: Printed by D. S. Maurice, sold by T. Hughes, 1819.


London: D.S. Maurice, 1821.

Boston: Wells and Lilly, 1822.

London: T. Dolby, 1823.


London: S. French, 1824.


London: Longman, Hurst, Rees, Orme and Brown, 1824.

London: J. Cumberland, 1826.

London: Davidson, 183–


FOOTNOTES

1Catalogue of Larpent Plays in the Huntington Library (San Marino, 1939).

2Larpent, Ms 63.


5Ibid., p. 78.

6A painting of David Garrick as Ranger and Mrs. Pritchard as Clarinda can be found in the meeting room of the Garrick Club, London. It hangs between two Hamlet paintings, and depicts the dashing Ranger with his ladder up against a lady's window. The line "neck or nothing; Up I go" which accompanies this scene became proverbial. See A Guide to the Pictures in the Garrick Club (Aylesbury and London: Hazell Watson and Viney Ltd.).


9Larpent, Ms. 63.

10Both the "Introductions" to the Larpent catalogue and L.W. Conolly's The Censorship of English Drama, 1737-1824 (San Marino: Huntington Library, 1976), deal specifically with the problems of censorship as these relate to the MSS in the Larpent Collection.

11Conolly, Censorship, p. 31.

12Information regarding the Bridgewater Library can be found in the "Preface" to The British Museum Catalogue of Additions to the Manuscripts and Plays Submitted to the Lord Chamberlain, 1824-1851. (London: Trustees of the British Museum, 1984).

13A copy of the agreement for the purchase signed by Mr. Huntington and the firm of Sotheby, Wilkinson and Hodge, can be seen in the booklet, The Founding of the Henry E. Huntington Library and Art Gallery: Four Essays (San Marino, 1969).


15Larpent Catalogue, p. viii.

16Ibid., p. viii.
44 The Theatrical Review or, New Companion to the Playhouse for November 1771, claims "That the first design was to have entitled this Piece, The Temple Rake, but it was changed to The Suspicious Husband, before it appeared in Public, from an apprehension that the former title would have given offense to the juvenile Members of the Temple...." See The Theatrical Review, Nov. 1771, p. 222.

45 The General Advertiser, No. 3838 (12 February 1747).

46 G.W. Stone, Jr. et al., eds., The London Stage 1660-1800 (Carbondale: Southern Illinois University Press, 1961), IV, 16 and 18. The London Stage records the re-opening of The Suspicious Husband at Covent Garden on 18 November 1747 with Giffard as Ranger, and at Drury Lane, 4 December 1747, with Garrick as Ranger.

47 For details of the number of performances for these plays and others between 1747 and 1776, see The London Stage, IV, cixiii.


50 The London Stage, IV, xxix.

51 Ibid., 111, xlviii.

52 Ibid., 111, exlvii.

53 Ibid., 111, eliiii-eliv.

54 Ibid., I, exlviii.

55 "On the Present Stage of Theatre. A Letter from a Gentleman in Town, to his Friend in the West," The Museum or the Literary and Historical Register, 11, No. XXV (1746).

56 Thomas Davies, Memoirs of the Life of David Garrick (London, 1780), 1, 102.

58Ibid., 11, 136.

59The Gentleman's Magazine, (March, 1747), XVII, 133.


62Burnim speaks of Garrick's alterations: "Garrick restrained the language in the interest of good taste and decency...removed archaisms, he re-wrote for clarity, he shortened the playing time, and he tailored the plays for the physical requirements of his stage" (p. 19). Garrick's views on the shortening of plays, on comedy and the re-writing of plays can be read in a number of his letters in Little and Kahri, eds., Letters. Letters of particular interest are: nos. 120, 375, 524, 571, 583, 646, 817.

63Ibid., no. 120.

64Ibid., no. 375.

65Ibid., no. 512.


67A. Sherbo, Sentimental Drama, pp. 92-93.

68For example, Samuel Foote was known for his acting of Fondlewife in The Old Bachelor, Sir Paul Piaht in The Double Dealer, Ben in Love for Love, Shylock in The Merchant of Venice, and Bayes in The Rehearsal. Kitty Clive was famous for her Portia in The Merchant of Venice, and Mrs. Cibber was best known for her roles in tragedy. Mrs. Pritchard excelled in comic roles such as Lady Brute in The Provok'd Wife and Clarinda in The Suspicious Husband. Actors returned each season to their theatres "... endowed with numerous specific roles or types of parts which were acknowledged by tradition as his property." (Burnim, David Garrick, p. 23).

69Burnim, David Garrick; Richard Southern, Changeable Scenery (London: Faber and Faber, 1952).

70Mention is made of this notice by Joseph Knight in David Garrick (London, 1894), p. 109. He claims it ended the practice of sitting on the stage, which in fact it did not.


72The London Stage, IV, xxxi-xxxii.

73See H. Barton Baker, The London Stage (London: 1889), 1, 220. Baker makes the observation that the second half of the eighteenth century suffered from
what he calls "The failure of dramatic genius." As a result, the actor gave a play its significance and dictated its success or failure. Later, the scene painter and mechanist's influence would become equally important.

74For example, see Dr. Charles Burney, Garrick Papers (British Museum: n.p. n.d.); Theophilus Cibber, Dissertations on Theatrical Subjects (London, 1756); Samuel Foote, "The Roman and English Comedy Compard" (London, 1747); James Thomas Kirkman, Memoirs of the Life of Charles Macklin, Esq. (London, 1799); Arthur Murphy, Life of David Garrick (1801; reprinted New York, 1969); Isaac Reed, Companion to the Playhouse (London, 1782).

75See Cibber, Dissertations; Nicholas Nipelose, The Theatres. A Poetical Dissection (London, 1772); Mrs. Clement Parsons, Garrick and His Circle (London, 1906); Reverend David Williams, A Letter to David Garrick, Esq. on his Conduct as Principal Manager and Actor at Drury Lane (London, 1772).


78Williams, A Letter to David Garrick, Esq.

The practice of 'puffing' or a theatre manager's act of writing and publishing his own complimentary reviews was common in the eighteenth century, though not always condoned. One critic of the practice writes: "While the Muses keep possession of our theatre, and genius treads the stage, every friend to the national drama will condemn the practice...the interests of literature are amongst the last that can expect advantage from it, or that should condescend to so mean a resource. Instead of answering the temporary object of profit, it sinks the permanent fund of reputation...In conclusion, I have no doubt but the good sense of the proprietors will determine on reform; for I am persuaded they cannot be profited by houses of their own filling, nor any author flattered by applauses of his own bestowing." ("On the practice of puffing. Enumeration of persons addicted to this practice," in The Observer: Being a Collection of Moral Literary and Familiar Essays, 4th ed., (London 1791), 1, 274.

79C.H. Gray, Theatrical Criticism, p. 201. See also W.S. Lewis Robert Smith and Charles H. Bennett, eds., Horace Walpole's Correspondence, 1, 248.


81Williams, A Letter to David Garrick Esq., pp. 32-34.


85DNB, IX, 910.

86DNB, IX, 916.


88DNB, IX, 916.


90Isaac Reed, *Companion to the Playhouse*, II, 238. This incident is also recalled in the DNB in the notes on John Hoadly, and in Carola Olman, *David Garrick*, p. 31.


92Reed, *Companion to the Playhouse*, 11, 237.


95H. Barton Baker, *Our Old Actors* (London, 1875), 1, 195. Until his appearance as Ranger in 1747, Garrick played a number of comic and tragic roles: Richard III, Goodman's Fields, 1741; Bayes and King Lear, 1742; Hamlet, 1742; Abel Druger, 1742-43; Macbeth, 1744; Sir John Brute in *The Provok'd Wife* and Othello in 1744-45; Iago, 1745.


97*Annals of the English Stage*, II, 112.

98Ibid., II, 112.


100"The Life and Death of David Garrick, Esq.," By an Old Comedian, 2nd ed. (London, 1779), pp. 9-10.


102Ibid., p. 344.

103The Gray's Inn Journal, 1, No. 47 (1753), 297.
Murphy, Garrick, II, 163.

Bib., II, 176.


The London Chronicle (March 5-8, 1757).


Frances Burney, Evelina (London, 1826), I, 19.

Cibber, Dissertations, p. 29.

Bib., pp. 47-49.

Bib., p. 56.

Kirkman, Memoirs of the Life of Charles Macklin, Esq., p. 256.


"Critical Examin of Mr. Garrick's Abilities as an Actor," The Theatrical Review; or Annals of the Drama, February, 1762.

Tate Wilkinson, Memoirs of His Own Life (London, 1790), IV, 78.


Gold's London Magazine and Theatrical Inquisitor, III, no. 17 (May, 1821), 515-516.


See Mary E. Knapp, Prologues and Epilogues of the Eighteenth Century (New

127 Henry Fielding's *The Temple Beau* opened at Goodman's Fields, January 1730. Ernest Bernbaum claims that Fielding deviated into the 'sentimental' in this play, whereas Hoadly kept Ranger free of sentimentality. See Bernbaum, *The Drama of Sensibility*, p. 142.


138 Murphy, *Life of David Garrick*, I, 118.


140 Lynch, *Box, Pit and Gallery*, p. 31.


142 Murphy, *Life of David Garrick*, p. 127.


Annals of the English Stage, II, 3.

Murphy, Life of David Garrick, I 126.


Ibid., p. 79.


Little and Kahrl, eds., The Letters of David Garrick, I, 204.

Sherbo, New Essays by Arthur Murphy, pp. 4-12.

A reference to Ranger in William Wycherley's Love in a Wood.

The Gray's Inn Journal, I, No. 3 (November 1752), 15.

The Gray's Inn Journal, II, No. 69 (February 1754), 3.

Gray, Theatrical Criticism, p. 124.

Charles Mercury, Esq., "True Intelligence," The Entertainer, No. 9 (November 1754).

Sherbo, New Essays by Arthur Murphy, p. 12.


Reed, Companion to the Playhouse, I, 359.


See Bernbaum, Drama of Sensibility, p. 222; Sherbo, English Sentimental Drama, pp. 159-160.

"Drury Lane Theatre," The Theatrical Review, 1 (November 1771), 221-222.

The London Chronicle, November 1758, mentions Woodward playing in an entertainment called Harlequin Ranger, first performed in 1751.

168 See Reed, Companion to the Playhouse, I, 359; Gentleman, Dramatic Censor, II, 346; The London Chronicle or Universal Evening Post, April 1757.

169 Macklin's Love a la Mode opened at Drury Lane on 12 December 1759, and was praised for its excellent characterizations and stage business. Man of the World opened at Covent Garden 10 May 1781. It was a revision of an earlier play, The Born Scotchman, and achieved success after opposition due to its controversial depiction of the Scots. Man of the World remained in repertory for over 50 years. See DNB, XII, 623.


171 ibid., pp. 82-83.


"This piece answered the purpose for which it was written...the nature and tendency of The Suspicious Husband of Dr. Hoadly afforded Macklin ample room for criticism. That the Doctor's Comedy is calculated to exhilarate the spirits, we readily admit, but we are extremely apprehensive that it will not mend the heart - Ranger is most assuredly a gilded bait of vice for youth and vanity to snap at, and all his actions tend, at least, to inflame, if not taunt the imagination."


175 D.F. Smith, Critics of the London Theatres, p. 81.

176 ibid., p. 176.

177 See The Monthly Review or Literary Journal, 23 (1760), 465-466; Theatrical Review; or, New Companion to the Playhouse, I (1772), 221-222; The London Magazine; or Gentleman's Monthly Intelligencer, 1768, p. 123.


179 DNB, V, 290-293.

180 Cumberland, British Drama, III, 10.

181 ibid., III, 11.
See London Stage, IV, cixii. According to London Stage, Garrick produced some 107 comedies, not 113 as suggested by K.A. Burnim (David Garrick Director, p. 174). The London Stage also records the number of performances between the years 1746 and 1776, and these numbers also differ from Burnim's. According to the London Stage, the fifteen most popular plays together with the number of performances were: The Suspicious Husband (127), Much Ado (106), The Beaux' Strategem (97), The Provok'd Wife (97), Cymbeline (96), The Clandestine Marriage (86), The Tempest (78), Every Man in His Humour (78), The Wonder (78), The Alchemist (76), The Jealous Wife (75), The Way to Keep Him (65), and The West Indian (63).


"A Defence of Mr. Garrick in Answer to the Letter-Writer. With remarks upon Plays and Players, and the Present State of the Stage." By a Dramatic Author (London, 1769).

James Lynch in Box, Pit and Gallery lists the most frequently acted new comedies for the period 1747-1776 in the order of their popularity. They are The Suspicious Husband, The Jealous Wife, The Way to Keep Him, The Clandestine Marriage, All in the Wrong, The West Indian, and The School for Lovers. (p. 31).

Murphy, Life of David Garrick, p. 312.

Nicoll, History of English Drama, 111, 206.

Bib., pp. 207-208.

Sherbo, English Sentimental Drama, p. 2.


Bernbaum, Drama of Sensibility, p. 10.

Bib., p. 168.
197 Sherbo, *English Sentimental Drama*, p. viii.


200 ibid., p. 260.

201 ibid., p. 259.


204 ibid., p. 12.

205 ibid., p. 83.

206 ibid., p. 83.

207 ibid., p. 83.

208 ibid., p. 74.

209 ibid., p. 87.

210 ibid., p. 89.

211 ibid., p. 91.

212 ibid., p. 93.


217 ibid., pp. 45-46.

218 The British Theatre; or A Collection of Plays which are Acted at The Theatres Royal. With Critical Remarks by Mrs. Inchbald, 13, 3-5.

219 ibid., p. 4.


221 ibid., p. 1.

223 Ibid., pp. 5-6.


225 Sybil Rosenfeld, Strolling Players and Drama in the Provinces. 1660-1763 (Cambridge: At the University Press, 1939), pp. 60-61.

226 Ibid., 80-82.

227 Ibid., p. 94.

228 Ibid., p. 162.

229 Ibid., p. 200.

230 Ibid., p. 201.


232 Ibid., p. 301.

233 Tate Wilkinson, The Wandering Patentee (London, 1795), 1, 81.

234 Ibid., 1, 257.

235 Ibid., 11, 14.

236 Ibid., 11, 93.

237 Ibid., IV, 55.


239 Ibid., p. 5.

240 Ibid., p. 67.


242 The following list compiled from information in Odell's Annals of the New York Stage, gives an indication of The Suspicious Husband's stage history in New York between the years 1753 and 1843: February 18, 1753, (New York); November 30, 1761, February 1, 1768 (The Mercury Theatre, N.Y.); February, 1778, (Theatre Royal, N.Y.); March 19, 1781, June 2, 1786, April 30, 1787, November 16, 1791, January 25, 1792, April 21, 1797, (John St. Theatre, N.Y.); July 15, 1801, November 29, 1801, April 6, 1807, March 14, 1810, June 17, 1812, January 17, 1824, May 18-19, 1843, (The Park Theatre, N.Y.).
THE
SUSPICIOUS HUSBAND.
A
COMEDY.
As it is Acted at the
Theatre-Royal in Covent-Garden.

by Dr. HOADLY

LONDON:
Printed for J. and R. TONSON and S. DRAPER
in the Strand.

MDCCXLVII.

Price 1s. 6d.
To
THE KING

SIR,

Your Majesty's Goodness in permitting your Royal Name to stand before the following Piece, is an instance of the greatest Condescension of a Great Mind. And this Permission, after having honoured the Performance of it with your Royal Presence, the more sensibly touches Me, as it will naturally lead every one to this Reflexion. That so great an Honour would not have been allowed it, had it not appeared free from all Offence against the Rules of Good-Manners and Decency.

Thus, whilst your Majesty sits as a watchful Arbiter of the greatest Affairs that ever perplexed Europe, You can descend to the innocent Amusements of Life; and take pleasure in favouring an Attempt to add to their Number.

We see with Joy, in your Majesty, an undeniable Proof, That the true Greatness and Lustre of a Prince is founded, not upon the Magnificence of Pomp and Shew, and Power, but upon the whole Tenor of a Conduct formed for securing and confirming the Rights and Happiness of his Subjects. This, being built upon public Facts, will always remain plainly legible in the Annals of History, when the Traces of the most delicate Flattery shall be all lost and gone.

When the Records of our Country shall barely tell the World the glorious Appearance in this Nation, upon a late trying Occasion; and say — That, upon a violent Attack made upon your Crown, all Orders and Degrees, all Sects and Parties amongst us, rose up, as One Man; not contenting Themselves to offer their Lives and Fortunes in the Sounds of formal Addresss; but actually pouring out their Treasures, and hazarding their Reasons — That your whole People did not think Themselves safe without Your Safety; nor their Religion, Laws, and Properties secure, but in the Security of your Royal Person and Government — When this shall be told — This alone, This Voice of the Public, expressed in Deeds, will be the highest Panegyrick; greater, and truer Praise, than all the Words which Invention and Art can put together — But I forget myself, and my Duty.

I ought not, upon the present Occasion, to interrupt your Care for the Public, any farther, than to express my deep Sense of your Royal Favour and Condescension; and to send up my warmest Vows — That your Majesty may long enjoy the Fruits of a Conduct in Government, which is the Security to your Subjects of all that is valuable upon Earth — That you may live through a Course of many Years, the Delight of your happy People; the Example to all the Princes around you, of political Truth and Justice, superior to all the little Arts of Fraud and Perfidy —— And that Succession to the Crown of these Realms, in your Royal Line, may never fail to establish, and continue the Blessings we enjoy, to our latest Posterity.

I am,
May it please your Majesty,

Your Majesty's most devoted and

obedient Subject and Servant,

BENJAMIN HOADLY.
PROLOGUE

Written by MR. GARRICK.
Spoken by MR. RYAN.

While other Culprits brave it to the last;  
Nor beg for Mercy till the Judgment's past:  
Poets alone, as conscious of their Crimes,  
Open their Trials with imploring Rhymes.
Thus cram'd with Flattery and low Submission,  
Each trite dull Prologue is the Bard's Petition.  
A stale Device to calm the Critic's Fury,  
And bribe at once the Judges and the Jury.

But what avail such poor repeated Arts?  
The whimpering Scribbler ne'er can touch your Hearts:  
Nor ought an ill-tim'd Pity to take place ——  
Fast as they rise destroy th 'increasing Race:  
The Vermin else will run the Nation o'er ——  
By saving One, you breed a Million more.

Tho' disappointed Authors rail and rage,  
At fancy'd Parties, and a senseless Age,  
Yet still has Justice triumph'd on the Stage.  
Thus speaks and thinks the Author of to-day,  
And saying this, has little more to say.  
He asks no Friend his partial Zeal to shew,  
Nor fears the groundless Censures of a Foe;  
He knows no Friendship can protect the Fool,  
Nor will an Audience be a Party's Tool.  
'Tis inconsistent with a free-born Spirit,  
To side with Folly, or to injure Merit.  
By your Decision he must fall or stand,  
Nor, tho' he feels the Lash, will blame the Hand.
DRAMATIS PERSONAE.

MEN.

Mr. Strictland,
Frankly,
Bellamy,
Ranger,
Jack Meggot,
Buckle
Tester,
Servant to Ranger,
Simon,
Chairmen, Footmen, & c.

Mr. Bridgewater.
Mr. Ryan.
Mr. Havard.
Mr. Garrick.
Mr. Woodward.
Mr. Anderson.
Mr. Vaughan.
Mr. Bencraft.
Mr. James.

WOMEN

Mrs. Strictland,
Clariinda,
Jacintha,
Lucetta,
Land' Lady,
Millener,
Maid,

Mrs. Hale.
Mrs. Pritchard.
Mrs. Vincent.
Mrs. Hippisley.
Mrs. James.
Miss Laughton.
Miss Ferguson.

SCENE LONDON.

ERRATA.

13.1. penult. for knaw'd read gnaw'd.
34.1.19. for Pursuer read pursue her.
THE
SUSPICIOUS HUSBAND

ACT I. SCENE I.

Ranger's Chambers in the Temple.

Enter RANGER.

Once more I am got safe to the Temple —
let me reflect a little — I have set up all
Night. I have my Head full of bad Wine,
and the Noise of Oaths, Dice, and the damn'd
tingling of Tavern Bells; my Spirits jaded,
and my eyes sunk into my Head; and all this for the
Conversation of a Company of Fellows I despise. Their
Wit lies only in Obscenity, their Mirth in Noise, and
their Delight in a Box and Dice. Honest Ranger, take
my Word for it, thou art a mighty silly Fellow.

Enter Servant, with a Wig dress'd.

Where have you been, Rascal? If I had not had the Key
in my Pocket, I must have waited at the Door in this
dainty Dress.

Serv. I was only below combing out your Honour's
Wig.

Rang. [Pulling off his Wig.] Well, give me my Cap —
Why, how like a raking Dog do you look, compar'd to that
spruce, sober Gentleman — Go, you batter'd Devil, and be
made fit to be seen. [Throwing his Wig to the Servant]

Serv. God, my Master's very merry this Morning.

[Exit.]

Rang. And now for the Law. [Reads.]

Tell me no more, I am deceiv'd,
That Cloe's false and common.
By Heav'n, I all along believ'd
She was a very Woman.
As such I lik'd, as such caress'd;
She still was constant, when possest:
She could do more for no Man.

Honest Congreve was a Man after my own Heart.

Enter Servant
Have you been for the Money this Morning as I order'd you?

Serv. No, Sir, you bad me go before you was up — 35
I did not know your Honour meant before you went to Bed.

Rang. None of your Jokes I pray; but to Business —
Go to the Coffee-house, and enquire if there has been
any letter or Message left for me.

Serv. I shall, Sir.

Rang. You think she's false, I am sure she's kind,
I take her Body, you her Mind;
Which has the better Bargain?

Oh, that I had such a soft, deceitful Fair to lull my Senses,
to their desir'd Sleep — [Knocking at the Door.] Come in.

Enter Simon

Rang. Oh, Master Simon, is it you? How long have
you been in Town?

Simon. Just come, Sir, and but for a little time neither;
and yet I have as many Messages as if we were to
stay the whole Year round. Here they are, all of them.
[Pulls out a Number of Cards.] And among them one
for your Honour.

Rang. [Reads]. Clarinda's Compliments to her Cousin
Ranger, and should be glad to see him for ever so little a time
that he can be spar'd from the more weighty Business of the
Law.— Ha! ha! ha! the same merry Girl I ever knew
her.

Simon. My Lady is never sad, Sir. [Knocking at the Door.]

Rang. Prythee, Simon, open the Door.

Enter Millene

Well, Child — and who are you?

Mille. Sir, my Mistress gives her Service to you, and
has sent you home the Linnen you bespoke.

Rang. Well, Simon, my Service to your Lady, and
let her know I will most certainly wait upon her — I am
a little busy, Simon — and so —

Simon. Ah, you're a Wag, master Ranger, you're a
Wag — but Mum for that! [Exit]

Rang. I swear, my Dear, you have the prettiest pair of
   Eyes -- the loveliest pouting Lips -- I never saw you
   before.

Mille. No, Sir — I was always in the Shop.

Rang. Was you so? Well, and what does your Mistress
   say? — The Devil fetch me, Child, you look'd so
   prettily, that I could not mind one Word you said.

Mille. Lard, Sir, you are such another Gentleman!
   Why, she says she is sorry she could not send them sooner.
   Shall I lay them down?

Rang. No, Child. Give 'em me! Dear little smiling
   Angel — [Catches, and kisses her.]

Mille. I beg, Sir, you would be civil.

Rang. Civil? Egad, I think I am very civil. [Kisses her again.]

Enter Servant and Bellamy

Serv. Sir, Mr. Bellamy.

Rang. Damn your Impertinence — Oh, Mr. Bellamy,
   your Servant.

Mille. What shall I say to my mistress?

Rang. Bid her make half a dozen more; but be sure
   you bring them home yourself. [Exit Millener] Pshaw!
   Pox! Mr. Bellamy, how should you like to be serv'd so
   yourself.

Bella. How can you, Ranger, for a Minute's Pleasure,
   give an innocent Girl the Pain of Heart I am confident
   she felt? — There was a modest Blush upon her Cheek
   convinces me she was honest.

Rang. May be so. I was resolv'd to try, however.

Bella. Fy, Ranger; — will you never think?

Rang. Yes, but I can't be always thinking. The Law
   is a damnable dry Study, Mr. Bellamy, and without
   something now and then to amuse, and relax, it would be too
   much for my Brain, I promise ye — But I am a mighty
   sober Fellow grown — Here have I been at it these three
   Hours — but the Wenches will never let me alone —
Bella. Three Hours! — Why, do you usually study in such Shoes and Stockings?

Rang. Rat your inquisitive Eyes. Expece Herculæm. Egad, you have me! The Truth is, I am but this Moment return'd from the Tavern. What, Frankly here too?

Enter Frankly

Frank. My Boy Ranger, I am heartily glad to see you. Bellamy, let me embrace you. You are the Person I want. I have been at your Lodgings, and was directed hither.

Rang. It is to him then I am oblig'd for this Visit: But with all my Heart — He is the only Man, to whom I don't care how much I am oblig'd.

Bella. Your very humble Servant; Sir.

Frank. You know, Ranger, I want no Inducement to be with you. But — You look sadly — What — No merciless Jade has — Has she?

Rang. No, no. Sound as a Roach, my Lad. I only got a little too much Liquor last Night, which I have not slept off yet.

Bella. Thus, Frankly, it is every Day. All the Morning his Head akes, at Noon he begins to clear up, towards Evening he is good Company, and all Night he is carefully providing for the same Course the next Day.

Rang. Why, I must own, my ghostly Father, I did relapse a little last Night, just to furnish out a decent Confession for the Day.

Frank. And he is now doing Penance for it. Were you his Confessor indeed, you could not well desire more.

Rang. Charles, he sets up for a Confessor with the worst Grace in the World. Here has he been reproving me for being but decently civil to my Millener. Plague! because the Coldness of his Constitution makes him insensible of a fine Woman's Charms, everybody else must be so too.

Bella. I am no less sensible of their Charms than you are; tho' I cannot kiss every Woman I meet, or fall in Love, as you call it, with every Face which has the Bloom of Youth upon it. I would only have you a little more frugal of your Pleasures.

Frank. My dear Friend, this is very pretty talking. But let me tell you, it is in the Power of the very first Glance from a fine Woman utterly to disconcert all your Philosophy.
Bella. It must be from a fine Woman then: and not such as are generally reputed so — And it must be a thorough Acquaintance with her too, that will ever make an Impression on my Heart.

Rang. Would I could see it once! For when a Man has been all his Life hoarding up a Stock, without allowing himself common Necessaries, it tickles me to the Soul to see him lay it all out upon a wrong Bottom, and become a Bankrupt at last.

Bella. Well, I don't care how soon you see it. For the Minute I find a Woman capable of Friendship, Love, and Tenderness, with Good-sense enough to be always easy, and Good-nature enough to like me: I will immediately put it to the Trial, which of us shall have the greatest share of Happiness from the Sex, You or I.

Rang. By marrying her, I suppose! Capable of Friendship, Love, and Tenderness, ha, ha, ha! That a Man of your Sense should talk so. If she be capable of Love 'tis all I require of my Mistress; and as every Woman, who is young, is capable of Love, I am very reasonably in Love with every young Woman I meet — My Lord Coke, in a Case I read this very Morning speaks my very Sense.

Both. My Lord Coke!

Rang. Yes, my Lord Coke! What he says of one Woman, I say of the whole Sex. I take their Bodies, you their Minds; which has the better Bargain?

Frank. There is no arguing with so great a Lawyer. Suppose therefore we adjourn the Debate to some other time. I have some serious Business with Mr. Bellamy, and you want Sleep I am sure.

Rang. Sleep! mere Loss of Time, and Hindrance of Business — We Men of Spirit, Sir, are above it.

Bella. Whither shall we go?

Frank. Into the Park. My Chariot is at the Door.

Bella. Then if my Servant calls, you'll send him after us.

[Exeunt.]

Rang. I will. [Looking at the Card] Clarinda's Compliments — A pox of this Head of mine! Never once to ask where she was to be found. It's plain she is not one of us, or I should not have been so remiss in my Inquiries. No matter — I shall meet her in my Walks.
Servant enters

Serv. There is no Letter nor Message, Sir.

Rang. Then my Things, to dress. [Exeunt.]
SCENE II.
A Chamber.

Enter Mrs. Strictland, and Jacintha, meeting.

Mrs. Strict. Good-morrow, my dear Jacintha.

Jacin. Good-morrow to you, Madam. I have brought my Work, and intend to sit with you this Morning. I hope you have got the better of your Fatigue. Where is Clarinda? I should be glad if she would come, and work with us.

Mrs. Strict. She work! She is too fine a Lady to do any thing. She is not stirring yet — we must let her have her Rest. People of her waste of Spirits require more time to recruit again.

Jacin. It is a pity she should be ever tir'd with what is so agreeable to every body else. I am prodigiously pleas'd with her Company.

Mrs. Strict. And when you are better acquainted, you will be still more pleas'd with her. You must rally her upon her Partner at Bath: for, I fancy, Part of her Rest has been disturb'd on his Account.

Jacin. Was he really a pretty Fellow?

Mrs. Strict. That I can't tell. I did not dance myself, and so did not much mind him. You must have the whole Story from herself.

Jacin. Oh, I warrant ye, I get it all out. None are so proper to make Discoveries in Love as those who are in the Secret themselves.

Enter Lucetta.

Lucet. Madam, Mr. Strictland is inquiring for you. Here has been Mr. Buckle with a Letter from his Master, which has made him very angry.

Jacin. Mr. Bellamy said indeed he would try once more, but I fear it will prove in vain. Tell your Master I am here. [Exit Lucetta.] What signifies Fortune, when it it only makes us Slaves to other People?

Mrs. Strict. Do not be uneasy, my Jacintha. You shall always find a Friend in me: But as for Mr. Strictland, I know not what ill Temper hangs about him lately. Nothing satisfies him. You saw how he receiv'd us when we came off our Journey; tho' Clarinda was so good
Company. He was barely civil to her, and downright rude to me.

Jacin.
I cannot help saying I did observe it.

Mrs. Strict.
I saw you did. Hush! he's here.

Enter Mr. Strictland.

Mr. Strict.
Oh, your Servant, Madam! Here, I have receiv'd a Letter from Mr. Bellamy, wherein he desires I would once more hear what he has to say — You know my Sentiments — Nay, so does he.

Jacin.
For Heaven's sake consider, Sir. This is no new Affair, no sudden start of Passion — We have known each other long. My Father valued and lov'd him, and I am sure were he alive. I should have his Consent.

Mr. Strict.
Don't tell me. Your Father would not have you marry against his Will; neither will I, against mine: I am your Father now.

Jacin.
And you take a fatherly Care of me.

Mr. Strict.
I wish I had never had any thing to do with you.

Jacin.
You may easily get rid of the Trouble.

Mr. Strict.
By listening, I suppose, to the young Gentleman's Proposals.

Jacin.
Which are very reasonable in my Opinion.

Mr. Strict.
Oh, very modest ones truly; and a very modest Gentleman it is that proposes them! A Fool, to expect a Lady of Thirty Thousand Pounds Fortune should, by the Care and Prudence of her Guardian, be thrown away upon a young Fellow not worth three Hundred a Year. He thinks being in love is an Excuse for all this; but I am not in Love. What does he think will excuse me?

Mrs. Strict.
Well, but Mr. Strictland, I think the Gentleman should be heard.

Mr. Strict.
Well, well! Seven o'Clock's the Time, and if the Man has the good Fortune, since I saw him last, to persuade somebody, or other, to give him a better Estate, I give him my Consent — not else. His Servant waits below. You may tell him I shall be at home. [Exit Jacin.] But where is your Friend, your other Half, all this while? I thought you could not have breath'd a Minute without your Clarinda.
Mrs. Strict. Why, the Truth is, I was going to see what makes her keep her Chamber so long.

Mr. Strict. Look ye, Mrs. Strictland, you have been asking me for Money this Morning. In plain Terms, not one Shilling shall pass through these Fingers till you have clear'd my House of this Clarinda.

Mrs. Strict. How can her innocent Gaiety have offended you? She is a Woman of Honour, and has as many good Qualities —

Mr. Strict. As Women of Honour generally have, I know it, and therefore am uneasy.

Mrs. Strict. But, Sir, —

Mr. Strict. But, Madam, — Clarinda, nor e'er a Rake of fashion in England, shall live in my Family to de-bauch it.

Mrs. Strict. Sir, she treated me with so much Civility in the Country, that I thought I could not do less than her Engagements would permit. I little imagin'd you could have been displeas'd at my having so agreeable a Companion.

Mr. Strict. 'There was a Time when I was Company enough for leisure Hours.

Mrs. Strict. There was a Time when every Word of mine was sure of meeting with a Smile: But those happy Days, I know not why, have long been over.

Mr. Strict. I cannot bear a Rival, even of your own Sex. I hate the very Name of female Friends. No two of you can ever be an Hour by yourselves, but one or both are the worse for it.

Mrs. Strict. Dear Mr. Strictland —

Mr. Strict. This I know — and will not suffer.

Mrs. Strict. It grieves me, Sir, to see you so much in earnest: But to convince you how willing I am to make you easy in every thing, it shall be my Request to her to remove immediately.

Mr. Strict. Do it then — hark ye? — Your Request, why yours? It's mine. — My Command — Tell her so — I will be Master in my own Family, and I care not who knows it.

Mrs. Strict. You fright me, Sir. — But it shall be as you please [In Tears] [Goes out.]
Mr. Strict.  
Ha! have I gone too far? I am not Master of myself — Mrs. Strictland — [She returns.] Understand me right. I do not mean, by what I have said, that I suspect your Innocence: But by crushing this growing Friendship all at once, I may prevent a Train of Mischief which you do not foresee. I was perhaps too harsh, therefore do it in your own way — But let me see the House fairly rid of her.  
[Exit Mr. Strictland.]

Mrs. Strict.  
His Earnestness in this Affair amazes me. I am sorry I made this Visit to Clarinda — and yet I'll answer for her Honour — What can I say to her? Necessity must plead in my Excuse — For at all Events, Mr. Strictland must be obey'd.  
[Exit.]
SCENE III.

St. JAMES'S PARK.

Enter Bellamy and Frankly.

Frank. Now, Bellamy, I may unfold the Secret of my Heart to you with greater Freedom: for tho' Ranger has Honour, I am not in the Humour to be laugh'd at. I must have one, that will bear with my impertinence, sooth me into Hope, and, like a Friend indeed, with Tenderness advise me.

Bella. I thought you appear'd more grave than usual.

Frank. Oh! Bellamy, my Soul is so full of Joy, of Pain, Hope, Despair, and Extasy, that no Word but Love is capable of expressing what I feel.

Bella. Is Love the Secret Ranger is not fit to hear? In my Mind, he would prove the more able Counsellor. And is all the gay Indifference of my Friend at last re-duced to Love?

Frank. Even so — Never was Prude more resolute in Chastity and Ill-nature, than I was fix'd in Indifference: But Love has Rais'd me from that inactive State above the Being of a Man.

Bella. Faith, Charles, I begin to think it has — But pray, bring this Rapture into order a little, and tell me regularly, how, where, and when.

Frank. If I was not most unreasonably in Love, those horrid Questions would stop my Mouth at once. But as I am arm'd against Reason — I answer — at Bath — on Tuesday, she danced and caught me.

Bella. Danced? — and was that all? But who is she? What is her Name? her Fortune? where does she live?

Frank. Hold! hold! not so many hard Questions. Have a little Mercy. I know but little of her, that's cer-tain. But all I do know you shall have. That Evening was the first of her appearing at Bath. The Moment I saw her I resolved to ask the Favour of her Hand. But the easy Freedom with which she gave it, and her unaf-fected Good-humour during the whole Night, gain'd such a Power over my Heart, as none of her Sex could ever boast before. I waited on her Home, and the next Morn-ing, when I went to make the usual Compliments, the Bird was flown. She had set out for London two hours before; and in a Chariot and Six — you Rogue.
Bella. But was it her own, Charles?

Frank. That I don't know; but it looks better than being drag'd to Town in the Stage. That day and the next I spent in Enquiries. I waited on the Ladies who came with her. They knew nothing of her. So, without learning either her Name or Fortune, I e'en call'd for my Boots, and rode Post after her.

Bella. And how do you find yourself after your Journey?

Frank. Why, as yet, I own, I am but upon a cold Scent. But a Woman of her Sprightliness and Gentility cannot but frequent all publick Places; and when once she is found, the Pleasure of the Chase will over-pay the Pains of rousing her.——Oh! Bellamy, there was something peculiarly charming in her, that seem'd to claim my farther Acquaintance: and if in the other more familiar Parts of Life she shine with that superior Lustre; and at last I win her to my Arms, how shall I bless my Resolution in pursuing her!

Bella. But if at last she should prove unworthy —

Frank. I would endeavour to forget her.

Bella. Promise me that, Charles, [Takes his Hand] and I allow — But we are interrupted.

Enter Jack Meggot.

Jack Meg. Whom have we here? my old Friend Frankly? Thou art grown a mere Antique since I saw thee? How hast thou done these five hundred Years?

Frank. Even as you see me; well, and at your Service, ever.

Jack Meg. Ha! who's that?

Frank. A Friend of mine. Mr. Bellamy, this is Jacky Meggot, Sir, as honest a Fellow as any in Life.

Jack Meg. Phe! prithee Fox! Charles — Don't be silly — Sir, I am your humble — Anyone who is a Friend of my Frankly's I am proud of embracing.

Bella. Sir, I shall endeavour to deserve your Civility.

Come, come; you may talk tho' you have nothing to say, as I do — Let us hear, where have you been?
Frank. Why, for this last Week, Jack, I have been at Bath.

Jack Meg. Bath! the most ridiculous Place in Life! — amongst Tradesmen's Wives that hate their Husbands, and People of Quality that had rather go to the Devil than stay at home. People of no Taste — no Goust — and for Divertimenti. If it were not for the Puppet-show, La Virtù would be dead amongst them. — But the News, Charles, — the Ladies — I fear, your Time hung heavy on your Hands, by the small Stay you made there.

Frank. Faith, and so it did, Jack. The Ladies are grown such Idiots in Love — The Cards have so debauch'd their five Senses, that Love, almighty Love himself, is utterly neglected.

Jack Meg. It is the strangest thing in Life, but it is just so with us abroad. Faith! Charles! To tell you a Secret, which I don't care, if all the World knows. I am almost surfeited with the Services of the Ladies; the modest ones I mean. The vast Variety of Duties they expect — as dressing up to the Fashion, losing fashionably, keeping fashionable Hours, drinking fashionable Liquors, and fifty other such irregular Niceties so ruin a Man's Pocket and Constitution, that foregone he must have the Estate of a Duke, and the Strength of a Gondolier, who would list himself into their Service!

Frank. A free Confession truly, Jack, for one of your Coat.

Bella. The Ladies are oblig'd to you.

Enter Buckle, with a Letter to Bellamy.

Jack Meg. Oh! Lord! Charles! I have had the greatest Misfortune in Life, since I saw you — Poor Oth'd that I brought from Rome with me, is dead.

Frank. Well! well! get you another, and all will be well again.

Jack Meg. Not! the Rogue broke me so much China, and gnaw'd my Spanish Leather Shoes so filthy, that when he was dead, I began not to endure him.

Bella. Exactly at Seven! Run back, and assure him I will not fail. [Exit Buckle.] Dead? Pray, who was the Gentleman?

Jack Meg. This Gentleman was my Monkey, Sir, — an odd sort of Fellow that us'd to divert me, — and
pleased every body so at Rome, that he always made one
in our Conversation — But Mr. Bellamy, I saw a Ser-
vant, I hope no Engagement. For you two positively shall
dine with me. I have the finest Macaroni in Life. Ob-
lige me so far.

Bella.
Sir — your Servant! what say you, Frankly?

Jack Meg.
Pho! Pox! Charles you shall go. My
Aunts think you begin to neglect them; and old Maids,
you know, are the most jealous Creatures in Life.

Frank.
Ranger swears they can't be Maids, they are,
so good-natur'd! Well! I agree, on Condition I may
eat what I please, and go away just when I will.

Jack Meg.
Ay! ay! you shall do just what you will.
But how shall we do? My Post-Chaise won't carry
us all.

Frank.
My Chariot is here; and I will conduct Mr.
Bellamy.

Bella.
Mr. Meggot — I beg pardon, I can't possibly
dine out of Town! I have an Engagement early in the
evening. —

Jack Meg.
Out of Town! No, my Dear; I live just
by. I see one of the Dilettanti, I would not miss
speaking to for the Universe. And so I expect you
at Three. [Exit]

Frank.
Ha! ha! ha! and so you thought you had at
least fifty Miles to go Post for a Spoonful of Macaroni.

Bella.
I suppose then, he is just come out of the
Country?

Frank.
Not that either. I would venture a Wager,
from his own House hither, or to an Auction or two of
old dirty Pictures, is the utmost of his Travels to-day:
Or he may have been in Pursuit, perhaps of a new Cargo,
of Venetian Tooth-picks.

Bella.
A special Acquaintance I have made to-day.

Frank.
For all this, Bellamy, he has a Heart worthy
your Friendship. He spends his Estate freely, and you
cannot oblige him more, than by shewing him how he
can be of Service to you.

Bella.
Now you say some thing. It is the Heart,
Frankly, I value in a Man.
Frank. Right! — and there is a Heart even in a Woman's Breast that is worth the Purchase, or my Judgment has deceiv'd me. Dear Bellamy, I know your Concern for me. See her first, and then blame me, if you can.

Bella. So far from blaming you, Charles, that if my Endeavours can be serviceable, I will beat the Bushes with you.

Frank. That I am afraid will not do. For you know less of her than I. But if in your Walks you meet a fitter Woman than ordinary, let her not escape till I have seen her — Whereso'er she is, she cannot long lie hid.

[Exeunt.]
ACT II. SCENE I

St. JAMES'S PARK.

Enter Clarinda, Jacintha and Mrs. Strictland.

Jacin. AY! ay! we both stand condemn'd out of our own Mouths.

Clar. Why — I cannot but own — I never had a thought of any Man that troubled me, but of him.

Mrs. Strict. Then I dare swear, by this time, you heartily repent your leaving Bath so soon.

Clar. Indeed you are mistaken. I have not had one Scruple since.

Jacin. Why, what one Inducement can he have ever to think of you again?

Clar. Oh! the greatest of all Inducements, Curiosity. Let me assure you, a Woman's surest Hold over a Man is to keep him in Incertainty. As soon as ever you put him out of Doubt, you put him out of your Power: But when once a Woman has awak'd his Curiosity, she may lead him a Dance of many a troublesome Mile without the least Fear of losing him at last.

Jacin. Now do I heartily wish he may have Spirit enough to follow, and use you as you deserve. Such a Spirit, with but a little Knowledge of our Sex, might put that Heart of yours into a strange Flutter.

Clar. I care not how soon. I long to meet with such a Fellow. Our modern Beaux are such jointed Babies in Love, they have no Feeling. They are entirely insensible either of Pain or Pleasure, but from their own dear Persons: And according as we flatter, or afford their Beauty, they admire or forsake ours. They are not worthy even our Displeasure; and, in short, abusing them is but so much ill-nature thrown away. But the Man of Sense, who values himself upon his high Abilities: Or the Man of Wit, who thinks a Woman beneath his Conversation — To see such the Subjects of our Power, the Slaves of our Frowns and Smiles, is glorious indeed.

Mrs. Strict. No Men of Sense, or Wit either, if they be truly so, ever did, or ever can think a Woman of Merit beneath their Wisdom to converse with.

Jacin. Not will such a Woman value herself upon making such a Lover uneasy.
Clar. Amazing! Why, every Woman can give Ease?
You cannot be in earnest.

Mrs. Strict. I can assure you she is, and has put in
practice the Doctrine she has been teaching.

Clar. Impossible! Who ever heard the Name of
Love mention'd without an Idea of Torment? But pray
let us hear.

Jacin. Nay, there is nothing to hear that I know of.

Clar. So I suspected, indeed! The Novel is not likely
to be long, when the Lady is so well prepar'd for the
denouement.

Jacin. The Novel, as you call it, is not so short as
you may imagine. I and my Spark have been long ac-
quainted. As he was continually with my Father, I soon
perceive'ld he lov'ld me, and the Manner of his expressing
that Love was what pleas'd and won me most.

Clar. Well and how was it? The old Bait? Flattery?
Dear Flattery, I warrant ye.

Jacin. No, indeed, — I had not the Pleasure of hear-
ing my Person, Wit, and Beauty painted out with forced
Praises; but I had a more sensible Delight in perceiving
the Drift of his whole Behaviour was to make ev'ry Hour
of my Time pass away agreeably.

Clar. The Rustick! What, did he never say a hand-
some thing of your Person?

Mrs. Strict. He did, it seems, what pleas'd her better.
He flatter'd her good Sense as much as a less cunning
Lover would have done her Beauty.

Clar. On my Conscience, you are well match'd.

Jacin. So well, that if my Guardian denies me Happ-
iness, (and this Evening he is to pass his final Sentence)
nothing is left but to break my Prison, and fly into my
Lover's Arms for Safety.

Clar. Hey Day! O' my Conscience thou art a brave
Girl. Thou art the very first Prude, that ever had Ho-
nesty enough to avow her Passion for a Man.

Jacin. And thou art the first finish'd Coquet who ever
had any Honesty at all.

Mrs. Strict. Come, come! You are both too good for
either of those Characters.
Clar. And my dear Mrs. Strictland, here is the first young married Woman of Spirit, who has an ill-natured Fellow for a Husband, and never once thinks of using him as he deserves. — Good Heaven! If I had such a Husband — — —

Mrs. Strict. You would be just as unhappy as I am.

Clar. But come now — Confess — do not you long to be a Widow?

Mrs. Strict. Would I were any thing but what I am!

Clar. Then go the nearest Way about it. I'd break that stout Heart of his in less than a Fortnight. I'd make him know —

Mrs. Strict. Pray be silent. You know my Resolution.

Clar. I know you have no Resolution.

Mrs. Strict. You are a mad Creature, but I forgive you.

Clar. It is meant kindly, I assure you. But since you won't be persuaded to your Good; I will think of making you easy in your Submission as soon as ever I can. I dare say, I may have the same Lodging I had last Year. I can know immediately — I see my Chair: And so Ladies both, adieu! [Exit Clarinda.] — — —

Jacin. Come, Mrs. Strictland, we shall but just have time to get home before Mr. Bellamy comes.

Mrs. Strict. Let us return then to our common Prison. You must forgive my ill-nature, Jacintha, if I almost wish Mr. Strictland may refuse to join your Hand where your Heart is given.

Jacin. Lord! Madam, what do you mean?

Mrs. Strict. Self-interest only. Child! Methinks your Company in the Country would soften all my Sorrows, and I could bear them patiently.

Re-enter Clarinda

Clar. Dear Mrs. Strictland — I am so confus'd, and so out of Breath —

Mrs. Strict. Why, what is the Matter?

Jacin. I protest you fright me.
Clar. Oh! I have no time to recover myself, I am so frighten'd and so pleas'd. In short then, the dear Man is here?

Mrs. Strict. Here — Lord — Where?

Clar. I met him this Instant. I saw him at a Distance, turn'd short; and ran hither directly. Let us go home. I tell you, he follows me.

Mrs. Strict. Why, had you not better stay, and let him speak to you?

Clar. Ay! But — then — He won't know where I live, without my telling him.

Mrs. Strict. Come, then. Ha! ha! ha!

Jacin. Ah! Poor Clarinda! — Allons done.

[Exeunt.]

Enter Frankly

Frank. Sure that must be she! Her Shape, and easy Air cannot be so exactly copied by another. — Now, you young Rogue, Cupid, guide me directly to her, as you would the surest Arrow in your Quiver.

[Exit.]
SCENE II.

Changes to the Street before Mr. Strictland's Door.

Re-enter Clarinda, Jacintha, and Mrs. Strictland.

Clar. Lord! — Dear Jacintha — for Heaven's sake
make haste. He'll overtake us before we get in.

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Jacin.

Overtake us? Why, he is not in Sight.

Clar.

Is not he? Ha! sure I have not dropt my
Twee — I would not have him lose sight of me neither.

[Aside.]

Mrs. Strict.

Here he is —

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Clar.

In—In—In then.

Jacin.

[Laughing.] What, without your Twee?

Clar.

Pshah! I have left nothing. — In — I'll follow
you.

[Exeunt into the House. Clarinda last.]

Enter Frankly

Frank. It is impossible I should be deceiv'd: My Eyes,
and the quick Pulses at my Heart assure me it is she. Ha!
'tis she, by Heaven! and the Door left open too — A
fair Invitation, by all the Rules of Love ——

[Exit.]
SCENE III.

Changes to an Apartment in Mr. Strictland's House.

Enter Clarinda, Frankly following her.

Frank. I hope, Madam, you will excuse the Boldness of this Intrusion, since it is owing to your own Behaviour that I am force'd to it.

Clar. To my Behaviour, Sir?

Frank. You cannot remember me at Bath, Madam, where I so lately had the Favour of your Hand ——

Clar. I do remember, Sir; but I little expected any wrong Interpretation of my Behaviour from one, who had so much the Appearance of a Gentleman.

Frank. What I saw of your Behaviour was so just, it would admit of no Misinterpretation. I only fear'd, what ever Reason you had to conceal your Name from me at Bath, you might have the same to do it now; and tho' my Happiness was so nearly concern'd, I rather chose to venture thus abruptly after you, than be impertinently inquisitive.

Clar. Sir, there seems to be so much Civility in your Rudeness, that I can equally forgive it; tho' I don't see how your Happiness is at all concern'd.

Frank. No, Madam! I believe you are the only Lady, who could, with the Qualifications you are Mistress of, be insensible of the Power they give you over the Happiness of our Sex.

Clar. How vain should we Women be, if you Gentlemen were but wise! If you did not all of you say the same things to every Woman, we shou'd certainly be foolish enough to believe some of you were in earnest.

Frank. Could you have the least Sense of what I feel whilst I am speaking you would know me to be in earnest, and what I say to be the Dictates of a Heart that admires you. May I not say ——

Clar. Sir, this is carrying the ——

Frank. When I danced with you at Bath, I was charm'd with your whole Behaviour, and felt the same tender Admiration: But my Hope of seeing you afterwards kept in my Passion 'till a more proper Time should offer. You cannot therefore blame me now, if, after having lost you once, I do not suffer an inexcusable
Modesty to prevent my making use of this second Opportunity.

Clar. This Behaviour, Sir, is so different from the Gaiety of your Conversation then, that I am at a loss how to answer you.

Frank. There is nothing, Madam, which could take off from the Gaiety with which your Presence inspires every Heart, but the Fear of losing you. How can I be otherwise than as I am, when I know not, but you may leave London as abruptly as you did Bath?

Enter Lucetta

Lucet. Madam, the Tea is ready, and my Mistress waits for you.

Clar. Very well, I come — [Exit Lucetta.] You see, Sir, I am call'd away; but I hope you will excuse it, when I leave you with an Assurance, that the Business which brings me to Town will keep me here for some time.

Frank. How generous it is in you thus to ease the Heart, that knew not how to ask for such a Favour — I fear to offend — But this house, I suppose, is yours.

Clar. You will hear of me, if not find me here.

Frank. I then take my leave. [Exit.]

Clar. I'm undone! — he has me!

Enter Mrs. Strictland.

Mrs. Strict. Well! How do you find yourself?

Clar. I do find — that if he goes on, as he has begun, I shall certainly have him without giving him the least Uneasiness.

Mrs. Strict. A very horrible Prospect, indeed!

Clar. But I must teize him a little. — Where is Jacinta? How will she laugh at me, if I become a Pupil of hers, and learn to give Ease? Not positively I shall never do it.

Mrs. Strict. Poor Jacinta has met with what I fear'd, from Mr. Strictland's Temper — An utter Denial. I know not why, but he really grows more and more ill-natur'd.

Clar. Well! now do I heartily wish my Affairs were
in his Power a little, that I might have a few Difficulties
to surmount — I love Difficulties — and yet, I don’t
know, it is as well as it is.

Mrs. Strict. Ha, ha, ha! Come, the Tea waits.

[Exeunt.]

Enter Mr. Strictland.

Mr. Strict. These Doings in my House distract
me! I met a fine Gentleman — when I inquir’d who he
was; why, he came to Clarinda. I met a Footman too,
and he came to Clarinda. I shall not be easy till she is
decamp’d. My Wife had the Character of a virtuous
Woman — and they have not been long acquainted. But
when they were by themselves at Bath! That hurts — that
hurts. — They must be watch’d — they must — I know
them. I know all their Wiles, and the best of them are
but Hypocrites. Ha! — [Lucetta passes over the Stage.]
Suppose I bribe the Maid — She is of their Counsel — The
Manager of their Secrets — It shall be so. Money will
do it, and I shall know all that passes. Lucetta!

Lucet. Sir.

Mr. Strict. Lucetta!

Re-enter Lucetta.

Lucet. Sir. If he should suspect, and search me now,
I’m undone.

[Aside.]

Mr. Strict. She is a sly Girl, and may be serviceable.

[Aside.]

Lucetta, you are a good Girl, and have an honest Face. I
like it. It looks as if it carried no Deceit in it — Yet if
she should be false, she can do me most harm. [Aside.]

Lucet. Pray, Sir, speak out.

Mr. Strict. [Aside.] Not she is a Woman; and it is
the highest Imprudence to trust her.

Lucet. I am not able to understand you.

Mr. Strict. I am glad of it. I would not have you un-
derstand me.

Lucet. Then what did you call me for? If he should be
be in Love with my Face, it would be rare Sport.

[Aside.]
Mr. Strict. [Aside.] Tester, ay, Tester is the proper Person — Lucetta, tell Tester I want him.

Lucet. Yes, Sir. — [Aside] Mighty odd, this! It gives me time however to send Buckle with this Letter to his Master. [Exit Lucetta.]

Mr. Strict. Could I but be once well satisfied that my Wife had really finish'd me, I believe, I should be as quiet, as if I were sure of the contrary. — But whilst I am in doubt, I am miserable.

Enter Tester

Tester. Does your Honour please to want me?

Mr. Strict. Ay, Tester — I need not fear. The Honesty of his Service and the Goodness of his Look make me secure. I will trust him. [Aside.] — Tester, I think I have been a tolerable good Master to you.

Tester. Yes, Sir. — very tolerable.

Mr. Strict. [Aside.] I like his Simplicity well. It promises Honesty — I have a Secret, Tester, to impart to you — A thing of the greatest Importance. Look upon me, and don't stand picking your Fingers.

Tester. Yes, Sir. — No, Sir.

Mr. Strict. But will his Simplicity expose him the more to Lucetta's Cunning? Yes, yes! she will worm the Secret out of him. I had better trust her with it at once. — So — I will. [Aside.] Tester, go, send Lucetta hither.

Tester. Yes, Sir. — Here she is.

Re-enter Lucetta.

Lucetta, my Master wants you.

Mr. Strict. Get you down, Tester.

Tester. Yes, Sir. — [Exit Tester.]

Lucet. If you want me, Sir, I beg you would make haste, for I have a thousand things to do.

Mr. Strict. Well! well! What I have to say will not take up much time, could I but persuade you to be honest.

Lucet. Why, Sir, I hope you don't suspect my Honesty.
Mr. Strict.    Well! well! I believe you honest.

[Shuts the Door.]

Lucet.       What can be at the bottom of all this?

[Aside.]

Mr. Strict.  So! We cannot be too private. Come
            hither, Hussy! nearer yet.

Lucet.      Laud! Sir! You are not going to be rude. I
            vow, I will call out.

Mr. Strict.  Hold your Tongue. Does the Baggage
            laugh at me? [Aside.] She does — She mocks me, and
            will reveal it to my Wife; and her Insolence upon it
            will be more insupportable to me than Cuckoldom itself.
            I have not Leisure now, Lucetta — Some other time —
            Hush! Did not the Bell ring? Yes, yes; my Wife wants
            you. Go, go, go to her. [Pushes her out.] There is no
            Hell on Earth like being a Slave to Suspicion.

[Exit.]
SCENE IV

THE PIAZZA, COVENT-GARDEN.

Enter Bellamy and Jack Meggot.

Bella. Nay, nay, I would not put your Family into any Confusion.

Jack Meg. None in my Life, my Dear, I assure you. I will go and order every thing this Instant for her Reception.

Bella. You are too obliging, Sir; but you need not be in this hurry, for I am in no Certainty when I shall trouble you: I only know that my Jacintha has taken such a Resolution.

Jack Meg. Therefore we should be prepar'd; for when once a Lady has such a Resolution in her Head, she is upon the rack till she executes it. foregad! Mr. Bellamy, this must be a Girl of Fire.

Enter Frankly

Frank. Buxom and lively as the bounding Doe. — Fair as Painting can express, or youthful Poets fancy when they Love. Tol de rol, lol! [Singing and Dancing]

Bella. Who is this you talk thus rapturously of?

Frank. Who should it be, but — I shall know her Name to Morrow. [Sings and Dances]

Jack Meg. What is the matter, ho! Is the Man mad?

Frank. Even so, Gentlemen, as mad as Love and Joy can make me.

Bella. But inform us whence this Joy proceeds.


Jack Meg. Egad! her Charms have bewitch'd the Man. I think — But who is she?

Bella. Come, come, tell us, who is this Wonder?

Frank. But will you say nothing?

Bella. Nothing, as I live.

Frank. Nor you?
Jack Meg.  I'll be as silent as the Grave —

Frank.  With a Tombstone upon it, to tell every one whose Dust you carry.

Jack Meg.  I'll be as secret as a debauch'd Prude —

Frank.  Whose Sanctity every one suspects. Jack, Jack, 'tis not in thy Nature. Keeping a Secret is worse to thee than keeping thy Accounts. But to leave fooling, listen to me, both, that I may whisper it into your Ears, that Echo may not catch the sinking Sound — I cannot tell who she is, 'faith — Tol de rol, lol —

Jack Meg.  Mad! mad! very mad!

Frank.  All I know of her is, she is a charming Woman, and has given me the liberty to visit her again — Bellamy, 'tis she, the lovely she.  [Aside]

Bella.  So I did suppose.

Jack Meg.  Poor Charles! For Heaven's sake, Mr. Bellamy, persuade him to his Chamber — Whilst I prepare every thing for you at home. [Aside] Adieu — B'ye Charles! ha, ha, ha!  [Exit]

Frank.  Oh, Love! thou art a Gift worthy of a God indeed! Dear Bellamy, nothing now could add to my Pleasure, but to see my Friend as deep in Love as I am.

Bella.  I shew my Heart is capable of Love, by the Friendship it bears to you.

Frank.  The Light of Friendship looks but dim before the brighter Flame of Love. Love is the Spring of Clearfulness and Joy. Why, how dull and phlegmatick do you shew to me now? Whilst I am all Life; light as feather'd Mercury. — You dull, and cold as Earth and Water; I light and warm as Air and Fire. — Those are the only Elements in Love's World! Why, Bellamy, for Shame! get thee a Mistress, and be sociable.

Bella.  Frankly, I am now going to —

Frank.  Why that Face now? Your humble Servant, Sir. My Flood of Joy shall not be stop'd by your melancholy Fits, I assure you.  [Going]

Bella.  Stay, Frankly, I beg you stay. What would you say now, if I really were in Love?

Frank.  Why, faith thou hast such romantick Notions of Sense and Honour, that I know not what to say.
Bella. To confess the Truth then, I am in Love.

Frank. And do you confess it as if it were a Sin? Proclaim it loud —— Glory in it —— Boast of it as your greatest Virtue. —— Swear it with a Lover's Oath, and I will believe you.

Bella. Why then, by the bright Eyes of her I love?

Frank. Well said!

Bella. By all that's tender, amiable, and soft in Woman ——

Frank. Bravo!

Bella. I swear, I am as true an Enamorato as ever tagg'd a Rhyme.

Frank. And art thou then thoroughly in Love? Come to my Arms, thou dear Companion of my Joys ——

[They embrace.]

Enter Ranger

Rang. Why — Hey! —— Is never a Wench to be got for Love or Money?

Bella. Pshah! Ranger here!

Rang. Yes, Ranger is here, and perhaps does not come so impertinently as you may imagine. Faith! I think I have the knack of finding out Secrets. Nay, never look so queer — Here is a Letter, Mr. Bellamy, that seems to promise you better Diversion than your hugging one another.

Bella. What do you mean?

Rang. Do you deal much in these Paper Tokens?

Bella. Oh! the dear kind Creature! It is from her herself.

Rang. What, is it a Pair of lac'd Shoes she wants? Or have the Boys broke her Windows?

Bella. Hold your profane Tongue!

Frank. Nay, prithee Bellamy, don't keep it to yourself, as if her whole Affections were contain'd in these few Lines.
Rang. Prithhee, let him alone to his silent Raptures. But it is, as I always said—Your grave Men ever are the greatest Whore-masters.

Bella. I cannot be disoblig'd now, say what you will. But how came this into your Hands?

Rang. Your Servant Buckle and I chang'd Commis-sions. He went on my Errand, and I came on his.

Bella. 'Sdeath! I want him this very Instant!

Rang. He will be here presently! But I demand to know what I have brought you?

Frank. Ay! ay! Out with it! You know we never blab, and may be of Service.

Bella. Twelve o'Clock! oh! the dear Hour.

Rang. Why, it is a pretty convenient Time, Indeed.

Bella. By all that's happy, she promises in this Letter here—- to leave her Guardian this very Night —- and run away with me.

Rang. How is this?

Bella. Nay, I know not how myself —- she says at the Bottom —- Your Servant has full Instructions from Lucetta, how to equip me for my Expedition —- I will not trust my-self home with you to-night, because I know it is incon-venient; therefore I beg you would procure me a Lodg-ing; it is no matter how far off my Guardians —- Yours, Jacinta.

Rang. Carry her to Bagnio, and there you may lodge with her.

Frank. Why, this must be a Girl of Spirit, Faith!

Bella. And Beauty equal to her Sprightliness. I love her, and she loves me — She has thirty Thousand to her Fortune.

Rang. The Devil she has!

Bella. And never plays at Cards. —

Rang. Nor does any one thing like any one other Wo-man, I suppose.

Frank. Not so, I hope, neither.
Bella. Oh! Frankly, Ranger, I never felt such Ease before. The Secret's out, and you don't laugh at me.

Frank. Laugh at thee? — for loving a Woman of thirty thousand Pound? Thou art a most unaccountable Fellow.

Rang. How the Devil could he work her up to this? I never could have had the Face to have done it. But — I know not how. — There is a Degree of Assurance in you modest Gentlemen, which we impudent Fellows never can come up to.

Bella. Oh! your Servant, good Sir; you should not abuse me now, Ranger, but do all you can to assist me.

Rang. Why, look ye, Bellamy, I am a damnable unlucky Fellow — and so will have nothing to do in this Affair. I'll take care to be out of the way, so as to do you no harm. That is all I can answer for, and so Success attend you. [Going] I cannot leave you, quite to yourself neither, for if this should prove a Round-house Affair, as I make no doubt it will, I believe I may have more Interest there than you; and so, Sir, you may hear of me at — — [Whispers].

Bella. For Shame, Ranger, the most noted Gaming-house in Town.

Rang. Forgive me this once, my Boy. I must go, Faith, to pay a Debt of Honour to some of the greatest Rascals in the Nation. [Exit.]

Frank. But where do you design to lodge her?

Bella. At Mr. Meggot's — He is already gone to prepare her for Reception.

Frank. The properest Place in the World. His Aunts will entertain her with Honour.

Bella. And the Newness of our Acquaintance will prevent its being suspected. — Frankly, give me your Hand. This is a very critical Time — —

Frank. Pah! none of your musty Reflections now! When a Man is in Love to the very Brink of Matrimony, what the Devil has he to do with Plutarch and Seneca? Here is your Servant with a Face full of Business — I'll leave you together — I shall be at the King's Arms, where, if you want my Assistance, you may find me. [Exit.]

Enter Buckle

Bella. So — Buckle — you seem to have your Hands full.
Buck. Not fuller than my Head, Sir, I promise you.
You have had your Letter, I hope.

Bella. Yes, and in it she refers me to you for my in-
structions.

Buck. Why, the Affair stands thus - As Mr. Strict-
land sees the Doors lock'd and barr'd every night him-
self, and takes the keys up with him; it is impossible
for us to escape any way but thro' the window: for
which Purpose I have a Ladder of Ropes.

Bella. Good —

Buck. And because a Hoop, as the Ladies wear them
now, is not the most decent dress to come down a Lad-
der in — I have in this other Bundle a Suit of Boys
Cloaths, which I believe will fit her. At least, it will serve
the Time she will want it — you will soon be for pul-
ling them off, I suppose.

Bella. Why, you are in Spirits, you Rogue.

Buck. These I am now to convey to Lucetta - Have
you anything to say, Sir?

Bella. Nothing, but that I will not fail at the Hour
appointed - Bring me word to Mr. Meggot's how you go on.
Succeed in this, and it shall make your Fortune.

[Exeunt.]
ACT III. SCENE 1.

The Street before Mr. Strietland's House.

Enter Bellamy in a Chairman's Coat.

Bella. How tediously have the Minutes past these last few Hours! and the envious Rogues will fly, no Lightning quicker, when we would have them stay,— Hold! let me not mistake. — This is the House. [Pulls out his Watch.] By Heaven! it is not yet the Hour — I hear somebody coming. The Moon's so bright — I had better not be here, 'till the happy Instant comes. [Exit].

Enter Frankly.

Frank. Wine is no Antidote to Love, but rather feeds the Flame. Now am I such an amorous Puppy, that I cannot walk straight Home, but must come out of my way to take a View of my Queen's Palace by Moon-light. — Ay, here stands the Temple where my Goddess is adored; the Door opens! [Retires].

Enter Lucetta

Lucet. [Under the Window.] Madam, Madam, hist! Madam — How shall I make her hear? —

Jacinth in Boys Cloaths at the Window.

Jacin. Who is there? — What's the Matter? —

Lucet. It is I, Madam, You must not pretend to stir 'till I give the Word — You'll be discover'd if you do. —

Frank. [Aside]. What do I see! a Man. My Heart misgives me!

Lucet. My Master is below sitting up for Mrs. Clarinda. He raves as if he was mad about her being out so late.

Frank. [Aside]. Here is some Intrigue, or other. I must see more of this before I give further way to Love.

Lucet. One Minute he is in the Street — the next he is in the Kitchen. Now he will look her out, and then he'll wait himself, and see what Figure she makes when she vouchsafes to return home.

Jacin. I long to have it over. Get me but once out of the House!

Frank. [Aside]. Cowardly Rascal! Would I were in his Place.
Lucet.

If I can but fix him any where, I can let you out myself. — You have the Ladder ready in Case of Necessity.

Jacin.

Yes! Yes! [Exit Lucetta.]

Frank.

[Aside]. The Ladder! This must lead to some Discovery. I shall watch you, my young Gentleman.
I shall.

Enter Clarinda, and Servant.

Clar.

This Whisk is a most enticing Devil. I am afraid I am too late for Mr. Strickland's sober Hours.

Jacin.

Ha! I hear a Noise!

Clar.

No! I see a Light in Jacintha's Window. You may go home. [Giving the Servant Money.] I am safe.

Jacin.

Sure it must be he! Mr. Bellamy. — Sir!

Frank.

[Aside]. Does not he call to me?

Clar.

[Aside] Ha! who's that? I am frightened out of my Wits.— A Man! —

Jacin.

Is it you?

Frank.

Yes! yes! 'tis I 'tis I

Jacin.

Listen at the Door.

Frank.

I will, 'tis open — There is no Noise — All's quiet.

Clar.

Sure it is my Spark — and talking to Jacintha.

Frank.

You may come down the Ladder — quick.

Jacin.

Catch it then; and hold it.

Frank.

I have it. Now I shall see what sort of Matter my young Spark is made of. [Aside.]

Clar.

With a Ladder too! I'll assure you. But I must see the end of it. [Aside.]

Jacin.

Hark! did not somebody speak!

Frank.

Not no! Be not fearful — 'Sdeath! we are discover'd. [Frankly and Clarinda retire.]
Lucet. Hist! hist! are you ready?

Jacin. Yes, may I venture?

Lucet. Now is your Time. He is in high Conference With his Privy-Counsellor Mr. Tester. You may come down the Back Stairs, and I'll let you out. [Exit Lucetta.]

Jacin. I will, I will, and am heartily glad of it. [Exit Jacintha.

Frank. [Advancing.] May be so — But you and I shall have a few Words before you get off so cleanly.

Clar. [Advancing.] How lucky it was I came home at this Instant. I shall spoil his sport, I believe. Do you know me, Sir?

Frank. I am amaz'd! You here! This was unex- pected indeed!

Clar. Why, I believe I do come a little unexpectedly; but I shall amaze you more — I know the whole Course of your Amour; all the Proceeds of your mighty Passion from its first Rise —

Frank. What is all this! —

Clar. To the very Conclusion, which you vainly hope to effect this Night.

Frank. By Heaven, Madam, I know not what you mean. I came here purely to contemplate on your Beauties.

Clar. Any Beauties, Sir, I find will serve your Turn. Did I not hear you talk to her at the Window!

Frank. Her!

Clar. Blush, blush for Shame; but be'assur'd you have seen the last both of Jacintha and me. [Exit.]

Frank. Jacintha! Hear me, Madam — She is gone. This must certainly be Bellamy's Mistress, and I have fairly ruin'd all his Scheme. This it is to be in Luck.

Enter Bellamy, behind.

Bella. Ha! a Man under the Window!

Frank. No, here she comes, and I may convey her to him.
Enter Jacintha, and runs to Frankly.

Jacin. I have at last got to you: Let’s haste away —
Oh!

Frank. Be not frighten’d, Lady.

Jacin. Oh! I am abus’d, betray’d!

Bella. Betray’d! Frankly!

Frank. Bellamy.

Bella. I can scarce believe it, tho’ I see it. Draw —

Frank. Hear me, Bellamy — Lady,

Jacin. Stay — do not fight.

Frank. I am innocent; it is all a Mistake.

Jacin. For my Sake, be quiet — We shall be discover’d.
The Family is alarm’d.

Bella. You are obey’d — Mr. Frankly, there is but one
Way —

Frank. I understand you. Any time but now. You
will certainly be discover’d. To-morrow — at your Cham-
bors. —

Bella. ’Till then, farewell. [Exeunt Bella. and Jacin.]

Frank. Then, when he is cool, I may be heard; and
the real, tho’ suspicious Account of this Matter may be
believe’d. Yet amidst all this Perplexity, it pleases me to
find my fair incognita is jealous of my Love.

Mr. Strict. [within]. Where’s Lucetta? Search every
Place.

Frank. Hark! the Cry is up — I must be gone.
[Exit Frankly.]

Enter Mr. Strictland, Tester, and Servants.

Mr. Strict. She’s gone! She’s lost! I am cheated
Pursue her! Seek her!

Tester. Sir, all her Cloaths are in her Chamber.

Serv. Sir, Mrs. Clarinda said she was in Boys Cloaths.

Mr. Strict. Ay, ay! I know it — Bellamy has her —
Come along — Pursue her. [Exeunt]
Enter Ranger.

Rang.

Hark! — Was not the Noise this Way —
No — There is no Game stirring. This same Goddess, Diana, shines so bright with her Chastity, that e'gad I believe the Wenches are ashamed to look her in the Face. Now I am in an admirable Mood for a Frolic! I have Wine in my Head, and Money in my Pocket, and so am furnish'd out for Cannonading any Countess in Christendom! Ha! What have we here! a Ladder! This cannot be placed here for nothing — and a Window open! — Is it Love, or Mischief now that is going on within? — I care not which — I am in a right Cue for either. Up I go — Stay, — Do I not run a greater Chance of spoiling Sport than I do of making any? That I have as much as I love the other — There can be no harm in seeing how the Land lies — I'll up. [Goes up softly]. — All is hush! — Ha! a Light! and a Woman, by all that's lucky, neither old, nor crooked — I'll in — Ha! she is gone again! I will after her. [Gets in at the Window.] And for fear of the Squawls of Virtue, and the Pursuit of the Family, I will make sure of the Ladder. Now, Fortune be my Guide. [Exit with the Ladder.]
SCENE II.

Mrs. Strictland's Dressing-Room.

Enter Mrs. Strictland, follow'd by Lucetta.

Mrs. Strict. Well! I am in great hopes she will escape.

Lucet. Never fear, Madam. The Lovers have the start of him, and I warrant, they keep it.

Mrs. Strict. Were Mr. Strictland ever to suspect my being privy to her Flight, I know not what might be the Consequence.

Lucet. Then you had better be undressing — He may return immediately.—

[As she is sitting down to the Toilet, Ranger enters behind.]

Rang. Young and beautiful. —— [Aside.]

Lucet. I have watch'd him pretty narrowly of late, and never once suspected till this Morning —

Mrs. Strict. And who gave you Authority to watch his Actions, or pry into his Secrets?

Lucet. I hope, Madam, you are not angry. I thought it might have been of Service to you to know my Master was jealous.

Rang. And her Husband jealous! If she does but send away the Maid, I am happy.

Mrs. Strict. [Angrily]. Leave me!

Lucet. This is to meddle in other Peoples Affairs. [Exit in Anger.]

Rang. What a lucky Dog I am! I never made a Gentleman a Cuckhold before. Now, Impudence, assist me.

Mrs. Strict. [Rising.] Provoking! I am sure I never have deserve'd it of him.]

Rang. Oh! Cuckhold him by all means, Madam, I am your Man! [She shrieks.] Oh, fy, Madam! If you squawlk so cursedly, you will be discover'd.

Mrs. Strict. Discover'd! What mean you, Sir? Do you come to abuse me?

Rang. I'll do my endeavours, Madam: You can have not more.
Mrs. Strict. Whence came you? How got you here?

Rang. Dear Madam, so long as I am here, what signifies how I got here, or whence I came? But that I may satisfy your Curiosity. First, as to your whence came you? I answer, out of the Street: And to your How got you here? I say, in at the Window. It stood so invitingly open, it was irresistible. But, Madam — You was going to undress. I beg I may not incommode you.

Mrs. Strict. This is the most consummate Piece of Impudence! —

Rang. For Heaven's sake, have one Drop of Pity for a poor young Fellow, who long has lov'd you.

Mrs. Strict. What would the Fellow have?

Rang. Your Husband's Usage will excuse you to the World.

Mrs. Strict. I cannot bear this Insolence! Help! help!

Rang. Oh! hold that clamorous Tongue! Madam, speak one Word more, and I am gone, positively gone?

Mrs. Strict. Gone! So I would have you.

Rang. Lord, Madam, you are so hasty.

Mrs. Strict. Shall I not speak, when a Thief, Robber breaks into my House at Midnight? Help! help!

Rang. Ha! no one hears. Now, Cupid, assist me!

Look ye, Madam, I never could make fine speeches, and cringe, and bow, and fawn, and flatter, and lye. I have said more to you already, than I ever said to a Woman in such Circumstances in all my Life. But since I find you will yield to no Persuasion to your good — I will gently force you to be grateful. [Throws down his Hat, and seizes her.] Come, come! unbend that Brow, and look more kindly on me!

Mrs. Strict. For Shame, Sir — Thus on my Knees, let me beg for Mercy. [Kneeling]

Rang. And thus on mine, let me beg the same. [He kneels, catches, and kisses her.]

Mr. Strict. [within]. Take away her Sword! She'll hurt herself.

Mrs. Strict. Oh! Heaven! that is my Husband's Voice!

Rang. [Rising]. The Devil it is.
Mr. Strict. [within]. Take away her Sword, I say; and then I can close with her.

Mrs. Strict. He is upon the Stairs, now coming up. I am undone, if he sees you.

Rang. Pox on him! I must decamp then. Which Way?

Mrs. Strict. Thro' this Passage into the next Chamber.

Rang. And so into the Street. With all my Heart. You may be perfectly easy, Madam. Mum's the Word. I never blab. — [Aside]. I shall never leave off so, but wait till the last moment.

[Exit Ranger.]

Mrs. Strict. So, he is gone? What could I have said, if he had been discover'd?

Enter Mr. Strictland, driving in Jacintha, Lucetta following.

Mr. Strict. Once more, my pretty masculine Madam, you are welcome home. And I hope to keep you somewhat closer than I have done; for to-morrow Morning, eight o'Clock, is the latest Hour you shall stay in this lewd Town.

Jacin. Oh, Sir! when once a Girl is equip'd with a hearty Resolution, it is not your Worship's Sagacity nor the great Chain at your Gate can hinder her from doing what she has a Mind.

Mr. Strict. Oh, Lord! Lord! How this Love improves a young Lady's Modesty!

Jacin. Am I to blame to seek for Happiness anywhere, when you are resolv'd to make me miserable here!

Mr. Strict. I have this Night prevented your making yourself so; and will endeavour to do it for the future. I have you safe now, and the Devil shall not get you out of my Clutches again. I have lock'd the Doors and barr'd them, I warrant you. So, here — [Giving her a Candle] Troop to your Chamber, and to Bed, whilst you are well. Go — [He treads on Ranger's Hat] What's here? a Hat! A Man's Hat in my Wife's dressing-Room!

[Looking at the Hat.]

Mrs. Strict. [Aside]. What shall I do?

Mr. Strict. [Taking up the Hat, and looking at Mrs. Strictland.] Ha! By Hell I see 'tis true.
Mrs. Strict. My Fears confound me. I dare not tell the Truth, and know not how to frame a Lye! 285

Mr. Strict. Mrs. Strictland! Mrs. Strictland! How came this Hat into your Chamber? 289

Lucet. [Aside.] Are you that way dispos'd, my fine Lady, and will not trust me? 290

Mr. Strict. Speak, Wretch, speak.— 295

Jacin. I could not have suspected this. [Aside.] 295

Mr. Strict. Why dost thou not speak? 295

Mrs. Strict. Sir — 295

Mr. Strict. Guilt — 'tis Guilt that Ties your Tongue! 295

Lucet. I must bring her off, however. — No Chambermaid can help it. — [Aside.] 295

Mr. Strict. My Fears are just, and I am miserable — Thou worst of Women! 295

Mrs. Strict. I know my Innocence, and can bear this no longer. 300

Mr. Strict. I know you are false, — and 'tis I who will bear my Injuries no longer. [Both walk about in a Passion.] 300

Lucet. [To Jacintha aside.] Is not the Hat yours? Own it, Madam. [Takes away Jacintha's Hat; and Exit.] 305

Mrs. Strict. What Ground? what Cause have you for Jealousy, when you yourself can witness, you leaving me was accidental; your Return uncertain; and expected even sooner than it happen'd? The Abuse is gross and palpable. 305

Mr. Strict. Why, this is true! 310

Mrs. Strict. Indeed, Jacintha, I am innocent. 310

Mr. Strict. And yet this Hat must belong to somebody. 310

Jacin. Dear Mrs. Strictland, be not concern'd when he has diverted himself a little longer with it — 315

Mr. Strict. Hal — 315

Jacin. I suppose he will give me my Hat again?
Mr. Strict.  
Your Hat?

Jacin.  
Yes, my Hat. You brush'd it from my Side  
yourself, and then trod upon it; whether on purpose to  
abuse this Lady, or no, you best know yourself.

Mr. Strict.  
It cannot be — It's all a Lye.

Jacin.  
Believe so still — with all my Heart — But the  
Hat is mine.  
[Snatches it, and puts it on.]

Mr. Strict.  
Why did she look so?

Jacin.  
Your Violence of Temper is too much for her.  
You use her Ill, and then suspect her for that Confusion  
which you yourself occasion.

Mr. Strict.  
Why, did not you set me right at first?

Jacin.  
Your hard Usage of me, Sir, is a sufficient Rea-  
son why I should not be much concern'd to undeceive you  
at all. 'Tis for your Lady's sake, I do it now; who  
deserves much better of you than to be thus expos'd for  
every slight Suspicion. See where she sits — Go to her.

Mrs. Strict.  
[Rising.] Indeed, Mr. Strictland, I have  
a Soul as much above —

Mr. Strict.  
Whew! now you have both found your  
tongues, and I must bear their eternal Rattle!

Jacin.  
For Shame! Sir, Go to her, and —

Mr. Strict.  
Well well what shall I say? I forgive —  
all is over. I, I, I forgive!

Mrs. Strict.  
Forgive? What do you mean?

Jacin.  
Forgive her? is that all? Consider, Sir —

Mr. Strict.  
Hold — your confounded Tongues,  
and I'll do any thing. I'll ask Pardon — or forgive — or  
any thing. Good now, be quiet — I ask your Pardon —  
there — [Kisses her]. For you, Madam — I am infi-  
nitely oblig'd to you, and I could find in my Heart to  
make you a Return in kind, by marrying you to a Beg-  
gar, — but I have more Conscience. Come, come; to  
your Chamber. — Here, take this Candle —

Enter Lucetta pertly.

Lucet.  
Sir, if you please, I will light my young Lady  
to Bed.
Mr. Strict.  No! no such thing, good Madam.
She shall have nothing but her Pillow to consult this
Night, I assure you — So, in, in. [The Ladies take leave.]
[Exit Jacintha.] Good Night, kind Madam.

Lucet.  Pox of the jealous Fool! We might both have
escap'd out of the Window purely.  [Aside.]

Mr. Strict.  Go, get you down; and, do you hear?
order the Coach to be ready in the Morning at Eight ex-
actly.  [Exit Lucetta.] [Locks the Door after her.] So
she is safe till to-morrow, and then for the Country;
and when she is there, I can manage as I see fit.

Mrs. Strict.  Dear Mr. Strictland —

Mr. Strict.  I am not in a Humour, Mrs. Strictland,
fit to talk with you. — Go to Bed I will endeavour to
get the better of my Temper, if I can — I'll follow
you! [Exit Mrs. Strictland.] How despicable have I
made myself!  [Exit.]
SCENE III.

Another Chamber.

Enter Ranger.

Rang. All seems hush'd again, and I may venture out.
I may as well sneak out whilst I am in a whole Skin. And
shall so much Love and Claret as I am in possession of,
only lull me to Sleep, when it might so much better keep
me waking? Forbid it, Fortune; and forbid it, Love.
This is a Chamber, perhaps of some bewitching Female,
and I may yet be happy. Ha! a Light! The Door opens.
A Boy! Pox on him. [He retires]

Enter Jacintha, with a Candle.

Jacin. I have been listening at the Door; and from
their Silence, I conclude they are peaceably gone to Bed
together.

Rang. [Aside.] A pretty Boy, Faith! He seems un-
easy.

Jacin. [Sitting down.] What an unlucky Night has
this proved to me! Every Circumstance has fall'n out un-
happily.

Rang. He talks aloud. I'll listen. [Aside]

Jacin. But what most amazes me is, that Clarinda
should betray me!

Rang. Clarinda? she must be a Woman! well! what
of her? [Aside]

Jacin. My Guardian else would never have suspected
my Disguise.

Rang. [Aside.] Disguise! Ha! it must be so. What
Eyes she has? What a dull Rogue was I not to suspect
this sooner?

Jacin. Ha! I had forgot — the Ladder is at the Win-
dow still, and I will boldly venture by myself. [Rising
briskly, sees Ranger:] Ha! a Man! and well drest! Ha!
Mrs. Strictland, are you then at last dishonest?

Rang. [Aside.] By all my Wishes she is a charming
Woman! Lucky Rascal!

Jacin. But I will, if possible, conceal her Shame, and
stand the brunt of his Impertinence.
Rang.  What shall I say to her? No matter any thing soft will do the Business. [Aside.]

Jacín.  Who are you?

Rang.  A Man, young Gentleman.

Jacín.  And what would you have?

Rang.  A Woman.

Jacín.  You are very free, Sir. Here are none for you.

Rang.  Ay, but there is one, and a fair one too; the most charming Creature Nature ever set her Hand to; and you are the dear little Pilot, that must direct me to her heart.

Jacín.  What mean you, Sir? It is an Office I am not accustom'd to.

Rang.  You won't have far to go, however. I never make my Errands tedious! It is to your own Heart, Dear Madam, I would have you whisper in my behalf. Nay, never start. Think you such Beauty could ever be conceal'd from Eyes so well acquainted with its Charms?

Jacín.  What will become of me! if I cry out Mrs. Strictland is undone, that is my last Resort. [Aside.]

Rang.  Pardon, dear Lady, the Boldness of this Visit, which your Guardian's Care has forc'd me to. — But I long have lov'd you, long doted on that beauteous Face, and follow'd you from place to place, tho', perhaps, unknown and unregarded.

Jacín.  Here's a special Fellow! [Aside.]

Rang.  Turn then an Eye of Pity on my Sufferings; and by Heaven — one tender Look from those piercing Eyes — one touch of this soft Hand — [Going to take her Hand.]

Jacín.  Hold, Sir, — No nearer.

Rang.  Would more than repay whole Years of Pain.

Jacín.  Hear me. But keep your Distance, or I raise The Family.——

Rang.  Blessings on her Tongue, only for prattling to me. [Aside.]

Jacín.  Oh! for a Moment's Courage, and I shall shame
him from his Purpose. [Aside.] If I were certain so much Gallantry, had been shewn on my account only—

**Rang.** You wrong your Beauty to think that any other could have Power to draw me hither. By all the little loves that play about your Lips, I swear—

**Jacin.** You came to me, and me alone?

**Rang.** By all the thousand Graces that inhabit there, you, and only you, have drawn me hither.

**Jacin.** Well said.

**Rang.** By Heaven she comes! ah! honest Ranger, I never knew thee fail!— [Aside.]

**Jacin.** Pray, Sir, where did you leave this Hat?

**Rang.** That Hat!—That Hat—it's my Hat—I dropt it in the next Chamber as I was looking for yours.

**Jacin.** How mean and despicable do you look now?

**Rang.** So! so! I am in a pretty Pickle! [Aside.]

**Jacin.** You know by this, that I am acquainted with every thing that has pass'd within: and how ill it agrees with what you have profess'd to me.—Let me advise you, Sir, to be gone immediately. Thro' that Window you may easily get into the Street—One Scream of mine; the least Noise at that Door will wake the House.

**Rang.** Say you so? [Aside.]

**Jacin.** Believe me, Sir, an injur'd Husband is not so easily appeas'd, and a suspected Wife that is jealous of her Honour—

**Rang.** Is the Devil, and so let's hear no more of her. Look ye, Madam, [Getting between the Door and her.] I have but one Argument left, and that is a strong one. Look on me well, I am as handsom, a strong well-made Fellow, as any about Town, and since we are alone, as I take it, we can have no occasion to be more private. [Going to lay hold of her.]

**Jacin.** I have a Reputation, Sir, and will maintain it.

**Rang.** You have a bewitching Pair of Eyes.

**Jacin.** Consider my Virtue. [Struggling.]

**Rang.** Consider your Beauty and my Desires.
Jacin. If I were a Man, you dar'd not use me thus.

Rang. I should not have the same Temptation.

Jacin. Hear me, Sir. I will be heard. [Breaks from him.] There is a Man who will make you repent this usage of me.—Oh! Bellamy, where art thou now?

Rang. Bellamy!

Jacin. Were he here, you durst not thus affront me. [Bursting out a Crying.]

Rang. His Mistress, on my Soul! [Aside.] You can love, Madam; you can love, I find. Her Tears affect me strangely. [Aside]

Jacin. I am not ashamed to own my Passion for a Man of Virtue and Honour.—I love and glory in it.

Rang. Oh! brave! and you can write Letters, you can. I will not trust myself Home with you this Evening, because I know it is inconvenient.

Jacin. Ha!

Rang. Therefore I beg you would procure me a Lodging; it's no matter how far off my Guardians. Yours, Jacintha.

Jacin. The very Words of my Letter! I am amaz'd. Do you know Mr. Bellamy?

Rang. There is not a Man on Earth I have so great a value for; and he must have some Value for me too, or he would never have shewn me your pretty Epistle. Think of that, fair Lady. The Ladder is at the Window. And so, Madam, I hope delivering you safe into his Arms will, in some Measure, expiate the Crime. I have been guilty of to you.

Jacin. Good Heaven, how fortunate is this!

Rang. I believe I make myself appear more wicked than I really am. For, damn me, if I do not feel more Satisfaction in the Thoughts of restoring you to my Friend, than I could have Pleasure in any Fav'ur your Bounty could have bestow'd.

Jacin. Your Generosity transports me.

Rang. Let us lose no time then, the Ladder's ready— Where was you to lodge?
Jacin. At Mr. Meggot's.

Rang. At my Friend Jacky's? better and better still.

Jacin. Are you acquainted with him too?

Rang. Ay, ay! Why, did I not tell you at first that I was one of your old Acquaintance? I know all about you, you see; tho' the Devil fetch me if I ever saw you before. Now Madam——

Jacin. And now, Sir,—Have with you.

Rang. Then thou art a Girl of Spirit. And tho' I long to hug you for trusting yourself with me, I will not beg a single Kiss, till Bellamy himself shall give me leave. He must fight well that takes you from me.

[Exeunt.]
ACT IV. SCENE I.

The PIAZZA

Enter Bellamy and Frankly.

Bellamy. Psha! What impertinent Devil put into your Head to meddle with my affairs?

Frank. You know I went thither in Pursuit of another.

Bellamy. I know nothing you had to do there at all.

Frank. I thought, Mr. Bellamy, you were a Lover.

Bellamy. I am so; and therefore should be forgiven this sudden Warmth.

Frank. And therefore should forgive the fond Impertinence of a Lover.

Bellamy. Jealousy, you know, is as natural an Incident to Love—

Frank. As Curiosity. By one Piece of silly Curiosity I have gone nigh to ruin both myself and you. Let not then your Jealousy compleat our Misfortunes! I fear I have lost a Mistress as well as you. Then let us not quarrel. All may come right again.

Bellamy. It is impossible. She is gone, remov'd for ever from sight. She is in the Country by this time.

Frank. How did you lose her after we parted?

Bellamy. By too great Confidence. When I got her to my Chair, the Chairmen were not to be found—and safe as I thought in our Disguise, I actually put her into the Chair, when Mr. Strictland and his Servants were in sight; which I had no sooner done, than they surrounded us, overpower'd me, and carry'd her away.

Frank. Unfortunate indeed! Could you not make a second Attempt?

Bellamy. I had design'd it. But when I came to the Door, I found the Ladder remov'd; and hearing no Noise, seeing no Lights, nor being able to make any Body answer: I concluded all Attempts as impracticable as now I find them. Ha! I see Lucetta coming. Then they may be still in Town.

Enter Lucetta.
Lucetta. Welcome! What News of Jacintha?

Lucet. News, Sir! You fright me out of my Senses!

Bella. What do you mean? With me! I have not seen her since I lost her last Night.

Lucet. Good Heav'n! then she is undone for ever.

Frank. Why, what's the matter?

Bella. Speak out—I'm all Amazement.

Lucet. She is escap'd without any of us knowing how. Nobody mist her till Morning. We all thought she went away with you. But Heav'n knows now what may have happen'd.

Bella. Somebody must have accompany'd her in her Flight.

Lucet. We know of Nobody. We are all in Confu-

Bella. [To Frankly.] The Lady, Sir, you saw at our House last Night.

Frank. What of her?

Lucet. She says, she is sure one Frankly is the Man. She saw them together, and knows it to be true.

Frank. Damn'd Fortune! [Aside.]

Lucet. Sure this is not Mr. Frankly.

Frank. Nothing will convince him now. [Aside.]

Bella. [Looking at Frankly.] Ha! 'tis Truth — I see it is True. [Aside.] Lucetta, run up to Buckle, and take him with you to search wherever you can. [Puts her out.] Now, Mr. Frankly, I have found you. — You have used me so ill, that you force me to forget you are my Friend.

Frank. What do you mean?

Bella. Draw.
Frank. Are you mad? By Heavens! I am innocent.

Bella. I have heard you, and will no longer be impos'd on — Defend yourself.

Frank. Nay, if you are so hot, I draw to defend myself, as I would against a Madman.

Enter Ranger.

Rang. What the Devil, Swords at Noonday! Have among you, faith! [Parts Them.] What's here, Bellamy? —Yes, gad, you are Bellamy, and you are Frankly. Put up, put up both of you — or else — I am a devilish Fellow when once my Sword is out.

Bella. We shall have a time —

Rang. [Pushing Bellamy one way.] A time for what?

Frank. I shall be always ready to defend my Innocence as now.

Rang. [Pushing Frankly t'other way.] Innocence! ay, to be sure! — at your Age! — A mighty innocent Fellow, no doubt. But what in the name of Common-sense is it that ails you both? Are you mad? The last time I saw you, you were hugging and kissing; and now you are cutting one another's Throats — I never knew any good come of one Fellow's beslaving another — But I shall put you into better Humour, I warrant you! Bellamy, Frankly, listen both of you — Such Fortune — Such a Scheme —

Bella. Pr'ythee, leave fooling! What, art drunk?

Frank. He is always so, I think.

Rang. And who gave you the Privilege of thinking? Drunk! no! I am not drunk — Tipsey, perhaps, with my good Fortune — Merry; and in Spirits — They have not Fire enough to run my Friend thro' the Body. Not drunk, tho' Jack Meggot and I have box'd it about — Champaign was the Word for two whole Hours, by Shrewsbury Clock.


Rang. That may be, but I made a shift to rouse him and his Family, by Four this Morning. Ounda! I pick'd up a Wench and carried her to his House.

Bella. Ha!
Rang. Such a Variety of Adventures — Nay, you shall hear. But before I begin, Bellamy, you shall promise me, half a dozen Kisses before-hand, for the Devil fetch me, if that little Jade, Jacinta, would give me one, tho' I press'd hard.

Bella. Who, Jacinta? Press to kiss Jacinta?

Rang. Kiss her! ay! why not? Is she not a Woman, and made to be kiss'd?

Bella. Kiss her! — I shall run distracted.

Rang. How could I help it; when I had her alone, you Rogue, in her Bed-chamber at Midnight? If I had been to be sacrificed, I should have done it.


Frank. Be easy, Bellamy. [Interposing.]

Bella. He has been at some of his damn'd Tricks with her.

Frank. Hear him out.

Rang. 'Sdeath! how could I know she was his Mistress? But I tell this Story most miserably. I should have told you first, I was in another Lady's Chamber. By the Lord, I got in at the Window by a Ladder of Ropes.

Frank. Ha! another Lady?

Rang. Another. And stole in upon her, whilst she was undressing; beautiful as an Angel, blooming and young—

Frank. What, in the same House?

Bella. What is this to Jacinta? Ease me of my Pain.

Rang. Ay, ay, in the same House, on the same Floor. The sweetest, little Angel — But I design to have another Touch with her.

Frank. 'Sdeath! but you shall have a Touch with me first.

Bella. Stay, Frankly. [Interposing.]

Rang. Why, what strange Madness has possess'd you
both, that Nobody must kiss a pretty Wench but yourselves.

Bella. But what became of Jacintha?

Rang. Why, what have you done that you must monopolize kissing?

Frank. Prithee, honest Rang, ease me of the Pain I am in. Was her name Clarinda?

Bella. Speak, in plain Words, where Jacintha is, where to be found — Dear Boy, tell me.

Rang. Ay, now it is, honest Rang; and dear Boy, tell me — and a Minute ago, my Throat was to be cut. — I could find in my Heart not to open my Lips. But here Comes Jack Meggot, who will let you into all the Secret, tho' he design'd to keep it from you, in half the time that I can, tho' I had ever so great a mind to tell it you.

Enter Jack Meggot.

Jack Meg. So, save ye! save ye, Lads! We have been frighten'd out of our Wits for you. Not hearing of Mr. Bellamy, poor Jacintha is ready to sink for fear of any Accident.

Bella. Is she at your House?

Jack Meg. Why, did not you know that? We dispatch'd Master Rang to you three Hours ago.

Rang. Ay, plague but I had Business of my own, and so I could not come. Hark ye, Frankly, is your Girl Maid, Wife, or Widow?

Frank. A Maid, I hope.

Rang. The odds are against you, Charles. — But mine is married, you Rogue, and her Husband jealous. — The Devil is in it, if I do not yet reap some Reward for my last Night's Service.

Bella. He has certainly been at Mrs. Strictland herself. But, Frankly, I dare not look on you.

Frank. This one Embrace cancels all thoughts of Enmity.

Bella. Thou generous Man! — But I must haste to ease Jacintha of her Fears. [Exit.]
Frank. And I to make up Matters with Clarinda. [Exit.]

Rang. And I so some Wench or other, Jack. But where I shall find her, Heav'n knows. And so, my Service to your Monkey.

Jack Meg. Adieu, Rattlepate. [Exeunt.]
SCENE II.

The Hall of Mr. Strictland's House.

Enter Mrs. Strictland and Clarinda.

Mrs. Strict. But, why in such a hurry, my Dear? Stay till your Servants can go along with you.

Clar. Oh, no matter! They'll follow with my Things; it is but a little way off, and my Chair will guard me. After my staying out so late last Night, I am sure Mr. Strictland will think every Minute an Age whilst I am in his House.

Mrs. Strict. I am as much amaz'd at his suspecting your innocence as my own: And every time I think of it, I blush at my present Behaviour to you.

Clar. No Ceremony, dear Child.

Mrs. Strict. No, Clarinda, I am too well acquainted with your good Humour. But I fear in the Eye of a malicious World, it may look like a Confirmation of his Suspicion.

Clar. My Dear, if the World will speak ill of me, for the little innocent Gaiety, which I think the peculiar Happiness of my Temper, I know no way to prevent it; and am only sorry the World is so ill-natur'd: But I shall not part with my Mirth, I assure them, so long as I know it innocent. I wish, my Dear, this may be the greatest Uneasiness your Husband's Jealousy ever gives you.

Mrs. Strict. I hope he may never again have such Occasion, as he had last Night.

Clar. You are so unfashionable a Wife! — Why, last Night's Accident would have made half the Wives in London easy for Life. Has not his Jealousy discover'd itself openly? And are not you innocent? There is nothing but your foolish Temper that prevents his being absolutely in your Power.

Mrs. Strict. Clarinda, this is too serious an Affair to laugh at. Let me advise you, take care of Mr. Frankly, observe his Temper well; and if he has the least Taint of Jealousy, cast him off, and never trust to keeping him in your Power.

Clar. You will hear little more of Frankly, I believe. Here is Mr. Strictland.
Enter Mr. Strictland and Lucetta.

**Mr. Strict.**
Lucetta says you want me, Madam.

**Clar.**
I troubled you, Sir, only that I might return you
Thanks for the Civilities I have receiv'd in your Family,
before I took my leave.

**Mr. Strict.**
Keep them to yourself, dear Madam. As
it is at my Request that you leave my House, your
Thanks upon that Occasion are not very desirable.

**Clar.**
Oh, Sir, you need not fear, my Thanks were
only for your Civilities. They will not overburden you.
But I'll conform to your Humour, Sir, and part with as
little Ceremony ——

**Mr. Strict.**
As we met.

**Clar.**
The Brute! [Aside.] My Dear, Good-b'ye, we
may meet again. [To Mrs. Strictland.] 245

**Mr. Strict.**
If you dare trust me with your Hand.

**Clar.**
Lucetta, remember my Instructions. Now, Sir,
have with you. [Mr. Strictland leads Clarinda out.]

**Mrs. Strict.**
Are her Instructions cruel or kind, Lu-
cetta? For I suppose they relate to Mr. Frankly.

**Lucet.**
You have a mind to try, if I can keep a Secret
as well as yourself, Madam. But I will shew you I am fit
to be trusted by keeping this, tho' it signifies nothing.

**Mrs. Strict.**
This Answer is not so civil, I think.

**Lucet.**
I beg pardon, Madam, I meant it not to offend.

**Mrs. Strict.**
Pray let us have no more such. I neither
desire, nor want your Assistance.

Re-enter Mr. Strictland.

**Mr. Strict.**
She is gone. I feel myself somewhat easier
already. Since I have begun the Day with Gallantry,
Madam, shall I conduct you up?

**Mrs. Strict.**
There is something, Sir, which gives you
secret Uneasiness. I wish ——

**Mr. Strict.**
Perhaps so, Madam, and perhaps it may
soon be no Secret at all. [Leads her out.] 285

**Lucet.**
Would I were once well settled with my young
Lady; for at present, this is but an odd sort of a queer Family. Last Night's Affair puzzles me. A Hat there was that belong'd to none of us, that's certain. Madam was in a Fright, that is as certain; and I brought all off. Jacinta escap'd, no one of us knows how. The good Man's Jealousy was yesterday groundless; yet to-day, in my Mind, he is very much in the right. Mighty odd, all this! Somebody knocks! If this should be Clarinda's Spark, I have an odd Message for him too.

[She opens the Door.]

Enter Frankly.

Frank. So, my pretty Handmaid. Meeting with you gives me some Hopes. May I speak with Clarinda?

Lucet. Whom do you want, Sir.

Frank. Clarinda, Child. The young Lady I was admitted to yesterday.

Lucet. Clarinda?—No such Person lives here, I assure you.

Frank. Where then?

Lucet. I don't know indeed, Sir.

Frank. Will you enquire within?

Lucet. Nobody knows in this House, Sir, you will find.

Frank. What do you mean? She is a Friend of Jacinta's, your Lady. I will take my Oath she was here last Night; and you yourself spoke of her being here this Morning — Not know!

Lucet. No. None of us knew. She went away of a sudden. No one of us can imagine whither.

Frank. Why, Faith, Child, thou hast 'a tolerable Face, and hast deliver'd this Denial very handsomely. But let me tell you, your damn'd Impertinence this Morning had lik'd to have cost me my Life. Now, therefore, make me amends. I come from your young Mistress, I come from Mr. Bellamy. I come with my Purse full of Gold (that persuasive Rhetorick) to win you to let me see and speak to this Clarinda once again.

Lucet. She is not here, Sir.

Frank. Direct me to her.

Lucet. Not I can't do that neither.
Enter Mr. Strictland behind.

Mr. Strict. I heard a knocking at the Door, and a Man's Voice—He!— [Aside.]

Frank. Deliver this Letter to her.

Mr. Strict. By all my Fears, a Letter! [Aside]

Lucet. I don't know but I may be tempted to do that.

Frank. Take it then — and with it this.

[Kisses her, and gives her Money.]

Mr. Strict. Um! there are two Bribes in a Breath! What a Jade she is?

Lucet. Ay! this Gentleman understands Reason!

Frank. And be assured you oblige your Mistress, while you are serving me.

Mr. Strict. Her Mistress? — Damn'd Sex! and damn'd Wife, that art an Epitome of that Sex!

Frank. And if you can procure me an Answer, your Fee shall be enlarg'd. [Exit Frank.]

Lucet. The next Step is to get her to read this Letter.

Mr. Strict. [Snatches the Letter.] No Noise — but stand silent there, whilst I read this.

[Breaks it open, and drops the Case.]

Madam, The Gaiety of a Heart happy as mine was yesterday, may, I hope, easily excuse the unreasonable Visit I made your House last Night. — Death and the Devil! Confusion! I shall run distracted. It is too much! There was a Man then to whom the hat belong'd; and I was gull'd, abused, cheated, imposed on by a Chit, a Girl — Oh Woman, Woman! — But I will be calm, search it coolly to the Bottom, and have a full Revenge. —

Lucet. [Aside.] So here's fine Work! He'll make himself very ridiculous.

Mr. Strict. [Reads on.] I know my Innocence will appear so manifestly that I need only appeal to the Lady who accompanied you at Bath. Your very humble Servant, good, innocent, fine Madam Clarinda — And I do not doubt but her Good-nature, [Bawd! Bawd!] will not let you persist in injuring your obedient humble Servant, Charles Frankly.
Now, who can say my Jealousy lack'd Foundation, or my Suspicion of fine Madam's innocent Gaiety was unjust. — Gaiety? why ay! 'twas Gaiety brought him hither. Gaiety makes her a Bawd. — My Wife may be a Whore in Gaiety. What a number of Sins become fashionable under the Notion of Gaiety. — What? You receiv'd this Epistle in Gaiety too; and were to deliver it to my Wife. I suppose, when the gay Fit came next upon her. — Why! you impudent young Strumpet, do you laugh at me?

Lucet. I wou'd, if I dar'd, and heartily — Be pleas'd, Sir, only to look at that Piece of paper that lies there.

Mr. Strict. Ha!

Lucet. I have not touched it, Sir. It is the Case that Letter came in, and the Direction will inform you whom I was to deliver it to.

Mr. Strict. This is directed to Clarinda?

Lucet. Oh! is it so? Now read it over again, and all your foolish Doubts will vanish.

Mr. Strict. I have no Doubts at all. I am satisfied that you, Jacintha, Clarinda, my Wife, all are —

Lucet. Lust you would make a Body mad?

Mr. Strict. Hold your impertinent Tongue.

Lucet. You'll find the thing to be just as I say, Sir.

Mr. Strict. Be gone. [Exit Lucetta.] They must be poor, at the Work, indeed: If they did not lend one another their Names. 'Tis plain, 'tis evident: And I am miserable. But for my Wife, she shall not stay one Night longer in my House. Separation, Shame, Contempt shall be her Portion. I am determin'd in the thing; and when once it is over, I may perhaps be easy. [Exit.]
SCENE III.

The Street.

Enter Clarinda, in a Chair, Ranger following.


Clar. Here, stop.

Rang. By Heavens! the Monsters hear Reason, and obey.

Clar. [Letting down the window.] What troublesome fellow was that?

1 Chairm. Some Rake, I warrant, that cannot carry himself home, and wants us to do it for him.

Clar. There — And pray you do take care I be not troubled with him. [Goes in.]

Rang. That's as much to say now, Pray, follow me. Madam, you are a charming Woman, and I will do it —

1 Chairm. Stand off, Sir.

Rang. Prithee, honest Fellow — what — what Writing is that? [Endeavouring to get in.]

2 Chairm. You come not in here!

Rang. Lodgings to be let! a pretty convenient Inscription, and the Sign of a good modest Family! There may be Lodgings for Gentlemen as well as Ladies. Harkye, Rogues? I'll lay you all the Silver I have in my Pocket, there it is, I get in there in spite of your Teeth, ye Pimps.

[Throws down the money, and goes in.]

1 Chairm. What, have you let the Gentleman in?

2 Chairm. I'll tell you what, Partner, he certainly slipped by whilst we were picking up the Money. Come, take up. [Exeunt.]
SCENE IV

Clarinda's LODGINGS.

A Noise without between Ranger and Landlady.

Clarinda enters laughing, a Maid following.

Clar. My madcap Cousin Ranger, as I live. I am sure he does not know me. — If I cou'd but hide my Face now, what Sport I shou'd have! A Mask, a Mask! run and see if you can find a Mask.

Maid. I believe there is one above.

Clar. Run, run and fetch it. [Exit Maid.] Here he comes! [Enter Ranger and Landlady.] How unlucky this is! [Turning from 'em.]

Landl. What's your Business here, unmannery Sir?

Rang. Well, let's see these Lodgings that are to be let. — Gad, a very pretty neat Tenement! — But harkye, is it real and natural, all that, or only patch'd up and new-painted this Summer-season, against the Town fills?

Landl. What does the saucy Fellow mean with his double Tenders here? Get you down —

Enter Maid with a Mask

Maid. Here is a very dirty one. [Aside to Clarinda.]

Clar. No matter — now we shall see a little what he wou'd be at. [Aside.]

Landl. This is an honest House. — For all your lac'd Wastecoat, I'll have you thrown down Neck and Heels.

Rang. Phoh! not in such a hurry, good old Lady — A Mask! — Nay, with all my Heart. It saves a World of Blushing — Have you ne'er a one for me? — I am apt to be asham'd myself on these Occasions.

Landl. Get you down, I say —

Rang. Not if I guess right, old Lady. Madam, [To Clarinda, who makes signs to the Landlady.] Look ye there now! that a Woman shou'd live to your Age, and know so little of the matter. Be gone. [Exit Landlady.] By her Forwardness, this should be a Whore of Quality.

My Boy, Ranger, thou art in luck to-day. — She won't speak, I find — then I will. [Aside.] Delicate Lodgings truly, Madam; and very neatly furnish'd. — A very
convenient Room this, I must needs own, to entertain a mix'd Company — But my dear charming Creature, does not that Door open to a more commodious Apartment for the Happiness of a private Friend, or so? The prettiest Brass Lock. — Fast, um! that won't do. 'Sdeath, you are a beautiful Woman! I am sure you are. Prithee let me see your Face. It is your Interest, Child. — The longer you delay, the more I shall expect. Therefore, [Taking her Hand] my dear, soft, kind, new Acquaintance, thus let me take your Hand, and whilst you gently with the other, let Day-light in upon me: Let me softly hold you to me, that with my longing Lips I may receive the warmest, best Impression. [She unmask] Clarinda!

**Clar.**

Ha! ha! Your Servant, Cousin Ranger: Ha, ha, ha.

**Rang.**

Oh! your humble Servant, Madam! you had liked to have been beholden to your Mask, Cousin! I must brazen it out. [Aside]

**Clar.**

Ha! ha! ha! you were not so happy in your Disguise, Sir. The pretty Stagger in your Gate, that happy Disposition of your Wig, the genteel Negligence of your whole Person, and those pretty Flowers of modish Gallantry made it impossible to mistake you, my sweet Cuz. Ha! ha.

**Rang.**

Oh! I knew you too, but I fancied you had taken a particular liking to my Person, and had a mind to sink the Relation under that little piece of black Velvet! And, Egad, you never find me behind-hand in a Frolick. But since it is otherwise, my merry good-humour'd Cousin, I am as heartily glad to see you in Town, as I should be to meet any of my old Bottle Acquaintance.

**Clar.**

And on my Side I am as happy in meeting your Worship, as I should be in a Rencontre with e'er a Petticoat in Christendom.

**Rang.**

And if you have any Occasion for a dangling Gallant to Vauxhall, Ranelagh, or even the poor neglect-ed Park, you are so unlike the rest of your virtuous Sisters of the Petticoat, that I will venture myself with you.

**Clar.**

Take care what you promise; for who knows but this Face you were pleas'd to say so many pretty things of, before you saw it, may raise so many Rivals among your kept Mistress's and Rep's of Quality.

**Rang.**

Hold, hold a Truce with your Satire, sweet Cuz; or if Scandal must be the Topick of every virtuous
Woman's Conversation — Call for your Tea—Water —
And let it be in its proper Element. Come, your Tea; your Tea.

Enter Landlady

Clar. With all my Heart — Who's there? Get Tea
upon Condition that you stay till it comes.

Rang. That is according as you behave, Madam.

Clar. Oh! Sir, I am very sensible of the Favours.

Rang. Nay! you may, I assure you; for there is but
one Woman of Virtue: besides yourself, I would stay with
ten Minutes, (and I have not known her above these twelve
Hours). The Insipidity, or the Rancour of their Dis-
course, is insufferable. 'Sdeath I had rather take the Air
with my Grandmother!

Clar. Ha! ha! ha! the Ladies are highly oblig'd to
you, I vow.

Rang. I tell you what, The Lady I speak of was
oblig'd to me, and the generous Girl is ready to own it.

Clar. And pray, when was it you did Virtue this con-
siderable Service?

Rang. But this last Night, the Devil fetch me! A
romantick Whim of mine convey'd me into her Cham-
ber, where I found her, young and beautiful, alone, at
midnight, dress'd like a soft Adonis, her lovely Hair all
loose about her Shoulders —

Clar. In Boys' Cloaths! (this is worth attending to).

[Aside.]

Rang. Gad! I no more suspected her of being a Woman,
than I did you being my Cater-Cousin.

Clar. How did you discover it at last?

Rang. Why, faith, she very modestly dropt me a Hint
of it herself.

Clar. Herself! (if this should be Jacintha). [Aside.]

Rang. Ay! 'foregad, did she! which I imagin'd a
good sign, at midnight. Ha, Cousin? So I e'en invented
a long Story of a Passion I had for her, (tho' I had never
seen her before) you know my old Way; and said so
many such tender Things —
Clar. As you said to me just now.

Rang. Pshah! quite in another Stile, I assure you. It was Midnight, and then I was in a right Cue.

Clar. Well! And what did she answer to all these Protestations?

Rang. Why, instead of running into my Arms at once, as I expected —

Clar. To be sure.

Rang. 'Gad! like a freehearted honest Girl, she frankly told me, She lik'd another better than she lik'd me; that I had something in my Face that shew'd I was a Gentleman; and she would e'en trust herself with me, if I would give her my Word, I would convey her to her Spark.

Clar. Oh, brave! And how did you bear this?

Rang. Why, curse me, if I am ever angry with a Woman for not having a Passion for me; I only hate your Sex's vain Pretence of having no Passion at all. 'Gad! I loved the good-natur'd Girl for it; took her at her Word; stole her out of the Window: and this Morning made a very honest Fellow happy in the Possession of her.

Clar. And her Name is Jacintha.

Rang. Ha!

Clar. Your Amours are no Secrets, Sir. You see you might as well have told me all, the whole of last Night's Adventure; for you find, I know.

Rang. All? Why, what do you know?

Clar. Nay, nothing. I only know, that a Gentleman's Hat cannot be dropt in a Lady's Chamber, —

Rang. The Devil!

Clar. But a Husband is such an Odd, impertinent awkward Creature, that he will be stumbling over it.

Rang. Here has been fine Work. [Aside] But how, in the Name of Wonder, should you know all this?

Clar. By being in the same House.

Rang. In the same House?
Clar. Ay, in the same House. A witness of the Confusion you have made.

Rang. Frankly's Clarinda, by all that's fortunate. It must be so. [Aside]

Clar. And let me tell you, Sir, that even the dull, low-spirited Diversions you ridicule in us tame Creatures, are preferable to the romantick Exploits that only Wine can raise you to.

Rang. Yes, Cousin! But I'll be even with you. [Aside]

Clar. If you reflect, Cousin, you will find a great deal of Wit in shocking a Lady's Modesty, disturbing her Quiet, tainting her Reputation, and ruining the Peace of a whole Family.

Rang. To be sure.

Clar. These are your high-mettled Pleasures of your Men of Spirit, that the Insipidity of the Virtuous can never arrive at. And can you in reality think your Burgundy, and your Bacchus, your Venus, and your Loves an Excuse for all this? Fy, Cousin, fy.

Rang. No, Cousin.

Clar. What, dumb? I am glad you have modesty enough left not to go about to excuse yourself.

Rang. It is as you say. When we are sober, and reflect but ever so little on the Follies we commit, we are ashamed and sorry; and yet the very Minute, we run again into the very same Absurdities.

Clar. What? Moralizing, Cousin! Ha! Ha! ha!

Rang. What you know is not half, not a hundreth part of the Mischief of my last Night's Frollick. And yet, the very next Petticoat I saw this Morning, I must follow it, and be damn'd to me. Tho' for ought I know, poor Frankly's Life may depend upon it.

Clar. Whose Life, Sir?

Rang. And here do I stand prating to you now.

Clar. Pray, good Cousin, explain yourself.

Rang. Good Cousin! She has it. [Aside] Why, whilst I was making off with the Wench, Bellamy and he were quarrelling about her: And tho' Jacintha and I made all the haste we could, we did not get to them before —
Clar. Before what? (I'm fright'en'd out of my Wits.)

Rang. Not that Frankly ear'd three Half-pence for the Girl.

Clar. But there was no Mischief done, I hope.

Rang. Pho! a slight Scratch. Nothing at all, as the Surgeon said; Tho' he was but a queer looking Son of a Bitch Surgeon neither.

Clar. Good God! Why, he should have the best that can be found in London.

Rang. Ay, indeed, so he should. That was what I was going for, when I saw you. [Sits down.] They are all at Jack Meggot's hard by, and you will keep me here.

Clar. I keep you here! For Heaven's sake begone.

Rang. Your Tea is a damn'd while coming.

Clar. You shall have no Tea now, I assure you.

Rang. Nay! One Dish.

Clar. No, positively, you shall not stay.

Rang. Your Commands are absolute, Madam. [Going]

Clar. Then Frankly is true, and I am only to blame.

Rang. [Returns.] But I beg ten thousand Pardons, Cousin, that I should forget to salute you.

Clar. Pshah! How can you trifle at such a Time as this?

Rang. A Trifle! Wrong not your Beauty.

Clar. Lord! How teazing you are? There.

Rang. [Kisses her.] Poor thing! How uneasy she is! Nay, no Ceremony. You shall not stir a Step with me. [Exit]

Clar. I do not intend it. This is downright provoking. Who's there?

Enter Landlady.

Landlady. Madam, did your Ladyship call?
Clar. Does one Mr. Meggott live in this Neighbourhood?

Landl. Yes, Madam, a fine Gentleman, and keeps a noble House and a World of Company.

Clar. Very well, I don’t want his History. I wonder my Servants are not come yet.

Landl. Lack-a-day, Madam, they are all below.

Clar. Send up one then with a Card to me. I must know the Truth of the Affair immediately.

[Exeunt]
ACT V. SCENE I

A Room in Mr. Strictland's House. Mr. and Mrs. Strictland discover'd; she weeping, and he writing at a Table.

Mrs. Strict. Heigh! Ho!

Mr. Strict. What can possibly be the Occasion of that sigh, Madam? You have yourself agreed to a Maintenance, and a Maintenance no Dutchess need be ashamed of.

Mrs. Strict. But the Extremities of Provocation that drove me to that Agreement —

Mr. Strict. Were the Effect of your Follies. Why do you disturb me? — [Writes on.]

Mrs. Strict. I would not willingly give you a Moment's Uneasiness. I but desire a fair and equal Hearing: And if I satisfy you not in every Point, there abandon me, discard me to the World, and its malicious Tongues.

Mrs. Strict. What was it you said? — Damn this Pen.

Mr. Strict. I say, Mr. Strictland, I would only —

Mr. Strict. You would only! — You would only repeat what you have been saying this Hour, I am innocent; and when I shew'd you the Letter I had taken from your Maid, what was then your poor Evasion, but that it was to Clarinda, and you were innocent?

Mrs. Strict. Heaven knows I am innocent.

Mr. Strict. But I know your Clarinda, your Woman of Honour is your Blind, your cover, your — But why do I distract myself about a Woman I have no longer any Concerns with? Here, Madam, is your Fate. A Letter to your Brother in the Country.

Mrs. Strict. Sir —

Mr. Strict. I have told him what a Sister he is to receive, and how bid her welcome.

Mrs. Strict. Then my Ruin is compleat. My Brother!

Mr. Strict. I must vindicate my own Honour. Else what will the World say?
Mrs. Strict. | That Brother was my only Hope, my only Ground of Patience. In his Retirement I hoped my Name might have been safe, and slept, till by some happy Means you might at length have known me innocent, and pitied me.

Mr. Strict. | Retirement! pretty Soul! No! No! That Face was never meant for Retirement. It is another Sort of Retiring you are fittest for. — Ha! Hark! What's that [A Knocking at the Door.] Two gentle Taps — And why but two? Was that the Signal, Madam? Stir not on your Life.

Mrs. Strict. | Give me Resolution, Heaven, to bear this Usage, and keep it secret from the World. [Aside.]

Mr. Strict. | I will have no signs, no Items. No Hem to tell him I am here! Ha! another Tap. The Gentleman is in haste, I find. [Opens the Door, and Enter Tester.] Tester, why did you not come in, Rascal? [Beats him.] All Vexations meet to cross me.

Tester. | Lard, Sir! What do you strike me for? My Mistress order'd me never to come in where she was, without first knocking at the Door.

Mr. Strict. | Oh, cunning Devil! Tester is too honest to be trusted!

Mrs. Strict. | Unhappy Man! Will nothing undeceive him? [Aside.]

Tester. | Sir, here is a Letter.

Mr. Strict. | To my Wife?

Tester. | No, Sir, to you. The Servant waits below.

Mr. Strict. | Art sure it is a Servant?

Tester. | Sir. [Staring.] It is Mr. Buckle, Sir.

Mr. Strict. | I am mad. I know not what I say, or do, or think. But let's read. [Reads to himself.]

Sir, We cannot bear to reflect that Mrs. Strictland may possibly be ruin'd in your Esteem, and in the Voice of the World, only by the Confusion which our Affair has made in your Family, without offering all within our Power to clear the Misunderstanding between you. If you will give yourself the Trouble but to step to Mr. Meggot's, where all the Parties will be; we doubt not but we can entirely satisfy your most flagrant Suspicions, to the Honour of Mrs. Strictland,
Hey! Here is the whole Gang witnessing for one another.
They think I am an Ass, and will be led by the
Nose to believe every thing. Call me a Chair. Yes,
I will go to this Rendezvous of Enemies — I will —
and find out all her Plots, her Artifices and Contrivances.
I will clear my Conduct to her Brother, and all her
Friends. [Exeunt Mr. Strictland and Tester.]

Mrs. Strict.
Gone, so abruptly! What can that Letter
be about? No Matter. There is no Way left to make us
easy but by my disgrace, and I must learn to suffer.
Time and Innocence will teach me to bear it patiently.

Enter Lucetta.

Lucet.
Mrs. Bellamy, Madam (for my young Lady
is married) begs you would follow Mr. Strictland to
Mr. Meggot’s. She makes no doubt but she shall be able
to make you and my Master easy.

Mrs. Strict.
But how came she to know any thing of
the Matter?

Lucet.
I have been with them, Madam. I could
not bear to see so good a Lady so ill treated.

Mrs. Strict.
I am indeed, Lucetta, ill treated. But I
hope this Day will be the last of it.

Lucet.
Madam Clarinda and Mr. Frankly will be
there: And the young Gentleman, madam, who was
with you in this Room last Night.

Mrs. Strict.
Ha! if he is there, there may be Hopes;
and it is worth the trying.

Lucet.
Dear Lady — Let me call a Chair.

Mrs. Strict.
I go with you. I cannot be more wretched
than I am. [Exeunt.]
SCENE II

A Room in Meggot's House.

Enter Frankly, Ranger, Bellamy, Jacintha, and Meggot.

Frank. Oh, Ranger! This is News indeed. Your Cousin; and a Lady of such Fortune!

Rang. I have done the Business for you. I tell you she's your own. She loves you.

Frank. Words are too faint to tell the Joy, I feel.

Rang. I have put that Heart of hers into such a Flutter, that I'll lay a hundred Guineas, with the Assistance which this Lady has promis'd me, I fix her yours directly.

Jacin. Ay, ay, Mr. Frankly, we have a Design upon her which cannot fail. But you must obey Orders.

Frank. Most willingly. But remember, dear Lady, I have more than Life at Stake.

Jacin. Away then into the next Room; for she is this Instant coming hither.

Frank. Hither? You surprize me more and more.

Jacin. Here is a Message from her, by which she desires leave to wait on me this Afternoon.


Frank. Let me hug thee, tho' I know not how to believe it.

Rang. Pshah! Prithee, do not stifle me! It is a busy Day, a very busy Day.

Jack Meg. Thou art the most unaccountable Creature in Life.

Rang. But the most lucky one, Jack, if I succeed for Frankly, as I have for Bellamy; and my Heart whispers me I shall. Come in, most noble Mr. Buckle: And what have you to propose?

Enter Buckle.

Buckle. A Lady, Madam, in a Chair, says her Name is Clarinda.
Jacin.

Desire her to walk up.

Bella.

How could you let her wait? [Exit Buckle.]
You must excuse him, Madam, Buckle is a true Bachelor's Servant, and knows no Manners.

Jacin.

Away, away, Mr. Frankly, and stay till I call you. A Rap with my Fan shall be the Signal. [Exit Frankly.] We make very free with your House, Mr. Meggot.

Jack Meg.

Oh! You could not oblige me more!

Enter Clarinda.

Clar.

Dear Mrs. Bellamy, pity my confusion. I am to wish you joy, and ask your Pardon all in a Breath. I know not what to say. I am quite ashamed of my last Night's Behaviour.

Jacin.

Come, come, Clarinda, it is all well! All is over and forgot. Mr. Bellamy.

Clar.

I wish you joy, Sir, with all my Heart, and should have been very sorry if any Folly of mine had prevented it.

Bella.

Madam, I am oblig'd to you.

Clar.

[Aside.] I see nothing of Mr. Frankly! My Heart misgives me.

Rang.

And so: You came hither purely out of Friendship, good-nature, and Humility.

Clar.

Purely.

Rang.

To confess your Offences, to beg Pardon, and to make Reparation.

Clar.

Purely. Is this any thing so extraordinary?

Jack Meg.

The most so of any thing in Life, I think.

Rang.

A very whimsical Business for so fine a Lady, and an Errand you seldom went on before, I fancy, my dear Cousin.

Jacin.

Never, I dare swear, if I may judge by the awkward Concern she shews in delivering it.

Clar.

Concern? Lard! Well! I protest, you are all exceeding pretty Company! Being settled for Life, Jacintha,
Jacin. I am sorry, with all my Heart, you are not in the same Condition; for as you are, my Dear, you are horridly chagrined.

Rang. But with a little of our Help, Madam, the Lady may recover, and be very good Company.

Clar. Hum! What does he mean, Mr. Bellamy?

Bella. Ask him, Madam.

Clar. Indeed I shall not give myself the Trouble.

Jacin. Then you know what he means.

Clar. Something impertinent, I suppose not worth explaining.

Jacin. It is something you won't let him explain, I find.

Enter a Servant, and Whispers Meggot.

Jack Meg. Very Well! Desire him to walk into the Parlour. Madam, the Gentleman is below.

Jacin. Then, every one to your Posts. You know your Cues.

Rang. I warrant ye. [Exeunt Gentlemen.]

Clar. All gone! I am glad of it, for I want to speak to you.

Jacin. And I, my dear Clarinda, have something which I do not know how to tell you. But it must be known, sooner or later.

Clar. What's the matter?

Jacin. Poor Mr. Frankly —

Clar. You fright me out of my Senses!

Jacin. Has no Wounds, but what you can cure! Ha! ha! ha!

Clar. Pshah! I am angry!

Jacin. Pshah! You are pleas'd! And will be more so, when I tell you this Man, whom Fortune has thrown
in your Way, is, in Rank and Temper, the Man in the World, who suits you best for a Husband.

Clar. Husband! I say, Husband indeed! Where will this end? [Aside]

Jacin. His very Soul is yours, and he only waits an Opportunity of telling you so. He is in the next Room. Shall I call him in?

Clar. My dear Girl, hold!

Jacin. How foolish is this Coyness now, Clarinda? If the Men were here indeed, something might be said.—And so, Mr Frankly!

Clar. How can you be so teasing?

Jacin. Nay, I am in downright Earnest. And to shew you how particular I have been in my enquiries, tho' I know you have a Spirit above regarding the modish, paltry way of a Smithfield Bargain — His Fortune —

Clar. I don't care what his Fortune is.

Jacin. Don't ye so? then you are farther gone than I thought you were.

Clar. No, Psha! Prithee! I don't mean so neither.

Jacin. I don't care what you mean. But you won't like him the worse, I hope, for having a Fortune superior to your own. Now, shall I call him in?

Clar. Pho! dear Girl — Some other time.

Jacin. [Raps with her Fan.] That's the Signal, and here he is. You shall not stir. I positively will leave you together. [Exit Jacinta.]

Clar. I tremble all over.

Enter Frankly.

Frank. Pardon this Freedom, Madam — But I hope our having so luckily met with a common Friend in Mrs. Bellamy —

Clar. Sir!

Frank. Makes any further Apology for my Behaviour last Night absolutely unnecessary.
Clar. So far, Mr. Frankly, that I think the Apology should be rather on my side, for the impertinent Bustle I made about her.

Frank. This Behaviour gives me Hopes, Madam. Pardon the Construction — But from the little Bustle you made about the Lady, may I not hope, you was not quite indifferent about the Gentleman?

Clar. Have a care of being too sanguine in your Hopes. Might not a Love of Power, or the Satisfaction of shewing that Power, or the dear Pleasure of abusing that Power; might not these have been Foundation enough for more than what I did?

Frank. Charming Woman!] — With most of your Sex, I grant, they might, but not with you. Whatever Power your Beauty gives, your good-nature will allow you no other use of it, than to oblige.

Clar. This is the Height of Compliment, Mr. Frankly.

Frank. Not in my Opinion, I assure you Madam; and I am now going to put it to the Trial.

Clar. [Aside.] What is he going to say now?

Frank. [Aside.] What is it that ails me, that I cannot speak? Psha! he here!

Enter Ranger

Clar. Interrupted! impertinent!

Rang. There is no sight so ridiculous as a Pair of your true lovers. Here are you two now, bowing and cringing, and keeping a Passion secret from one another, that is no Secret to all the House beside. And if you don't make the matter up immediately, it will be all over the Town within these two Hours.

Clar. What do you mean?

Frank. Ranger —

Rang. Do you be quiet, can't ye! [Aside.] But it is over, I suppose, Cousin, and you have given him your Consent.

Clar. Sir, the Libertés you are pleased to take with me —

Rang. Oh! In your Airs still, are you? Why then, Mr. Frankly, there is a certain Letter of yours, Sir, to this Lady ——
Clar. A Letter to me!

Rang. Ay! to you, Madam.

Frank. Ha! What of that Letter?

Rang. It is only fallen into Mr. strictland's Hands, that is all; and he has read it.

Frank. Read it!

Rang. Ay! read it to all his Family at home, and to all the Company below: And if some Stop be not put to it, it will be read in all the Coffee-houses in Town.

Frank. A Stop! This Sword shall put a Stop to it, or I will perish in the attempt.

Rang. But will that sword put a Stop to the Talk of the Town — Only make it talk the faster, take my Word for it.

Clar. This is all a Trick.

Rang. Is it so? you shall soon see that, my fine Cousin.

[Exit Ranger]

Frank. It is but too true, I fear. There is such a Letter which I gave to Lucetta. Can you forgive me? Was I much to blame, when I could neither see, nor hear of you?

Clar. [Tenderly.] You give yourself, Mr. Frankly, a Thousand more Uneasinesses than you need about me.

Frank. If this Uneasiness but convinces you how much I love you — Interrupted again!

Clar. [Aside.] This is downright Malice.

Enter Ranger, follow'd by Jacintha, Mr. strictland, Bellamy, and Meggot.

Rang. Enter, enter, Gentlemen and Lady.

Clar. Mr. strictland here! What is all this?

Rang. Now you shall see whether this is a Trick or no.

Jacin. Do not be uneasy, my Dear; we will explain it to you.

Frank. I cannot bear this trifling, Ranger, when my Heart is on the rack.
Rang. Come this way then, and learn.

[Jacintha, Clarinda, Frankly and Ranger retire.
Mr. Strickland, Bellamy, and Meggot advance.

Mr. Strict. Why, I know not well what to say. This has a Face. This Letter may as well agree with Clarinda as with my Wife, as you have told the Story; and Lucetta explain'd it so —— But she for a Sixpenny Piece would have constru'd it the other way.

Jack Meg. But Sir, if we produce this Mr. Frankly to you, and he owns himself the Author of this Letter.

Bella. And if Clarinda likewise be brought before your Face to encourage his Addresses, there can be no farther Room for Doubt.

Mr. Strict. No! let that appear, and I shall —— I think I shall be satisfied —— but yet, it cannot be ——

Bella. Why not? Hear me, Sir. [They talk.]

[Jacintha, Clarinda, Frankly and Ranger advance.

Jacin. In short, Clarinda, unless the Affair is made up directly: a Separation, with all the Obloquy on her Side, must be the Consequence.

Clar. Poor Mrs. Strickland, I pity her; but for him, he deserves all he feels were it ten times what it is.

Jacin. It is for her sake only, that we beg of you both to bear with his Impertinence.

Clar. With all my Heart. You will do what you please with me.

Jacin. Generous Creature!

Mr. Strict. Ha! here she is, and with her the very Man I saw deliver the Letter to Lucetta —— I do begin to fear I have made myself a Fool —— Now for the Proof. — Here is a Letter, Sir, which has given me great Disturbance, and these Gentlemen assure me it was writ by you.

Frank. That Letter, upon my Honour I left this Morning with Lucetta, for this Lady.

Mr. Strict. For that Lady! and, Frankly, the Name at the bottom is not feign'd, but your real Name.

Frank. Frankly is my Name.
Mr. Strict. I see, I feel myself ridiculous.

Jacin. Now, Mr. Strictland — I hope —

Jack Meg. Ay! ay! a clear Case.

Mr. Strict. I am satisfied, and will go this Instant to Mrs. Strictland.

Rang. Why the Devil fetch me, if this would satisfy me.

Mr. Strict. What's that?

Rang. Nay, nothing. It is no Affair of mine.

Bella. What do you mean, Ranger?

Mr. Strict. Ay! what do you mean? I will know before I stir.

Rang. With all my Heart, Sir. Cannot you see that all this may be a concerted Matter between them?

Frank. Ranger, you know I can resent.

Mr. Strict. Go on. — I will defend you, let who will resent it.

Rang. Why then Sir, I declare myself your Friend: and were I as you — nothing but their immediate marriage should convince me.

Mr. Strict. Sir, You're right, and are my Friend, indeed. Give me your Hand.

Rang. Nay, were I to hear her say, I, Clarinda, take thee, Charles, I would not believe them 'till I saw them a-bed together, Now resent it as you will.

Mr. Strict. Ay, sir, as you will. But nothing less shall convince me; and so, my fine Lady, if you are in earnest —

Clar. Sure, Mr. Strictland —

Mr. Strict. Nay, no flouncing! You cannot escape.

Rang. Why, Frankly, has't no Soul?

Frank. I pity her confusion.

Rang. Pity her Confusion? — the Man's a Fool — Here, take her Hand —
Frank. Thus on my Knees then, let me ravish with your Hand, your Heart.

Clar. Ravish it you cannot; for it is with all my Heart I give it you.

Mr. Strict. I am satisfied.

Clar. And so am I, now it once is over.

Rang. And so am I, my dainty Cousin — And I wish you Joy of a Man, your whole Sex would go to Cuffs for, if they knew him but half so well as I do — Ha! She here? This is more than I bargain'd for. [Aside.]

Jacintha leads in Mrs. Strictland.

Mr. Strict. [Embracing Mrs. Strictland.] Madam, reproach me not with my folly, and you shall never hear of it again.

Mrs. Strict. Reproach you? No! if ever you hear the least Reflection pass my Lips, forsake me in that Instant. Or, what would yet be worse, suspect it again.

Mr. Strict. It is enough. I am ashamed to talk to thee. — This Letter which I wrote your Brother, thus I tear in Pieces, and with it part for ever with my Jealousy.

Mrs. Strict. This is Joy, indeed! as great as unexpected. Yet there is one thing wanting to make it lasting.

Rang. What the Devil is coming now? [Aside.]

Mrs. Strict. Be assur'd, every-other Suspicion of me was as unjust as your last; tho' perhaps you had more Foundations for your Fears.

Rang. She won't tell, sure, for her own sake. [Aside.]

Mrs. Strict. All must be clear'd before my Heart will be at Ease.

Rang. It looks plaguy like it tho'! [Aside.]

Mr. Strict. What mean you? I am all Attention.

Mrs. Strict. There was a Man, as you suspected, in my chamber last Night.
Mr. Strict. Ha! take care, I shall relapse.

Mrs. Strict. That Gentleman was he —

Rang. Here is a Devil for you! [Aside]

Mrs. Strict. Let him explain the rest.


Mr. Strict. A Frollick! Zounds! [They interpose.]

Rang. Nay don't let us quarrel the very Moment you declar'd yourself my Friend. There was no Harm done, I promise you. Nay, never frown. After I have told my story; any Satisfaction you are pleas'd to ask, I shall be ready to give.

Mr. Strict. Be quick then, and ease me of my Pain.

Rang. Why then, as I was strolling about last Night, — upon the Look-out, I must confess — Chance, and Chance only convey'd me to your House: where I espied a Ladder of Ropes most invitingly fasten'd to the Window.

Jacin. Which Ladder I had fasten'd for my Escape.

Mr. Strict. Proceed.

Rang. Up mounted I and up I should have gone if it had been into the Garret. I open'd one Door, then another, and, to my great Surprize, the whole House was silent. At last, I stole into a Room where this Lady was undressing.

Mr. Strict. 'Sdeath and the Devil! you did not dare, sure!

Rang. I don't know whether I had dared, or no: if I had not heard the Maid say something of her Master's being jealous. Oh! — Damn me, thought I, then the Work is half done to my Hands.

Jacin. Do you mind that, Mr. Strictland?

Mr. Strict. I do — I do, most feelingly.

Rang. The Maid grew saucy, and, most conveniently to my Wishes, was turn'd out of the room; and if you had not the best Wife in the World —

Mr. Strict. Zounds! Sir, but what Right have you —

Rang. What Right, Sir? If you will be jealous of
your Wife without Cause; if you will be out at that
time of Night, when you might have been so much better
employ'd at home: We young Fellows think we
have a Right —

Mr. Strict. No Joking, I beseech you; you know not
what I feel.

Rang. Then seriously, I was mad, or drunk enough,
call it which you will, to be very rude to this Lady; for
which I ask both her Pardon and yours! I am an odd
sort of a Fellow, perhaps: But I am above telling you,
or any Man, a Lye — Damn me if I am not.

Mr. Strict. I must, I cannot but believe you and
for the future, Madam, you shall find here a Heart ready
to love and trust you. No Tears, I beg. I cannot
bear them.

Mrs. Strict. I cannot speak, and yet there is a Favour,
Sir —

Mr. Strict. I understand you — And, as Proof of the
Sincerity with which I speak, I beg it as a Favour of
this Lady, in particular, [To Clarinda.] and of all the
Company in general, to return to my House immediately:
where every thing, Mr. Bellamy, shall be settled to your
entire Satisfaction. — No Thanks, I have not deserv'd
them.

Jack Meg. I beg your pardon, Sir. The Fiddles are
ready. Mrs. Bellamy has promis'd me her Hand, and I
won't part with one of you till Midnight; and if you
are as well satisfied as you pretend to be, let your Friend
Rattle here begin the Ball with Mrs. Strictland for he seems
to be the hero of the Day.

Mr. Strict. As you and the Company please.

Rang. Why, this is honest. Continue but in this
Humour, and Faith! Sir, you may trust me to run about your
House like a Spaniel — I cannot sufficiently admire at the
Whimsicalness of my good Fortune, in being so instrumental
to this general Happiness — Bellamy, Frankly, I
wish you joy with all my Heart (tho' I had rather you
should be married than I, for all that). Never did
Matrimony appear to me with a Smile upon her Face, 'till
this Instant.
Sure Joys for ever wait each happy Pair
When Sense the Man, and Virtue crowns the Fair;
And kind Compliance proves their mutual Care.

[A Dance.]
EPILOGUE

Written by Mr. GARRICK.

Spoken by Mrs. PRITCHARD.

Tho' the young Smarts, I see, begin to sneer,
And the old Sinners cast a wicked Leer:
Be not alarm'd, ye Fair — You've nought to fear.
No wanton Hint, no loose ambiguous Sense,
Shall flatter vicious Taste at your Expence.
Leaving for once these shameless Arts in vogue:
We give a Fable for the Epilogue.

AN Ass there was, our Author bid me say,
Who needs must write — He did — And wrote a Play.
The parts were cast to various Beast and Fowl:
Their Stage a Barn; — The Manager an Owl.
The house was cramm'd at Six, with Friends and Foes;
Rakes, Wits, Criticks, Citizens and Beaux.
These Characters appear'd in different Shapes
Of Tigers, Foxes, Horses, Bulls and Apes;
With others too, of lower Rank and Station: —
A perfect Abstract of the Brute-Creation!
Each, as he felt, mark'd out the Author's Faults.
And thus the Connoisseurs express'd their Thoughts.
The Critick—curs first smarl'd — The Rules are broke.
The Goats cry'd out, 'Twas formal, dull, and chaste —
Now writ for Beasts of Gallantry and Taste!
The Horned—Cattle were in piteous taking,
At Fornication, Rapes, and Cuckhold-making!
The Tigers swore, He wanted fire and Passion.
The Apes condemn'd — because it was the Fashion.
The generous Steeds allow'd him proper Merit:
Here mark'd his Faults, and there approv'd his Spirit.
While Brother—Bards bray'd forth with usual Spleen,
And, as they heard, exploded every Scene.
When Reynard's Thoughts were ask'd, the shrugging Sage,
Fam'd for Hypocrisy, and worn with Age,
Condemn'd the shameless Licence of the Stage!
At which the Monkey skipp'd from Box to Box,
And whisper'd round, the Judgement of the Fox;
Abus'd the Moderns; talk'd of Rome and Greece;
Bilk'd ev'ry Box-keeper; and damn'd the Piece.

Now every Fable has a Moral to it. —
Be Churchman, Statesman, any thing — but Poet;
In Law, or physic, Quack in what you will;
Cant, and Grimace conceal the want of Skill
Secure in these, his Gravity may pass —
But here no Artifice can hide the Ass.
TEXTUAL NOTES

Sigla:

MS = The Rake, Larpent Play Collection, MS. 63.

1 = The Suspicious Husband, the first London edition, 1747.

2 = The Suspicious Husband, the second London edition, ("issue"), 1747.

3 = The Suspicious Husband, the third London edition, 1749.

ACT I

Ranger's Chambers in the Temple. Enter Ranger 1-2; Chambers in
the Temple where Books Linnen Cloaths are in great Disorder
unlocking of doors is heard. Enter Ranger dirty and in his Cloak
MS; Ranger's Chambers in the Temple. A knocking is heard at the
Door for some time; when Ranger enters, having let himself in 3.

more] 1-3; again MS.

2 set] MS, 1-2; sate 3.

8 obscenity] 1-3; obscurity MS.

10 But that I may not be caught in this daring Dress; [unreadable]...my
cloak Companion in my Sins; and those the Cover of this aking
Head hang there. His ...[unreadable]...his cloak on a chair his wig
on another, and puts on a Cap.] MS; om 1-3. This stage direction is
followed in the MS by, And now for the Law. [Takes down a book
and reads.]

Tell me no more I am deceiv'd,
Honest Congreve was a Man after my own Heart.

11 Enter a Servant, with a Wig dress'd] 1-3; Enter Barber. Barb. Sir,
here is your Honour's Wig. Rang. Hang my Honour's Wig by that
other there! Stay — why you raking Dog how poor and sneaking do
you look now, compar'd to that spruce and sober Gentleman — go
you batter'd Devil, and be made fit to be seen. [Gives it to the
Barber.] Barb. God! Master's very merry this morning. Rang. Have
you call'd at the Coffee House? Barb. Yes Sir. There is no Letter
Barber.] MS

20 [Throwing his Wig to the Servant.] 2, 3; om 1; [Gives it to the
Barber] MS.

32 Enter Servant] 1, 3; Servant passes over Stage 2. In the MS the
Servant does not return. His exit is followed by Ranger reciting,
"You think she's false, I'm sure she's kind...."
deceitful 1-3; perhaps "descending" in MS.

Enter Millener 1-3; Enter Miss MS.

Sorry] 1-3; very sorry MS.

Give 'em me!  Dear little smiling Angel —] 1-3; Give 'em me ... [followed by an unreadable stage direction] ... MS.

Egad, I think I am very civil 1-3; Egad, I think I am very civil. But if you will carry the Things into that Chamber, I will be as civil as ever you mean.  Miss. Lord. Sir — I do not understand you, let me go — Rang. You must be bought then, and you can have a better Master child.  Miss. I now —[unreadable]...[as he is kissing her.] Enter Bellamy. She runs off.  Rang. Psha!  Rat your Impertinence, Mr. Bellamy — How would you like to be serv'd so yourself?  MS.

was 1,3, MS; is 2.

100 May be so.  I was resolved to try, however.] 1-3; May be so.  I was resolved to try, however.  All I know is that I shall have some more Lynn from that Shop.  MS.

102 can't] 1-3; cannot 'MS.

112 too] 1-3; om 'MS.

146 1-3; om 'MS.

150-153 These lines are given to Bellamy in 1-3; to Frankly MS.

163 Trial] 1-3; Tryal MS.

181-182 1-3; Not 1...[unreadable]...would no more go to Sleep.  We men of Spirit are abov'e it.  MS.

186 Exeunt] 1-3; Exit Bellamy and Frankly MS.

206 ever tir'd] 1-3; overtir'd MS.

232 came off] 1-3; came from off MS.

300 Friends] 1-3; Friendship MS.

301 can ever be] 1-3; are MS.

325 Honour] 1-3; Honesty MS.

337 Extasy] 1-3; Extacy MS.

373-375 1-3; They knew nothing of her.  They were only acquainted with the Lady who brought her into Company.  So without learning either her Name or Fortune.....MS.
farther] 1-3; further MS.
these] 1-3; the MS.
1-3; if it were not for the Puppet Show, and dear Quadriné, La Virtue would be dead....MS.
Services] 1-3; Service MS.
Charles] 1-3; om MS.
sort of] 1-3; om MS.
used to divert me,—] 1-3; us'd to divert me now and then—MS.
Cargo] 1-3; Cargoe MS.
Whereso'er] 1-3; wheressoever MS.
ACT II

41 Ease] 1-3; unease MS.
51 Denouement] 1-3; om MS.
79 those] 1-3; these MS.
95 a mad Creature] 1-3; a mad Girl Clarinda MS.
102 Exit Clarinda] 1-3; Exit Clarinda. Both. Adieu MS.
105 return then] 1-3; then return MS.
112 could] 1-3; would MS.
119 frighten'd and so pleas'd] 1-3; so pleas'd and so frighten'd MS.
154 Exit] 1-3; Exit into the house MS.
161 Bath] 1-3; the Bath MS.
170 Happiness] 1-3; Unhappiness MS.
203 as] 1-3; om MS.
214 fear] 1-3; fear'd MS.
244 and they have not been long acquainted] 1-3; And they have been long together MS.
249 Counsel] 1 3; Council MS, 2;
251 The MS has Lucetta re-entering immediately after Mr. Strictland calls for her, followed by her line, "Sir. If he should suspect, and search me now, I'm undone."[Aside.]
257 be] 1-3; om MS.
261 me] 1-3; om MS.
293 it] 1-3; om MS.
304-5 1-3; Why, Sir, I hope you don't suspect my Honesty. What can be at the bottom of all this MS.
320 Suspicion] 1-3; Jealousy MS.
398 loud] MS, 1-2; aloud 3.
418 Here] 1-3; There MS.
1,3; Oh! the dear kind Creature! It is from herself. [To Frankly 2, MS.

1-3; He went on my Errand, and I came on his — But I demand to know what I have brought you MS.

1-3; om MS.

1-3; om MS.

1-5; Twelve o'Clock! Oh! The Dear Hour. [kissing the Letter] MS.

1-3; the MS reading of this section is completely altered:

Bell. [Reads.] 'Dear Sir.'

Rang. Um! fond and Tender...[unreadable]...as' I thought!

Bell. Be quiet Ranger. — "If you love me or your Estate, Attempt not the Law. Now for a farther tryal of your Love. Be under my Window at Twelve o'Clock this Night, and if you see a young Gentleman descend from thence by a Rope Ladder —

Rang. How!

Frank. Is this your Lovely Lady?

Bell. Hold your Tongues and Listen. — "Don't be frightened" —(She writes so in the Letter —) "Don't be frightened, for you may safely receive him into your Arms for your Jacynthia."

Rang. Jacynthia! A pretty poetical Name truly.

Bell. "I will not trust myself home with you to Night, because I know it is inconvenient. Therefore, I beg you would procure me a Lodging. It is no Matter how far off my Guardian's."

Rang. Carry her to a Bagnio — and there you may lodge with her —

hasl 1-3; om MS.

don't] 1-3; do not MS.

Pounds 1-3; Pounds MS.

1-3; I cannot laugh, I am so amazed. How the Devil....MS.

Reflections 1-3; Reflections MS.
ACT III

43  The Ladder] 1-3; om MS.
54  Hal] 1-3; om MS.
59-60  1-3; I will, 'tis open. I hear them talking MS.
62  1-3; om MS.
63  catch it then] 1-3; Catch the Ladder then MS.
82  at] 1-3; om MS.
86  Why, I believe I do come a little unexpectedly] 1-3; om MS.
102  must certainly] 1-3; must most certainly MS.
104  behind] 1-3; om MS.
108  1-3; Enter Jacyntha. Shuts the door, runs to Frank. MS.
128-132  1-3; the MS shows a change in order of the lines:
Frank.  ...it pleases me to find my fair incognita is jealous of my Love.
        Hark. The cry is up. I must be gone. [Exit.]
Strict.  [within.] Where's Lucetta. Search every place.
149-150  1-3; om MS.
164  Enter Mrs. Strictland, follow'd by Lucetta] 1-3; Mrs. Strictland
undressing with Lucetta, and Ranger behind MS.
180-187  1-3; this section appears quite differently in the MS:
Mrs. Strict.  I am sure I never gave you any authority to watch his Actions or
            pry into his Secrets.
Rang.  Young and beautiful.                     [Aside.]
Lucet.  I hope Madam, you are not angry — I thought it might have been a
        Service to you to know my Master was jealous.
203  1-3; Whence came you? How got you here? Help! MS.
206  1-3; ... First as to the whence came I — MS.
266  what she has a Mind] 1-3; what she has a Mind to — MS.
295-296  No Chambermaid can help it] 1-3; om MS.
304  Madam] 1-3; Sir MS.
Jealousy] 1-3; Jealousy of me MS.

1-3; this section appears differently in the MS:

Strict. Why! This is true! and yet, this Hat must belong to somebody — and whoso'ever it is. The owner cannot be far off — Search —

Mrs. Strict. How will this end? —indeed Jacynthia I am innocent.

Jacyn. Dear Mrs. Strictland be not concerned — When he has diverted himself a little longer with it — I suppose he will give me my hat again.

Strict. Ha! your Hat! [looking at her and his wife.]

1-3; Hat is mine.—[Snatches it and puts it on.] Now Sir MS.

Rising] 1-3; om MS.

1-3; Mrs. Strict. Forgive her Sir? is that all? Consider, Sir — MS; 344 om MS.

Good Night, kind Madam] 1-3; om MS.

Exit] 1-3; Scene shuts upon him MS.

Who are you?] 1-3; Ha! Who are you? MS.

Oh! for a Moment's Courage, and I shall shame him from his Purpose] 1-3; om MS.

had] 1-3; om MS.

Pray Sir] 1-3; But pray Sir MS.

It's] 1-3; It is MS.

how] 1-3; who MS.

with] 1-3; by MS.

Say you sol] 1-3; om MS.

1-3; the MS includes three additional lines:

Jacyn. ...There is a Man will make you repent this Usage of me.

Rang. Name him, and let the Sword determine who best deserves your Love.

Jacyn. My Love is not so easily to be purchas'd. Oh! Bellamy, where art thou now?

durst] 1-3; dare MS.
Bounty could have bestow'd 1-3; ... Bounty could have bestowed —
Let any other Rake lay his Hand upon his Heart and say the same
MS.
ACT IV

20 after we parted] 1-3; after I left you MS.
23 Disguise] 1-3; Disguises MS.
47 After Lucetta's speech, the MS includes two additional lines:
Bell. Let us lose no time but make what search we can immediately.
Frank. Shall I run to Jack Meggot's?
80-81 1-3; I am a devilish Fellow when once my Sword is out — Passion is a ... [unreadable] ... MS.
116 Press to kiss Jacintha?] 1-3; press to kiss her MS.
122 sacrificed] 1-3; crucified MS.
124 Draw] 1-3; [Draws MS.
186 Exit] 1-3; om MS.
213 I wish, my Dear] 1-3; Therefore, Dear Straitland MS.
332 A Girl —] 1-3; a Girl — and ....MS.
334 and have a full Revenge. —] 1-3; and have a full Revenge — The Letter more of the Letter MS.
380 Letting down the Window] 1-3; getting out mask'd MS.
383 The MS records an additional line following the 1 Chairman:
Rang. Fore God, she is a fine Woman.
397 there it is] 1-3; here it is MS.
403 The opening of Scene IV takes an entirely different form in the MS:

Enter Clarinda, in disorder, her mask in her hand.

Landlady following.

Landla. What is the Matter, Madam, you seem uneasy?
Clarin. Uneasy. A gentleman has follow'd my Chair, and the Fellows have let him in — where are my Servants?

Landla. Are they not with you, Madam. I thought they had, or my Doors had not been left open. Ha! — he's here.

Enter Ranger.
Rang. By your Leave, fair Ladies, fair Lady — I should have said — for she seems to have no manner of Title to the Appellation.

Clarin. [masked] Ha! I should know that Voice! my Honest Madcap Cousin Ranger, as I live.

Landla. What's your Business here unmannerly Sir?

Rang. Well, let's see these Lodgings that are to be let. — God, a very pretty neat Tenement! But, hark ye, is it real and Natural, all that, or only patch'd up and new-painted this Summer-season, against the Town fills?

Landla. What does the saucy Fellow mean? with his double entenders here. Get you down, this is an honest House, Sirrah, for all your laced Waistcoat — I'll have you thrown down Neck and Heels else.

428-431 1-3; om MS.

438-444 These lines appear to have been crossed out in the MS, probably by the stage manager, or possibly by Garrick himself, after the first edition had been printed. Their omission tightens the sequence.

446-452 1-3; It is your Interest Child. Your Shape, your Air, your very Actions are so Engaging my Imagination will pain [t] a Face so fair, mere Woman's never can come up to it — the longer you delay, the more I shall Expect. Therefore [taking her hand]....MS

449 with[ ] 1-3; by MS.

476 1-3; ... to Vauxhall, Renelagh, Rockholt.....MS.

489 Enter Landlady] 1-3; om MS.

493 Favours[ ] 1-3; Favour 2, MS.

514 my[ ] 1-3; a MS.

562 Clarinda] 1-3; Mistress MS.

571/ Wit in shocking] 1-3; Wit in a shocking MS.

574 To be sure] 1-3; To be sure. You shall have it presently. [Aside] MS

577 arrive 1-3; come MS.

616 Nay! One Dish] 1-3; Nay! but now it is here MS.

625 Wrong not your Beauty] 1-3; Do not wrong your Beauty MS.

629 Exit] 1; om MS, 2, 3.

630 I do not intend it. This is downright....] 1, 3; I do not intend it. [Exit Ranger.] This is downright....MS, 2.
ACT V

8  Effect] 1-3; Effects MS.

49-50  Ha! Another Tap. The Gentleman is in haste, I find] 1-3; The Gentleman is in haste, I find. Ha! Another tap MS.

51  Tester] 1-3; om MS.

113  1-3; you make my Heart dance with Joy MS.

230  Don't ye sol] 1-3; Oh, don't you so MS.

238-239  I positively will leave you together] 1-3; ... positively I will leave you together MS.

304  was I] 1-3; But was I MS.

315  is] 1-3; be MS.

358  Frankly is my Name] 1-3; Frankly is my real Name MS.

401  bargain'd] 1-3; bargain MS.

403  Embracing Mrs. Strictland] 1-3; [receiving Mrs. Strictland] MS.

408  it] 1-3; om MS.

411  in] 1-3; to MS.

420  Aside] 1-3; om MS.

423  Aside] 1-3; om MS.

429  Aside] 1-3; om MS.

430  Let him explain the rest] 1-3; And yet I am innocent. Let him explain the rest MS.

437  to] 1-3; om MS.

441  where] 1-3; when MS.

469-493  The final lines of the play appear in the second and third editions as they are recorded in the first edition. However, the MS differs significantly. Large numbers of lines have been dropped in the first edition, although there are no markings on the MS to suggest these cuts were made by either the stage manager, or by Hoadly himself. It is obvious that an attempt was made, sometime after the first performance, to tighten the last scene, making the play draw to a conclusion more rapidly. In the MS the final section reads:

Rang.  Then seriously I was Mad or drunk enough, call it what you
will to be very rude to this Lady, for which I ask both her Pardon and yours. This is the Truth and all the Truth and nothing but the Truth.

**Strict.** I must I cannot but believe you.

**Rang.** Why, Look ye, Mr. Strictland? I am an odd Sort of a Fellow perhaps. But I am above telling you or any man a Lye. Damn me if I am not.

**Strict.** Yet why was the Truth kept a Secret at the firt, why was I not fit to be trusted?

**Jacyn.** Not in the Condition you was in.

**Mrs. Strict.** Consider, Sir, How would you have born to have had the very Person discover'd when your Passion was at the height, some fatal Mischief might have ensued, which I hope that lucky Deceit has entirely prevented.

**Strict.** It may be so. Ever while you Live with me Mrs. Strictland, tell the Truth, tell it at once, the plain and honest Truth, and for the future, you shall find here a heart ready to believe and love you — No Tears — I beg — I cannot bear them.

**Mrs. Strict.** I cannot speak but yet there is a Favour Sir —

**Strict.** I understand you. Now young Lady — Mr. Bellamy are you married?

**Meg.** That office, Sir, I saw myself perform'd this Morning.

**Strict.** Then my Consent comes with a worse Grace. I must take it for my Pains, your Fortune however shall be paid you Madam, on Condition that you return immediately to my House. This Lady, and all notwithstanding turn'd her out this very Morning, and there you shall be Witness of my thorough reconciliation to Mrs. Strictland.

**Meg.** I beg your pardon, Sir, the Fiddles are ready. Mrs. Bellamy has promis'd me her Hand, and I wont part with one of you, rat me if I do, and if you are as satisfied as you pretend to be, Let our Friend Rattle here begin the Ball with Mrs. Strictland, for he seems to be the Hero of the Day.

**Strict.** As you and the Company please. Mr. Bellamy I think myself oblig'd to you for the concern you have shewn on my Account.

**Bell.** Sir, your Generosity has more than repay'd —

**Strict.** Whatever it is, you owe it Mrs. Strictland, it will be best repaid by a Continuance of these Ladies friendship to her. If they will but keep her company — she may do what she will — go where she will, and I will nomore be jealous.
501 each] 1-3; that MS.

503 Compliance] 1-3; good Nature MS.
NOTES

p.116

The mention of "a late trying occasion" most likely refers to the war between France and England, begun in March 1744. In 1747 France began to make unofficial overtures of peace, which concluded with the Treaty of Peace negotiated and signed at Aix-la-Chapelle on 18 Oct. 1748.

ACT I

"My Lord Coke" refers to Sir Edward Coke (1552-1634), an eminent lawyer and parliamentarian. He was known to be proud, ambitious, domineering and resolute with regard to his faith in the supremacy of the common law. Although his legal propositions were sometimes considered to be unsound in substance, his expression of the law often reached a perfection of form. See DNB, Vol. IV, 697.

ACT II

76 Prude. A woman who maintains or effects excessive modesty or propriety in conduct or speech.

143 Twee. A small purse or case for cosmetics.

456 Bagnio. A brothel or house of prostitution.

ACT IV

104 The reference to "Shrewsbury Clock" recalls Falstaff in Shakespeare's 1 Henry IV, and the battle near Shrewsbury. Ranger and Meggot might be seen as the counterparts to Prince Hal and Falstaff respectively. This comparison is reminiscent of incidents of revelry, wit and cowardice.

418 Fills. This could be a shortened plural form of the noun "filly," used to mean a young, lively girl. "Filly" might also be interpreted to mean whore.

420 Tenders. Money or other things that may be legally offered in payment. The Landlady speaks of "double Tenders" because Ranger has suggested payment for two things: the room and a whore. The Maid's line "Here is a very dirty one" not only refers directly to the mask for Clarinda, but also to Ranger, thus completing the sense of the double entendre.
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