

A RECONSTRUCTION OF
THE VISUAL SPECTACLE IN JOHN RICH'S PANTOMIME
THE NECROMANCER; OR, HARLEQUIN DOCTOR FAUSTUS (1723)

by

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ABSTRACT

On December 20, 1723, John Rich premiered the pantomime The Necromancer; or, Harlequin Doctor Faustus at Lincoln's Inn Fields theatre. Produced in opposition to John Thurmond's spectacular afterpiece Harlequin Doctor Faustus at Drury Lane, The Necromancer dominated the 1723-24 season and emerged as the most popular and financially successful pantomime of its time. It played a crucial role in both the career of John Rich and the rivalry between the two patent London playhouses. Yet, despite the existence of several detailed descriptions, a reconstruction of this pantomime has never been attempted. Supported by textual evidence from two poems, Edward Ward's The Dancing Devils; or, The Roaring Dragon and Thomas Merrivale's The Necromancer, together with several contemporary visual sources, this thesis makes use of the anonymous account contained in An Exact Description of the Two Fam'd Entertainments of Harlequin Doctor Faustus...and The Necromancer (T. Payne, 1724) to reconstruct the visual spectacle of The Necromancer.

Examiners:



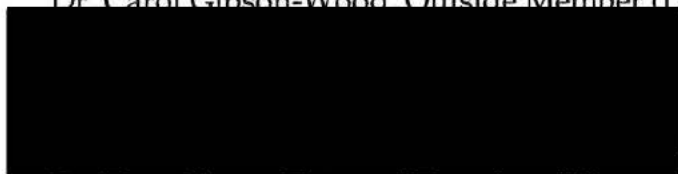
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Introduction

On December 20, 1723, John Rich premiered the pantomime afterpiece The Necromancer; or, Harlequin Doctor Faustus at Lincoln's Inn Fields theatre. This spectacular entertainment was produced in response to the rival pantomime of Harlequin Doctor Faustus brought out at the competing Drury Lane theatre, less than one month previously, on November 26, 1723. Although by 1723, Drury Lane had all but abandoned the afterpiece, Harlequin Doctor Faustus proved to be more popular than any other entertainment of this sort that they had ever produced.¹ Its unexpected success prompted Rich to bring out a Faustus spectacle of his own within an astonishing 25 days. Although Drury Lane's production was a huge success, it was Rich's pantomime that ultimately triumphed in the war between the two contending Faustus entertainments, breaking all box office and attendance records at Lincoln's Inn Fields to that date.

Together with Harlequin Doctor Faustus, The Necromancer dominated the 1723-24 theatrical season, quickly becoming the talk of the town. Additionally, these two pantomimes prompted a series of similar spectacular entertainments which were brought out at both playhouses in the ensuing years. For Rich, these pantomimes, created in the 1720s, formed the foundation of his afterpiece repertory for the remainder of his theatrical career, both as theatre manager and as a performer at Lincoln's Inn Fields and later Covent Garden.

¹ Performances with danced afterpieces had peaked at Drury Lane in the 1717-18 season with a total of 30 representations of that type. In comparison, later in 1720-21, only three nights with afterpieces of any kind were offered, of which Harlequin Turn'd Judge on March 28, 1721 was the only danced entertainment. At Lincoln's Inn Fields, danced afterpieces were generally more

By the time he appeared in The Necromancer in 1723, John Rich was already a seasoned and familiar performer to London audiences in the character of Harlequin. Under the pseudonym of "Lun," he had appeared in the title role of about two hundred individual performances of various different pantomimes from 1717-1723.² John Weaver, former Dancing-Master of Drury Lane, described these afterpieces as "*Dramatick Entertainments, consisting of Dancing, Gesture, and Action, intermix'd with Trick and Show.*"³ These early pantomimes, or "grotesque" entertainments, which were staged by both Rich and his counterparts at Drury Lane, have their root in the French and Italian *commedia dell' arte* performances of the latter part of the seventeenth-century.⁴ The English dancing-masters built upon the performances of the Parisian fairground performers, or *forains*, who had first appeared on the London stage around 1700 in what were then called "Night Scenes."⁵ Weaver, writing later in 1728, refers to these first "Representations of Harlequin, Scaramouche, Columbine, Pierrot, &c. of which Kind was the Night Scene."⁶ The importance of dance in these pieces, which were always performed at the end of the theatrical evening following the

prominent throughout this period, especially after the season of 1720-21, which saw a total of 36 nights on which they were presented.

² Rich appeared most often as Harlequin in the following pantomimes listed with totals performed to that date: The Cheats 37, The Jealous Doctor 48, Amadis 43, The Magician 54, Jupiter and Europa 19. He played the part of Punch in Mars and Venus; or, The Mouse-Trap. Rich's part, if he had one, in Harlequin Executed and The Professor of Folly (or School of Folly) is unknown. For a discussion of the origin of the name "Lun" see Bell, R. A. "John Rich as "Lun", Notes and Queries, Vol. 192, (August, 1947): 348.

³ John Weaver, The History of the Mimes and Pantomimes, p. 1. Weaver's works are reproduced in facsimile in Richard Ralph's The Life and Works of John Weaver. London: Dance Books Ltd, 1985. Ralph provides extensive notes on each publication in addition to a very useful history of Weaver's life.

⁴ In Weaver's History of the Mimes and Pantomimes p. 56, he states: "By Grotesque Dancing, I mean only such Characters as are quite out of Nature; as Harlequin, Scaramouche, Pierrot, &c."

⁵ For a full discussion of the influence of the French on the English pantomime, see Scott, Virginia P. "The Infancy of English Pantomime: 1716-1723" Educational Theatre Journal, (May 1972): 125-134.

⁶ Weaver, The History of the Mimes and Pantomimes, p. 4.

main play, can be seen in the fact they were first billed as “entertainments of dancing,” not as “pantomimes,” as they came later to be called.

Also, the character of Harlequin and his companions had appeared on the English stage well before this time. Both Harlequin Doctor Faustus and The Necromancer are in part related to an earlier farce written by William Mountfort entitled Life and Death of Doctor Faustus: With the Humours of Harlequin and Scaramouche. This play first appeared at Dorset Garden around 1688.⁷ It was then published in 1697, when the play was revived at Lincoln’s Inn Fields.⁸ Although Marlowe’s original tragedy, on which Mountfort’s work was based, was never performed during the eighteenth century, the Faustus story would also have been familiar to the public on account of the puppet shows of Martin Powell (fl. 1709-1714) and perhaps other fairground showmen. In 1720, Mountfort’s farce was included in a reprinting of his works, perhaps sparking renewed interest of the story in the three years immediately preceding the appearance of Harlequin Doctor Faustus and The Necromancer.⁹

⁷ In the absence of detailed records for the period, there is some question by scholars as to the date on which Mountfort’s farce first appeared. Leo Hughes, in “The Date of Mountfort’s ‘Faustus,’” Notes and Queries, Vol. 192, (August, 1947): 358-359, proposes that it appeared in the fall of 1688 while Robert Hume, in “The Date of Mountfort’s The Life and Death of Doctor Faustus,” Archiv für das Studium der Neueren Sprachen und Literaturen, 213 (1976): 109-111, argues that it actually premiered earlier that same spring.

⁸ William Mountfort, The Life and Death of Doctor Faustus, Made into a Farce. London: E. Whitlock, 1697. The sub-title on the title page noted: “With the Humours of Harlequin and Scaramouche, As they were several times Acted By Mr. Lee and Jevon. At the Queens Theatre in Dorset Garden. Newly Revived, At the Theatre in Lincoln’s Inn Fields, With Songs and Dances between the ACTS.”

⁹ The farce appears in the collection Six Plays, London: G. Strahan and W. Mears, 1720. Also, after the phenomenal success of Harlequin Doctor Faustus and The Necromancer, Mountfort’s farce was again reprinted by W. Mears and advertised in the Daily Journal – January 15, 1724. This advertisement also pointed out that “From whence the Grotesque Entertainment call’d The NECROMANCER; or, Harlequin Dr. Faustus is taken.” Additionally, the play was remounted by the company at the Haymarket shortly thereafter, and had four performances on January 31, February 1, and 4 and February 18, 1724.

The Necromancer, and all the well-known pantomimes which Rich created afterwards, included two distinctive characteristics which distinguished them from the earlier "grotesque" entertainments. The first is that they were bipartite, half composed of a serious mythological story and half of the comic adventures of Harlequin.¹⁰ The second feature, and perhaps most significant, was the great emphasis placed on scenic spectacle which prominently featured numerous mechanical tricks and magical effects. While both of these elements had been previously seen in the performances of the French *forains*, both in Paris and in London during their visits after 1718, the first English pantomime which clearly combined both features was Jupiter and Europa; or, The Intrigues of Harlequin introduced at Lincoln's Inn Fields in the spring of 1723.¹¹

Jupiter and Europa first appeared on March 23, 1723, and had a total of twelve representations in the season.¹² Compared to most other productions of the season, performances with this afterpiece did very well indeed, with receipts

¹⁰ Thomas Davies, Garrick's biographer, writing later in the century offers this oft quoted passage with regards to the nature of Rich's pantomimes:

"To retrieve the credit of his theatre, Rich created a species of dramatic composition unknown to this, and, I believe, to any other country, which he called pantomime. It consisted of two parts: one serious, and the other comic; by the help of gay scenes, fine habits, grand dances, appropriate music, and other decorations, he exhibited a story from "Ovid's *Metamorphoses*," or some other fabulous history. Between the pauses or acts of this serious representation he interwove a comic fable, consisting chiefly of the courtship of Harlequin and Columbine, with a variety of surprising adventures and tricks which were produced by the magic wand of Harlequin: such as the sudden transformation of palaces and temples to huts and cottages; of men and women into wheelbarrows and joint-stools; of trees turned to houses; colonnades to beds of tulips; and mechanics' shops into serpents and ostriches. It would be idle to dwell long upon a subject which almost everybody is as familiar with as the writer."

¹¹ However, Amadis; or, The Loves of Harlequin and Columbine (1718) is described by Weaver, on p. 49 of his History of the Mimes and Pantomimes, as being "An Entertainment of the mixt kind, part Serious, and part Grotesque" and was advertised as "A new Dramatick Opera in Dancing in Serious and Grotesque Characters. With all the Musick, Habits, Machines and other Decorations entirely new." But, there is no extant description of Amadis, and we have no way of knowing how it may have compared to Jupiter and Europa.

¹² Of these twelve performances, five were benefits.

over £100 on each of its first three nights.¹³ The pantomime was produced by subscription, which allowed Rich the necessary funds in advance to furnish it with new scenes, costumes and, most importantly, ingenious trickwork machines.¹⁴ It was these spectacular effects which seemed to catch the attention of the curiosity-seeking London public.¹⁵ Nathaniel Mist, who devoted a whole issue of his paper to a discussion of Jupiter and Europa, comments on this point:

The Transformations which are work'd upon the Stage give both Delight and Surprise. The common People per-haps, may take it for Inchantment, but even Men of the best Taste and Judgment cannot forbear being pleased at being agreeably deceiv'd, or refuse their Admiration when they behold so many curious Machines, Scenes, and Decorations as compose this ingenious Magick.¹⁶

Mist further elaborated on this scenic magic:

...the finest Workmen, and most curious Artists in the Kingdom should be employed in putting these Inventions in Execution. Here we behold the Power of Machinery when we see a Heathen God in an erect Posture shot from an Eminence of sixty or seventy Foot upon the Stage; and, when he has finish'd his Part, he takes the same Flight from below: The Transformation of Jupiter into a Bull, is done in Sight of the Audience; the

¹³ The average receipts at Lincoln's Inn Fields to that date for the 1722-23 season had been about £36 nightly. Receipts for the first three nights of Jupiter and Europa were as follows: March 23: £145 17s (£111 18s Money + £33 19s Tickets), March 25: £157 10s 6d (£122 10s 6d Money + £35 Tickets), March 26: £102 16s 6d (£72 0s 6d Money + £30 16s Tickets).

¹⁴ Mist says of Jupiter and Europa in The Weekly Journal, or, Saturday's Post – Saturday, April 6, 1723: "I understand it was undertaken upon a voluntary Subscription of several Persons of Quality and Fortune." The box seats for the initial three performances of Jupiter and Europa were reserved for subscribers with tickets, at 7s each, who numbered 285 in total. This allowed Rich a total cash advance of £99 15s to underwrite the costs of producing the piece. Revenue collected from subscribers, however, only represented about one third of the total gross receipts for these first nights indicating that Jupiter and Europa was also very well attended by non-subscribers.

¹⁵ Although scenes and machines were regularly seen in a few operas or dramatic pieces, there is no evidence to indicate that the pantomimes to this date, with the exception of Amadis (1719), included such expenses. Also, it was not only the public who came to see Jupiter and Europa. The pantomime enjoyed a command performance with the King in attendance on April 20, 1723, an event reported later by the Daily Journal on April 23. Another command performance was given on April 22, 1723, with the Prince and Princess of Wales attending for the benefit of John Leguerre, who sang the role of Mercury.

¹⁶ The Weekly Journal, or Saturday's Post - Saturday, April 6, 1723.

Contrivance and Deception is so excellent, that we cannot account for it. These Experiments give our Mechanics great Opportunities of improving and growing excellent in their several Arts, which, I conceive, is of more Consequence to the Publick, than any thing that is attempted at our Operas.¹⁷

However, while Mist lavished praise upon Rich at Lincoln's Inn Fields for producing Jupiter and Europa, he lashed out in the same essay at the managers of Drury Lane:

... the ingenious Managers of Drury-Lane have not the least Understanding in any thing which belongs on the Stage, since they every now and then give us some fresh Proof to convince us of it; and, if others should invent and contrive for them, it is not likely their Avarice would suffer them to go to the Expence, necessary for such Entertainments:¹⁸

As this criticism reads very much like a challenge, it is perhaps not surprising that Drury Lane saw fit to take it up, investing substantial resources and effort in their own lavish spectacle of Harlequin Doctor Faustus. At the beginning of the 1723-24 season, Mist puffed Rich's forthcoming Rape of Proserpine, and here we have the first mention of Drury Lane's Faustus pantomime.

We are inform'd, that several fine Painters and curious Mechanics, have been for some time at work, in getting ready Scenes and Machines for an Entertainment upon the Story of the Rape of Proserpine, which Lincoln's-Inn-Fields Play-House is preparing to give the Town, and that it is invented and design'd by the Contriver of the Entertainment of Jupiter and Europa, and others in the same Way.

We are inform'd, that the Theatre of Drury-Lane is preparing an Entertainment in the like Way, call'd Dr. Faustus, invented and designed by the Person who was the Author of another ingenious Entertainment of the same Kind, call'd Blind-Man's-Bluff.¹⁹

¹⁷ Ibid.

¹⁸ Ibid. Mist's harsh criticism of Drury Lane's management was nothing new. In the past, Nathaniel Mist made no secret of his partisan view and support of Rich at Lincoln's Inn Fields.

The passage pertaining to Drury Lane was clearly intended to be satirical, as Mist had already ridiculed Blind Man's Bluff, which had been staged for a single performance earlier in the spring on March 16, 1723:

The Managers of Drury-lane Theatre observing how successful Lincoln's-Inn-Fields has been in several Entertainments, in which the Character of a Harlequin has the principal Part, were resolv'd to cut them out, and therefore prepared a very ingenious Diversion, call'd, Blind Man's Bluff, to be perform'd by no less than eight Harlequin's; for, in their Way of Reasoning, eight Harlequins must divert much better than one: The Thing was so ridiculous there was no Musick to be heard but Hissing, and it convinc'd the Town, that they are no more Judges of these Entertainments, than of Comedy or Tragedy.²⁰

At the outset of the 1723-24 season, it is unlikely that John Rich considered Drury Lane's offering a serious threat to his upcoming entertainment The Rape of Proserpine, which he was busily preparing. In October, Mist puffed the presence of the two Nivelon brothers who had just arrived in London to begin rehearsals for the new afterpiece.

We are also inform'd, that several of the most celebrated Dancers are arriv'd from Paris, and are shortly to make their Appearance upon Lincolns-Inn-Fields Stage.²¹

A month later, a report in The London Journal on November 23 confirmed that The Rape of Proserpine was still forthcoming:

The Town will be entertained this Winter with a new Performance at the Theatre in Lincoln's-Inn-Fields, being a Masque, called, The Rape of Proserpine.²²

¹⁹ Weekly Journal - September 28, 1723.

²⁰ The Weekly Journal, or Saturday's Post - March 30, 1723.

²¹ Weekly Journal - October 12, 1723. The Biographical Dictionary Vol. 11, p. 35 reports that the Nivelon brothers performed at LIF on October 18, 1723, and were advertised as "lately arriv'd from the Opera at Paris."

²² London Journal, - November 23, 1723.

Only three days later, on November 26, 1723, Drury Lane introduced Harlequin Doctor Faustus. The advertisement which appeared on that day was somewhat longer than usual. It detailed some of the characters contained in the afterpiece and made mention that it was to be presented with new "Scenes, Machines, Habits, and other Decorations," something which had not previously figured in advertisements for Drury Lane's danced afterpieces.²³

Harlequin Doctor Faustus appeared for eight consecutive performances from its opening on November 26 through to December 4, 1723. It was re-introduced again for another run of eight consecutive performances, between December 11 and December 19, 1723.²⁴ The fact that this afterpiece appeared for two full weeks was something previously unheard of for an afterpiece at Drury Lane. A few short days after its opening an early report, appearing in The Daily Post on November 30, 1723, clearly demonstrated its initial success:

Harlequin Dr. Faustus ... meets with universal Approbation. The Incidents are taken from the old History of the Doctor and several Tricks supposed to be done by the Power of the Black Art, are executed in a very surprising Manner, and the last Grand Scene is superior in Magnificence to anything that has ever yet appeared on the British Stage.²⁵

²³ While Weaver's Orpheus and Eurydice was advertised when it appeared March 6, 1718, with "proper Scenes and Habits," it is unlikely that they were new. On the other hand, Rich's Jupiter and Europa was advertised on its opening of March 23, 1723 with "With new Scenes, Machines, Cloaths, and other Decorations." It should be noted that Amadis, which Rich introduced on January 24, 1718, was the only other previous pantomime which had advertised new scenes, costumes or machines.

²⁴ Not coincidentally, Drury Lane ended their run of Harlequin Doctor Faustus on the night prior to the advertised opening of Rich's The Necromancer.

²⁵ Daily Post - November 30, 1723. Printed in London Stage, Pt. II, Vol. 1, p. 747. Chapman, on p. 281 of "English Pantomime and its Music, 1700-1730," lists this report as being from November 20, 1723, obviously being in error as it would predate its own opening. The full citation is not

So great was the public's interest in the Drury Lane entertainment that a description of it was published in the premiere issue of The Universal Journal, on December 11, 1723.²⁶ From this description, we learn that Harlequin Doctor Faustus boasted a fiery dragon, various risings and sinkings, and concluded with "a Grand Masque of the Heathen Deities." A few days later, on Saturday, December 14, 1723, the greater portion of this description was again printed in The Weekly Journal, or The British Gazetteer with an introductory paragraph which begins as follows:

The Entertainment Harlequin Dr. Faustus, at the Theatre in Drury-Lane, meeting with such an extraordinary Reception from the Town, as to make it the Subject of almost everybody's conversation...²⁷

The description of the entertainment, which followed afterwards, was quoted verbatim from the Universal Journal with the exception of the last paragraph describing the Masque of the Heathen Deities, which was shortened to read:

The Entertainment concludes with a grand Dance of the Heathen Gods and Goddesses, which, whether proper or not, we shan't pretend to determine, but is certainly the most magnificent that ever appear'd up-on the English Stage.²⁸

available as the microfilm collection of Early English Newspapers shows that the Daily Post for November 30, 1723 is cut up and missing this report.

²⁶ The Universal Journal - Wednesday, December 11, 1723. The Universal Journal [1723-24] can be found in Early English Newspapers - Reel #1159 titled "New England Courant" also with Owen's Weekly Chronicle. The paper appeared only in that one year of 1723-24, the final (or at least last extant) issue of The Universal Journal being printed on August 29, 1724.

²⁷ Weekly Journal, British Gazetteer - Saturday, December 14, 1723. By Saturday, December 14, 1723 Harlequin Doctor Faustus had been re-introduced at Drury Lane for a second run and enjoyed an additional four performances, which perhaps explains the comment which made mention of the "extraordinary Reception from the Town".

²⁸ Ibid.

When it became apparent that the unexpected success of Harlequin Doctor Faustus was a force to be reckoned with, and perhaps a threat to his own continued success, Rich suspended his plans for Rape of Proserpine to hurriedly bring forth The Necromancer instead. The first mention of Rich's The Necromancer; or, Harlequin Doctor Faustus appeared as an advance notice appended to the regular theatrical advertisement for the day on Wednesday, December 18, 1723, and reads as follows: "And on Friday next, will be acted the Drummer, In which will be performed, A New Dramatick Entertainment of Dancing call'd, The Necromancer; or, Harlequin Doctor Faustus."²⁹

As promised in The Daily Courant, the rival production of The Necromancer appeared as the afterpiece to The Drummer at Lincoln's Inn Fields on December 20, 1723, and was advertised as follows:

By the Company of Comedians.
At the Theatre Royal in Lincoln's-Inn-Fields, this present Friday, being the 20th of December, will be acted, A Comedy call'd The Drummer; or, The Haunted House. To which will be added A New Dramatick Entertainment in Grotesque Characters call'd the Necromancer; or, Harlequin Doctor Faustus. Harlequin by Mr Lun, the good and evil Genius, an Infernal Spirit, The Shades of Helen, Hero, Leander, and Charon, performed by Mr. Leveridge, Mr. Legar, Mrs. Chambers, and others. Daemons, represented in the following Characters, Harlequin Man and Woman, performed by Mr. Dupre, and Mrs Rogier, Pierot by Mr. Nivelon, Jun. and Mrs. Cross, Mezzetin by Mr Glover, and Mrs. Wall. Scaramouch by Mr Lanyon and Mrs. Bullock; Punch Mr Nivelon Sen. And all the other Parts performed by the Comedians.
N.B. None will be admitted into the Boxes but by Printed Tickets which will be deliver'd at the Doors at 5 s. each. Pit 3 s Gallery 2 s 'Tis desired that no Person will take it ill if they are refused Admittance behind the

²⁹ Daily Courant - Wednesday December 18, 1723. This advertisement appeared exactly one week following the first printed description of Drury Lane's Harlequin Doctor Faustus and was repeated in The Daily Courant the following day, Thursday December 19, 1723.

Scenes, it being impossible to perform the Entertainment if the Passages are not kept entirely clear.³⁰

This advertisement for The Necromancer [See Fig. 1] is unusual for its length. While Drury Lane had included some indications of the characters which figured in its pantomime, Rich also listed the names of the performers in their corresponding parts.³¹ Surprisingly, unlike the management of Drury Lane, Rich did not advertise new scenes or machines for The Necromancer. He did mention barring spectators from the backstage area, however, and thus we can assume that some spectacular scenic elements were included in the piece.

Initially, The Necromancer had only two consecutive performances, on December 20 and 21, 1723, after which it was withdrawn, probably in anticipation of the usual closure for Christmas. Fortunately for Rich, this period afforded him precious time to arrange for the addition of several new scenes and machines to The Necromancer, a fact which was reported by The Weekly Journal on January 4, 1724, the day on which the pantomime reappeared.³²

We hear, that new Entertainment in Grotesque Characters, called, Harlequin Doctor Faustus, which was performed at the Theatre in Lincoln's-Inn-Fields, has been defer'd by Reason of several Additions in Scenery, which have been preparing for it; and that it is to be done again to Night.³³

³⁰ Daily Courant - Friday, December 20, 1723. The cast list, also reproduced in The London Stage for the date of December 20, 1723, includes a typographical error in the advertisement where "Hero" is mistyped as "Nero." See London Stage, Pt. II, Vol. 1, p. 751.

³¹ Subsequent advertisements for The Necromancer after December 20, 1723 have an altered layout from the initial version to more clearly delineate the cast members who played the "Man and Woman" commedia parts. See ad in Daily Courant for December 21, 1723 [See Fig. 1] which clearly illustrates this point.

However, Rich did not present The Necromancer on that night, instead substituting Amadis as the afterpiece. It is likely that some rehearsal was still required for the reported additions to The Necromancer, as it then reappeared three days afterwards on Tuesday, January 7, 1724. The response to this new and improved version of the entertainment was overwhelming. Attendance was beyond all expectation, as was noted by The Daily Journal of January 9, 1724:

On Tuesday, when the new Dramatic Entertainment of Dancing in Grotesque Characters, called, The Necromancer, or Harlequin Dr. Faustus was perform'd at Lincoln's-Inn-Fields' Play-House: The Concourse of People to see it was so exceeding great, that many Hundreds were obliged to go back again, as not being able to gain admittance; the Entertainment was wonderful satisfactory to the Audience, as exceeding all the Legerdemain that has hitherto been performed on the Stages.³⁴

The great crowds who flocked to the theatre to see The Necromancer even prevented some newspaper correspondents from gaining admittance, as was noted in The Weekly Journal, or Saturday's Post for January 11:

This week has been perform'd a new Doctor Faustus, at the Theatre in Lincolns-Inn-Fields, with such success, that we are not able to give an Account of it, the House being every Night so crowded; we could not find a Place to see it.³⁵

Although a description of Rich's triumphant piece did not appear in the newspapers, as had been the case for Drury Lane's Harlequin Doctor Faustus, a portion of the entertainment was published in early January under the title of

³² It is possible that Rich's decision to postpone the third night of The Necromancer until after the additions had been made was no accident, as it also corresponded with his first benefit as author of the afterpiece.

³³ The Weekly Journal; or, Saturday's Post - January 4, 1723.

³⁴ The Daily Journal - January 9, 1724.

³⁵ The Weekly Journal or Saturday's Post - January 11, 1724.

The Vocal Parts of an Entertainment, call'd the Necromancer, or Harlequin Doctor Faustus.³⁶ This early version includes a short, six-page introductory preface on the history of Doctor Faustus, with the actual text of the entertainment being limited to the recitatives and verses of the songs in the first and last scenes.³⁷ The songs were printed again in early February, 1724, this time with musical accompaniment by I. Walsh, under the title Dr. Faustus or the Necromancer a Masque of Songs.³⁸

The revised version of The Necromancer was presented at Lincoln's Inn Fields for an unprecedented run of thirty-eight consecutive performances, from January 7 to February 22 inclusive.³⁹ It was by far the longest run to date of any pantomime, if not of any production, and nothing short of remarkable to all observers.⁴⁰ After this, The Necromancer was performed again an additional twelve times at various intervals through to June 5, 1724, when it closed the regular season. This brought the grand total of performances of The Necromancer to fifty-two in its first season.

³⁶ The Vocal Parts of an Entertainment, call'd the Necromancer, or Harlequin Doctor Faustus. London: A. Dodd, 1723. This publication was first advertised in The Daily Post - Friday, January 3, 1724.

³⁷ There is some minimal indication, by stage directions, of the action in the first and last scenes of The Necromancer as printed in The Vocal Parts. Directions for the first scene are more numerous and detailed than for the last. The Vocal Parts formed the basis for the later printed editions of The Necromancer, none of which were ever revised to include a further description of the other scenes in the pantomime.

³⁸ Dr. Faustus or the Necromancer a Masque of Songs: London, I. Walsh, 1724. The songs from The Necromancer were also subsequently published separately and some appeared in volumes of collected works. Additionally, there appears to have been a second printing of the songs, with the title The Songs in the Necromancer or Harlequin Dr. Faustus. See Chapman, Vol. 2, p. 132.

³⁹ This number is according to the records of The London Stage; however, the performances listed in the Appendix of Wells' thesis indicate that there were performances of The Necromancer on February 19 and 21 with The Pilgrim being the mainpiece. The London Stage lists these as non-performance days. Additionally, during the period of this run, The London Stage records that there were no performances at either Drury Lane or Lincoln's Inn Fields on Thursday, January 30, Wednesday, February 19 and Friday, February 21, 1724.

During the long January-February run of The Necromancer, Drury Lane performed its own Faustus entertainment only on three occasions.⁴¹ This, added to the fact that The Necromancer played for so many consecutive nights, meant that virtually all of the theatre-going public in London had the opportunity to see Rich's pantomime at least once. Those who attended plays more often likely saw it on several occasions, unless, of course, they left the theatre after the mainpiece. Indeed, both commoners and royals saw it, for on January 24 the performance of The Necromancer at Lincoln's Inn Fields was "By Their Royal Highnesses' Command."⁴² The Prince and Princess of Wales were again present a week later on January 31, according to The Weekly Journal; or, British Gazetteer:

Last Saturday the Prince and Princess were at Lincoln's Inn-Fields play-house to see the Comedy of Three Acts call'd A Woman's Revenge, or a Match in Newgate, with a new Entertainment of Dancing in Grotesque Characters, call'd, The Necromancer, or Harlequin Dr. Faustus.⁴³

Perhaps more remarkable was the fact that the performance of The Necromancer a short while afterwards, on February 10, 1724, was "By Command of their Royal Highnesses, the young Princesses." Their presence at the playhouses was a rare

⁴⁰ Up until The Necromancer, the longest consecutive run of any of Rich's pantomimes to date had been The Magician; or, Harlequin a Director with only three performances from January 18 to 20, 1722 inclusive.

⁴¹ Drury Lane presented Harlequin Doctor Faustus on January 10, 31 and February 5, 1723. It did not appear again after this time until the version with additional scenes was introduced on February 29, 1724.

⁴² Hogarth's print "The Bad Taste of the Town" [See Fig. 8] clearly shows the great range of social classes which flocked to see Rich's entertainment.

⁴³ The Weekly Journal; or, British Gazetteer - Saturday February 8, 1724. However, the correspondent for this report seems to be in error. The actual performance with The Necromancer, also advertised as "By Their Royal Highnesses' Command," took place the day previous on Friday January 31, 1724. The London Stage indicates that A Woman's Revenge was actually performed on Friday, January 31st, 1724. And it was indeed this performance which was advertised "By Their Royal Highnesses' Command."

occurrence, Anne being 15, Amelia 13 and Caroline 11.⁴⁴ Their February 1724 visit represents the single occurrence on which they attended Lincoln's Inn Fields playhouse during the reign of George I.⁴⁵

Because The Necromancer was so well attended, it was also enormously profitable. The first two representations of The Necromancer on December 20 and 21 were recorded as bringing in £162 3s and £161 1s respectively. One week after its initial short run, the London Journal claimed that

Never was any of the Play-Houses sooner fill'd than that of Lincoln's-Inn Fields was Yesterday was Sev'night at their first performing a new Dramatick Entertainment of Dancing, called, The Necromancer, or Harlequin Doctor Faustus, 'Tis said, they had not less than £260 in the House.⁴⁶

All told, the fifty-two performances of The Necromancer for the 1723-24 season brought in a huge sum of £6,878 4s 6d in gross receipts, with each individual performance averaging about £131 nightly. This is an astonishing sum,

⁴⁴ The young princesses had only previously attended Drury Lane on one occasion, going more frequently to see performances at the King's theatre. See Harry William Pedicord's "By Their Majesties' Command" The House of Hanover at the London Theatres, 1714-1800. London: The Society for Theatre Research, 1991, pp. 8-9.

⁴⁵ Pedicord, p. 9, shows in his summary of attendance that the young princesses were only present at Lincoln's Inn Fields on one occasion in the period 1714-27, but does not mention the exact date. However, they had attended performances at the King's theatre on several occasions. Also, on the same page in another table which lists types of entertainments seen by the royal family, Pedicord indicates that the princesses did not see a pantomime during this period, which is obviously in error.

⁴⁶ The London Journal - December 28, 1723. Quoted in Milhouse and Hume's A Register of Theatrical Documents, Vol. II, p. 679 - Copy used: Library of Congress. Since The London Journal was a weekly, it would explain the delay in the report of The Necromancer at LIF. The London Stage records receipts of £162 1s. for the 20th, and £161 1s. for the 21st of December. The report of the higher figure of £260 might just be a correspondent's error from the talk of the town, or it might allude to the combined figures of the first and second nights less the house expenses which would have come close to this amount. This idea is supported by the manner in which the accounts of LIF were recorded in the 1724-25 and 1726-27 season (Eg. 2265, 2266) which records a running total of daily receipts less expenses paid out. It was rare even in later years at LIF to have this much cash in the house at any one time, and so the report is also extraordinary in this aspect as well. The entry for John Thurmond in the Biographical Dictionary, Vol. 14, p. 433 ,

especially when we consider that over 75% of it (£5,383) was made during January and February when The Necromancer was playing almost every night. Lincoln's Inn Fields' total gross receipts from the previous year were comparable with what one afterpiece had earned Rich in just two months.

The highest receipts of any single night recorded for The Necromancer in the 1723-24 season were £167 18s on January 7, 1724, which was the first representation after the new additions of scenes and also the first benefit performance for John Rich as author.⁴⁷ Owing to the continued success of The Necromancer, Rich was able also to enjoy a second and third author's benefit during its run.⁴⁸ A third author's benefit was a somewhat unusual occurrence during this period, even for regular dramas, and unprecedented for an afterpiece.⁴⁹

On nearly every night during its representation, The Necromancer generated about four times the amount of money being brought in by the company's regular dramas.⁵⁰ An anecdotal illustration of the financial success of The Necromancer is presented by John Doran:

mistakenly references this report as an example of Thurmond's success with Harlequin Doctor Faustus at Drury Lane.

⁴⁷ Although it was usual for the author's benefit performance to be on the third night, in this instance, it was somewhat extraordinary as there had been a two week interval between the first benefit and the initial two performances.

⁴⁸ Rich's second benefit was on January 10 which brought in £141 15s. 6d. His third benefit was on January 14 which brought in £140 5s.

⁴⁹ However, it should be noted that Mariamne, presented in the fall of 1722 at Lincoln's Inn Fields, recorded a fourth author's benefit.

⁵⁰ The average receipts for The Necromancer during the January - February run, which accounted for the majority of performances in the season, was £141. The lowest gross receipts recorded were later in the season, on May 30, with only £52 1s 6d. This was only one of six performances with The Necromancer where the box office brought in less than £100. Even this lowest amount was well above the £37 in average receipts for dramatic productions that season without afterpieces.

...during the nights of its attraction the prices of admission were raised by one-fourth, and the weekly receipts advanced from six hundred (if the house was full every night, which had been a rare case in the Fields), to a thousand pounds.⁵¹

In this passage, Doran is referring to what were termed "Advanced Prices," which were customary during the first run of new plays. Drury Lane had also advertised these higher prices for Harlequin Doctor Faustus upon its introduction.⁵² In the case of The Necromancer, it is not clear if, or for how long, these advance prices remained in effect. But, in any case, higher ticket prices certainly accounted, to some extent, for the piece's great financial success.

After the introduction of The Necromancer, Drury Lane's Harlequin Doctor Faustus appeared a further seven times from December 26, 1723, through to February 5, 1724. About three weeks later, the afterpiece was again re-introduced "With several new Scenes of Action, and Comical Incidents never performed before."⁵³ This revised version had a total of seventeen more representations through to May 22, 1724, which was the second-to-last

⁵¹ Doran, John. Annals of the English Stage from Thomas Betterton to Edmund Kean. Ed. and Rev. by Robert W. Lowe. London: John C. Nimmo, 1888. 3 Vols., I, pp. 377-378. At the height of its popularity, The Necromancer was bringing in about £160 for each performance, yielding a weekly total of very close to £1000. So, there might be some truth to this statement by Doran. However, on the nights that The Necromancer was not playing, the weekly gross receipts did not even come close to £600, with average mainpiece-only performances generating only about £34 nightly in 1723-24.

⁵² In addition to the higher prices, Drury Lane saw fit to append to the theatrical advertisement for the day the following notice: "NB. No Money (under the full Price) will be taken during the time of the Play." See Daily Courant - November 26, 1723. This was to discourage those who attempted to enter after the mainpiece for a reduced amount. Clearly, the managers wanted to ensure a maximum return on their investment.

⁵³ Daily Courant - February 29, 1724.

performance of the season.⁵⁴ This brought to forty the total performances of Harlequin Doctor Faustus in Drury Lane's 1723-24 season.⁵⁵

Towards the end of March, 1724, about a month after Drury Lane had introduced its improved version of Harlequin Doctor Faustus, a most curious anonymous work titled An Exact Description of the Two Fam'd Entertainments of Harlequin Doctor Faustus ... and The Necromancer and published by T. Payne.⁵⁶ It was first advertised in The Evening Post on Tuesday March 24, 1724:

This Day is Publish'd

An exact Description of the two fam'd Entertainments of Harlequin Doctor Faustus, with the Grand Masque of the Heathen Deities; and the Necromancer; or Harlequin Doctor Faustus, as now perform'd in Grotesque Characters, at both Theatres: Containing the particular Tricks, Incidents, Songs, Dances, Alterations and Additions throughout both Performances. Regularly digested into distinct Scenes, With the Names of the Persons of both Drama's. Printed for T. Payne at the Crown, near Stationers-Hall. (Price six Pence.)⁵⁷

⁵⁴ Notably, for the first time in a decade, Drury Lane did not produce a summer season in 1724, reducing their usual theatrical presence to London audiences.

⁵⁵ The total number of performances of Harlequin Doctor Faustus and The Necromancer in 1723-24 have been mistakenly recorded. Green, on p. 49 of her article "John Rich's Art of Pantomime as Seen in his The Necromancer...", says "The Necromancer was given ninety-seven performances its first season as opposed to its rival's [Harlequin Doctor Faustus] thirty-nine." Lawhon on p. 60 of her dissertation "'Angel of Dulness': The Career of John Rich," states that Harlequin Doctor Faustus only was performed 18 times in the 1723-24 season while The Necromancer was performed 47 times. Both of these figures are incorrect.

⁵⁶ [Anonymous] An Exact Description of the Two Fam'd Entertainments of Harlequin Doctor Faustus; with the Grand Masque of the Heathen Deities; and the Necromancer, or, Harlequin Doctor Faustus. Published for T. Payne at the Cross near Stationer-Hall, 1724. A facsimile reproduction of this publication can be found in the microcard collection Three Centuries of Drama, English 1701-1750. However, the descriptions of Harlequin Doctor Faustus and The Necromancer are included separately under their respective titles. Also, the complete text to both of these pantomimes are printed in Viola Papetti's Arlecchino a Londra: La Pantomima Inglese 1700-1728. Napoli: Istituto Universitario Orientale, 1977: 115-142.

⁵⁷ Evening Post - Saturday March 21 - Tuesday March 24, 1724. This advertisement was also carried in Mist's newspaper, see Weekly Journal or Saturday's Post - March 28, 1724.

The same advertisement was also printed in several other newspapers, and notices continued at intervals through to the end of the 1723-24 season.⁵⁸

The thirty-six page text of An Exact Description includes a preface, the cast list for both Faustus pantomimes, and a scene-by-scene description of each. It provided the first complete description of Harlequin Doctor Faustus at Drury Lane with the alterations and additions introduced on February 29, 1724. The description detailed the action of Harlequin Doctor Faustus's seven new scenes, bringing the total scenes in the revised version to sixteen, including the masque at the end.⁵⁹ With the exception of the new scenes and mention of a comic dance in Scene III, the action as described in An Exact Description corresponds exactly with the account printed previously in the newspapers.⁶⁰

What is most important about An Exact Description, however, is that it is the only available contemporary account of the complete action of The Necromancer. In fact, it is a crucial document for theatre history and the history of pantomime, for three reasons. It is the only description of an early eighteenth-century pantomime for which there exists external corroboration in the form of other contemporary sources of any length or detail. Second, it is the only one for which there exists relatively accurate visual source material relating to the scenery and some of the machines used in staging the spectacle. And finally, and

⁵⁸ See The Universal Journal – April 1, 8 and May 27, 1724. Also, An Exact Description was advertised again later in the fall by The Daily Post – October 23, 1724, which may represent a reprinting or revised edition. However, there is no indication on the title pages, or in the text, of any examined copies of An Exact Description to support this.

⁵⁹ With the exception of the new scenes, the description of Harlequin Doctor Faustus published in An Exact Description corresponds with the previous descriptions printed in the newspapers, with the sole exception of Scene III (An Exact Description p. 5) where Scaramouch, Punch, and Pierot as students perform a dance “proper to their different Characters” where before a dance in that scene had not been mentioned.

perhaps most importantly, it is the first and only complete description of any of the pantomimes that John Rich created at Lincoln's Inn Fields.

Given the importance of The Necromancer in the career of John Rich and the life of the London theatre in the early eighteenth century, a reconstruction of the visual spectacle of this afterpiece is certainly desirable; and given the existence of An Exact Description, it happens also to be possible. The reconstruction will be based primarily on this document, augmented and verified by additional literary and visual sources.

An Exact Description details the action of the pantomime as it appeared in its revised state, with the changes and additions made for its re-introduction at the theatre on January 7, 1724. The sixteen-page narrative description of The Necromancer contained in An Exact Description is supported and corroborated in many instances by two other primary sources in the form of poems which also provide a scene-by-scene description of Rich's pantomime.

The Dancing Devils: or, The Roaring Dragon was published anonymously, but has been attributed to Edward, or "Ned," Ward.⁶¹ The work is described, immediately below the title, as "A Dumb Farce" as it was "lately Acted at Both Houses, but particularly one, with unaccountable Success." As is suggested, The Necromancer is the primary focus of the author, with little attention being paid

⁶⁰ However, it should be noted that unlike An Exact Description, the version of Harlequin Doctor Faustus in the newspapers was not broken into distinct scenes.

⁶¹ [Edward Ward] The Dancing Devils: or, The Roaring Dragon. London: A. Bettesworth, 1724. The Dancing Devils is published in facsimile, with The Dangers of Masquerades and Raree-Shows and A Letter to My Lord ***** on the Present Diversions of the Town. New York and London: Garland Publishing, 1974. For further information on Edward Ward, see Howard William Troyer's Ned Ward of Grubstreet. London: Frank Cass, 1968. Troyer discusses The Dancing Devils on pp. 192-196.

to Harlequin Doctor Faustus. The critical and satirical tone of the work is foreshadowed by a short verse, also appearing on the title page:

Pray tell me, whether, in a vicious Age,
The Stage corrupts the Town, or Town the Stage?
For both concur, when Folly makes its way;
But where the Fault begins, 'tis hard to say.

The satirical poem is sixty-seven pages long, with about half of them being devoted to the account of The Necromancer.

The other poem, titled, like Rich's pantomime, The Necromancer; or, Harlequin Doctor Faustus, was written by Thomas Merrivale.⁶² On the title page, Merrivale is said to be "late of Trinity College, Oxon" and, at the time he wrote the poem, he was a junior actor in Rich's company. The printed edition begins with a dedication to John Rich, and expresses the author's motivation to fulfill

... the undeniable Duty of Your Humble Servants to congratulate You upon the late success which has attended the Necromancer, the Effect of your own Ingenuity.⁶³

Only twenty-four pages in its entirety, with about half of these devoted to the pantomime, Merrivale's Necromancer is substantially shorter than Ward's poem and provides proportionately less detail in most instances. However, it is most valuable in corroborating or clarifying details in the staging of The Necromancer found in both An Exact Description and The Dancing Devils.

⁶² Thomas Merrivale, The Necromancer; or, Harlequin Doctor Faustus: A Poem; Founded on the Gentile Theology. London: J. Roberts, 1724. Like Ward's The Dancing Devils, the exact date of publication of Merrivale's poem is not known. However, on the last page, a pair of verses exclaim that "Success had answer'd the Desires / Of Jove's resurgent Son; full forty Days" (p. 24) which indicates that it was written prior to the end of the season, which saw a total of 52

The Necromancer, as recorded in An Exact Description, has been the subject of three articles. Elvena M. Green's "John Rich's Art of Pantomime as Seen in his The Necromancer, or Harlequin Doctor Faustus..." (1965) is fundamentally important for bringing the existence of An Exact Description to prominence.⁶⁴ Green's article attempts to show that Rich's pantomime was more popular than the rival Harlequin Doctor Faustus at Drury Lane because it was the more dramatically complete. While Green compares selected portions of the two pantomimes to illustrate her contention, she attempts a reconstruction of neither piece.

John McVeagh revisited Green's work a quarter of a century later in his article "'The Subject of Almost All Companies': A New Look at The Necromancer" (1991).⁶⁵ McVeagh subjects Green's assessment of the pantomime to a critique and puts forth his own assertion that, although The Necromancer did have a more effective dramatic structure, its success was due rather to its sophisticated dance and music.⁶⁶

McVeagh's article was followed up by Phyllis Dircks' "The Eclectic Comic Genius of John Rich in The Necromancer" (1995).⁶⁷ While Dircks acknowledges the contributions of both Green and McVeagh, she suggests that the success of

performances. More precisely, the fortieth performance of The Necromancer was on February 22, 1724, which marked the last night of the long contiguous January – February run.

⁶³ Merrivale, The Necromancer, n.p.

⁶⁴ Elvena M. Green, "John Rich's Art of Pantomime as Seen in his The Necromancer, or Harlequin Doctor Faustus: A Comparison of the Two Faustus Pantomimes at Lincoln's-Inn-Fields and Drury Lane," Restoration & Eighteenth-Century Theatre Research, Vol. 4, May 1965: 47-60.

⁶⁵ John McVeagh, "The Subject of Almost All Companies": A New Look at The Necromancer", Theatre Notebook, Vol. 45, No. 2, 1991: 55-70.

⁶⁶ Unfortunately, in his comparison of the two texts of Harlequin Doctor Faustus and The Necromancer as printed in An Exact Description McVeagh, like Green, mistakes the chronological sequence in which the various versions appeared.

The Necromancer was in fact largely due to Rich's "perceptiveness in discerning popular taste and his wisdom in making eclectic choices."⁶⁸

There are two weaknesses in the articles by Green, McVeagh and Dircks. In the first place, they approach The Necromancer, as printed in An Exact Description, from a literary point of view.⁶⁹ In the second place, they are not interested in it on its own terms, but only in comparison with Harlequin Doctor Faustus. Overly concerned with theme and structure, they all overlook the chief value of An Exact Description, which is as a detailed account of the visual spectacle of Rich's most popular afterpiece.

The great excitement generated by Harlequin Doctor Faustus, and even more by The Necromancer, prompted the anonymous author to write the description so that those who had heard of it, but were unable to see it at the theatre, could also marvel at the magical tricks of Faustus.⁷⁰ This point is clearly put forward by the author himself in the preface:

The Entertainment of Doctor Faustus has at both Houses met with such prodigious Success, that it's grown the Subject of almost all Companies, both in Town and Country; and indeed 'tis a Diversion so very uncommon and surprising, that the Representation of it must certainly be a Satisfaction to every one that is not eaten up with Spleen and Ill-nature. Few, I believe, in, or near, London, but by Experience can and will join with me in my Assertion; and there are scarce any in the Country, especially young People, who have had but a bare mention of it, that do not long as much for the Sight of the Doctor, as a French Head, or a new Suit of Cloaths.

⁶⁷ Phyllis T. Dircks, "The Eclectic Comic Genius of John Rich in The Necromancer," Theatre Notebook, Vol. 54, No. 3, 1995: 165-172.

⁶⁸ Dircks, p. 171.

⁶⁹ In one instance, p. 171, Dircks refers to The Necromancer as a "play," which reinforces this misplaced importance on dramatic plot.

⁷⁰ The title page of An Exact Description also emphasizes the spectacle: "Containing The particular Tricks, Incidents, Songs, Dances, Alterations and Additions, throughout both Performances."

'Tis for their Sakes chiefly I have collected the following Scenes, that they may have the Pleasure of seeing, in Print at least, the wonderful Tricks and powerful Art of the so much talk'd of Faustus, as perform'd at both Theatres.⁷¹

A detailed reconstruction of the visual spectacle contained in The Necromancer has never been attempted, though such a reconstruction would be desirable and a valuable contribution to the study of early eighteenth-century English pantomime. With this purpose in mind, let us proceed directly. For as the anonymous author of An Exact Description himself put it,

A further Preface I think needless, and therefore shall directly proceed to the Business, which wants no Harangue in its Favour, and can best speak for itself.⁷²

Let us then journey to the theatre at Lincoln's Inn Fields and see if we might be able to conjure up the spirit of Rich's spectacular Necromancer.

⁷¹ An Exact Description, n.p.

⁷² Ibid.

Reconstructing The Necromancer

The proposed reconstruction of The Necromancer is based on the written account of the entertainment as detailed in An Exact Description of the Two Fam'd Entertainments of Harlequin Doctor Faustus...and The Necromancer published by T. Payne in late March of 1724.¹ Every part of the description pertaining to The Necromancer has been included in this reconstruction, with the exception of the recitatives and the verses to the songs. The words to these musical sections first appeared in The Vocal Parts of an Entertainment, call'd, The Necromancer; or, Harlequin Doctor Faustus published in early January 1724.² The songs, with music, were also published shortly thereafter, in February, under the title of Dr. Faustus or the Necromancer a Masque of Songs.³ The anonymous author of An Exact Description, who wrote later that same spring, appears then to have plagiarized the words to the recitatives and songs from either of these sources.

The reconstruction is supported by further evidence found in the two long poems already mentioned: The Dancing Devils, attributed to Ned Ward, and The

¹ The advertisement for An Exact Description first appeared in The Evening Post, Saturday March 21 to Tuesday March 24, 1724.

² The publication of The Vocal Parts of ...The Necromancer was first advertised in The Daily Post - Friday January 3, 1724. This was the first official printed version of The Necromancer and formed the basis for the many other versions which would be printed in the years to come. None of these versions contained a more detailed description of the action of the comic portion of this entertainment as was printed in An Exact Description.

³ Dr. Faustus or the Necromancer a Masque of Songs: London, I. Walsh, 1724. The songs from The Necromancer were also subsequently published separately and some appeared in volumes of collected works. Additionally, there appears to be a second printing of the complete songs, titled

Necromancer by Thomas Merrivale. In addition to these two literary sources, there are several visual sources which reveal a great deal of pertinent information about how The Necromancer may have appeared on the stage at Lincoln's Inn Fields theatre [Figs. 2-10].

Description of some of the costumes, properties, scenes and machines in the reconstruction is also greatly assisted by the existence of an inventory of Covent Garden made in 1744. This inventory, an attached schedule prepared for the mortgage agreement between John Rich and Martha Lauder, is dated January 30, 1744.⁴ Although this document was written two decades after The Necromancer was first introduced, and after Rich had left Lincoln's Inn Fields for the new theatre he built in Covent Garden, the pantomime was still in the repertory during the 1743-44 season, so the inventory done in that year is likely to have preserved details of relevance to the original work.⁵

The inventory is organized by room or area within the theatre, and every object is meticulously noted, down to the smallest item. The greater part of the inventory is devoted to detailing the costumes in the wardrobe. While there are some costume items listed for The Necromancer, the more interesting entries relating to the staging of this pantomime appear in the items found in the scene room, the properties room, the flies and the cellar beneath the stage. In many cases, such items are often specifically identified as belonging to a particular

The Songs in the Necromancer or Harlequin Dr. Faustus. London: Benjam. Cook. See Chapman, Vol. 2, p. 132.

⁴ For a verbatim transcript of the 1744 inventory see Philip H. Highfill's article "Rich's 1744 Inventory of Covent Garden Properties," Restoration and 18th Century Theatre Research, Vol. 5, No. 1, 2, 3: 7-35.

production, such as “the dragon in Faustus.” Because items in the inventory were catalogued by their storage location in the theatre, usually grouped together by production in the repertory, we are able to gain additional information by comparing items listed in succession.

Authorship of The Necromancer

Determining the authorship of Rich’s pantomimes has always been somewhat problematic. Although it is almost certain that Lewis Theobald wrote the libretto and John Galliard composed the music for The Necromancer, neither of these two men can really be thought of as author of the whole.⁶ However, it is ultimately John Rich who should be credited with this in his role as “inventor” or deviser of the entertainment because he received the “author’s” benefits.⁷

Although Rich’s first three benefits for The Necromancer did not specifically advertise him as the author, they nonetheless correspond to the usual third, sixth and ninth performances of the run which were typically reserved for the author.⁸ Galliard and Theobald never received any benefits for The

⁵ The Necromancer was performed on six occasions at Covent Garden in the 1743-44 season between December 26, 1743 and April 21, 1744.

⁶ Galliard and Theobald had already contributed, the previous spring, to the entertainment of Jupiter and Europa (1723), and had also earlier collaborated on the creation of the masque Pan and Syrinx (1718). Later that same season, they also joined forces on The Lady’s Triumph (1718), advertised as “a new Comic-Dramatic Opera,” but is generally regarded as a masque. However, it should be noted that neither Rich’s, Theobald’s or Galliard’s name appears on the title page of any published version of The Necromancer, which is left anonymous. This has resulted in different attributions of authorship of the pantomime to all three.

⁷ Also, as we have seen earlier, Thomas Merrivale’s poem mentions in the dedication The Necromancer as being of Rich’s “own Ingenuity.”

⁸ The benefit performance of The Magician; or, Harlequin a Director on March 30, 1721 did, in fact, advertise Rich as “Author of the Afterpiece.” However, after this date, Rich’s benefits for his pantomimes did not include this distinction.

Necromancer in the 1723-24 season or afterwards, nor for of any of the other pantomimes they composed or wrote for Rich at Lincoln's Inn Fields. They were, however, paid by Rich in lump sums for their work, as is shown in the account books of Lincoln's Inn Fields for 1724-25.⁹

Besides being the deviser and performer of the title role of Harlequin in these entertainments, Rich was also the manager of Lincoln's Inn Fields. As such, he had complete control over the expenditures of the theatre, and was able to single-handedly determine what kind of scenes and machines would be used in any new piece, and how much money would be spent on them. This fact is particularly important in the case of The Necromancer, where the primary emphasis appears to have been on the spectacle.

Scenic Structure of The Necromancer

The Necromancer, as presented in An Exact Description, contains eight distinct scenes divided by scenic transitions. The exception to this structure is the last scene, Scene VIII, is the only one that included a scenic change while actors remained on the stage. Including this last "double" scene, the total comes to nine. Three of these (Scenes II, IV, VII) are very short transition scenes, while the remaining six contain substantial action. Of these six scenes, only four (Scenes I, V, VI, IX) feature spectacular staging. Of the remaining two, Scene III

⁹ The account books for LIF in the British Museum (Eg. 2265) record a payment of £15 5s on Friday, January 1, 1725 to "Mr Galliard in farther part and in full for Musick in Dr. Faustus." However, this kind of payment for individual pieces seems to have changed later on. The account books for the 1725-27 season (Eg. 2266) show that Galliard was paid a predetermined

is primarily a pastoral comic dance in two parts, and Scene VIII is mainly composed of recitative and three songs in the form of a masque. The only vocal parts contained in The Necromancer were the recitatives and songs at the beginning and the end: Scenes I and VIII.¹⁰

Additional Music in The Necromancer

In addition to the songs, The Necromancer contained a considerable amount of instrumental music to accompany the comic action and the various dances.¹¹ Although none of these pieces seems to have been published circa 1724, seven were later included as an appendix in the printed music for the revival of Harlequin Sorcerer in 1752.¹² As Clive Chapman points out, one of the tunes was published earlier under the title of the "Heymaker's Dance in Faustus," appearing in the printed music for Momus turn'd Fabulist, or Vulcan's Wedding (1729). This supports the possibility that the 1752 edition might indeed contain the music originally composed by John Galliard for Rich's pantomime in 1723-24.¹³

Unfortunately, all but two of these tunes in the 1752 edition are unnamed, leaving some question as to where they were located in the pantomime. "The

amount of £100 for the entire season divided into weekly payments of £4 each. See entry for September 30, 1726 which notes "Mr Galliard in part of £100 for the ensuing season."

¹⁰ Scene VIII as printed in An Exact Description also includes the final Scene IX which has a short song at the end.

¹¹ For a complete discussion and analysis of the music in The Necromancer, see Chapman, Vol. I pp. 296-315 and Vol. II pp. 121-163.

¹² The "Comic Tunes in Dr. Faustus" appears on pp. 17-21 of The comic tunes in the celebrated entertainment call'd Harlequin sorcerer London: I. Walsh, [1752].

¹³ Chapman, Pantomime and Its Music, p. 299.

Mill Tune" is the only one that can be accurately placed, in Scene VI.¹⁴ However, for the reconstruction of the visual spectacle of The Necromancer, the exact placement of the Comic Tunes in the pantomime is not critical, and will not be attempted here. Dances mentioned in An Exact Description, or the other supporting sources, will be appropriately noted in the details preceding the discussion of each scene.

Cast of The Necromancer

The original cast of The Necromancer, as listed in An Exact Description, included fourteen named performers: three singers, ten dancers and one actor.¹⁵ The three singers were Richard Leveridge, John Laguerre and Isabella Chambers.

Richard Leveridge sang the parts of the Infernal Spirit (Mephistophilus) in Scene I and Charon in Scene VIII. By the time Leveridge appeared in The Necromancer, he was fifty-three years of age and had a long and colourful theatrical career behind him. He had been a popular bass singer in his day, but the success of The Necromancer sparked something of a come-back for him. He continued to perform in Rich's pantomimes for many years thereafter.¹⁶

¹⁴ The other named tune is the "Chaconne" which, at 175 bars, is the longest and most musically complicated tune of them all.

¹⁵ The cast of The Necromancer represented the largest number of performers which Rich had assembled for a pantomime to that date. Also, additional members from the company may have also appeared in the entertainment performing minor roles such as the scholars in Scene VIII and in other supernumerary parts not listed.

¹⁶ Biographical Dictionary, Vol. 9, pp. 262-268.

Additional biographical information on Richard Leveridge can be found in The New Grove, Vol. 10, pp. 701-702. Also an article by Olive Baldwin and Thelma Wilson titled "Richard Leveridge, 1670-1758," The Musical Times: Vol. 111 (1970) – No. 1528, 1531, 1532.

John Laguerre sang the part of Leander in Scene VIII.¹⁷ He was the son of the famous painter Louis Laguerre, and had first appeared at Lincoln's Inn Fields in 1719 as an entr'act singer. But, in the years which followed, he also performed as actor and dancer. Laguerre had most recently appeared in Jupiter and Europa (1723), and previously in The Magician (1721). After The Necromancer, he remained with Rich's company through to the end of his career in 1748.¹⁸

Isabella Chambers sang the part of the Shade of Helen in Scene I and Hero in Scene VIII. She had just begun her theatrical career, having made her debut performance the previous spring at the Haymarket. Rich was evidently impressed by her talent, and convinced her to join his company in the fall. The year after The Necromancer, in the 1724-25 season, she was being paid £5 daily, a very high salary for the period.¹⁹

Besides John Rich in the title role of Harlequin Doctor Faustus, there were three other principal dancers in The Necromancer: Mr. Nivelon Sr., Mr. Nivelon Jr., and Mrs. Rogier.

Francis Nivelon, most often referred to as Nivelon Sr., played a Fury in Scene I, Man in Scene V, Miller in Scene VI and Punch/Daemon in Scene VIII (IX). Along with his brother, he had been brought over by Rich from Paris that fall, presumably to appear in the forthcoming Rape of Proserpine. In the 1724-25 season, after the success of The Necromancer, Nivelon Sr. was successful in negotiating a contract with Rich which paid him £5 per week, plus a free benefit

¹⁷ Laguerre is also variously spelled during the period as "Le Gar," "Le Gare," "Legar" and "La Guerre."

¹⁸ Biographical Dictionary, Vol. 9, pp. 114-118.

or £100, the highest salary of any dancer.²⁰ Although a legal dispute with Rich followed at the end of that season, Nivelon Sr. remained with his company for several years afterwards, with the parts he performed in The Necromancer being the first of many such roles in Rich's pantomimes through to 1727-28.²¹

Francis Nivelon's younger brother, most often known simply as Nivelon Jr., may have been called Louis after their father, the dancer, Louis Nivelon. Like his brother, Nivelon Jr. played several roles: a Fury in Scene I, Man in Scene V, Miller's Man in Scene VI, and Mezzetin Man in Scene VIII (IX). He only appeared at Lincoln's Inn Fields in the 1723-24 season, after which he returned to Paris and it is not known what became of him.²²

Mary Rogier danced the parts of the Miller's Wife in Scene VI and Harlequin Woman in Scene VIII (IX). She first appeared at Drury Lane in the spring of 1721, but by the fall was performing with the Lincoln's Inn Fields company. Mrs. Rogier was Rich's principal female dancer and had played the part of Europa in Jupiter and Europa (1723). We do not know Mrs. Rogier's maiden name, but she came to be known as Mrs. Laguerre after 1724, when she re-married John Laguerre, the singer, after the death of her first husband.²³ She

¹⁹ Ibid., Vol. 3, pp. 145-146.

²⁰ See the description of legal documents in Judith Milhous and Robert Hume's A Register of English Theatrical Documents, 1660-1737. Carbondale and Edwardsville: Southern Illinois University Press, 1991. Vol. II, pp. 694-95. The document also details that when Nivelon first joined the company in the fall of 1723, Rich engaged him with a verbal contract for 13s 4d nightly, which amounted to almost £4 per week. By the season of 1726-27, the LIF account books in the British Museum (Eg. 2266) show that Nivelon's salary had increased to £6 weekly.

²¹ Biographical Dictionary, Vol. 11, pp. 33-35.

²² Biographical Dictionary, Vol. 11, pp. 36-36.

The Biographical Dictionary lists Nivelon Jr.'s role in The Necromancer as "Pierrot Man," and evidently there is some confusion there.

²³ Mrs Rogier's husband had hanged himself while she was performing at the theatre in the spring of 1724. See London Journal - February 8, 1724.

continued performing with Rich's company for many years, moving with him to Covent Garden, with her final performance being in the 1736-37 season.²⁴

Six other minor dancers appeared in The Necromancer, three men and three women. Mr. Dupre played a Fury in Scene I and Harlequin Man in Scene VIII (IX). Mr. Lanyon played a Fury in Scene I and Scaramouch Man in Scene VIII (IX). Mr. Newhouse played a Fury in Scene I. Mrs. Cross played Mezzetin Woman in Scene VIII (IX). Mrs. Ogden played Scaramouche Woman in Scene VIII (IX). Mrs. Wall played Pierrot Woman in Scene VIII (IX).²⁵ These dancers also filled the roles of the eight Country Men and Women in Scene II and III, joined by two other unknown cast members. The two girls in Scene V are also unknown. The remaining cast member was the lone comic actor James Spiller, who played the Doctor's Man in Scenes IV, V, VII and VIII.

²⁴ Biographical Dictionary, Vol. 9, pp. 118-119.

²⁵ The cast list for An Exact Description erroneously lists Mrs. Wall in the role of "Punch Woman."

THE NECROMANCER; or, Harlequin Doctor Faustus

SCENE I.

Scene:

"The Doctor's Study."

Characters:

Doctor Faustus - Rich

Good Spirit - ?

Bad Spirit - Laguerre?

Infernal Spirit - Leveridge

Five Furies - Dupre, Nivelon Sr., Nivelon Jr., Lanyon, Newhouse

Shade of Helen - Chambers

Music:

Song, "Arisel ye subtle Forms" (Leveridge)

Song, "Cupid! God of pleasing Anguish" (Chambers)

Dance:

"Furies Dance" (5 Furies – See above.)

The first scene of The Necromancer begins with the raising of the curtain to discover John Rich as Harlequin Doctor Faustus in his study. A letter drops to him from above. The opening is described as follows by the author of An Exact

Description:

The Doctor is discover'd at a Table, on which are several Papers, which he with Earnestness peruses, 'till interrupted by a Letter which drops from the Top of the Cieling into his Hand; in surprize he quits the Table, opens it, and walking to the Front of the Stage, reads it by a Candle; which being held by him on the contrary Side, makes the Direction, viz. To Doctor Faustus, visible to the Audience.
(An Exact Description, p. 21)

As the description indicates, the writing on the letter was made visible by holding a candle behind it, suggesting that the general lighting for this scene was likely quite dark.²⁶ Thomas Merrivale's poem The Necromancer elaborates on this darkness:

When lo! a sudden Darkness overwhelms
The Scene of pleasing Sports, resembling Night
Dismal and dull; and in that awful Gloom
A Necromancer once of mighty Note,
And popular Agnize, in *Germany*,
Faustus the Sorcerer sits deep in Thought; (p. 11)

The description of the letter in The Dancing Devils tells us that the writing was large enough to be seen even in the furthest galleries:

Now from a corner of the Skies,
A strange Epistle downward flies,
And shoots itself, directly plumb,
'Twixt *Harle's* Finger and his Thumb.
The Superscription of which Letter
Is turn'd tow' rds every Spectator,
That Boxes, Galleries and Pit,
Should see what Hand the Dev'l had writ,
Which, to each curious Eye, appears
As grand as a Commissioner's,
Who, when he Signs, will let us see
He scribbles by Authority. (pp. 20-21)

The fact that this letter, supposedly delivered by demonic spirits, dropped from above was a detail which did not escape the critical eye of the author of The Dancing Devils. The author seized upon this point to sneer at the apparent incongruity of place:

²⁶ In the 1744 Covent Garden inventory are listed "three transparent letters" at the end of the document under "Properties continued"; see Highfill, p. 34.

But tell me, Criticks, if you please,
 You that are skill'd in Niceties,
 Why does this Letter from above
 Fly down, as if it came from *Jove*?
 When some young trap-door Imp, from Hell,
 Might have deliver'd it as well;
 For what's directed from the Clouds,
 Seems to be sent us by the Gods;
 But what th'Infernal Prince dispatches,
 To Wizards, Conjurers, or Witches,
 Should upwards be convey'd, to show,
 'Twas Hocus'd pocus'd from below; (p. 21)

Ward goes on to speculate that the scroll descends from above specifically to allow the opportunity for a crowd-pleasing trick:

Therefore the Reason to be given,
 Why the Scrowl drops, as if from Heaven,
 Must be our Conjuror's desire
 To shew what Magick lies in Wire,
 By th' Pow'r of which, we do suppose,
 All Puppits move in Puppet-Shows (p. 22)

However, the effect produced by this not-so-subtly disguised wire was criticized by Ward as an insult to the intelligence in the spectators of the pit and boxes:

O vain attempt! to thus impose
 On Lords and Ladies, Wits and Beaus,
 When, by the way, tho' Juglers Tricks
 May puzzle Fools and Country Hicks,
 Yet wiser Heads discern the Cheat,
 And, scoffing, laugh at the Deceit. (p. 23)

A passage in James Miller's satirical work Harlequin Horace (1731) indicates that the visibility of these wires seems to have been dependent on the spectator's distance from the stage:

So when the Tricks of *Faustus* are presented,
 If placed too nigh my pleasure is prevented.
 I see the *Strings* by which the feats are done,
 And quickly find no *Conjuror* in *Lun*.²⁷

After having read this letter down stage, Harlequin Faustus then goes back to his table and writes a reply which, its recipient revealed by candle-light in the same manner as before, he sends back upwards again.

After a short Pause he returns to the Table, and writes an Answer; which he brings forward, as before, and by the Superscription, it appears to be wrote, To the Impostor Faustus. He comes back to the Table, and having seal'd it, he gives it a Toss, and it flies up on the contrary Side to that where the other came down.
 (An Exact Description, pp. 21-22)

The reply which he writes "To the Impostor Faustus" may have been meant to be understood by the audience as a humorous jab at Thurmond's rival Harlequin Doctor Faustus at the other house. In any case, this letter was not the contract from the Devil which is delivered later by Mephistophilus, but rather correspondence delivered by invisible spirits.

The Doctor is then joined by a Good and Bad Spirit who alternatively warn of and tempt him towards further study in the Black Arts in sung recitative.

The Doctor then sits down at the Table to read. A Good and Bad Spirit appear, and sings.
 (An Exact Description, p. 22)

²⁷ [James Miller], Harlequin Horace; or, The Art of Modern Poetry. London: Lawton and Gilliver, [1731] p. 53. Miller uses the preface of his work to address "the Courteous and Ingenious J[oh]n R[ic]h. – Esq" who he later proclaims "can, by the single wave of a *Harlequin's Wand*, conjure the whole Town every Night into *your Circle*."

Whether the Good and Bad Spirit were represented by two different singers or by one who assumed both roles via some clever transformation is unknown. However, the passage in Dancing Devils seems to indicate that there were indeed two persons, each separately playing a part in a black and a white costume:

As *Harlequin* with sober Looks,
Sits musing near his Shelves of Books,
With his good *Genius* and his bad,
In white and sable Garments clad,
Contending, in harmonious Lays,
To lead the Doctor diff'rent ways,
But thirst of Knowledge makes him chuse
Th'Advice he's caution'd to refuse.²⁸ (p. 20)

John Laguerre might have played one of these Spirits in addition to his role as Leander. Clive Chapman lists him in the part of the Good Spirit, although that claim is questionable and unsupported.²⁹ If, in fact, Laguerre did sing one of the two parts, it would likely have been the Bad Spirit. Otherwise, both of these roles may have been performed by others not named in the advertisements.

²⁸ It should be noted that the sequence of action in The Dancing Devils differs from that in An Exact Description in that in the latter Doctor Faustus is described as receiving and sending the letter prior to the Good and Bad Spirit appearing. In The Dancing Devils, this sequence is reversed.

²⁹ Chapman, English Pantomime and Its Music, p. 297. While Chapman says that his cast list is compiled from "both versions," he does not elaborate to say which versions he is referring to. But, it seems likely he has deduced this from the original advertisement for The Necromancer on December 20, 1723 which prints the characters of "the good and evil genius" followed by the names of the singers, including John Laguerre, who is listed as "Legar." The parts of "A Good & Bad Spirit" are listed in the cast of The Vocal Parts (1723) without a named performers and this is the case for subsequent versions of the printed editions of The Necromancer. The entry for John Laguerre in The Biographical Dictionary Vol. 9, p. 115, lists Laguerre as performing "a Spirit in The Necromancer," but does not say which one or provide additional information. However, he LIF account books for 1724-25 in the British Museum (Eg. 2265) record that the "Good Spirit in Faustus" was paid 5s on the nights The Necromancer was performed in that season. Presumably, then, this was not for a regular singer in the company, who would have been otherwise named, leading us to believe that it was not Laguerre.

After the Good and Bad Spirits disappear, Doctor Faustus then invokes Mephisophilis, referred to in An Exact Description as the “Infernal Spirit,” who was played by the celebrated bass singer Richard Leveridge.

The Good and Bad Spirit then disappear.

The Doctor by Motions invokes his Familiar, and an Infernal Spirit rises and sings.
(An Exact Description, p. 22)

The description states that the “Infernal Spirit rises,” suggesting that he appeared through a trap in the stage floor as befitted a demon from the underworld. This scene is also spectacularly described by Merrivale:

Still more to learn; when straight his magick Wand
He waves is mystick Figures thro' the Air,
Then points to Earth; the ratling Thunder rolls
Along the Sky; the livid Lightning's Blaze
Diffuses Scent sulphureous thro' the vast
Immense; when lo! the yawning Earth cleaves trembling;
While from its spacious Jaws a horrid Form,
Thick clad with sable Essence of old Night,
And Majesty of Hell, terrifick springs (p. 13)

As Merrivale suggests, there may have been some hellish sound effects and pyrotechnics to accompany the entrance of the Infernal Spirit. The descriptive phrases “Lightning Blaze” and “Scent sulphureous” suggests the use of a gunpowder flash.

The Infernal Spirit then acknowledges the invocation of Doctor Faustus in sung recitative, and presents to him the contract with the words “Sign thy Consent his Sway to own” while the Good and Bad Spirits continue to advise Harlequin Faustus for and against his impending action in recitative from off-

stage. The verse of Merrivale's poem indicates that the Infernal Spirit was dressed in black, and carried a wand of the same colour:³⁰

With vast infernal Stride, and waves his Wand
Of hue well suited to his sable Robe:
With wily Song he courts the Necromancer
To sign a Contract dark and damnable; (p. 13)

This moment, when Faustus is first offered the contract by the Infernal Spirit, is accurately captured in an anonymous drawing [Fig. 2] now in the collection of the British Museum.³¹ Richard Leveridge, in the role of the Infernal Spirit, is depicted on the left, contract in hand, with John Rich as Harlequin Doctor Faustus on the right. Rich is reported to have been "remarkably short in stature," an allegation which is evidently confirmed here.³² Both the Infernal Spirit and Doctor Faustus are shown holding long wands.³³ Behind these figures can be seen the table and chair of the Doctor's study with bookcases in the background, flanked by three sets of side wings. The whole scene is framed by an ornate sculptural proscenium which shows satyrs on either side crouching on pedestals with urns above in recessed alcoves.

The drawing technique is pen and ink wash over a freehand pencil sketch with partially constructed perspective reference lines to situate a central vanishing point. The more developed rendering of the proscenium border suggests a frame to the drawing, and its small size of 5 1/2 x 6 1/2 inches

³⁰ This fact is confirmed later when the Infernal Spirit "Waves his Wand" to produce Helen of Troy, *An Exact Description*, p. 24.

³¹ British Museum, Department of Prints and Drawings, 1972.U.517.

³² Tate Wilkinson, *The Wandering Patentee*, Vol. 1, p. 124.

indicates that it was perhaps a preliminary study for an engraved version of a ticket.

The British Museum has catalogued this particular drawing as representing Thurmond's Harlequin Doctor Faustus at Drury Lane.³⁴ This identification has since been reproduced in several important reference works.³⁵ However, the drawing also appears in Mander and Mitchenson's Pantomime: A Story in Pictures where it is noted to be from The Necromancer.³⁶ I believe this to be the correct identification and, although Mander and Michenson do not mention this, the evidence to support this claim comes from the detail of the satyrs on either side of the proscenium arch. These decorative figures are also

³³ In The Necromancer there is no mention of how Faustus receives his wand. In Drury Lane's Harlequin Doctor Faustus, Faustus takes hold of the end of the Daemon's black wand out of which is produced a white one which gives him the conjuring power. An Exact Description, p. 2.

³⁴ Edward Croft-Murray, Catalogue of British Drawings in the British Museum, Vol. II (unpublished manuscript) describes it as John Thurmond's Pantomime Harlequin Doctor Faustus, Sc.1. Croft-Murray goes on to note: "The incident represented in the present drawing corresponds exactly with the synopsis of Scene I in the Libretto, Harlequin Doctor Faustus: with the Masque of the Deities. Compos'd by John Thurmond, Dancing Master, 1724, pp. 5-6."

³⁵ Roger Fiske in English Theatre Music in the Eighteenth Century reproduces the sketch on plate II (between p. 334 and 335) and identifies it with the caption: "Pantomime sets: Drury Lane's Harlequin Dr Faustus, scene i (1723)..."

The Biographical Dictionary reproduces the anonymous sketch in Vol. 14, p. 432 and identifies it with the caption "Scene from THURMOND'S Harlequin Doctor Faustus". Later, on p. 434, the Biographical Dictionary adds: "In the British Museum is a sketch in pencil and sepia ink by an unknown artist of a scene from Harlequin Doctor Faustus at Drury Lane in 1724. The scene shows Pantaloon and Scaramouch, but not Mars (Thurmond's character)." Apparently, not only have the editors of the Biographical Dictionary mistaken the title of the entertainment, but also the two characters represented in the scene depicted.

The New Grove reproduces the anonymous sketch in Vol. 14, p. 162, and identifies it with the caption: "John Rich as Harlequin in John Thurmond's pantomime 'Harlequin Dr Faustus', performed at Lincoln's Inn Fields Theatre in December 1723". This description erroneously intermixes the details of both Faustus pantomimes.

The Georgian Playhouse, London: Arts Council of Great Britain, 1975. Shows Anonymous sketch of Faustus pantomime as Plate 14 on p. 16 with the title: "John Thurmond's Pantomime, 'Harlequin Dr. Faustus', Scene I"

depicted in the later versions (V and VI) of Hogarth's famous paintings of The Beggar's Opera (1728), which clearly show a representation of the stage of Lincoln's Inn Fields.³⁷ Although the actual date of the anonymous drawing is not known, it has been catalogued by the British Museum as circa 1724, presumably on the assumption that it would have been executed during the year when the two Faustus entertainments were first presented to the public.³⁸

The lighting for the first scene of The Necromancer, as shown in the drawing, seems to be coming from the left side. This can be seen by the alternating pattern of light and shadow between the proscenium and each set of wings on that side. The shadows of Leveridge and Rich along the stage floor also indicate lighting from the left. This detail suggests heavy use of side lighting, which may have been achieved by placing lighting trees with lanterns arranged vertically between each set of side wings.

The arrangement of the scenic elements in the anonymous drawing can be seen more clearly in a simplified and enhanced version [Fig. 3]. The bookcase on the left side of the drawing is divided into three distinct vertical sections, while

³⁶ Raymond Mander and Joe Mitchenson, Pantomime: A Story in Pictures. Peter Davies, 1973. The reproduction appears as Plate I [n.p.] and clearly states "John Rich as Harlequin in a scene from *The Necromancer: or, Harlequin Dr Faustus*."

³⁷ For the details concerning Hogarth's painting, see pp. 76-79 of Ronald Paulson's Hogarth: His Life, Art, and Times. New Haven and London: Yale University Press, 1971. The elaborated Version V of "The Beggar's Opera," the first to show the satyrs, was commissioned by John Rich is reproduced in Paulson as Pl. 15 on p. 72. The evidence of the satyrs to distinguish the sage of Lincoln's Inn Fields is also supported by an engraving which appears as the frontispiece to George Bickham's The Musical Entertainer (1737) titled "The Masque at the Old House" showing a crouching satyr on the right side of the proscenium. I am indebted to John Orrell for his kind assistance in bringing this to my attention.

³⁸ Although the date of 1724 stands to reason, we must consider the possibility that it may well have been drawn later at any between 1724 and 1733, the years that The Necromancer appeared on the stage at Lincoln's Inn Fields prior to Rich's company moving to Covent Garden.

the bookcase on the right seems to be composed of a single unit. Both bookcases have multiple horizontal shelves filled to capacity with volumes. Above the left bookcase can be seen two round globes with a number of jars or flasks between them. On the top of the right bookcase is seen the elongated figure of what appears to be a four-legged creature with a tail and snout not unlike an alligator. The bookcases, and some of the decorative objects, are mentioned in the Covent Garden inventory of 1744: "two book cases for Faustus," "2 gilt globes book for Faust" and "an allegator" [sic].³⁹

The detail contained in the anonymous drawing allows for a conjectural ground-plan to be constructed [Fig. 4]. Without the exact dimensions of the stage opening it cannot be drawn to scale; however, it is possible to suggest the arrangement of the scene as viewed from above. The most interesting point is the use of the two practical bookcases, perhaps an unconventional choice given the period's preference for painted scenery. The chair and the table are shown at centre. These are flanked by three sets of side wings, shown angling towards the centre, the furthest upstage being closest together to achieve a forced perspective. The scenic stage is separated from the forestage by the proscenium arch. At either side of the stage in front of the proscenium was located at least one practical side door leading offstage. These are shown here as perpendicular to the proscenium, but they may in fact have been slightly angled towards the

Regardless, it can be considered a faithful rendering in any of these years as the characters and the action of this first scene remained consistent throughout this time.

³⁹ The allegator, globes and book appear at the end of the inventory under "Properties continued"; see Highfill, p. 34-35.

auditorium. For clarity, the positions of Leveridge and Rich are indicated with large ovals.

At this point in the action of Scene I, the Infernal Spirit, in order to convince Faustus to sign the contract, conjures up five Furies from below with an incantation: "Arise! Ye subtle Forms, that sport." The stage directions in An Exact Description state that "Here five Furies rise and dance, and then vanish."⁴⁰ After this, the Infernal Spirit attempts to win Faustus' interest by producing a treasure: he "Strikes the Table, and it appears cover'd with Gold, Crowns, Sceptres, &c."⁴¹

The trick of producing the treasure on the table would probably have been achieved by flipping over a false table top with a simple mechanical pivot. The fact that the table in the anonymous drawing is shown completely covered with a cloth which reaches down to the stage floor, allows the possibility that the trick was controlled manually by a person hidden under the table. Alternatively, the effect could well have been accomplished in much the same manner as a standard trap. In this case, the table top would have risen up through the stage floor, hidden by the tablecloth, bringing the jewels into view. The relevant passage from The Dancing Devils perhaps makes reference to the *modus operandi* of this mechanism in its repeated use of the word "traps":

The Dev'l, who has more Traps to take us,
Than a Mouse-trap-builder e'er could make us,
Exhibits, now, Bait after Bait,
T'entice the Doctor to his Net,
Sings like an Angel to allure him,

⁴⁰ An Exact Description, p. 23.

⁴¹ Ibid., p. 23.

But can't, as yet, in Bonds secure him;
 Tempts him with e'ery worldly Good,
 To sign the Contract with his Blood,
 Lays him down Crowns and Scepters too, (p. 23)

In the dim lighting of the first scene, the sudden production of sparkling jewels and crowns of gold would have been very dramatic. Merrivale's poem provides an important additional clue on this point in describing the scene with "glitt'ring Daemons," suggesting that reflective material may have been used earlier on the costumes of the dancing devils to similar effect.⁴²

But that refus'd, as baneful to his Peace,
 Ten thousand glitt'ring Daemons he conjures
 From Earth, from Air, from Seas, from raging Fire,
 To start in furious Dance; nor these avail,
 But fright his sickening Soul; nor proffer'd Gold,
 Grandeur, nor Crowns, nor *India's* Wealth immense,
 Can tempt him to forego the hope of Heav'n,
 And sell his Soul to endless Slavery. (pp. 13-14)

Evidently, the Doctor at first remains unswayed by these fine displays and the Infernal Spirit, still trying to ensnare him, proceeds to conjure up the Spirit of Helen of Troy, who rises through a trap. Helen, performed by Isabella Chambers, inquires in recitative why she is being drawn up from the underworld and then sings "Cupid! God of pleasing Anguish."⁴³

⁴² Many of the costumes in the 1744 inventory, both in the men's and women's wardrobes, are listed as having silver, copper or gold trim.

⁴³ The songs which Chambers sang were popular enough to merit a separate publication of them in 1724; this particular song was published as late as 1740 in Bickenham's *Musical Entertainer* Vol. II, p. 44. An engraving, titled "Helen Charms Dr. Faustus," appears above the music and shows Harlequin Doctor Faustus with hat and cloak, pen in hand, to the left and Helen to the right. The Infernal Spirit (Mephistophilus) stands between them, holding a long wand, with full-length black robes, horns and a beard. A small childlike figure with wings, presumably the Good Spirit, stands behind Helen to the right. The flying letter with "To Dr. Faustus" inscribed on it is to be seen in the air above the scene.

This final temptation is effective, for the stage directions go on as follows:

"The *Doctor* preparing to address *Helen* with Fondness, the *Infernal Spirit* interposes" and sings in *recitative* "Hold; --- and the Terms of Pleasure know; / This Contract sign; thy Faith to bind, [Offers the Paper."⁴⁴ After Faustus has signed the contract, he attempts to approach Helen. But as he does, he is blocked by the "Phantom of Envy"; recoiling in fright he looks to the Infernal Spirit, who sinks below the stage, laughing.

The Doctor, gazing at *Helen*, signs the Paper, and gives it to the *Infernal Spirit*: After which, attempting to approach Helen, the *Phantom of Envy* interferes. The Doctor starts, and turns in Surprise to the *Infernal Spirit*, who sinks laughing, as having deceiv'd him.
(An Exact Description, p. 25)

Further information about the "Phantom" is provided by the description of "an old woman and grooves in Faustus" contained in the 1744 Covent Garden inventory for the cellar.⁴⁵ This "old woman" and the "Phantom of Envy" seem to refer to the same thing and, if this is the case, it was not a real person who appeared between Doctor Faustus and Helen, but a flat painted cut-out. This cut-out would have risen quickly up through a slot in the stage floor parallel to the proscenium, guided up from below by means of the vertical grooves also mentioned in the inventory.⁴⁶ There is in fact a reference to the action of the Phantom rising up in the verses of The Dancing Devils:

⁴⁴ An Exact Description, p. 24.

⁴⁵ See Highfill, p. 31. Chapman makes reference of this item in the inventory in English Pantomime Music, p. 263, but does not associate it with the effect in The Necromancer.

⁴⁶ Such slots or slits in the stage floor which permitted the appearance of flat painted pieces where referred to as "cuts." Typically, these were utilized upstage in front of the backflats to provide depth to the scene. Miesle, in "The Staging of Pantomime Entertainments on the London

No sooner had the Doctor sign'd
 His Contract to the Devil's Mind,
 Upon Condition to enjoy
 The Fair One who had ruin'd *Troy*,
 But running with extended Arms
 To take possession of her Charms,
 Young *Helen*, like a jilting Minx,
 From his Embraces downwards sinks,
 And when poor *Faustus* would have kiss'd her,
 Up starts old *Bezebub*'s own Sister,
 An ugly Hag, as lean and frightful,
 So despicably poor and thin,
 As if her Food had only been
 Tobacco Quids and Royal Gin. (p. 27)

Although this description emphasizes the hideous appearance of the "Phantom," the author of The Roaring Dragon is perhaps also satirizing the fact that the hag which popped up was a flat cut-out, and hence "lean" and "thin." Another contemporary example of such a cut-out can be found in Cibber's Caesar in Aegypt (1724), which was ridiculed for its use of "Pasteboard Swans."⁴⁷

We have no way of knowing exactly where on the stage the painted hag rose up. It is clear, however, that the old woman appeared between Faustus and Helen. It is also not clear when the Phantom sank below again, although it was probably not visible for long.

Faustus' final action is to test his new magical powers by summoning a book from one of the shelves which flies into his hand.

Stage: 1715-1808," p. 245, also mentions vertical grooves in his discussion of Orpheus and Eurydice (1739) and references Richard Southern's Changeable Scenery, p. 199.

⁴⁷ Benjamin Victor in History of the Theatres (London, 1761), II, p. 164, notes: "I can remember being of the merry Party in the Pit the first Night of Cibber's CEASAR IN EGYPT ... we then laugh'd at his quavering Tragedy Tones, as much as we did at his Pasteboard Swans which the Carpenters pulled along the Nile."

The *Doctor* retires to the Table discontented, and makes Experiment of his new-puchas'd Art, by touching with his Wand a particular Book on one of the Shelves; it immediately obeys his Summons; and comes to him. He seems pleas'd at his Success, and the Scene closes.
(An Exact Description, p. 25)

The fact that Faustus was seated at his table and at the same time able to touch one of his books on the shelves with his wand reinforces the visual evidence of the anonymous drawing, which represents him holding a very long stick. As for the flying book, the effect could have been accomplished in one of two simple ways. A stagehand might have pushed the book from behind with enough force to have it fly across to Faustus seated at his table. This primitive method might have worked given sufficient skill and practice. The more likely method, however, would have been to have a wire attached to the book which led up into the flies on the opposite side of the stage. Pulling the wire from above would draw the book off the shelf and allow it to swing across into Faustus' hand.⁴⁸

The book trick is taken from Mountfort's farce, although in this case the intention is slightly different. In the original, a pair of Bibles fly from Faustus' hands after he has signed the contract, indicating his damnation.⁴⁹ In Rich's pantomime the flying is rather a proof of Faustus' newly acquired conjuring powers.

⁴⁸ As we have seen by Ward's commentary earlier, wires had already been used to achieve the effect of the scroll flying.

⁴⁹ William Mountfort, Life and Death of Doctor Faustus, p. 7.

SCENE II.

Scene:

"A Country Prospect."

Characters:

8 Unidentified Dancers

Doctor Faustus - Rich

Scene II is a transition scene. It depicts a rural setting in which four couples cross the stage followed afterwards by the Doctor.

Four Couple of Men and Women dress'd like Haymakers, with Rakes, Forks, &c. cross Arm in Arm. The Doctor coming along in Pursuit of Pleasure, sees 'em, and follows 'em.
(An Exact Description, p. 25)

The 1744 inventory makes references to some of the costumes and properties which are mentioned in this scene: "7 haymakers forks 8 rakes," "4 Haymaker's bodice" [sic], "Haymakers dresses," "Countryman's breeches and 5 Countryman's Coats."⁵⁰

At the end of Scene I, the text of the description reads "the scene closes," which would have been accomplished by two large painted flats being pushed on the stage between the proscenium arch and first set of wings. These flats joined in the middle to form a complete painted background for Scene II (a

⁵⁰ The forks and rakes are listed at the end of the inventory under "Properties continued"; see Highfill, p. 34. While all the costumes are to be found in the inventory, they are separately listed in the women's and men's wardrobes; see Highfill pp. 25-26 and p. 21. Also, as there were only four men in this scene, the extra set of Countryman's clothes was likely worn by Nivelon Jr. as the Miller's Man in Scene VI.

Country Prospect). This type of short transition scene was sometimes termed a "carpenter's scene," so named in reference to its purpose of allowing the stagehands to remove or place scenery upstage behind the closed flats while the action continued downstage. During Scene II, the bookcases, table and chair from the study of Faustus in Scene I would have been removed by stage personnel, unseen by the audience, while any scenic elements or properties for Scene III were simultaneously set in their place.

SCENE III.

Scene:

"A Farm-House, &c."

Characters:

8 Dancers as in Scene II

Doctor Faustus - Rich

Dance:

"Country Dance" (8 Country Men and Women – See above.)

Scene III begins with the same group of Haymakers from Scene II revealed in another pastoral setting. The Doctor enters and conjures music that leads the men and women into a dance which he then joins.

The Men and Women are discover'd on the Ground a Merry-making; (behind 'em one sits milking a Cow, and others are busied in loading a Cart;) the Doctor enters, and after having look'd slyly at 'em a little time, he waves his Wand, and Musick is heard. The People, surpriz'd and wond'ring from whence it came, start up and join in a Country-Dance: During which the Doctor still views 'em, and with several little Fooleries, keeps Time with 'em.
(An Exact Description, p. 26)

The inventory of 1744 lists "6 peices [sic] corn fields" among the painted pieces in the "great room"; probably corresponding to the six side wings.⁵¹ Alternatively, wings listed in the inventory for the "Inn yard" might have served this scene.⁵² The inventory also lists "corn fields" among the back flats in the scene room, which would appear to be the matching parts to the "corn fields"

⁵¹ See Highfill, p. 28.

wings.⁵³ However, it is clear from An Exact Description that Scene III depicts a "Farm House." There are in fact several items in the inventory which fit this description: "Country House," "Cottage and long village," "Farm Yard" and "dairy."⁵⁴ Also, although unlikely, it is conceivable that the side wings did not always change for each scene, but remained as columns while only the back flats changed to show an exterior country setting.

Scene III also featured two large, free-standing scenic pieces: a cart and a cow. While the cart was very probably an actual practical cart as it is described as being loaded, the cow was perhaps a flat painted cut-out like the old woman in Scene I. Although it was not unheard of to use live animals on the stage - prologues and epilogues had been read from the back of an ass in the past - an actual cow in this scene cannot be confirmed and may, in fact, have been more trouble than it was worth.

The action of the scene continues with a comical dance in which Doctor Faustus leads the country dancers around into a huddled bunch, afterwards causing them, apparently by magic, to leave the stage in that fashion.⁵⁵

Just as they have done, he takes hold of one of the Men's Hands, (who is going to lead 'em round in a Line one after another,) and fixing the Person still, who is at the other End, he runs round with 'em, till they are all bundled up together: Then, after peeping roguishly at 'em in that Posture, he waves his Wand, and in that Manner they dance off, and he makes his

⁵² The Inn Yard is listed with "Flats in the scene room"; see Highfill, p. 26.

⁵³ Ibid., p. 27.

⁵⁴ Ibid., p. 26.

⁵⁵ Chapman, on p. 288, attributes a comic tune titled "The Haymakers Dance in Faustus or Wing's Maggot" found in The Dancing Master (1728) to Drury Lane's Harlequin Doctor Faustus. However, this tune is musically identical to the "Heymaker's Dance in Faustus," appearing in the printed music for Momus turn'd Fabulist, or Vulcan's Wedding (1729) which Chapman, in an apparent contradiction, also later identifies on p. 299 as one of the unnamed Comic Tunes from The Necromancer published in 1752.

Exit.
 (An Exact Description, p. 26)

Even though Scene III is a relatively short one in the printed description, it included two dances to music which may well have caused it to last longer than it appears. The satirical description of The Dancing Devils suggests as much:

When, for some time, the Revel-Rout
 Had frisk'd their nimble Tails about,
 The Doctor, willing to conclude
 This merry hoid'ning Interlude,
 Circles his magick Sceptre round
 And round, upon the enchanted Ground,
 Till by the Motions of his Rod,
 With now and then a Stamp or Nod,
 He does the Clowns together muster,
 And makes'em dance into a Cluster;
 Then, as directed by the Spell,
 They hobble out, so fare 'em well. (p. 33-34)

Thomas Merrivale also describes this scene:

A jolly Crew of Lads, and Country Maids,
 Trip o'er the rural Stage in Buxom Dance;
 The leathern Bottle on the pointed Prong
 Hung dangling. These afar th' Impostor spies:
 Charm'd with the Sight, he takes his magick Wand,
 And strikes a neighb'ring Oak; Musick is heard;
 Their list'ning Ears receive the sprightly Sound,
 Surpriz'd, yet pleas'd; a Country Dance ensues,
 Each Shepherd singles out a blithesome Lass,
 And foots it nimbly to th' enchanting Sound.
 Injurious *Faustus*, ere the Dance is done,
 Betrays their heedless Steps, and to a Heap
 Conjures 'em all together; where they dance
 Incessant, till the magick Power that bound 'em
 Dissolve the envious Charm, and set 'em free.⁵⁶ (pp. 15-16)

Although all the accounts of Scene III suggest that it offered no mechanical scenic tricks, magical effects were produced by Faustus' conjuring power. He causes music to play by striking a tree, and he controls the dancers for his amusement, both apparently by magic.

⁵⁶ A leather bottle, likely similar to the "leathern Bottle" mentioned in Merrivale's poem, is also listed in the 1744 inventory. See Highfill, p. 34.

SCENE IV.

Scene:

"The Outside of the Doctor's House."

Characters:

2 unidentified girls

Doctor's Servant - Spiller

Scene IV is a transition scene which depicts the outside of Faustus' house in front of which two country girls cross. They knock at the door and are then received by the Doctor's Man.

Two Country Girls cross, knock at the Doctor's Door, and ask of the Servant, who opens it, to speak with the Doctor; he bows, and goes in to acquaint his Master; returns immediately, and conducts 'em in.
(An Exact Description, p. 27)

Although the two country girls cannot be identified for certain, it is very probable that they were two of the four female country dancers seen in Scenes II and III. Because the description states quite clearly that the girls knock and enter, the door to the Doctor's house would likely not have been painted on the flats, but was rather represented by one of the permanent practical doors on either side of the proscenium.⁵⁷

As mentioned, practical considerations determined that "short scenes" (closed flats) would follow "long scenes" (open flats) to allow the necessary time

⁵⁷ These doors are not depicted in the "Anonymous Drawing" as the daughtsman framed the picture inside the proscenium.

and concealment to prepare any set pieces.⁵⁸ This type of scenic practice also contributed to a smooth flow of action and narrative. As the country girls in Scene IV crossed the stage on their way to the Doctor's house, they passed in front the exterior of the house which was shown painted on the downstage flats behind them. After the girls had knocked and were taken in through the side proscenium door by the Doctor's Man, these flats were opened again to reveal the corresponding interior setting of the Doctor's Study. By re-entering upstage through the wings on the same side as the door, they effected a remarkably seamless transition from one locale to the next.

⁵⁸ In this context, "short" and "long" refer to the amount of stage depth required for each type of scene.

SCENE V.

Scene:

"The Doctor's Study."

Characters:

2 unidentified girls

Doctor Faustus - Rich

2 Men - Nivelon Sr., Nivelon Jr.

Doctor's Servant - Spiller

Dance:

"Minuet Dance" on hands. (2 Men - See above.)

Scene V begins with the two country girls being led into the study of Faustus by his servant. Once having greeted them, the Doctor produces a banquet for all by magic.

The two Girls enter, introduc'd by the Servant; the Doctor waits on'em immediately, and after saluting and toying with 'em, leads 'em to the upper End of the Study. He strikes his Wand against the lower Part of the Wainscot, and on the Touch there comes out a Table ready furnish'd with an Entertainment, and a Chair of each Side.
(An Exact Description, p. 27)

The 1744 inventory lists "supper table & 2 chairs carpet" and also "a pewter dish & 3 plates for Faust."⁵⁹ It is significant that "supper table ... chairs" is followed immediately by the item of a carpet and indeed this could be an important clue in determining the manner in which the table and chairs appeared on the stage. The table was probably mounted on a board covered with a carpet, allowing

enough room at either end for a chair. The whole apparatus could thus be brought out as a single piece, guided from underneath perhaps with ropes and pulleys. The same effect could also have been achieved manually by pushing the piece on from offstage.

Although the description of the scene indicates a return to Faustus' Study, there is no mention of the chair, the table or the bookcases of Scene I. If these were on stage at the outset of Scene V, they may have interfered with the trick of producing the banquet table and chairs. It is therefore possible that the bookcases were replaced with backflats, specially constructed to allow for the appearance of the banquet table and chairs as described.

The Doctor and the two girls then sit to eat their feast and are soon joined by two men who have come to have their fortunes told. The Doctor indicates that their fate is to be hanged.

They all three sit down and regale themselves; and after a little time the Servant brings in, by his Master's Permission, two Men to have their Fortunes told. The Doctor complements the Girls, leaves 'em at the Table, and comes forward to the two Men. After looking stedfastly in their Faces, and perusing their respective Hands, he by Signs, gives 'em to understand that they will be hang'd. They are very uneasy at that Fate, and importune him to examine again: Accordingly he is perswaded; and complying with their Request, gives 'em the same Account as before. (*An Exact Description*, p. 27-28)

The two men, who are dissatisfied with their dismal fortunes, attempt to cheat the Doctor of his payment and go off laughing. However, the Doctor

⁵⁹ The supper table, chairs and carpet are listed for "Property's in the great room"; see Highfill, p. 29. The dish and plates are listed at the end of the inventory under "Properties continued"; see Highfill, p. 35.

draws them back by the power of his magic to dance a Minuet around the stage on their hands and then sends them off again. After this, the Doctor exits the scene accompanied by the two girls.

They seem very much disgusted, but however take out Money, as if they were going to satisfy the Doctor for his Trouble. He puts out his Hand in order to receive it, on which they re-put it in their Pockets, and go off laughing and overjoy'd with the Thoughts of cheating the Doctor; but he soon puts a Stop to their Mirth, by the Wave of his Wand, and in an Instant brings 'em back on their Hands, making 'em in that Posture dance a Minuet round the Room; that finish'd, he permits 'em to go off. The Doctor then returns to the Table, and taking each of the Women under his Arm, conducts 'em into another Room.
(An Exact Description, p. 28)

Thomas Merrivale also relates this episode in his poem:

Two tumbling Knaves approach him, and deride
(With Gestures arch, and pantomimic Signs,)
His necromantick Power, till then untry'd:
But Vengeance fires him, and calls forth his Art
To punish Impudence and Jest unwarrantable:
For by quick Motion of his magick Wand,
With Heels up-rear'd, and Heads and Arms revers'd
They dance in painful Measure, till the Cause
Of this Mishap appeas'd, pronounced 'em free. (pp. 17-18)

The trick of the two men who dance on their hands was probably something quite noteworthy in The Necromancer, and indeed important enough to include in the cast list of An Exact Description as "Two Men in the Fifth Scene." Also, it is one of the details visible on the showcloth of Hogarth's "Bad Taste of the Town" [Fig. 9], where one of the Nivelon brothers is seen to the

right.⁶⁰ It was not uncommon for London audiences of this period to see various “posture masters” or “tumblers” who were capable of such feats of agility at fairground shows.⁶¹ In particular, great numbers saw the “little boy” of the conjuror Isaac Fawkes, who was famous for performances of this type during the 1720s. It may well be that the Nivelon brothers possessed such a talent in addition to their skill as dancers. If so, the dance executed in this scene showcased their physical strength and dexterity as acrobats.

Alternatively, the feat could have been achieved by clever costumes that created the illusion of the performers being upside down. There is a suggestion that this might in fact have been the case as the 1744 inventory lists “tumblers red trunk breeches & heads.”⁶² Such costumes might have made the performers’ legs appear to be their arms, with a false head dangling between them. The inventory lists “2 pr. of red sattin trunks caps and ribbons.”⁶³ These, providing the top part of the costumes, may have functioned like large hats that fit down over the performers’ head and shoulders, giving the effect of their legs up in the air. The “ribbons” refer to the style of breeches commonly worn by tumblers. Decorated with ribbons, they are visible in the detail of Hogarth’s print [Fig. 9].

⁶⁰ The balcony, or “parade,” from which Rich, as Harlequin, is shown beckoning to the crowd was a common feature on fairground booth theatres of the period. The large painted sign shown behind him was also the usual manner of advertising the spectacular elements in the “drolls” which the fairground showmen presented. It should be understood that this scene was meant to imply that *The Necromancer* at Lincoln’s Inn Fields had sunk to the same low entertainment level seen at the fairs, and does not reflect the actual façade of the theatre proper.

⁶¹ There exists a comic tune titled “Dr. Fausters [sic] Tumblers” found *The Dancing Master* (1728) which Chapman on p. 289 attributes to Drury Lane’s *Harlequin Doctor Faustus* apparently without any further evidence than the fact that it contained the word “Faustus” in its title. This piece would seem to fit in *The Necromancer* precisely to accompany this dance.

⁶² See Highfill, p. 21.

⁶³ The entry for the “trunk breeches” is found between that for “Charon’s jacket and trowsers” and “the basket dress,” both of which seem to figure in *The Necromancer* in later scenes. This

With these specially designed costumes, the Nivelon brothers could have appeared to dance a comic minuet on their hands without the undue strain and exertion of actually doing so.

If such special costumes were utilized, however, the Nivelon brothers still would have had to make an exceedingly quick costume change. Indeed, the description states that the Doctor brings them back "immediately," which indicates that there was little time to effect such a costume change. This perhaps suggests that other performers could have been already in these costumes waiting to enter the scene for the dance. There is some evidence to show that other contemporary performances, presented by Fawkes, featured dances with similar trick costumes.

The famous Mr. FAWKS

Begins on Wednesday next at the Long Room over the Piazza's at the Opera-House in the Hay Market, to perform his Dexterity of Hand. Likewise his Posture-Masters, with several Entertainments of Dancing by the Posture-Masters in Metamorphosis, viz. They come in and appear to be but 2 Foot high, and perform a Pigmey Dance; likewise an Italian Scaramouch, dancing with 2 Heads, 4 Legs, and but one Body, to the Surprise of all the Beholders;...⁶⁴

After the Doctor and two girls leave the stage, the Doctor's Man enters and slyly helps himself to Faustus' wine. This action is however spotted by Faustus, who then uses his conjuring power to make the bottle fly from his servant's hands and the wine disappear in a flash of fire, startling the Man who hurriedly runs off.

grouping of costumes would support the claim that the "trunk breeches" were, in fact, used in The Necromancer.

⁶⁴ Daily Post - Friday, December 16, 1723.

No sooner is the Doctor's Back turn'd, but his Man, longing to partake of the Repast, makes towards the Table, and after several times looking carefully about to see if he's observ'd, and finding no Body near, he joyfully falls to: Having sufficiently indulg'd himself with eating, he takes up a Bottle and Glass in order to drink; whilst he is pulling out the Cork, the Doctor comes in unseen, waves his Wand, and retires. The Man then fills himself a Glass, and, with the utmost Shew of Pleasure goes to take it off, when, to his unspeakable Terror and Surprize, the Bottle flies out of his Hand, and the Wine vanishes in a Flash of Fire. He immediately falls a roaring, and runs out in the greatest Dread and Perplexity.
(An Exact Description, p. 28-29)

The Doctor's Man was played by veteran comic actor James Spiller who had achieved some fame in the theatres both at Drury Lane and Lincoln's Inn Fields for playing the parts of old men.⁶⁵ In this signature role, it is almost certain that Spiller would have utilized his familiar comic abilities to great advantage. The trick of the flying bottle, being the inverse of the flying book in Scene I, was probably similarly accomplished with a wire which ran to the flies of one side of the stage. The disappearing wine was probably achieved with no more than a simple charge of gunpowder hidden inside the goblet and ignited with a flint mechanism similar to that used in a pistol. It is described, with emphasis on the smell of powder, for satirical effect, in The Dancing Devils:

The Doctor now his Exit makes,
And with him both the Lasses takes:
No sooner has he turn'd his Back
Upon the Claret and the Sac,
But the arch Man, behind his Master,
Resolves to make himself a Taster;
Accordingly he goes about
To fill a thumping Bumper out;
But *Faustus* cheats him, in a Joke,
And turns the Wine to Fire and Smoke,
From whence such hellish Fumes arose,

⁶⁵ Biographical Dictionary, Vol. 14, p. 219.

As gave Offence to e'ery Nose,
 Touching the Sense so piping hot,
 That e'ery grave Fanatick thought
 He smelt a second Powder-Plot. (p. 42)

Thomas Merrivale also describes the scene, in which the goblet is said to be a glass:

... But oh the Knave
 Whose Thirst insatiate Quaffs repeated Draughts
 Of sprightly Wine by stealth! But Faustus sees,
 And swift Revenge o'ertakes the secret Fraud:
 For to his Lips a sparkling Glass uprais'd
 Deludes him, and by magick Power transform'd
 Turns to hot Fire, and flashes in his Face. (p. 17)

It is questionable whether a "glass" could have withstood the rigors of a gunpowder flash, let alone accommodate the mechanical device to ignite it. In any case, to eighteenth-century audiences in the gallery, the combination of the sudden flash of fire, in conjunction with Spiller's comic timing, must have seemed most amusing, as the following verse of The Dancing Devils attests:

This artful piece of Conjuraton,
 This pritty witty Transmutation,
 Commands an Upper-Gallery Laugh,
 The while, Pilgarlick marches off.⁶⁶ (p. 43)

⁶⁶ The phrase "Pilgarlick marches off" refers to Spiller as the Doctor's Man exiting the scene after the fire in the flask, with the nickname suggesting a certain quality to his character in the roles of old men.

SCENE VI.

Scene:

"A Mill."

Characters:

Miller - Nivelon Sr.

Miller's Wife - Mrs. Rogier

Doctor Faustus - Rich

Miller's Man - Nivelon Jr.

Music:

"Mill Tune" (From 1752 "Comic Tunes")

Dance:

Solo Dance (Miller's Wife)

Duet Dance (Miller and Willer's Wife)

Dismemberment Dance (Doctor Faustus)

Scene VI depicts a windmill and begins with a dance by the Miller's Wife who is then joined by her husband.

The Miller's Wife comes down the Stairs from the Mill, and dances; in the Interim her Husband enters, and in a very angry manner is for driving her up again; she endeavours to perswade him from it; but he persisting; she in a very obsequious Manner leaves him, and is going up; he mollified at her Behaviour, calls her back, is reconcil'd and dances with her.
(An Exact Description, p. 29)

Mrs. Rogier, who played the Miller's Wife, apparently wore a costume which was particular enough for it to have been identified specifically by the 1744

inventory as "Millers Wife's dress."⁶⁷ The Miller's costume, worn here by Nivelon Sr., is also uniquely listed as "Miller's coats and leather breeches."⁶⁸

After the dance, the Miller's wife goes up into the mill. The Miller is then approached by the Doctor, who enters the scene and attempts to distract him in order to seduce his wife:

She then goes up, and he is accosted by the Doctor; who wanting an Opportunity to get rid of him, in order to come at his Wife, entreats him to carry a Letter for him to a House a little distant; but the Miller entirely declines it. After the Doctor has made use of several Arguments to no purpose, whilst the Miller is directing him to the House, he trips him up, and runs up the Stairs to this Wife, who is looking out of a little Window.

The Miller recovering himself, gets up, and looks about for the Doctor; at last he sees him making Love to his Wife at the Window; and in the utmost Rage makes up after him.
(An Exact Description, p. 29)

As the Miller finally makes his way up to the top of the mill he discovers that the Doctor has escaped back down the stairs and he then goes after him. The Doctor, now being pursued by the Miller, tries to make his escape by climbing up the sails of the mill. As the Miller follows the Doctor up the sail, the Doctor uses his magic to start the sails of the windmill turning. While the Miller is being carried around on the sail, the Doctor exits with the Miller's wife.

Upon this the Doctor gets up to the Top of the Mill; the Miller pursues him, and courses him round it several times; at last the Doctor slips away, and runs down the Stairs: The Miller, after searching for him above to no purpose, looks down, perceives him, and makes after him: The Doctor finding the Miller at his Heels, catches hold of one of the Sails of the Windmill, and climbs up to the Top, where he makes several Mockeries at the Miller; who enrag'd at that and his former ill Treatment, follows him up the Sail, and endeavors to come at him: The Doctor by his Art

⁶⁷ Miller's Wife's costume listed in "women's wardrobe"; see Highfill, p. 25.

⁶⁸ Miller's costume listed under "dress in chimney corner"; see Highfill, p. 21.

immediately sets the Mill a going; and the poor Miller, fix'd to the Sail,
 keeps continually turning round; during which, the Doctor makes his
 Escape with his Wife.
 (An Exact Description, p. 30)

The action of this sequence up to, and including, the acrobatics on the mill itself presumably lasted some time. This assumption is supported by a contemporary reference from a newspaper criticism which describes:

...a Couple of Fellows spend half an Hour in kicking and buffeting each other by way of Preparation to their coursing each other half an Hour round a Windmill.⁶⁹

There exists a print of John Rich as Harlequin Doctor Faustus in The Necromancer [Fig. 5], a copy of which is to be found in the Harvard Theatre Collection.⁷⁰ It has been described as an exceedingly rare piece, particularly with the verses below the image, intact, which read:

Thank you Genteels, These stunning Claps declare,
 How Wit corporal is yr. darling Care.
 See what it is the crouding Audience draws
 While Wilks no more but Faustus gains Applause.

Although not dated, it is likely that this print appeared in early 1724, shortly after the failure of John Gay's The Captives which had the misfortune to have been brought out in the middle of the phenomenal January - February run of The Necromancer.⁷¹ Robert Wilks, tragedian and co-manager of Drury Lane,

⁶⁹ The Universal Journal - Wednesday, March 4, 1724.

⁷⁰ Harvard Theatre Collection TS 937.3.3. This print is reproduced in Raymond Mander and Joe Michenson's Pantomime: A Story in Pictures as Pl. 2. n.p.

⁷¹ The Captives opened at Drury Lane on January 15, 1724, and had only seven performances in total, afterwards disappearing from the repertory. The final performance was on January 22 and

performed the lead role of Phraortes in this ill-fated play, which explains the phrase “Wilks no more but Faustus gains Applause.”⁷²

The print shows Rich in the traditional costume of Harlequin, his face hidden with a black mask. The cape and hat are likely particular to his role of Harlequin Doctor Faustus. In his right hand he holds a baton, or “slap stick,” made of a split piece of wood which produced a sharp cracking noise when it was struck against a person or object.⁷³ A standard prop for all Harlequins since the Renaissance, this bat should not be confused with Faustus’ magic wand, which was shown in the anonymous drawing to be thinner and longer than his slap-stick seen here.

Although the primary subject of the print is the large figure of Rich as Harlequin, the background scene is notable in that it depicts some of the action in Scene V. Harlequin Doctor Faustus is shown on the left, with wand in hand, having just set the sails of the mill in motion. At centre, the Miller is seen clinging to the sail of the mill while his Man, shown on the right, is about to enter with a sack of grain on his back.

A close examination of the mill as shown in this print [Fig. 6] reveals some important information about its construction. Perhaps most striking is the scale

was offered at “common prices,” perhaps indicating that drawing an audience had been difficult through its run.

⁷² Even Gay’s supporters lamented the failure of his tragedy, as was the case with one writer in *Pasquin* of February 4, 1724, who stated: “The last new Tragedy of The Captives seems to have miscarry’d and to have been sacrific’d purely to the prevalent Folly of the Times, ... Every one can’t understand what he hears, but every one is capable of being pleas’d with what he sees; and so Doctor Faustus carried it.”

⁷³ The fact that the stick produced a loud distinctive sound assisted the prompter and the stage hands by providing a sound cue for scenic transformations or other effects controlled from offstage.

of the piece as suggested by the size of the figure holding on to one of its sails. Provided, of course, that this portion of the drawing is more or less to scale, it would appear that these sails were not much longer than the height of a person. Accordingly, the whole sail construction would have been about sixteen feet across at its widest, a very small windmill indeed in practical terms, but entirely suitable for accommodation on the stage of Lincoln's Inn Fields.

The sails themselves were not made of cloth only, but were constructed of ladder-like frames. This would explain how Faustus was able to climb them. The little window that the Miller's Wife and Faustus are seen peeking out of is also shown, as are the stairs leading up the structure on the left-hand side. Finally, the whole mill seems to be mounted on a tripod base, which itself is sitting on top of what appears to be a distinctive platform of raised earth enclosed by fencing. Because the mill was mechanically functional, it needed to be strong enough to support the weight of the performers climbing up the sails and chasing about on the roof. The large base provides a clue as to how the problem of the stability of the mill was solved and how it may have been moved into and out of position on the stage. Built on a platform in this way, the mill would have been very bottom-heavy and would not need to be anchored to the stage floor; it could simply be pushed on the stage. The platform could also have conveniently concealed any wheels needed to move it in this fashion.

The general appearance of the mill as seen in this print is supported by Hogarth's engraving "The Bad Taste of the Town" [Fig. 8], which depicts the mill on the painted sign for The Necromancer in the upper corner of the print. A

detailed view of this section of the print [Fig. 9] reveals that its representation of the mill is almost identical to that of the Harvard Collection print.

The acrobatic spectacle of the Miller being whirled about on the sails of the windmill may not have been an entirely original invention on the part of Rich. A contemporary print of French fairground acrobats [Fig. 7] depicts a windmill in a comparable action.⁷⁴ While there are some obvious differences in the style of the windmill and the manner in which the performer uses the sail, the general action is the same. This evidence of a performance with a windmill by acrobats in France, coupled with the fact that the Nivelon brothers had just arrived from Paris, suggests that this scenic piece may have been imported from abroad. Because the mill scene was likely added to The Necromancer after the first two performances in December, but then did not actually appear on the stage until the first week of January, there was some opportunity to send for and receive a windmill from France. A suggestion to this effect is found in Gabriel Rennel's Tragi-Comical Reflections, where he writes about the addition of machines to The Necromancer:

... the *New-Actors* [at LIF] were not wanting in any Pains or Expenditure to gratify and increase the then popular Taste for *Raree-Shows*, and *Hocus-Pocus Tricks*. *Scenes and Machines*, ... and several other *foreign Decorations and Inventions* were sent for from *France and Italy*, and were ready to be imported with the first *fair Wind*.⁷⁵

⁷⁴ This print is reproduced in Marian Hannah Winter's Le Theatre du Merveilleux, Paris: Olivier Perrin Éditeur, 1962. [n.p.] Unfortunately, Winter does not provide an exact date or provenance for the print.

⁷⁵ Gabriel Rennel, Tragi-Comical Reflections, of a Moral and Political Tendency, pp. 16-17.

Because of the size and mechanical complexity of the mill, there is a scenic problem in explaining how and when it was actually moved on to the stage. It is likely that the mill was movable as a single piece, as "the mill in Faustus" is so listed in the inventory among the properties in the "great room."⁷⁶ However, there was no short transition scene between Faustus' Study (Scene V) and the Mill (Scene VI) that would have served to put it in place. Additionally, there is no indication in An Exact Description of any scenic change at the end of Scene V or the beginning of Scene VI.

It is extremely unlikely that the mill was moved on-stage in full view of the audience. How, then, was it scenically revealed? There are two possible ways. The first would place the mill upstage of the backflats in Scene V, so that after the scene was over they would part and reveal the mill. The disadvantage of this method is that the farther upstage the mill was located, the less likely it is that spectators in the galleries would have been able to see the full action on the sails and roof on account of sightlines being blocked by the proscenium arch. The simplest and most plausible solution, however, is that an extra transition scene existed between Scene V and Scene VI which is omitted from An Exact Description. Such a scene would not have contained any action, being intended expressly to allow for the scenic change to take place. This most likely involved the closing of the downstage flats to show the pastoral scene of Scene II which then, upon their re-opening, revealed the Mill in Scene VI. An extra transition scene of this type would have had the additional advantage of allowing for the

⁷⁶ See Highfill, p. 29.

removal of the banquet table and chairs, while the mill was put in more suitable position further downstage for full view by all spectators.

The Miller is finally rescued from the sails of the windmill upon the entrance of the Miller's Man, who helps him down.

The Miller's Man entering with a Sack of Corn on his Back, seeing his Master in that whimsical Posture, puts down his Burden, and goes to his Assistance: After some difficulty he gets him loose, brings him to the Front of the Stage, and by several Applications brings him to himself. (An Exact Description, p. 30)

After the Miller has been released, the Doctor re-enters, disguised in some outlandish costume. The Miller and his Man eventually realize that this character is actually the Doctor and resolve to dispatch him with their knives. They proceed to cut off his arms, then his head, even while his dismembered body continues to dance. Finally, they attempt to slay him by stabbing him in the belly and ripping him open, but the Doctor surprises them by jumping out of the carcass in one piece:

That is scarce done, when a Person, in a frightful out-of-the-way Dress enters, and dances; they soon perceive 'tis the Doctor, and, drawing their Knives, resolve to dispatch him: Accordingly they seize him, and cut off his Arms; he, regardless, continues dancing; they then take off his Head; and finding him still alive, resolve to make a sure end of him by ripping up his Belly; which is no sooner compleated, but out jumps the Doctor whole and entire; they affrighted to the last degree run away. (An Exact Description, p. 30-31)

Thomas Merrivale colourfully describes the same scene. Notice how he uses the word "glitt'ring," as he has before, to describe the knives which reflected the light:

... And now a Form appears
 Awful and Strange, yet on its dismal Brow
 It bears the Marks of Peace: The Swains approach,
 With Arms up-lifted it salutes 'em both
 With hostile Greetings and ungracious Blows:
 Whereat enrag'd they draw their glitt'ring Knives,
 And lop off Arms and Head; the headless Trunk,
 And destitute of Arms, in wanton Dance
 Defies the Malice of the mangling Swains:
 When straight their Knives divide the Body down
 In Sort and Manner cruel as before.
 From out the Carcass murderously cleft,
 Leaps the Enchanter forth; The Swains amaz'd
 Fly with precipitating Dread away (pp. 19-20)

It is uncertain what Merrivale was referring to when he describes the "Marks of Peace" on the brow of the figure. It may well have been an emblematic detail on the hat. The size of the whole costume, and the fact that its head and arms were false, is described by Ned Ward in The Dancing Devils:

Again comes merry *Harlequin*,
 Disguis'd like an odd looking Fellow,
 I'th' shape of a huge Punchionello,
 With artificial Head and Hat
 Fix'd o'er his own unlucky Pate,
 And two false Arms upon his Shoulders,
 To cheat the Eyes of the Beholders (pp. 52-53)

An item listed in the 1744 inventory records "Harlequin's head the grotesque basket dress."⁷⁷ Although this is speculation, the "basket dress" could refer to Rich's costume in this scene, worn something like an inverted basket over his head and upper body, and allowing him to later jump through it. The false head and arms would have been attached to the exterior of this basket.

⁷⁷ These items are listed under "dress in chimney corner"; see Highfill, p. 21.

Basket, or hoop, dresses were not unusual for the period as they created a structure over which fabric was draped. But here it is listed as part of the men's wardrobe and described as "grotesque," which was a common term for the comic commedia characters. Given that Ned Ward describes this character as "a huge Punchionello," it might indeed have been catalogued as a "grotesque" costume. The listing of the head as a separate item is entirely logical since it was designed to be dismembered. The fact that this effect quite obviously demanded a trick costume may lend support to the theory that the tumblers dancing on their hands in Scene V also used one.⁷⁸

The dismemberment dance in The Necromancer was likely meant to out-do the comic "Leg Dance" of Drury Lane's entertainment, in which Faustus cuts off his own leg and re-attaches another, or, in the final scene, where the limbs of the Doctor are torn apart by devils. Both of these segments appear to be taken from Mountfort's original farce The Life and Death of Doctor Faustus.⁷⁹

After the Miller and his Man have run off, the Miller's wife descends from the Mill and leaves with the Doctor who, on his exit, causes the sack of corn which the Miller's Man had earlier put down to jump up and follow them out.

The Miller's Wife comes down at the Instant, and goes off with the Doctor; who at his *Exit* touches the Sack of Corn with his Wand, and it follows

⁷⁸ Also, as the basket dress and head are recorded in the inventory immediately following the tumblers costumes, it may indicate that these "trick" costumes which figured in The Necromancer were consciously stored together.

⁷⁹ Although these two episodes are obviously influenced by similar ones in Mountfort's play, there are some differences. The "Leg Dance" in Harlequin Doctor Faustus occurs in the scene where Faustus borrows money from a Usurer who demands his leg as collateral and cuts it off. In Mountfort's farce, it is a Horse-courser who simply pulls off Faustus' leg. The endings are also somewhat different. In Mountfort's farce, the finale shows Faustus' limbs coming together to form a dance while Thurmond's pantomime depicts Faustus being torn apart by devils as he sinks below the stage.

him out.
 (An Exact Description, p. 31)

The trick of the dancing sack was likely intended to parallel a similar effect in Scene II of Harlequin Doctor Faustus.⁸⁰ It was a simple effect achieved by having a hidden person in the sack, probably a small boy, who hops about and then goes off upon being touched by the wand of the Doctor. It was not a particularly astonishing bit of magic, but nonetheless seems to have delighted the audience as is observed by Ward in The Dancing Devils:

A Sack of Grain, which had before
 Been planted near the Miller's Door,
 In order, as we may suppose,
 For grinding, when the Wind arose,
 Now takes a sudden strange Figary:
 And skips and dances like a Fairy:
 A rare Conceit, the World must own,
 To please the Humor of the Town: (p. 51)

Hogarth makes note of this piece of low comedy much later in his
Analysis of Beauty [1753]:

What can it be but this inelegance of the figure, join'd with impropriety, that makes the whole audience burst into laughter, when they see the miller's sack, in Dr. Faustus, jumping cross the stage? Was a well-shap'd vase to do the same, it would equally surprise, but not make every body laugh, because the elegance of the form would prevent it.⁸¹

⁸⁰ At the end of Scene II in Harlequin Doctor Faustus, which included the magical appearance of a banquet table, "The Doctor at his Exit beckons the Table, which obeys the Summons, and follows him." See Harlequin Doctor Faustus, London: W. Chetwood, 1724, p. 5.

⁸¹ William Hogarth, Analysis of Beauty [1753] p. 32.

The comic device itself was not original. Molière introduced such a joke in Fourberies de Scapin, for which he was criticized by Boileau, who expressed his disappointment in the great dramatist for stooping so low:

Dans ce sac ridicule où Scapin s'enveloppe,
Je ne reconnais pas l'auteur du Misanthrope.⁸²

The device had already been seen in England, in Griffin's first farce produced at Lincoln's Inn Fields called Love in a Sack (1715). This farce comprised a series of slapstick adventures in which old Smut, the chimney-sweep, winds up taking refuge in his own "swoot-sack."⁸³

As soon as all the characters have left the stage, a chariot then appears in the air, with the Doctor and the Miller's wife seated and being pulled by the Miller and his Man. The chariot flies across the width of the stage, ending the scene.

Immediately the Doctor appears above in the Air, seated in an open Chariot drawn by the Miller and his man; with the Wife by his Side, and the Sack behind him; he whips 'em along, and drives across.
(An Exact Description, p. 31)

The Covent Garden inventory of 1744 lists in first flies "a flying chariot."⁸⁴ This machine may already have been part of the stock pieces in the theatre, as it was a conventional and familiar way of introducing gods or goddess in mythologically-themed operas or masques. However, the manner in which the

⁸² As quoted in Leo Hughes' A Century of English Farce, p. 42.

⁸³ Leo Hughes, A Century of English Farce, p. 178.

⁸⁴ See Highfill, p. 29.

chariot is drawn is unusual. Ward provides some valuable information, which shows that the Miller and his Man were both seated on a horse which pulled the chariot.

Next, to compleat this artful Scene,
Aloft appears a fine Machine,
A Chariot, such as Play-house Gods
Oft take a turn in thro' the Clouds,
When they descend near Earth, to know
How merry Mortals live below,
Upon the flying Horse or Mare,
That whirls this Chariot thro' the Air,
The Miller and his Man *Lol-poop*,
Sit highly mounted, Cock-a-hoop,⁸⁵
And in the Body of the Machine,
The Miller's Wife and *Harlequin* (pp. 57-58)

The final effect of the chariot seems to be something quite difficult to accomplish if one is to believe that the Doctor, the Miller, his Wife and the Miller's Man made their exit from the stage at floor level and then immediately reappear high above, crossing the stage in a flying machine. Several years later, on the occasion of a terrible accident, it was revealed that the characters in the chariot were in fact supernumerary performers with duplicate costumes. The accident, which occurred in the fall of 1736, was reported in The Grub Street Journal:

Last night in the entertainment of Dr. Faustus at the Theatre-royal in Covent-garden, when the machine wherein Harlequin, the miller's wife, the miller, and his man, was got up to the full extent of its flying, one of the wires which held the hind part of the car broke first, and then the other broke, and the machine, and all the people in it fell down upon the stage; by which unhappy accident, the young woman who personated the

⁸⁵ Although the phrase "Cock-a-hoop" typically refers to one who is boastful or proud, it is uncertain if it was used in this context to describe a more specific visual reference to the manner in which the Miller and his servant appeared on the horse.

millers wife had her thigh broke, and her knee-pan shattered, and was otherways very much bruised, the harlequin had his head bruised and his wrist strained; the miller broke his arm; and the miller's man had his skull so fractur'd, that his life is despair'd of; tho' the other three, in the opinion of the surgeons may do well. -All these unhappy people were servants belonging to the Theatre, and only representatives in the different characters of Mr. Lun, Mr. Nivelon, Mr. Salway, and Mrs. Moreau.⁸⁶

This passage provides key information about this particular machine and its workings. First, that it had several wires attached to it, probably two in the front and two in the rear. These suspended the chariot from some sort of armature which was drawn along, up in the flies, enabling the chariot to appear to cross the stage. Because of the accident of 1736, William Chetwood, writing in 1749, adds that the practice of using actual persons for this trick was eventually abandoned in favour of stuffed dummies:

... a Machine in the Working broke, threw the mock Pierrot down headlong with such Force, that the poor Man broke a Plank on the Stage with his Fall, and Expired: Another was so surely maimed, that he did not survive many Days; and a third, one of the softer sex, broke her thigh. But to prevent such Accidents for the future, those Persons are represented by inanimate Figures, so that if they break a Neck, a Leg, or an Arm, there need no Surgeon.⁸⁷

⁸⁶ The Grub Street Journal - Saturday October 20, 1736. It was reported in the "News of Saturday, Oct 2." And there seems to be some confusion over the exact date of the accident.

⁸⁷ William Chetwood, A General History of the Stage p. 138-139.

SCENE VII.

Scene:

"The Outside of the Doctor's House."

Characters:

2 unidentified men

Doctor's Servant - Spiller

Scene VII, like Scene II and Scene IV, serves as a short transition, here introducing two scholars who knock at the Doctor's door and are shown in by his Man.

Two Scholars cross, knock at the Door, and are conducted in by the Man.

(An Exact Description, p. 31)

This scene is virtually identical to Scene II with the two girls, except that it is two scholars who cross and enter Faustus' house via one of the proscenium doors. Such short transition scenes, besides accommodating scenic changes and a narrative flow, also allowed the audience's reaction from the preceding scene to spill over into a lesser one without impeding the flow of action or detracting from the next major episode. In this case, the audience would likely still be reacting to the sight of the flying chariot while the two scholars were crossing the stage.

SCENE VIII.

Scene:

"The Doctor's Study."

Characters:

Several scholars – Several unidentified persons

2 unidentified men as in Scene VII

Doctor's Servant - Spiller

Doctor Faustus - Rich

Leander - Laguerre

Hero - Chambers

Charon - Leveridge

Music:

Song, "While on ten thousand Charms I gaze" (Laguerre)

Song, "Cease Injurious Maids, to blame" (Chambers)

Song, "Ghosts of ev'ry Occupation" (Leveridge)

Scene VIII opens with several scholars in the Doctor's study. Faustus' servant brings in the other two, who were shown entering the house in Scene VII. Harlequin Doctor Faustus then enters and, as soon as all are seated, he conjures up the spirits of Hero and Leander.

Several Scholars, (come with a Design of seeing the wonderful Power of the Doctor's Art,) are discover'd; and the Man introduces to them the other two just admitted. The Doctor enters, and after a great many Compliments on all Sides, orders Chairs, &c. As soon as they are seated, he waves his Wand, and the Spirits of *Hero* and *Leander* rise, and sing. (An Exact Description, p. 31-32)

The action of conjuring up these spirits from the underworld is most certainly the reason that the pantomime was given the unique title of The Necromancer. Here, Hero and Leander, played by Chambers and Laguerre,

would have risen up, as the spirit of Helen had done earlier in Scene I, through traps in the stage. The two share portions of the recitative, whereupon Leander sings "While on ten thousand Charms I gaze." Hero replies to this in recitative and then sings "Cease injurious Maids, to blame." After this, Richard Leveridge, as "*Charon*, Ferry-man of Hell, rises to 'em and sings" in recitative with Hero and Leander.⁸⁸ The trio ends with Charon singing "Ghosts of ev'ry Occupation." The stage directions of An Exact Description then read, "Hero, Leander, and Charon vanish." Although not specifically stated, it is probable that they would have sunk down beneath the stage through traps back to the underworld .

Scene VIII of The Necromancer contains the greater part of the pantomime's singing, and the author of The Dancing Devils makes some cursory remarks on the insertion of singing at this point. In fact, he suggests that the appearance of Charon, Hero and Leander served no other purpose but as a vehicle for the songs:

But if the Reader wants to know
Th'important Bus'ness they have here,
I'll tell him why they do appear;
These Lovers who had long been drown'd,
Tho'living now upon dry Ground,
Are conjur'd from *Elysium* hither,
To chant a doleful Song together,
In the fine new familiar way
Of Singing, as a Man may say; (pp. 61-62)

The reference to "the fine new familiar way / Of Singing" may be understood as a commentary on the use of the Italian style.

⁸⁸ An Exact Description, p. 33.

The Covent Garden inventory of 1744 makes mention of a "Conjuror's gown & cap" and "Scholars gowns," in addition to "charon's paddles" and "Charon's jacket & trowsers."⁸⁹ The popularity of Leveridge as Charon is illustrated by the following comments from The Dancing Devils, which also reveals something about his amicable nature and lengthy career as a singer:

"Tis true, Old *Charon* Acts his part,
And Sings a Ballad with some Art,
Wherein he proves that *Thunder, Plunder,*
And *Wonder*, gingle well with *Blunder*;
Yet without a Scandal to the rest,
Of all their Devils *D--k's* the best,
Who has acquir'd, by Time, and Study,
The nack of pleasing e'ery Body; (p. 62)

This uncharacteristic praise in the midst of a satire such as The Dancing Devils was not, however, bestowed upon all the singers. The parts of Hero and Leander do not receive such a warm reception, as is here briefly described:

The Lovers having sung their Song,
Not short and sweet, but dull and long,
Soon vanish'd from this grosser Air,
To live in Bliss, we know not where (p. 63)

The musical portion of Scene VIII bears a very close resemblance to the form of a Masque and, indeed, the musical score of The Necromancer published in 1724 was sub-titled "a Masque of Songs." Also, the song "Cease injurious Maids to blame," sung by Mrs. Chambers as Hero in Scene VIII, was separately

⁸⁹ The Conjuror's gown and cap, along with the scholar's caps and gowns, are found in the inventory under "dress in the chimney corner"; see Highfill, p. 19. The two paddles for Charon are listed at the end of the inventory under "Properties continued"; see Highfill, p. 34. Charon's jacket and trowsers are found in the inventory under "dress by the chimney"; see Highfill p. 21.

published later and had the descriptive title "Hero. Sung by Mrs. Chambers in the Masque of Dr Faustus."

Considering that Galliard and Theobald had collaborated on earlier masques, such as Pan and Syrinx, it might well have been that the songs in The Necromancer were part of some previously composed, yet unperformed, work; and the story of Hero and Leander would most certainly have lent itself well to the form of a masque. If Rich was able to utilize portions of a completed piece, or a work in progress, it would have greatly facilitated his bringing out such a musically sophisticated entertainment as The Necromancer in less than a month. Although the traditional Faustus story does mention Helen of Troy, who figures in Scene I of Rich's pantomime, there is no reference to Hero, Leander, or Charon, and it is likely that this scene in The Necromancer was inserted in answer to "The Masque of the Heathen Deities," which concluded Drury Lane's Harlequin Doctor Faustus.

The second part of Scene VIII, showing the Doctor's final hour and damnation, might be thought of as an entirely distinct scene and in this study is treated as Scene IX on account of the scenic transformation.

(Scene IX)

Scene:

"A Wood."

Characters:

Doctor Faustus - Rich
 Harlequin Man and Woman - Mr. Dupre, Mrs. Rogier
 Pierot Man and Woman - Mr. Nivelon Jr., Mrs. Cross
 Mezzetin Man and Woman - Mr. Glover, Mrs. Wall
 Scaramouch Man and Woman - Mr. Lanyon, Mrs. Ogden
 Punch - Mr. Nivelon Sr.

Music:

Song, "Fiends Chorus"

Dance:

"Antick Dance" (Man and Woman Commedia demons – See above.)

After the spirits of Hero, Leander and Charon have disappeared, Harlequin Faustus magically transforms his study into a forest. This scene change would have happened in full view of the audience, as stage hands would have drawn off the side wings in unison. Following this, a great dragon descends from above, out of which drop four demons in commedia attire.

The Doctor waves his Wand, and the Scene changes to a Wood; a monstrous Dragon appears, and descends about half way down the Stage, and from each Claw drops a Daemon, representing divers Grotesque Figures, viz. *Harlequin*, *Punch*, *Scaramouch*, and *Mezzetin*.
 (An Exact Description, p. 35)

Merrivale describes the scene with an interesting reference to the dragon as "old Hell," by which he might mean the Hell Mouth of the Medieval morality plays.

Additionally, like the letters in Scene I, there is an apparent cosmic incongruity, in that something which should come from Hell descends instead from Heaven.⁹⁰

And now with dismal Flight a Dragon huge,
The Portrait of old Hell, with yelling Roar,
And spreading baleful Wings, darkens the Face
Of Heav'n. From ev'ry yawning Foot leaps forth
A monst'rous Fiend, with Visage bearing well
The sable Ensigns of the Realms below; (p. 22)

The dragon itself, plus the dancers contained in it, would have added up to a substantial amount of weight, probably several hundred pounds or more. Suspending this machine, loading it, and then lowering it onto the stage was no small feat. The Covent Garden inventory of 1744 lists "the dragon in Faustus" in the items contained in the first flies, in addition to "two barrels ropes weights wires and scaffolding to dragon a tackle rope pulley and iron" in the top flies.⁹¹ These items indicate that a barrel in the flies with a counter-weight system was employed in combination with a series of ropes and pulleys for mechanical advantage. Because the dragon was suspended above the stage, a hanging scaffold was probably utilized to assist the performers' entrance into the dragon, and then removed to allow the machine to be lowered to the stage.

The large dragon which appears at the end of The Necromancer is perhaps the most spectacular and technically complicated effect of the whole entertainment. The text of The Dancing Devils spends a great deal of effort in

⁹⁰ Years later, in Henry Fielding's satirical play Tumble Down Dick; or, Phaeton in the Suds (1736) the character of Machine, the author a pantomime, recalls this contradiction and says to Fustian: "Dear sir, don't be angry. Why will you not allow me the same latitude that is allowed to all other composers of entertainments? Does not a dragon descend from hell in Doctor Faustus?" See Tumble-Down Dick contained in The Works of Henry Fielding, London: Smith, Elder and Co., 1882. Vol. X, pp. 289-90. The play was first published by J. Watts in 1736.

detailing the different parts of the dragon, and is worth examining for clues to its construction. The picture that emerges seems to match the dragon depicted on the showcloth in Hogarth's "Bad Taste of the Town" [Fig. 9]. Ned Ward begins with the great size of the machine in general:

For lo, a Monster next appears,
 Not seen till now, this Thousand Years,
 As big and long from Teeth to Tail,
 As *Trojan Horse* or *Greenland Whale*,
 And at one Meal can swallow down
 A Church, or little Country Town,
 Provided neither are too large
 For his extensive Throat to gorge: (pp. 63-64)

The head of the dragon is described by Ward as being very large with an articulated mouth that opens and closes. Ward's comparison between the open mouth and a city gate gives an indication of its great size. The dragon is also said to have multi-coloured, glowing eyes, achieved presumably by lanterns with one or more lenses. The use of such lanterns, especially as they are described as "glaring," indicates that the scene was probably quite dark.

But the bare Head of our Proud Dragon,
 Where it cut off, would load a Waggon;
 And when he gapes, his Mouth may par
 With *Ludgate*, or with *Temple-bar*;
 His glaring Rainbow-colour'd Eyes
 Give all Spectators great Surprise,
 And shine as dazl'ing in the Night,
 As any new-rub'd Convex-light: (pp. 64-65)

⁹¹ See Highfill, p. 30.

The dragon's wings, earlier described by Merrivale as large enough, when spread to "darken[s]... Heav'n," are also mentioned by Ward, who additionally says that the tail curled up away from the floor of the stage.

His Wings, a due proportion bear,
As Sails do to a Man of War,
And thro' the Air convey the Creature,
As t'other does the Ship thro' Water:
His scaly Tail, that's twisted round,
To save it from the dusty Ground, (p. 65)

The four legs, from which the devils drop, were short, hollow, and large enough to allow the performers to hide in them:

His clumsy Legs, which are no more
Than two behind and two before,
On which he crawls sometimes for Ease,
Are hollow, like old trunks of Trees:
And in his huge Surprising Heels
Four dancing Devil's he conceals; (p. 65)

At the same time that the devils drop from the legs of the dragon, four matched female commedia/daemon characters rise up through traps from below the stage and join them in a dance. The Doctor is then taken and thrown into the dragon, which swallows him and breathes out fire.

Four Female Spirits rise in Character to each Figure, and join in an Antick Dance; as they are performing, a Clock strikes; the Doctor is seiz'd by Spirits, and thrown into the Dragon's Mouth, which opens and shuts several times, 'till he has swallow'd the Doctor down, belching out Flames of Fire, and roaring in a horrible Manner.
(An Exact Description, p. 35)

It is likely that there was also at least one person, probably a small boy, hidden inside the dragon who controlled all of the various moving parts and ignited the

pyrotechnics. This seems to be supported by Richard Steele, who wrote earlier in The Spectator concerning the operation of the fiery dragons in the opera Rinaldo:

I cannot in this Place omit doing Justice to the Boy who had the Direction of the Two painted Dragons, and made them spit Fire and Smoke: He flash'd out his Rosin in such just Proportions and in such due Time, that I could not forbear conceiving Hopes of his being one Day a most excellent Player. It was indeed but Two things wanting to render his whole Action compleat, I mean the keeping his Head a little lower, and hiding his Candle.⁹²

Additionally, it would appear that among the dancers there was a fifth male dancer in the character of a Punch/daemon, listed in the cast as being performed by Nivelon Sen., who assumed the role of chief devil to direct the action of this scene. Merrivale writes a description which seems to suggest that he raises up from beneath the stage after the female daemon/commedia characters:

From Earth's dark Womb more Spirits horrible
In Female Shapes, with hideous Looks appear.
While these in hellish Triumph form the Dance,
And antic measures beat th' astonish'd Earth,
A Fiend more dreadful, and more ugly far,
Of greater Eminence in *Pluto's* Court (p. 22)

Here in the description by Ward in The Dancing Devils we see something of his physical characteristics and nature, but no indication how he enters:

Among the rest, who thus attend
The Doctor to his dismal End,
A strange infernal ill-look'd Fellow,
Hump-back'd and dress'd like Punchionello,
Appear'd so very Brisk and Airy,

⁹² The Spectator (No. XIV) - Friday March 16, 1711.

So Active and profusely Merry,
 As if he was of high degree,
 Some ruling Dev'l of Quality, (p. 67)

To this Punch character befell the task of delivering Faustus into the mouth of the dragon. It seems that the familiar hump on the costume of this character served a practical purpose in this scene as The Dancing Devils relates:

To seise with speed the reptile Sinner
 And give him *Draco* for his Dinner.
 Accordingly, a Sumpter Devil,
 Crook-back'd like *AEsop*, was so civil
 To mount the Doctor's dripping Rump,
 Upon his huge distorted Hump;
 And thus, by th'help of two Supporters,
 Conveys him to his last new Quarters, (p. 69)

Some indication of the size of dragon's head relative to Rich's body can be seen on the frontispiece to the newspaper The Tea-Table [Fig. 10] which was published on March 23, 1724.⁹³ This issue (Number XIV) also contained a description of the scene depicted and a portion of it suggests that Rich himself is to be damned in the same fashion as Faustus. The upper left side of the frontispiece also bears a striking resemblance to Hogarth's "Bad Taste of the Town," except that the personage of Heidegger leaning out of the window is replaced by that of Isaac Fawkes.

The dragon's head, as depicted in Hogarth's print and the frontispiece to The Tea-Table, bears a remarkable resemblance to an untitled ink drawing

⁹³ The paper, written by Eliza Haywood, first appeared on February 21, 1724, and had for its main purpose the criticism of pantomimes, magic shows, and masquerades. There were nineteen issues of The Tea-Table printed in total, the last appearing on April 24, 1724.

design for an articulated dragon's head [Fig. 11] attributed to Jean Berain or his son.⁹⁴ The drawing shows a side and front view of a hinged dragon's head mounted on the stage floor, with the machinery to control it detailed below. In the side view, we can see the cut-out flames that would have been visible through the mouth. Like the windmill, which also had a clear Continental model, the dragon in The Necromancer may well have been imported from Paris.

Regardless of its origin, however, the dragon in The Necromancer was a much more complicated piece of machinery than its model, being composed of the whole body of the dragon and being capable of flying over the stage. Furthermore, its fire was not simulated by painted pieces, but consisted of actual pyrotechnics. In early March of 1724, an extraordinary event took place which was reported by The London Journal:

We are inform'd that the terrible fiery Dragon, at Lincoln's-Inn Play-House, which has so often appeared on the Stage in the last new Dramatick Entertainment call'd, The Necromancer, or, Harlequin Doctor Faustus, took Fire a few Nights ago at the Conclusion of the Performance by its extraordinary Emission of Fire; but it seems their Dragon Maker has provided them with another which is so well lined and cased, as to be Proof against the like Casualty for the future.⁹⁵

⁹⁴ This pen and ink drawing is held in the Archives National in Paris (O1* 3238, fo 72) and is reproduced as Pl. 32 in Nicole Ducugis and Suzanne Reymond's Le Décor de Theatre en France du Moyen Age à 1925. Paris: Compagnie Francaise des Arts Graphiques, 1953. Jean Berain was décorateur at the Académie Royale de Musique, between 1680 and 1703. He was later succeeded by his son, also called Jean Berain.

⁹⁵ The London Journal - March 14, 1724. This event likely happened on Saturday March 7, 1724 on which night The Necromancer was offered as the afterpiece with Henry the Fourth, Part I. In the following week, The Necromancer was absent from the bills and Jupiter and Europa, which had not been performed since The Necromancer was re-introduced with additions in January, was offered instead on two occasions March 10 and 12, 1724. The Necromancer reappeared again a full seven days later on the night of the newspaper report of Saturday March 14, 1724.

In addition to the flames which issued from the dragon, a great deal of sound accompanied the fiery spectacle, as is described by Ward in The Dancing Devils:

The Dragon roaring, opens wide
His Sparrow-Mouth, from side to side,
And down he gulps him at one swallow,
As glib as if he'ad all been Tallow;
Then bellow'd like a greedy Beast,
In pain for such another Feast;
Now peals of Thunder rowl aloud,
To terrify the gazing Croud,
And render the tremendous Scene,
More frightful than it need have been; (p. 69)

The effect of thunder in the eighteenth century was achieved by the rolling of large balls of stone down a wooden track built along the backstage wall of the theatre.⁹⁶ The weight and rough surface of these balls created a loud rumbling sound much like thunder.⁹⁷ The size of the balls and speed at which they were rolled determined the volume and intensity of the thunder.⁹⁸ Thomas Merrivale also comments on the magnitude of this roaring sound:

On Heads of Devils damn'd aloft, is born
The Sorcerer to Hell's Epitome,
The Dragon's dreadful Mouth, from whence is heard
A Roar so dreadful loud as would almost
(But that the Doors of Darkness are fast lock'd,
Till the last great Tribunal, when the sound
Of th' Archangelic Trump summons the Dead

⁹⁶ Such tracks were commonly referred to as "thunder runs."

⁹⁷ The inventory also lists a "Thunder Bell" in the items contained "in the shop"; see Highfill p. 31, but it is uncertain exactly what this was or how it would have been used for this effect.

⁹⁸ The 1744 inventory lists 86 "thunder balls," contained in six baskets in the "Properties in painting room," see Highfill p. 30. Continued use of thunder through a scene would have required the constant rolling of balls down the run, which would likely not have allowed for the recovery and replacement of these balls at the top of the run until after the performance was over.

T'appear before Jehovah's shining Throne;
 Make Graves flie ope, and render up their dead (pp. 22-23)

After the Doctor is swallowed by the dragon, the machine begins to ascend and the four male commedia/daemons who dropped from the claws of the beast again take hold of them and rise up with it. At the same time, the matching female commedia/daemon characters disappear, leaving those remaining to sing and rejoice at the fate of Harlequin Doctor Faustus.

The Dragon rises slowly; the four Daemons that drop from his Claws, take hold of 'em again, and rise with it; the Spirits vanish; and other Daemons rejoice in the following Words:

*Now triumph Hell, and Fiends be gay,
 The Sorc'rer is become our Prey.*
 [At the End of the Chorus, the Curtain falls.
 (An Exact Description, p. 35-36)]

Although this is not mentioned in An Exact Description, Ward in the text of The Dancing Devils makes it clear that, in addition to the four claw-clutching daemons, a fifth figure rose up with the machine:

The Devils, to conclude the Jest,
 Cling close to the departing Beast,
 Among the rest the Doctor's Zany,
 Who made the Croud more sport than any,
 Catch'd hold o'th' Dragons Duggs and there
 He held and hung 'twixt Earth and Air, (p. 70)

Merrivale does not say who the "Doctor's Zany" is; perhaps he was James Spiller as the Doctor's Man. This would make dramatic sense, showing that Faustus' servant receives the same damnation as his master. However, "Doctor's Zany" could also refer to Nivelon Sr. as the Punch character who directed the action of

the final scene. The "Duggs" referred to above would probably have been handles disguised as the dragon's teats. These are depicted on the underside of the belly in the detail of Hogarth's print [Fig. 9]. It would appear that the Punch/daemon character held on to these while the dragon flew away. The elder Nivelon clearly possessed some acrobatic talent, having performed the feat of the Miller going around on the sails; and now his mounting with the dragon in this fashion would therefore have been well within his abilities.

In addition to the fire exhaled after the dragon swallows the Doctor, flames are seen in the dragon's mouth during its final ascent as well. Ward describes the effect in The Dancing Devils:

The Dragon roaring mounts up higher,
And gapes, to show his Mouth's on fire,
Which like a flaming Oven looks
When heating at the Pastry-Cooks. (p. 69)

The fire in the mouth of the dragon while it was being raised up is also supported by Merrivale. Here we also find a reference to the speed of the machine, probably because hoisting it up was a good deal more difficult than lowering it.

To final Judgment: Wretched *Faustus* ! lost
Within the ruthless Monster's fiery Womb,
Than Hell more terrible, is now no more!
Swift as his bulky Form permits, away
The Dragon flies; making Night hideous,
With dreadful Blaze from his sulphureous Jaws.
While troops of Sprites exulting hover round,
And with triumphant Song, bid Fiends be gay,
And Hell keep Jubilee. The Sorc'rer now
Becomes a Prey to Darkness everlasting. (p. 23)

Descriptions of how Scene IX ends leave something of a puzzle with regards to who remained on the stage at the fall of the curtain. It is clear that the Doctor was no longer visible, having been swallowed, and that the four male commedia/daemons were carried away with the dragon while their matching female counterparts sank beneath the stage. If the Punch/daemon character was also taken away with the machine, this would have left only the group of scholars who were present at the beginning of Scene VIII. It is therefore unclear who the "other Daemons" are. According to An Exact Description, it was these "other Daemons" who sang the final verses.

While the scholars may have transformed themselves into daemons by taking off their robes, Ward's Dancing Devils suggests otherwise:

They mount the Skies and take their leave.
The Scholars, or some other Youngsters,
Singing the while, like doleful Songsters;
By which we do suppose they mean
To hide the screams of the Machine,
That as aloft the Dragon flies,
Our Ears sha'n't undeceive our Eyes. (p. 70)

The chorus of "*Now triumph Hell, and Fiends be gay, / The Sorc'rer is become our Prey*" -- a simple couplet quite like a children's rhyme -- seems to have been sung by the scholar's still on stage, perhaps joined by the other singers (Leveridge, Laguerre, Chambers) offstage. It is not known whether there was instrumental music to this Chorus, but it very well could have been sung without accompaniment in a repeating fashion until the dragon had fully disappeared from view and the curtain fell.

Ward's reference to the "screaks of the Machine" also perhaps explains the practical function of these final verses. The noise of hoisting up the massive dragon, with the five daemons dangling from its underside, by a system of ropes and wooden pulleys was bound to be considerable and audible throughout the auditorium. Nonetheless, to the audience, such an extraordinary sight was most certainly the epitome of the visual spectacle in The Necromancer.

Conclusion

The great success of The Necromancer subsequently had several important effects on the London theatre and its audiences. Almost immediately, talk of the scenic spectacle contained in the pantomime extended beyond the playhouse, becoming, as was written by the author of An Exact Description, "the Subject of almost all Companies."¹ The result of this heightened interest in spectacle was that both Drury Lane and Lincoln's Inn Fields brought forth a series of similar pantomimes in successive years which sought to match or improve upon the splendor of The Necromancer.

Nevertheless, the public's particular fascination with Rich's Faustus pantomime never seemed to wane, allowing him to maintain The Necromancer in the active repertory, first at Lincoln's Inn Fields, and later at Covent Garden, for three decades. After his death in 1761, it was remounted and adapted on two further occasions by his successors, which carried forward the legacy of The Necromancer through to the end of the eighteenth century.

Perhaps most significantly, the financial success of The Necromancer in the season of 1723-24 almost instantly reversed the balance of power in the London theatre world, which had traditionally been held by Drury Lane. Owing to Rich's wizardry in The Necromancer, his once struggling company at Lincoln's Inn Fields came to dominate over Drury Lane, a position which it maintained for several years.

¹ Preface to An Exact Description, n.p.

The Necromancer's trademark spectacular elements, the windmill and dragon, aside from being widely read about in An Exact Description, The Dancing Devils and Merrivale's The Necromancer, also figured prominently in various other literary works. A newspaper correspondent, for example, writing on the importance of dress over wit at the masquerades, assured his readers that

...if the Manager of the New Play-House, would lend me the Windmill in Dr. Faustus to go in the next Time; I don't doubt but I shall run away with the Hearts of all the Ladies my self.²

In a letter replying to this piece, another writer, speaking of the company to be present at the forthcoming masquerade at the Haymarket, concluded by remarking:

I cannot omit communicating to you a very extraordinary Piece of Intelligence of the Beau Monde...that not only the Windmill from the New Theatre, but also the Dragon, will be there...³

Or consider the following excerpt from a prologue, presented by the company of comedians in the Haymarket (otherwise known as the "French Theatre") on the occasion of their performing The Royal Convert with The Adventures of Half an Hour, in addition to The Plots of Harlequin, on Thursday, February 20, 1724:

His Spells, this mighty Necromancer forms,
And the whole Town about his Circle swarms:
How strangely does the subtle Wichcraft spread?
His Windmill turns in ev'ry frantick Head?⁴

² The Weekly Journal, or Saturday's Post - January 25, 1724.

³ The Weekly, or Saturday's Post - February 8, 1724.

⁴ The British Journal (No. LXXVI) - February 29, 1723. (O.S.)

The same year, an anonymous farce was published entitled The British Stage; or, The Exploits of Harlequin.⁵ The descriptive text of the title page explains that it was "Design'd as an After-Entertainment for the Audiences of HARLEQUIN Doctor Faustus, and the NECROMANCER." The title page also includes a set of satirical verses specific to The Necromancer:

Here you've a Dragon, Windmill, and Devil,
A Doctor, Conjuror, all wond'rous civil;
A Harlequin, and Puppets, Ghosts, and Fiends,
And Raree-Show to gain some Actors Ends.
So perfectly polite is grown this Town,
No Play, without a Windmill, will go down.⁶

In this farce, the famous windmill and dragon were actually personified in the farce, both being given speaking roles, as we witness in this scene where the Ass, representing the Town, is in conversation with the Dragon.⁷

Ass. Adzooks I wou'd not give a Farthing for a Play without a Windmill in't ---- Methinks there's so much Wit in it, that the Author of it deserves a Statue of Brass.

Drag. You're right----What is a Play without a Windmill?----Then there must be a Dragon, or the Drama will not be compleat.⁸

⁵ [Anonymous] The British Stage; or, the Exploits of Harlequin. A Farce. London: T. Warner, 1724. The title of this burlesque farce is very similar to that of Hogarth's satirical engraving "A Just View of the British Stage" (1724), and it may be that one influenced the other.

⁶ The British Stage, n.p.

⁷ The Windmill as listed in the cast list as "Mr. S----r," which may be Mr. Spiller. The Dragon appears as "Mr. B----k" which, no doubt, was Mr. Bullock, having also played the part of a dragon earlier in the century. In the preface, the author acknowledges the inclusion of these machines in the cast as says: "...the Reader is desir'd to be inform'd, that the latter of these Actors [the Dragon and Windmill], with others their Companions, are made by the Author to speak in this Performance, to atone for those Characters which are Dumb in the Original Entertainments."

⁸ The British Stage, p. 4.

Hogarth's famous print "The Bad Taste of the Town," which displayed the dragon and windmill, proved to be so popular that it was soon pirated. The copy contains a variation in the verses below the design.

Long has the Stage productive been,
Of Offsprings it could brag on,
But never till this Age was seen
A Wind-mill and a Dragon.⁹

Even a decade after the introduction of The Necromancer, the icons of the windmill and dragon were still being satirized. An engraving [See Fig. 12], representing Henry Fielding's burlesque Pasquin (1736), depicts two scenes from The Necromancer on the valence above the stage, with the dragon and windmill being featured prominently.¹⁰ Also, below these scenes, "Faustus" tops the list of entertainments, registering as "Very High" on the theatrical barometer.

In spite of the satirical attacks of the 1723-24 season, Rich continued to perform The Necromancer to sizable crowds and followed up on his success with other pantomimes modeled after it. While the managers of Drury Lane were also being severely criticized by such satires, chiefly for debasing the stage with their original production of Harlequin Doctor Faustus, they knew that if they were to stay competitive they had no choice but to keep up with Lincoln's Inn Fields by producing their own afterpieces in the same manner. Colley Cibber, writing many years later in his Apology, admitted producing

⁹ Catalogue of Prints & Drawings in the British Museum, (1873). Vol. II, p. 604.

¹⁰ Pasquin appeared at the Haymarket theatre on March 5, 1736. The full view of the engraving is reproduced in Ronald Paulson's Hogarth's Graphic Works, New Haven and London: Yale University Press, 1965. Vol. II, Pl. 334. It is one of the so-called "Joseph Sympon Jr." etchings and may or may not be by William Hogarth, although the print is signed with his name. See Paulson's comments on this print in Vol. I, p. 317.

...that succession of monstrous medlies, that have so long infested the stage, and which arose upon one another alternately, at both houses, outvying in expense, like contending bribes on both sides at an election, to secure the majority of the multitude.

If I am asked (after condemning these fooleries myself) how I came to assent or continue my share of expense in them? I have no better excuse for my error, than confessing it. I did it against my conscience, and had not virtue enough to starve by opposing a multitude that would have been too hard for me.¹¹

The end result was that the three seasons following the introduction of Harlequin Doctor Faustus and The Necromancer in 1723-24 became a period of intense rivalry and competition between the two companies. With John Rich at one house and John Thurmond at the other, the two dancing-masters created a series of pantomimes which successively vied one against the other for the favour of the London audiences.

The new pantomimes produced at Lincoln's Inn Fields all repeated the same basic pattern of The Necromancer. They contained a great emphasis on spectacle with magical transformations and were each highly successful upon their introduction, with lengthy continuous runs playing to huge audiences and resulting in large profits. Rich's pantomimes of the so-called "golden age" include The Sorcerer; With the Loves of Pluto and Proserpine (1725), Apollo and Daphne; or, The Intrigues of Harlequin (1726), and The Rape of Proserpine, With the Birth and Adventures of Harlequin (1727).¹²

¹¹ Colley Cibber, Apology for the Life of Mr. Colley Cibber. Vol. II, p. 180-82. Reprint edition, London: John C. Nimmo, 1889.

¹² The "golden age" of English pantomime is generally considered to be the four years from the introduction of The Necromancer in 1723 up to The Rape of Proserpine in 1727, after which the success of The Beggar's Opera (1728) breaks the string of successive pantomimes. The spectacular pantomimes produced by Rich at Lincoln's Inn Fields during this era may also be

Meanwhile, John Thurmond at Drury Lane also brought forth several new rival pantomimes during these years: Harlequin Shepard (1724), Apollo and Daphne; or, Harlequin Mercury (1725), Wagner and Abericot (1726), and Harlequin's Triumph (1727).¹³ However, his remarkable success with Harlequin Doctor Faustus was not repeated by any of them, and the original Faustus pantomime was retained in the Drury Lane repertory throughout this period.¹⁴

At Lincoln's Inn Fields, during the nine year period from the 1724-25 season to 1732-33, there was a total of 106 performances that included The Necromancer. Together with the 52 performances of the inaugural 1723-24 season, this brought the grand total to 157 representations of The Necromancer during Rich's use of Lincoln's Inn Fields theatre.¹⁵ Of these performances, only ten were benefits and, after the 1723-24 season, benefits with pantomimes were exceedingly rare.¹⁶ With average non-benefit receipts of £90 nightly, the 147 regular performances up to 1733 with The Necromancer brought in a total of £13,190 in gross revenue, an amount which was higher than the revenue from

extended to include Jupiter and Europa (1723) before and Perseus and Andromeda (1730) afterwards.

¹³ Thurmond's Apollo and Daphne was also remounted in 1726 with a new comic part as Apollo and Daphne; or, Harlequin's Metamorphoses.

¹⁴ Although Wagner and Abericot and Harlequin's Triumph returned to the popular Faustus theme, they produced short runs and appeared in the 1726-27 season only.

¹⁵ There was one performance of The Necromancer which was advertised, but dismissed, on November 29, 1728 not included in this total. It was the only occurrence of a performance with a pantomime afterpiece having been dismissed at Lincoln's Inn Fields.

¹⁶ In the eight years from 1724 to 1733, there were 17 benefits with Rich's spectacular pantomimes (Jupiter and Europa (1), The Necromancer (2), The Sorcerer (3), Apollo and Daphne (3), Rape of Proserpine (4) and Perseus and Andromeda (4). All but three of these were for John Rich's own benefit, usually three as author upon the introduction of the new entertainments and were his only benefits in this period. The three exceptions were: The Necromancer on May 27, 1725 for Rochetti, Jupiter and Europa for Digg's Widow on April 27, 1728 and The Rape of Proserpine for Salle on May 24, 1732. There were also ten other benefits of lesser pantomimes given during this period for others members of the company.

any of Rich's other pantomimes produced at Lincoln's Inn Fields during this period.¹⁷

After Rich moved the company to his newly-built Covent Garden theatre in 1732-33, The Necromancer remained in the repertory over the next ten years and was performed 113 times from the season of 1733-34 through to 1744-45. Subsequently, The Necromancer did not reappear until six years later, in the season 1751-52. The revival of The Necromancer in that year saw a total of 28 performances. John Rich, at the age of sixty, once again took to the stage in the part of Harlequin Doctor Faustus.¹⁸ The following season of 1752-53 featured a further eleven performances in a year which also witnessed the revival of the follow-up to The Necromancer, the much celebrated Harlequin a Sorcerer which proved to be even more popular than when it first appeared in 1725.¹⁹

The last recorded performance of The Necromancer during Rich's lifetime took place on January 5, 1753. (Rich had continued to perform in the role of Harlequin in this, and his other pantomimes, up until a few years before died, in 1761.) In all, The Necromancer had been performed a total of 310 times in the thirty-year period from its introduction in the 1723-24 season to the final performance in 1752-53.

After Rich's death, there were two revivals of The Necromancer in the form of adaptations at Covent Garden. The first was by Henry Woodward under

¹⁷ It should, however, be pointed out that the other pantomimes which followed The Necromancer generated smaller totals in revenue for the period on account of proportionately fewer performances as they appeared later on.

¹⁸ John Rich was baptized on May 19, 1692 but the exact date of his birth is unknown. Richard Leveridge did not appear in the role of the Infernal Spirit for this revival, having just retired from the stage the previous spring at the age of eighty.

the title of Harlequin Doctor Faustus, which appeared in the 1766-67 season with great success.²⁰ It appeared for 54 performances in the 1766-67 season.²¹ It subsequently appeared a further 70 times over the next six seasons, through to its last performance at Covent Garden on Dec 28, 1772.²² This brought the total of representations of his adaptation to 124 nights.

The second revival of The Necromancer occurred some twenty years later. It was created by James Wild under the title of Harlequin and Faustus; or, The Devil Will Have His Own in the 1793-94 season. Wild's Harlequin and Faustus had a total of fifty-three performances in the 1793-94 season. It was again presented seven times in the following 1794-95 season and three times in 1797-98, bringing the total to sixty-three representations.

A reviewer of Harlequin and Faustus, writing in the European Magazine for January 1794, presented a short chronology of the Faustus pantomimes to that date.

Dr Faustus has afforded entertainment to three if not four generations. It was first produced at Drury-lane in 1723, by Mr Thurmond, a dancing-master, and was afterwards succeeded at Lincoln's inn-fields, in the same

¹⁹ The revival of Harlequin Sorcerer in 1752-53 repeated the sequence of how these two productions had originally been introduced in the consecutive seasons of 1723-24 and 1724-25.

²⁰ Henry Woodward was Rich's prodigy, and performed as Harlequin in various pantomimes at Goodman's Fields and Drury Lane before succeeding Rich as the Harlequin at Covent Garden.

²¹ There is one recorded performance of The Necromancer on November 8, 1766. Whether this piece was Rich's original work or Woodward's new version is not clear. Why Woodward would present the older version just prior to introducing his new version later that same season is also unclear. It could perhaps be seen as a final homage to Rich by Woodward before he introduced his version.

²² Miesle claims that parts of Woodward's pantomime appeared later in a "medley" pantomime. He says on p. 197: "Another compilation, Harlequin's Chaplet (1789-1790), included two scenes from the revived The Necromancer, which had taken its new lease on life in 1752-53." Miesle is mistaken here. The Necromancer was actually revived in 1751-52 and it was The Sorcerer which appeared again in 1752-53. Furthermore, the description of Harlequin's Chaplet, as printed by T. Cadell, 1790, clearly states that it was "a Collection of favorite Scenes from the following celebrated Pantomimes," listing Harlequin Sorcerer first among those used. Scenes I and IV in Harlequin's Chaplet are taken from the revived Harlequin Sorcerer of 1752-53

year, by Mr Rich's more splendid performance, which received improvement at different revivals of it. At the latter end of 1766 Mr Woodward made some alterations, and it was revived with great success. It is again brought forward with applause, and recalls to the remembrance of those who formerly saw it with delight, the recollection of the most enchanting period of life.²³

In all, Rich's Necromancer, together with Woodward's Harlequin Doctor Faustus and Wild's Harlequin and Faustus, brought forth a total of 497 performances of the celebrated entertainment and its descendants at Lincoln's Inn Fields or Covent Garden during the eighteenth century.²⁴

Additionally, The Necromancer appeared in various adaptations at other theatres, both in London and elsewhere, during the time it was being shown at the patent houses. After the inaugural season of 1723-24, the pantomime first appeared as a puppet show in Southwark Fair presented by Mr. Yeates.²⁵ In Dublin, a version of The Necromancer appeared at the Smock Alley Theatre in 1725, on which occasion the seventh edition of the printed version of the pantomime was published there.²⁶ In February of 1726, another adaptation appeared in Canterbury, for which a description was printed in the local

²³ The European Magazine, January 1794, pp. 49-50.

²⁴ The total number of performances of The Necromancer during the eighteenth century has been confused on account of the two adaptations in 1766 and 1797. In some cases, scholars have combined the numbers for the two without indicating they were distinctly different pieces and have only referenced The Necromancer. Further to this, some performance totals for The Necromancer (1723-1753) have been recorded with great, and unaccountable, variation.

²⁵ See advertisement in Parker's London News – September 16, 1724. Another puppet performances of The Necromancer by Jobson in 1759 is reported by Rosenfeld in Strolling Players, p. 256-57. These were by no means the only ones, as such minor performances were not always regularly advertised.

²⁶ A dramattick entertainment, call'd The Necromancer: or, Harlequin, Doctor Faustus. As perform'd at the Theatre Royal in Lincolns-Inn-Fields. And at the Theatre in Dublin. Dublin: Pressick Rider, and Thomas Harbin, 1725.

newspaper.²⁷ In the fall of 1734, a pirated version of The Necromancer appeared at Goodman's Fields, directly challenging John Rich's original piece currently then playing at Covent Garden.²⁸ Even after Rich's death, and the appearance of the two adaptations, performances of The Necromancer were still being recorded in the provincial theatres.²⁹

The longevity of this particular pantomime made it one of the most popular and profitable pieces John Rich ever produced. In the first decade after his re-opening of Lincoln's Inn Fields theatre (1714-1723), Rich had struggled to compete with the more established Drury Lane company and, at long last with the success of The Necromancer, he was able to rise above them, a feat which seen as remarkable to all. Gabriel Rennel, writing in 1725, says of this achievement:

This Revolution is so wonderful and surprizing, that some People, who are at a Loss to account for it, believe that its author, Mr. Rich is a real Sorcerer, whilst others think that both he and the Actors have sold themselves to the Devil for this Run of Success...³⁰

²⁷ The Kentish Post or The Canterbury News Letter, January 29 - February 2, 1726. See Sybil Rosenfeld's Strolling Players, pp. 216-17 for a transcript of this description.

²⁸ This bold rival production opened at Goodman's Fields on October 28, 1734 and had a total of fifteen performances in the 1734-35 season. It reappeared the following season in 1735-36 for an additional six performances in November of 1735.

²⁹ A decade after the last performance of Woodward's Harlequin Doctor Faustus, a production of The Necromancer appeared at Bath in the season of 1782-83. There were nine performances of this piece given at the Theatre in Orchard Street during the season, and it was revived again only two years later in 1784-85 for a further eight nights. See Frederick T. Wood, "Theatrical Performances at Bath in the 18th Century", Notes and Queries, Vol. 192, 1947: pp. 554-556.

³⁰ Gabriel Rennel, Tragi-Comical Reflections..., pp. 9-10.

Rich's triumph, combined with the dismal failure of Drury Lane's Harlequin Shepard, placed the rival house in a serious situation.³¹ In December of 1724, the managers of Drury Lane wrote in desperation a letter to Richard Steele:

We have long wish'd for your coming to Town; but, are now oblig'd to desire you to make all possible speed to us. Our audiences decrease daily, and those low Entertainments which you & we so heartily despise, draw the Numbers, while we act only to the Few who are blessed with common Sense. Though the Operas are allow'd to be much worse than they were formerly, yet they draw much better Audiences, and some persons of distinction, not to be nam'd have Encourag'd a set of French Comedians to come over by Subscription, who are to act next Wednesday at the Little Theatre in the Haymarket. Thus, while there are three Playhouses exhibiting nonsense of different kinds against us, 'tis impossible we shou'd subsist much longer. Both Courts have forsaken us. All we can do is, to make the best of a losing Game, and part from the whole upon the best Terms we can. No person living, but ourselves, is sensible of the low state we are reduced to, Therefore, we need not observe to you, how very needful it is to keep the secret.

There are several persons of Fortune, that, we have reason to believe, wou'd be glad to purchase our Interests, and put it upon the Foot of the Opera by fixing the Direction into an Academy, which is, we think, the only way to support & perpetuate the English Theatre. We have nothing more to add but our hearty wishes for your Health, and quick arrival among us, and in the Mean time to begg yr speedy answer.

We are, Sir,
Your most Obedient, Humble servants,
Wilks, B. Booth, C. Cibber
London, Dec. 12, 1724.³²

³¹ Thurmond's pantomime, advertised as a "Night Scene," re-staged the recent escape of Jack Shepard from Newgate prison in, of course, the character of Harlequin. Although the managers of Drury Lane had invested heavily in the fall of 1724 with newly painted scenes, "from the real Place of Action" by John Devoto, the piece only had six performances in total before it was withdrawn. The Weekly Journal; or, Saturday's Post of December 5, 1724, reported that it was "dismiss'd with a universal Hiss." Parker's Penny Post for December 7, 1724, attempted to support Harlequin Shepard, but was forced to concede the ongoing popularity of The Necromancer: "... tho' it may want the trick of the Windmill in Faustus, and dancing Tumblers, yet we are assur'd in the printed Book, as well as Performance, there is plain and immediate Truth."

³² The Correspondence of Richard Steele. Oxford: Clarendon Press, 1968 (Rae Blanchard, Ed.) First published in 1941, pp. 184-185. Sir Richard Steele actually held the issued patent to the Drury Lane Theatre, however the running of the operations was entrusted to the triumvirate managers of Cibber, Wilks and Booth through a complicated arrangement of shares.

The letter also included a postscript which further emphasized the dire financial predicament in which the managers of Drury Lane found themselves.

P.S. -- Our profits were ever more than double to what they have been this year, and we are very far from any hopes of their growing better. Our proposal of parting with our interest will still leave room for any of us to adventure upon this new scheme in what proportion we please.³³

While Drury Lane did not forsake its place in the London theatre and kept up a competitive pace, it will be forever recorded that it was The Necromancer which set off the series of events which changed the English theatre.

Thus *Harlequin*, who long had vied
With *Drury-Lane*, to low'r its Pride,
And puzzl'd his contriving Wits,
To plague his thriving Opposites,
Labour'd in vain till he became
A Wizard, under *Faustus* Name,
And then, by th' Pow'r of Necromancy,
He charm'd and tickl'd e'ery Fancy³⁴

It is almost certain that John Rich had no idea that the hastily produced pantomime he created in the fall of 1723 to keep his rivals at bay would irrevocably alter the course of theatrical history, or that the choice of a windmill and a dragon would produce such miracles.

³³ Ibid. Leo Hughes, in A Century of English Farce, p. 110, quotes the letter, but omits this postscript. Percy Fitzgerald in A New History of the English Stage, Vol. 1, pp. 436-37, also makes reference to this letter and retains the postscript.

³⁴ The Dancing Devils, p. 17.

By the Company of Comedians.

AT the Theatre Royal in Lincoln's-Inn-Fields, this present Friday, being the 20th of December, will be acted, A Comedy call'd, The Drummer; or, The haunted House. To which will be added A New Dramatick Entertainment in Grotesque Characters call'd, The Necromancer; or, Harlequin Doctor Faustus. Harlequin by Mr Lun, The good and evil Genius, an Infernal Spirit, The Shades of Helen, Hero, Leander, and Charon, performed by Mr Leveridge, Mr Legat, Mrs. Chambers, and others. Demons, represented in the following Characters, Harlequin Man and Woman, performed by Mr. Dupre, and Mrs Rogier, Pierot by Mr. Nivelon, Jun. and Mrs. Cross, Mezzetin by Mr Glover, and Mrs. Wall. Scaramouch by Mr Lanyon, and Mrs Bullock; Punch Mr Nivelon, Sen. And all the other Parts performed by the Comedians. N B None will be admitted into the Boxes but by Printed Tickers, which will be deliver'd at the Doors at 5 s. each. Pit 3 s. Gallery 2 s. 'Tis desired that no Person will take it ill if they are refused Admittance behind the Scenes, it being impossible to perform the Entertainment if the Passages are not kept entirely clear.

By the Company of Comedians.

AT the Theatre Royal in Lincoln's-Inn-Fields, this present Saturday, being the 21st of December, will be presented, A Comedy call'd, The Royal Merchant; or Beggar Bush. To which will be added A New Dramatick Entertainment in Grotesque Characters, call'd, The Necromancer; or, Harlequin Doctor Faustus. Harlequin by Mr. Lun, The Good and Evil Genius, an Infernal Spirit, The Shades of Helen, Hero, Leander, and Charon, performed by Mr. Leveridge, Mr. Legat, Mrs. Chambers, and others. Demons represented in the following Characters, Harlequin, } Man and Woman { Mr. Dupre, and Mrs. Rogier
Pierot, } and { Mr Nivelon, Jun. and Mrs. Cross
Mezzetin, } performed by { Mr. Glover, and Mrs. Wall;
Scaramouch, } { Mr. Lanyon, and Mrs Bullock;
Punch, by Mr Nivelon, Sen. And all the other Parts performed by the Comedians. N. B. None will be admitted into the Boxes but by Printed Tickers, which will be deliver'd at the Doors at 5 s. each. Pit 3 s. Gallery 2 s. 'Tis desired that no Person will take it ill that they are refused Admittance behind the Scenes, it being impossible to perform the Entertainment if the Passages are not kept entirely clear.

Fig. 1. Advertisements for The Necromancer from the Daily Courant. December 20 (above) and December 21 (below), 1723.

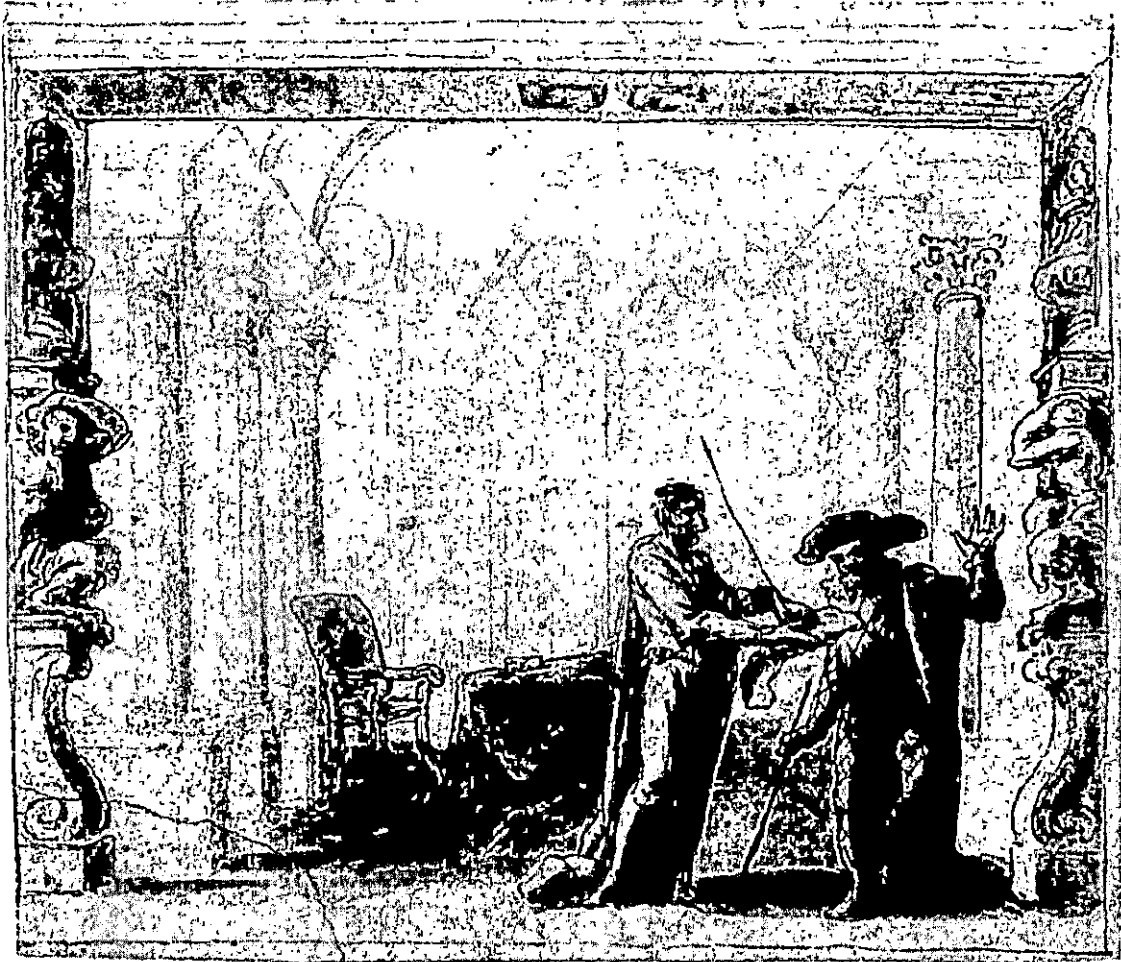


Fig. 2. Anonymous drawing of Scene I of *The Necromancer* (c. 1724).

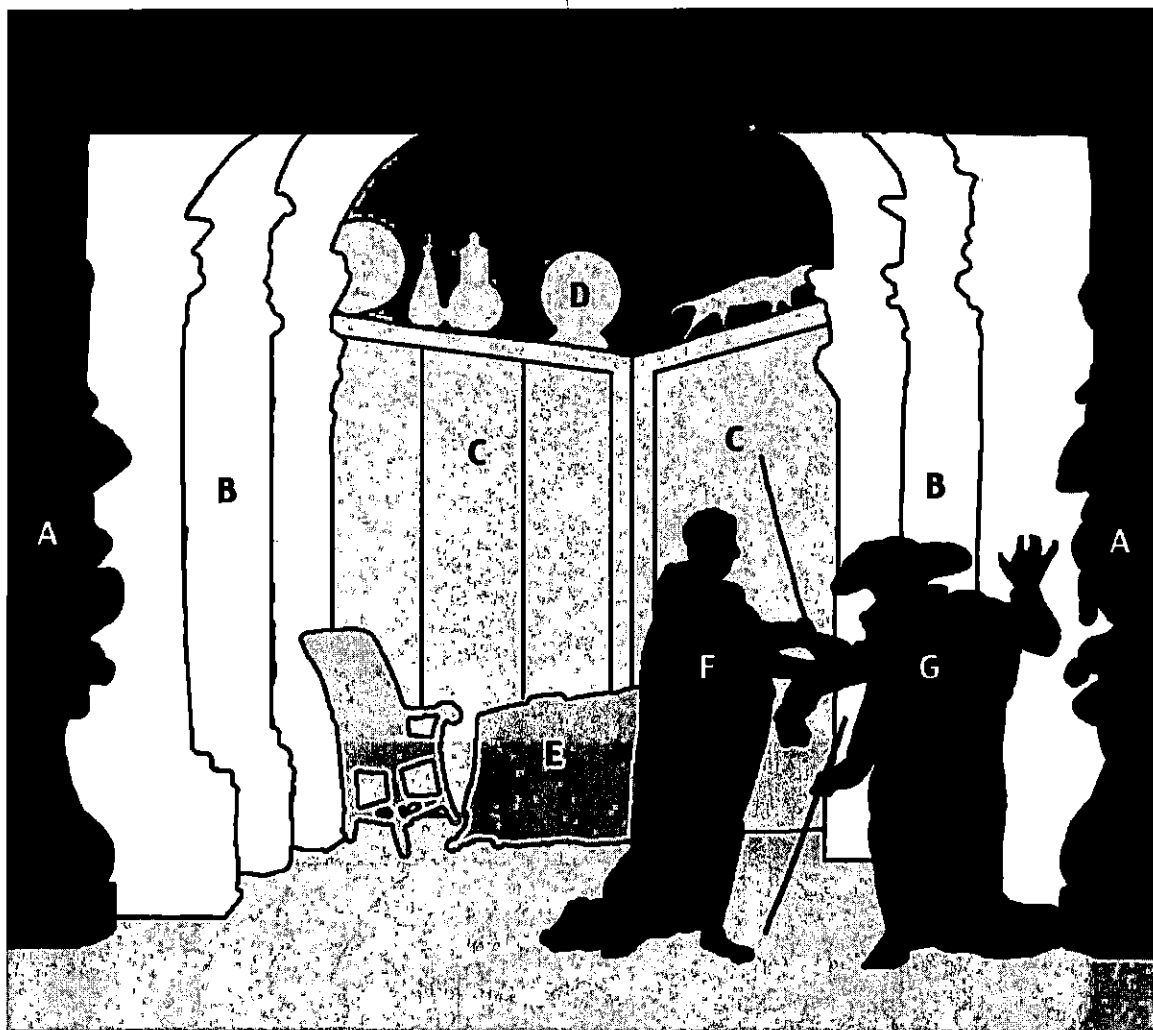


Fig. 3. Simplified scenic arrangement of anonymous drawing.

A – Proscenium Arch.

B – Side wings.

C – Bookcases.

D – Globes, Containers, Alligator(?) on bookcases.

E – Table and Chairs.

F – Leveridge as "Infernal Spirit" (Mephistophilus).

G – Rich as Harlequin Doctor Faustus.

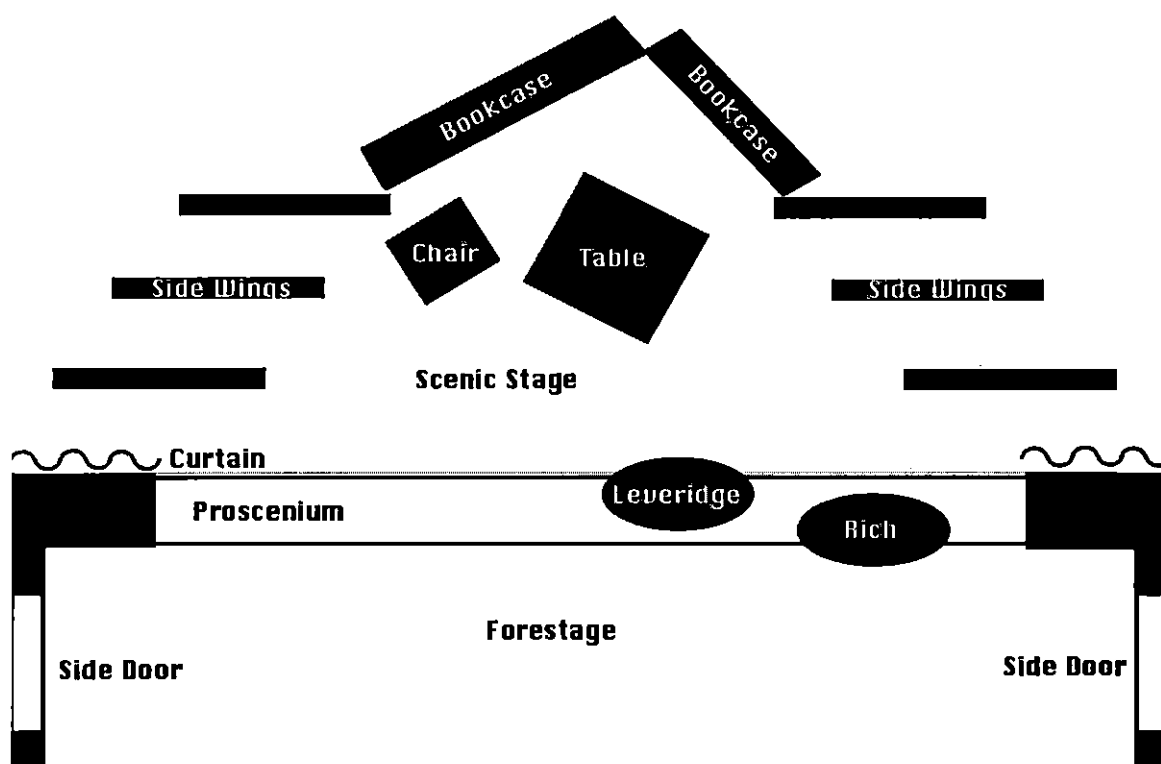
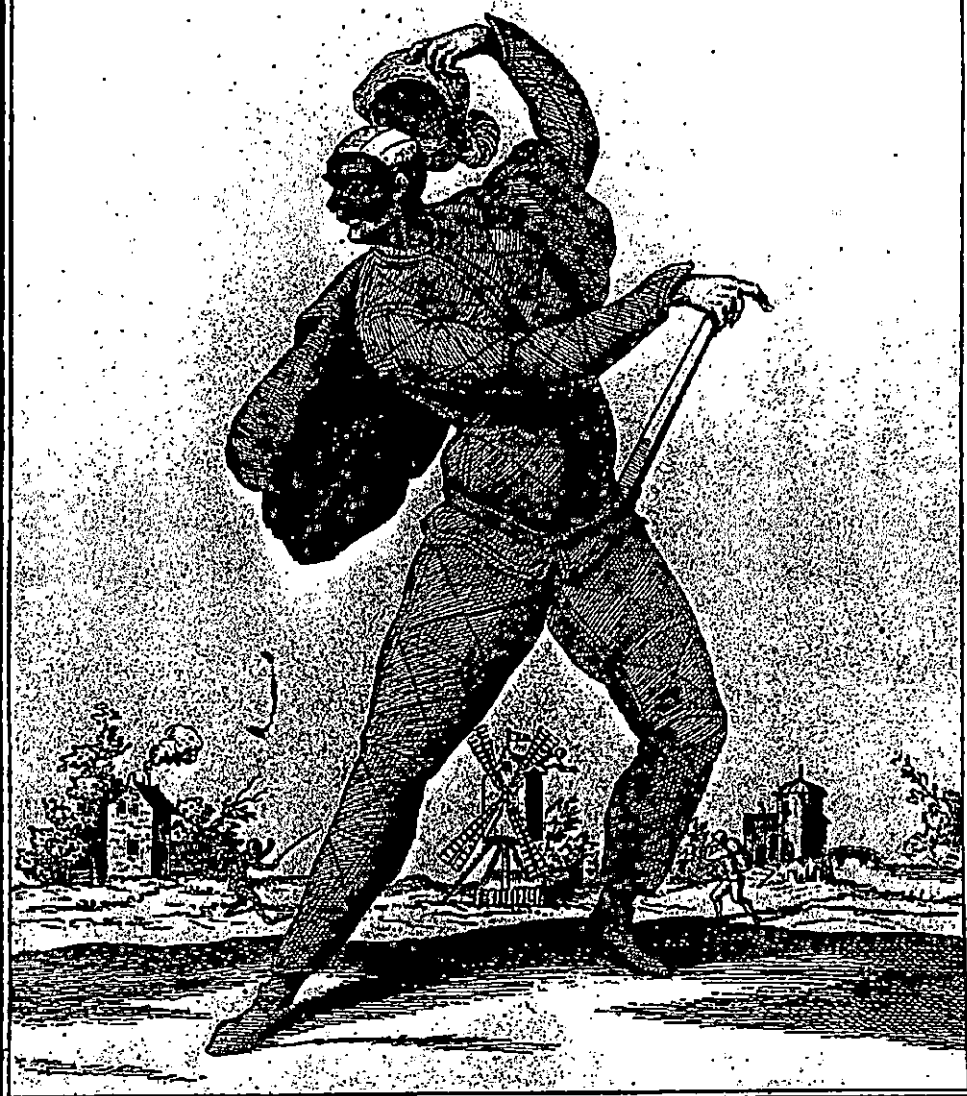


Fig. 4. Conjectural groundplan for Scene I of The Necromancer based on anonymous drawing.

Harlequin D. Faustus in the Necromancer.

RICH, THE HARLEQUIN.



*Thank you Gentles, These stunning Claps declare,
How Wit corporal is wth darling Care.
See what it is the crouding Audience draws
While Wilks no more but Faustus gains Applause.*

Fig. 5. John Rich as Harlequin Doctor Faustus. (c. 1724)

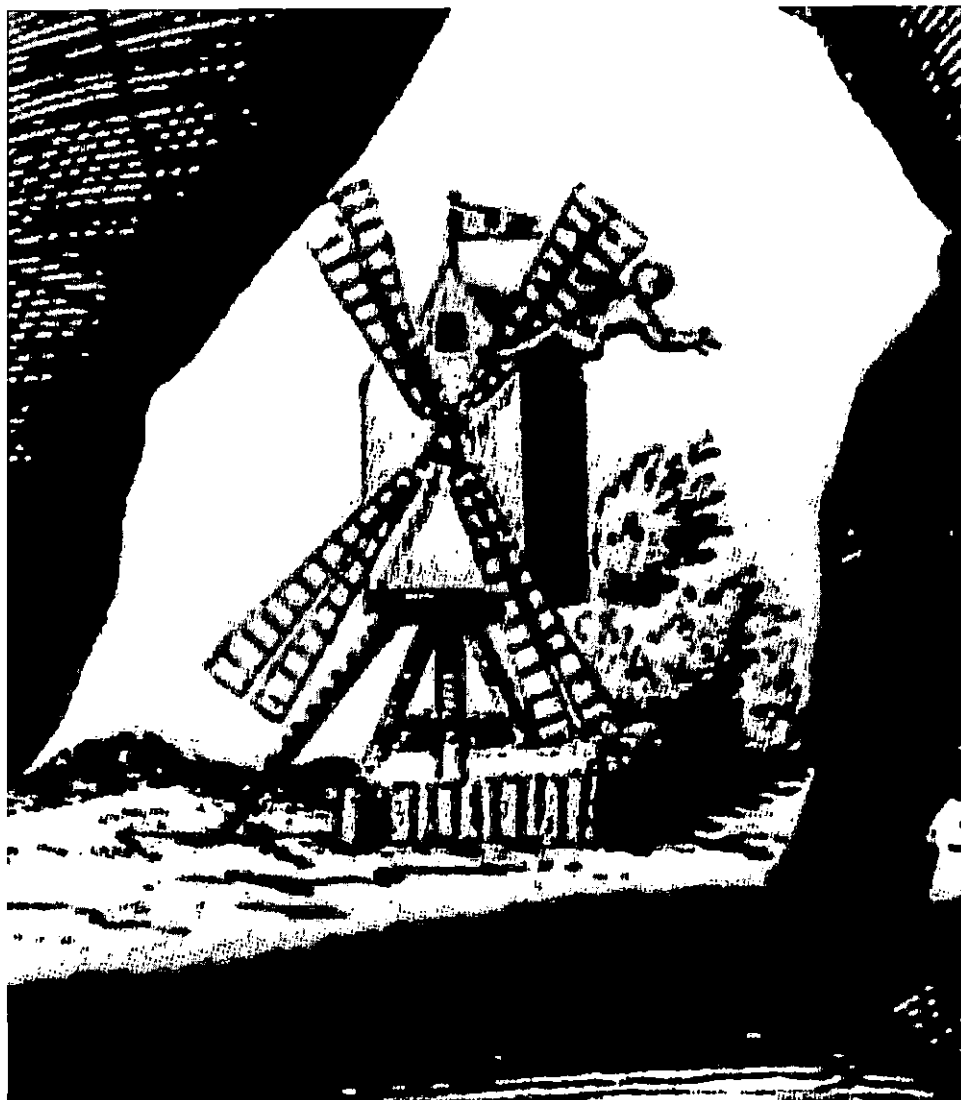


Fig. 6. Detail showing windmill from print of John Rich.

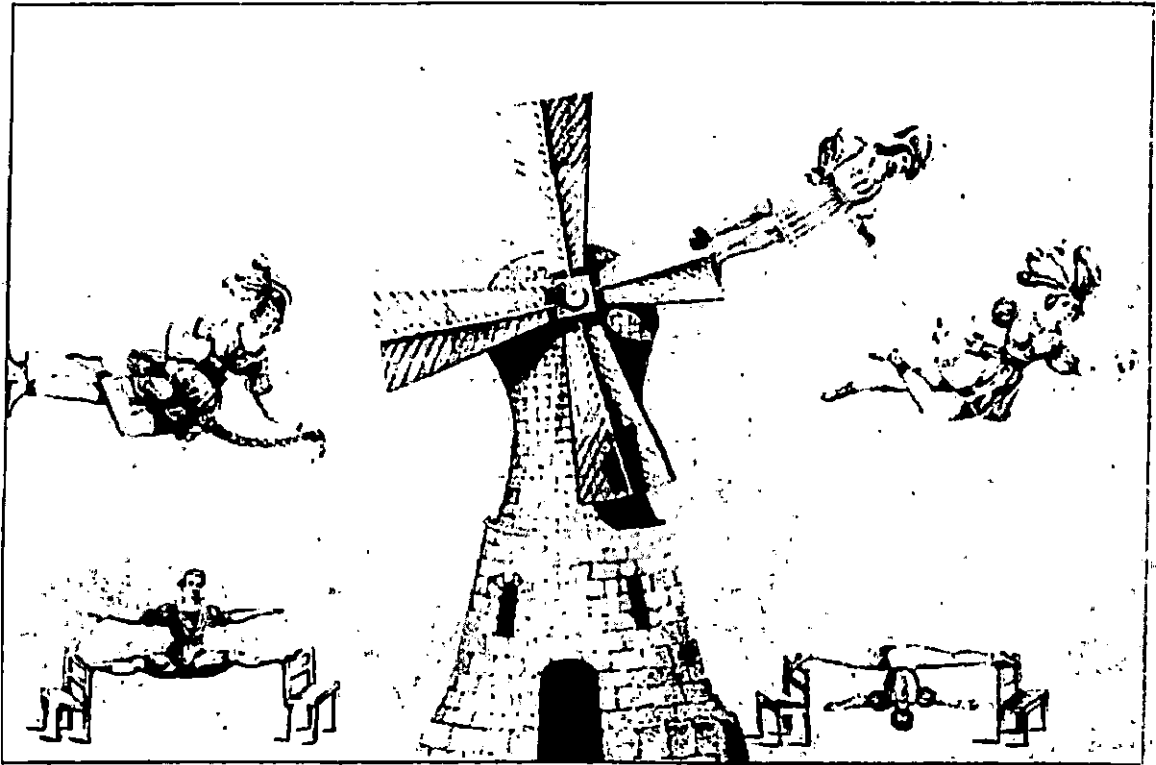


Fig. 7. French acrobats performing on a windmill. (c. 18th cent.)

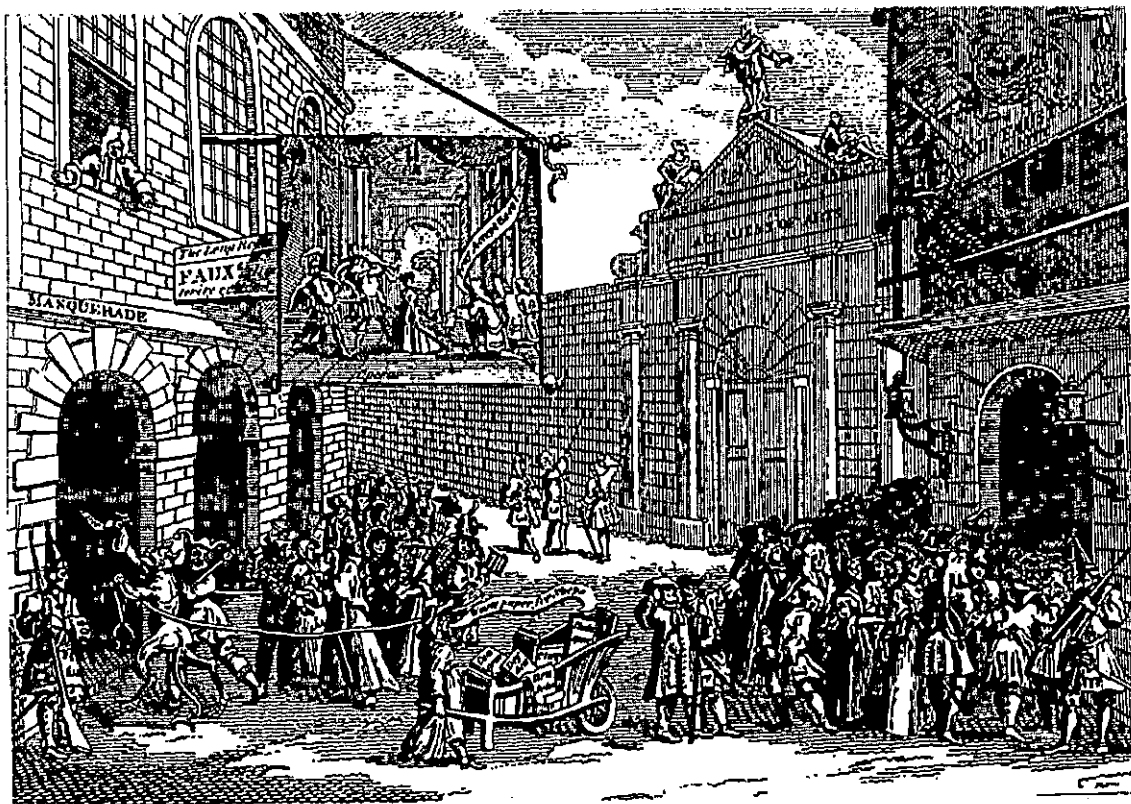


Fig. 8. "The Bad Taste of the Town" (1724) William Hogarth



Fig. 9. Detail of "The Bad Taste of the Town"
(Cross-hatching in showcloth removed for clarity.)



Fig. 10 Frontispiece from The Tea-Table (1724)

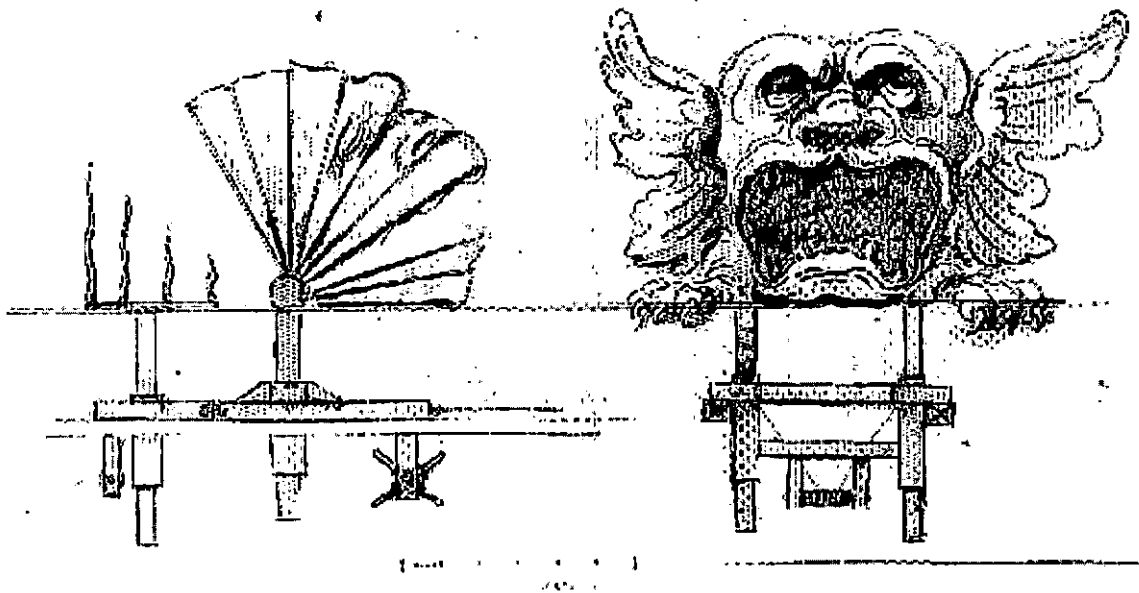


Fig. 11 Drawing for articulated dragon's head. Jean Berain? (c. 1700)



Fig. 12. Detail of "Pasquin" (1736) William Hogarth?
(Cross-hatching in upper portion removed for clarity.)

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