

Kitty Clive, or The Fair Songster

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



Some Achievements

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



The Villa of Mrs. Catherine Clive. Watercolour, c1810

Clive on Clive

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

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



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



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

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

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

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

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



English Masque



English Masque – Clive's first stage line

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

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

Ye Fauns, and ye Dryads from Hill, Dale,
and Grove,
Trip, trip it along, conducted by Love;
Swiftly resort to Comus' gay Court,
And in various Measures shew Love's
various Sport.

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

*Miss Fenton. Mezzotint,
1728*

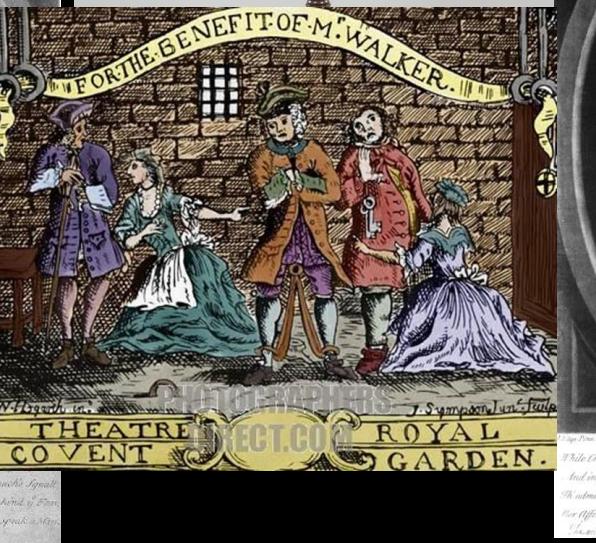


J. Ellis Pinx.

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



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



A musical score page from a 19th-century edition of 'The Faerie Queene'. The title at the top reads 'Is there ought on Earth desirous? Fill evry Glass &c.' Below it, the vocal parts are labeled 'Death' and 'Flute'. The music consists of two staves: the upper staff for Flute and the lower staff for Bassoon. The vocal parts are integrated into the instrumental parts. The vocal lines are as follows:
Death:
I
prepar'd for warre are I
till a terrible shew'—
For death is a debt
nd.—So take what I o
love—Dear charmer adieu
To i't better for you
iute the rest of our fates,
nce please all my wife's

Flute:
I
b 3
b 9
b 11



LETTERS
IN
PROSE and VERSE,
To the Celebrated
POLLY PEACHUM:
FROM
The most Eminent of her ADMIRERS
and RIVALS.

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

THE
LIFE
OF
Lavinia Beswick, alias Fenton,
ALIAS
Polly Peachum:
CONTAINING,

Birth and Education, Her
Issues at a Boarding School.
Her first Acquaintance with a cer-
tayne Portuguese Nobleman. The
Time when, and Person to whom
she shew'd her first Favours. A
Partial Account of her Con-
versation with a Mercer, now
near the Royal Exchange.
Portuguese Nobleman be-
hind in the Fleet, and the
treable Method he took to
win his Liberty. A Copy of
which she composed on a
which conduced to her Ac-
quaintance with Mr. Huddy, for
Benefit, at the New Theatre
Hay-Market, the first ap-

POLLY PEACHUM
ON FIRE,
THE
BEGGARS OPERA
BLOWN UP,
AND
Capt. MACKHEATH Entangled
in his Bazzle-Strings.

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

Wherein also are contained,

A NEW

IRR
and
CH

BALLAD.

INSCRIB'D TO

POLLY PEACHUM.

To the Tune of the Parrot say.

By the Author of LEHEUP's Ballad.

To Miss Beswick, alias Fenton, alias
Polly Peachum.

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

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

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

A N S W E R
TO

**Polly Peachum's
BALLAD.**

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

JESTS.

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

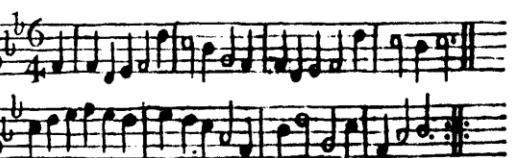
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A

LETTER
TO
P O L L Y.

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



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



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

Colley Cibber, Drury Lane Theatre Manager





M. H. & J. 52

LOVE
IN A
RIDDLE.
A
PASTORAL.
As it is Acted at the
THEATRE-ROYAL,
BY
His MAJESTY's Servants.

Written by Mr. CIBBER.

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

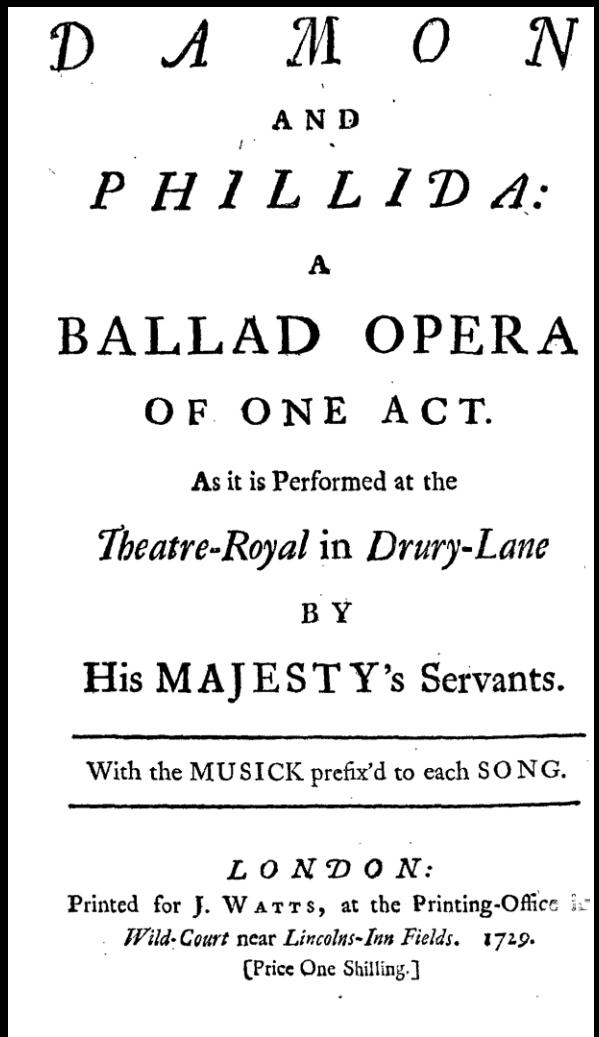
M DCC XIX. [Price 1s. 6d.]

Love in a Riddle (1729) – a disaster

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

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

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



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

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

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

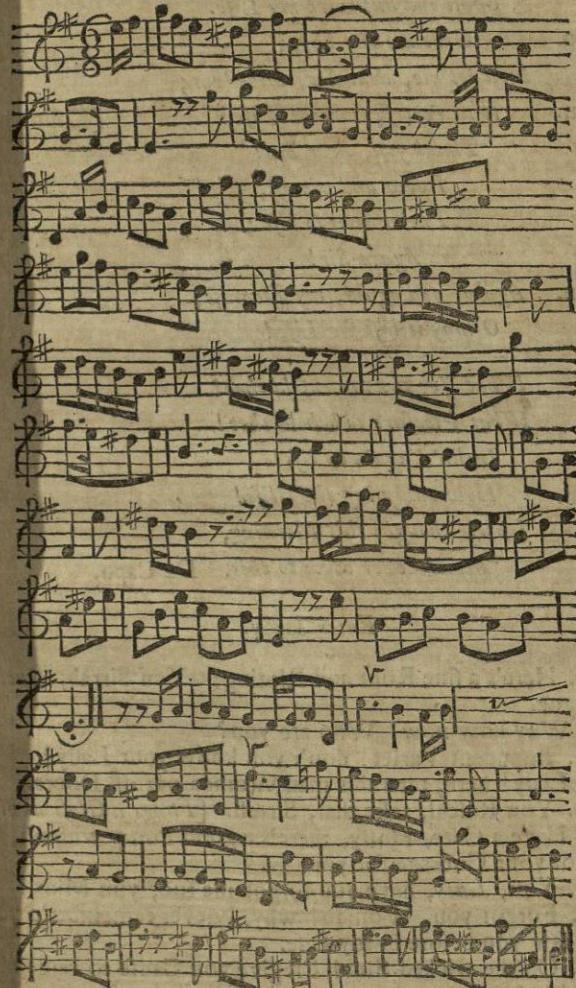


‘But sure nothing has had a greater Run, than a little Farce called, *The Devil to Pay* ... it has been perform’d almost every Night this Season; your little Favourite Miss Raftor appears a Prodigy in this Piece, it has render’d her the Darling of the whole Town’.

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

S C E N E Sir John's.
Sir John and Company enter.

AIR XV. Duetto.



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

Nell,

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

#6

The Devil to Pay; Or,

Nell.

Dear Sir, you make me preud:
Be you but kind,
And you shall find
All the Good I can doſt of,
Shall end but with my Life.

Sir John.

Give me thy Lips;
First let me, dear Sir, wip's em;
Was ever ſo ſweet a Wife!

Nell.

[Killing him]
Thank you, dear Sir!
I view and preſent,
I ne'er was ſo hift;

Again Sir!

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

Nell.

What Joy thou to enfold thee!
What Pleasure to behold thee!

Sir John.

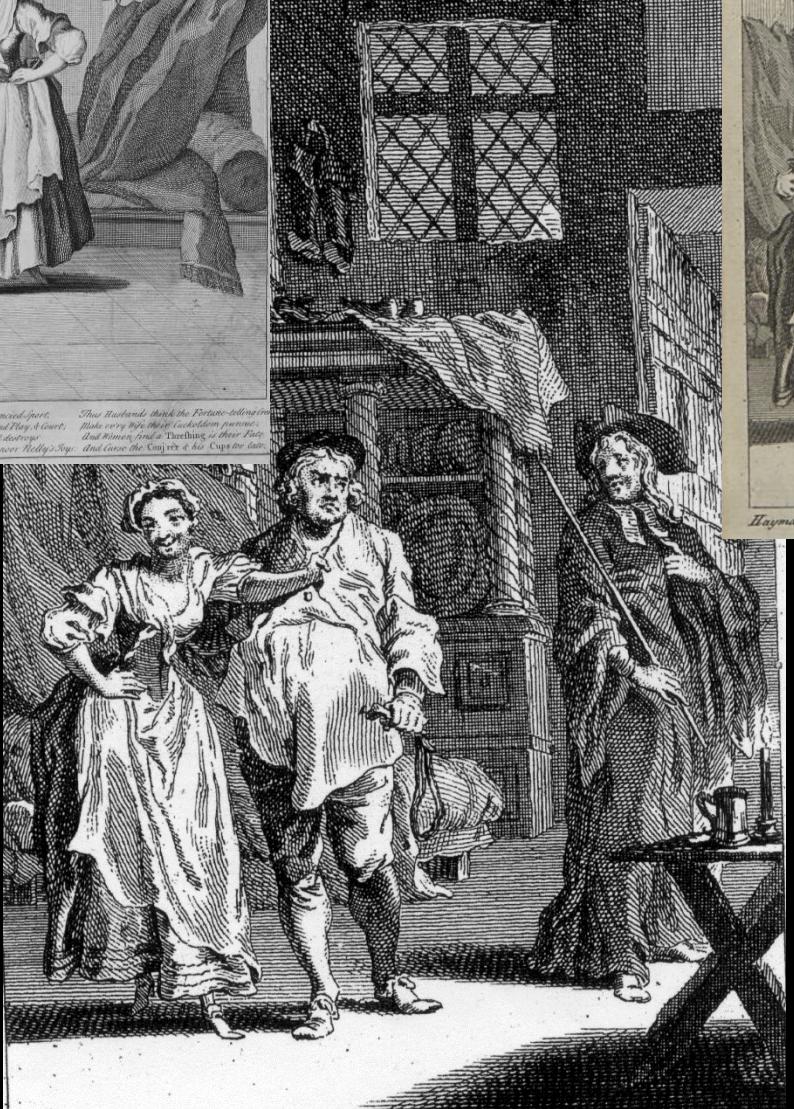
Inclin'd again to hift!

Nan.

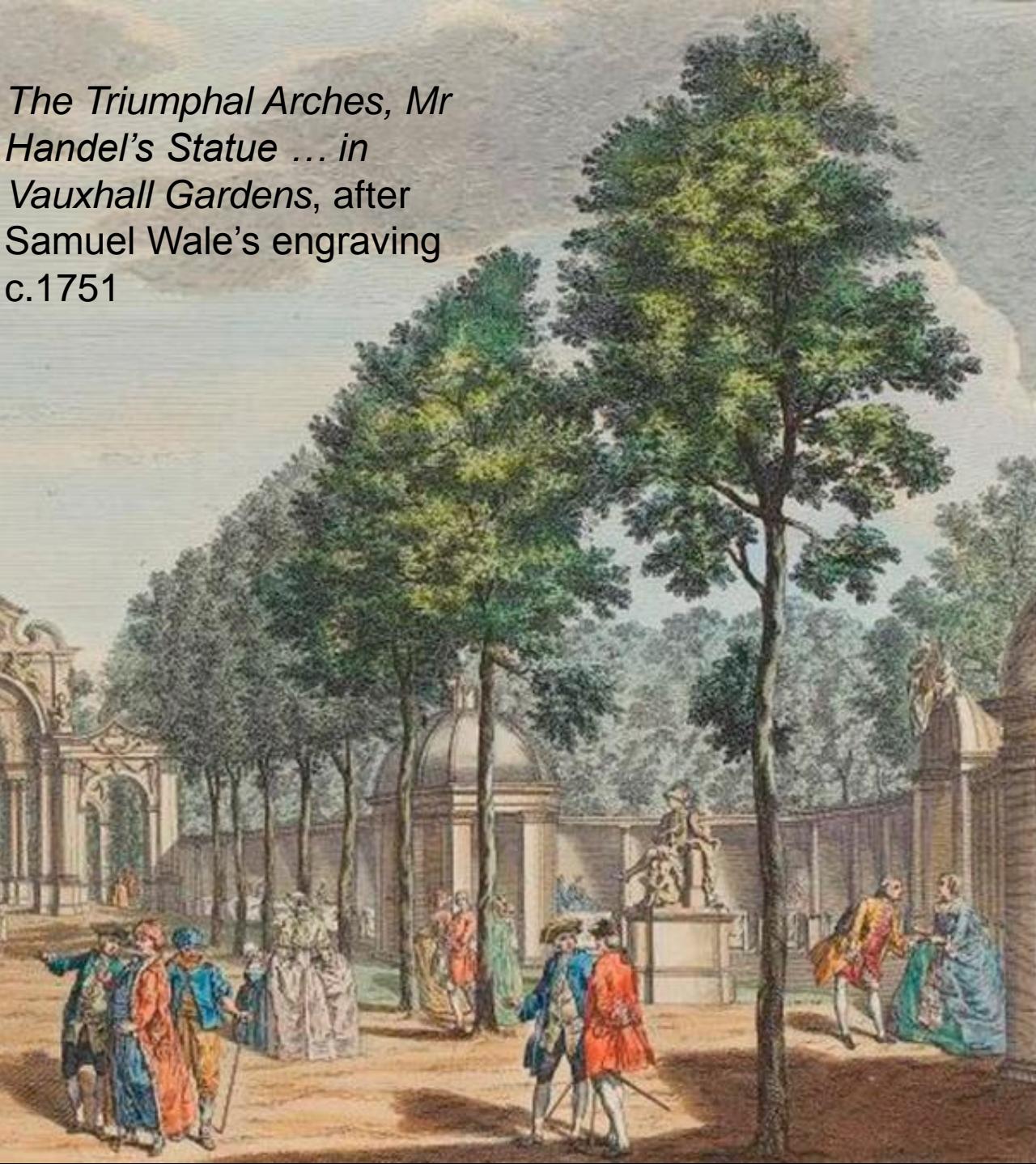
How reviſhing the Elſt!
I little thought this Morning,
I'wold ever come to thiſ. Da Capo.



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



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





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





Left: writer
Henry
Fielding
(1707-
1754)

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



1732 Fiasco: Clive's first spoken principal part

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

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

Clive's first-ever epilogue:

'In short, you are the Business of our Lives,
To be a Mistress kept, the Strumpet strives,
And all the modest Virgins to be Wives.
For Prudes may cant of Virtues and of Vices,
But faith! we only differ in our Prices'

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



Catherine Clive.
Oil on canvas,
c1735.





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

Right:
Catherine Clive,
c1735,
Mezzotint



Of all the Arts that touch the human Breast,
Music (blest Power) the sweetest is confess;
Heightens our Joys, suspends our fiercest Pains:
This each One proves who hears thy heavenly Strains.
J. Van Haacken pinx. J. Simon sc. & Ex.



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



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

*The Celebrated M^r. Clive, late Miss Raftor
in the Character of Phillida*
Sold by J. Faber at his Golden Head in Bloomsbury. Square Holborn

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



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

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



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

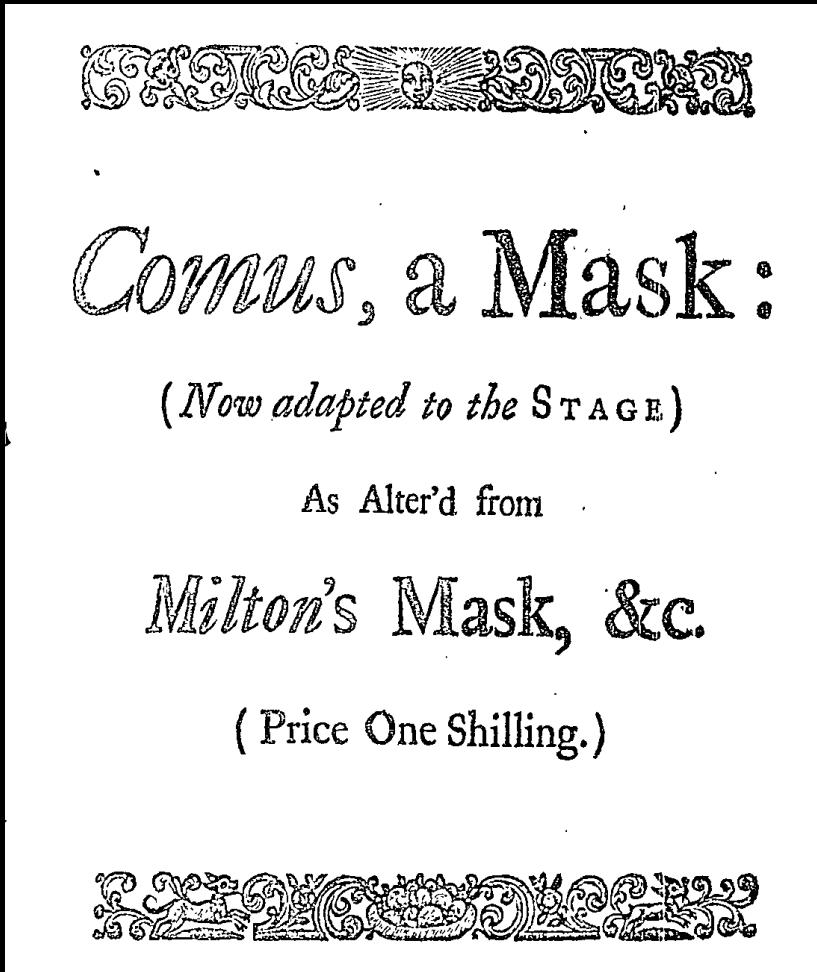
The Polly Row

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



Thomas Arne, *Comus* (1738)

Clive as Euphrosyne,
goddess of Mirth



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

By dimpled Brook, and
Fountain brim,

The Wood-Nymphs, deck'd
with Daisies trim,

Their merry Wakes and
Pastimes keep:

What has Night to do with
Sleep?

Night has better Sweets to
prove;

Venus now wakes, and
wakens Love:

Come, let us our Rites
begin;

Tis only Day-light that makes
Sin.



At the Desire of several Ladies of Quality.

For the Benefit of Mrs. CLIVE.

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

Written by the late Mr. Congreve.

The Part of Millamant, to be perform'd by Mrs. CLIVE;
*In which Character will be introduc'd the Original Song, the Words by
Mr. Congreve, and new set to Musick by Mr. Handel.*

Mirabel, by Mr. Milward; Fainall, Mr. Mills; Sir Wilful, Mr. Turbutt; Witwou'd, Mr. Chapman; Perulant, Mr. Macklin; Waitwell, Mr. Shepard; Marwood, Mrs. Butler; Lady Wishfor't, Mrs. Macklin; Mrs. Fainall, Mrs. Pritchard; Foible, Mrs. Bennet.

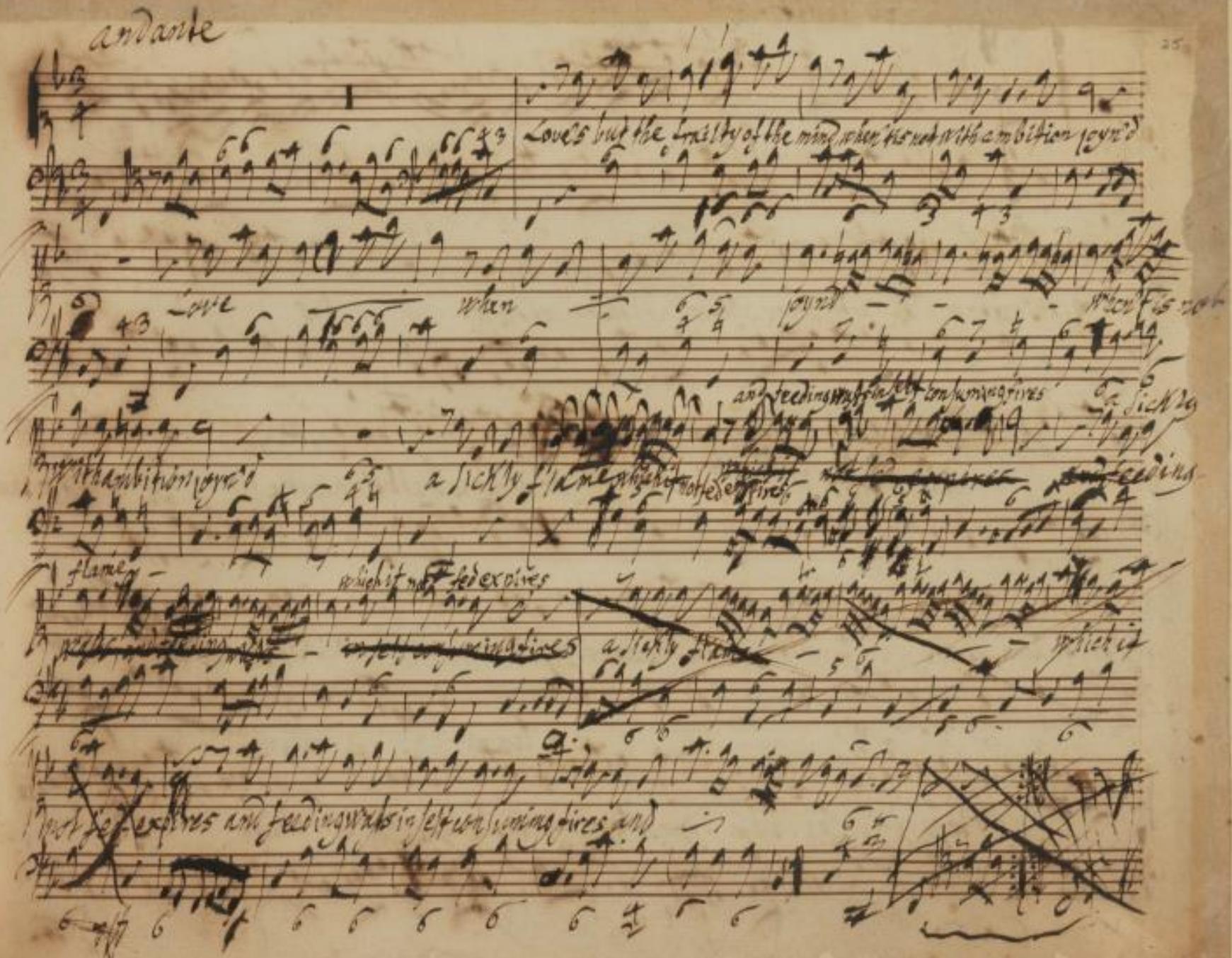
To which will be added a Ballad-Farce of one Act, call'd
The DEVIL TO PAY;

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

With ENTERTAINMENTS.

* * * To prevent Mistakes, 'tis desired that those Gentlemen and Ladies, who have already taken Places, will please to send for Tickets.
Tickets and Places to be had at Mrs. Clive's House in Cecil-street
in the Strand. And at Mr. Moor's in the Playhouse Passage.

Handel's autograph sketch, 'Love's but the frailty of the mind' HWV 218



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

Love's but the Frailty of the
Mind,

When 'tis not with Ambition
join'd;

A sickly Flame, which if not
fed expires;

And feeding, wastes in self-
consuming Fires.

'Tis not to wound a wanton
Boy

Or am'rous Youth, that gives
the Joy;

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

For whom inferior Beauties
sigh in vain.

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

Then I alone the Conquest prize,
When I insult a Rival's Eyes;
If there's Delight in Love, 'tis when I see
That Heart which others bleed for,
bleed for me.

S A M S O N.

A N

O R A T O R I O.

As it is Perform'd at the

THEATRE-ROYAL in Covent-Garden.

Alter'd and adapted to the Stage from the SAMSON
AGONISTES of John Milton.

Set to Musick by GEORGE FREDERICK HANDEL.



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

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

How charming is domestic ease!
A thousand ways I'll strive to please.
Life is not lost, though lost your sight;
Let other senses taste delight.

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

My faith and truth, O Samson,
prove,
But hear me, hear the voice of love!
With love no mortal can be cloy'd,
All happiness is love enjoy'd

Dedicated to all performing
artists