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George Farquhar

Complete Works



Series Sixteen

The Complete Works of
GEORGE FARQUHAR

(1677-1707)



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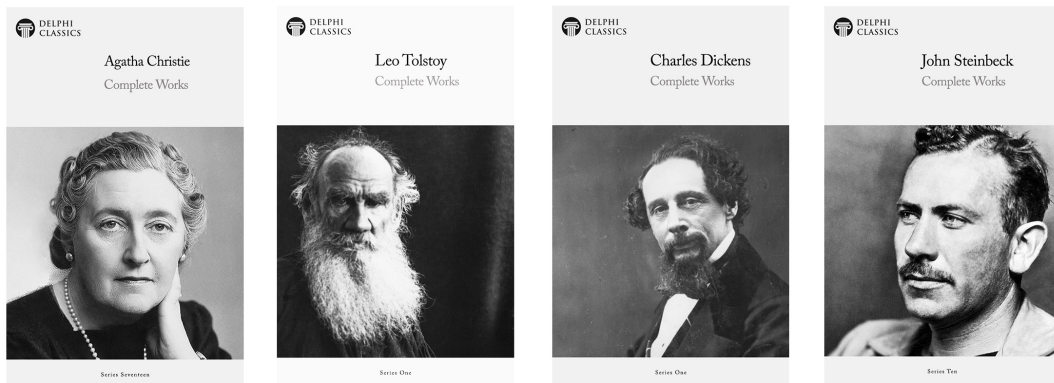
GEORGE FARQUHAR

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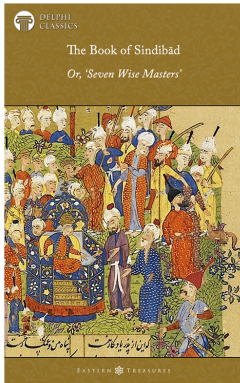
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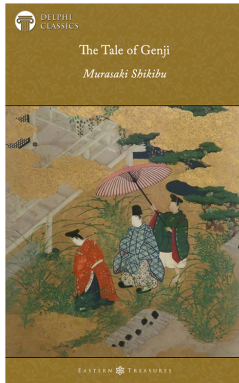
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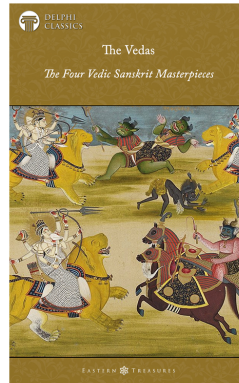
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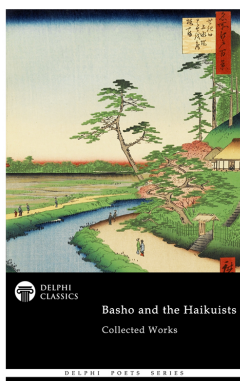
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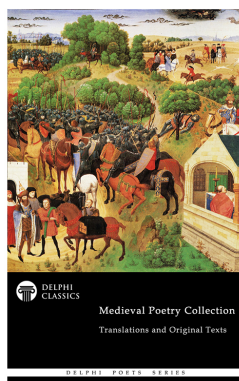
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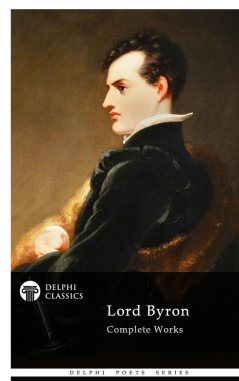
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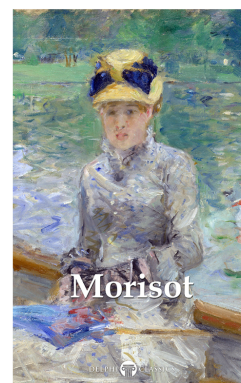
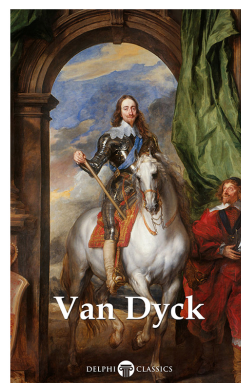
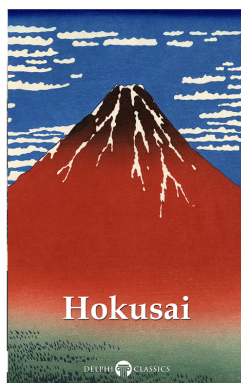
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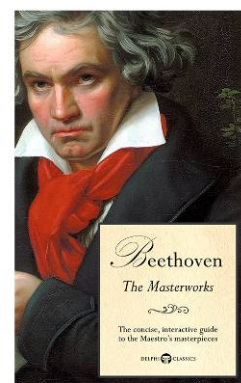
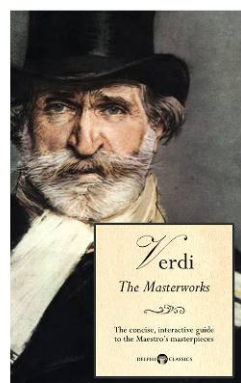
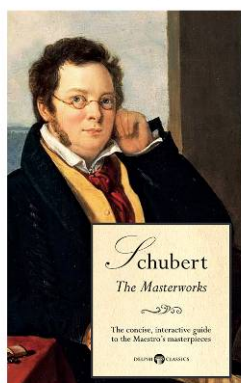
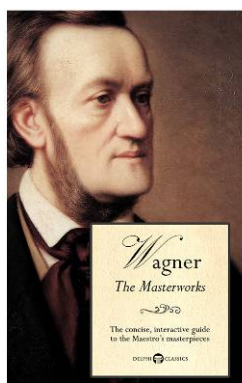
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The Complete Works of
GEORGE FARQUHAR



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Complete Works of George Farquhar



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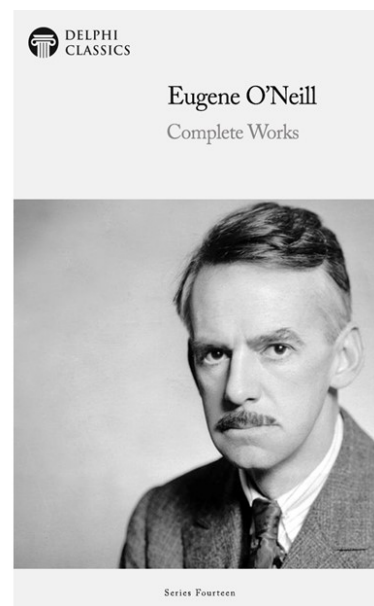
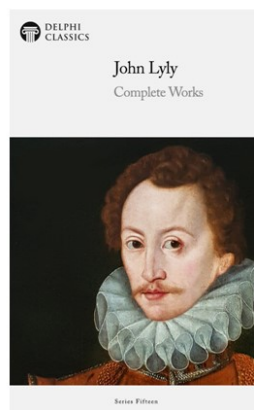
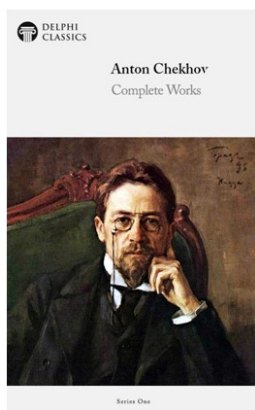
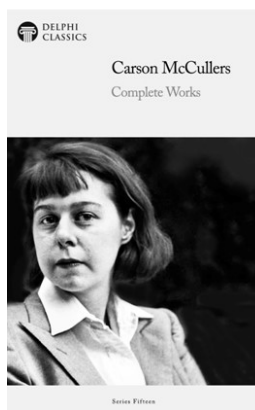
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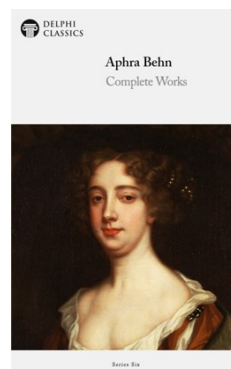
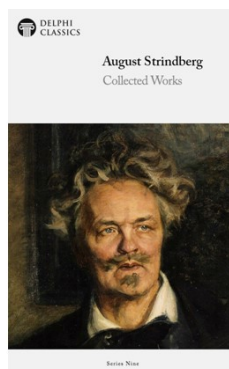
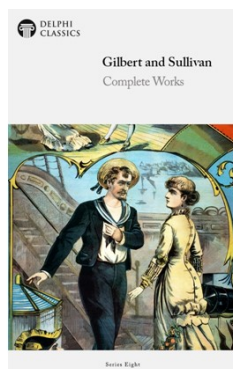
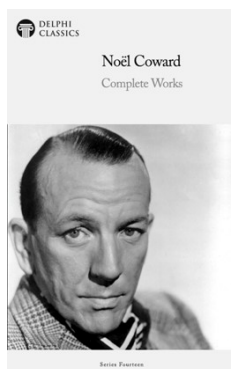


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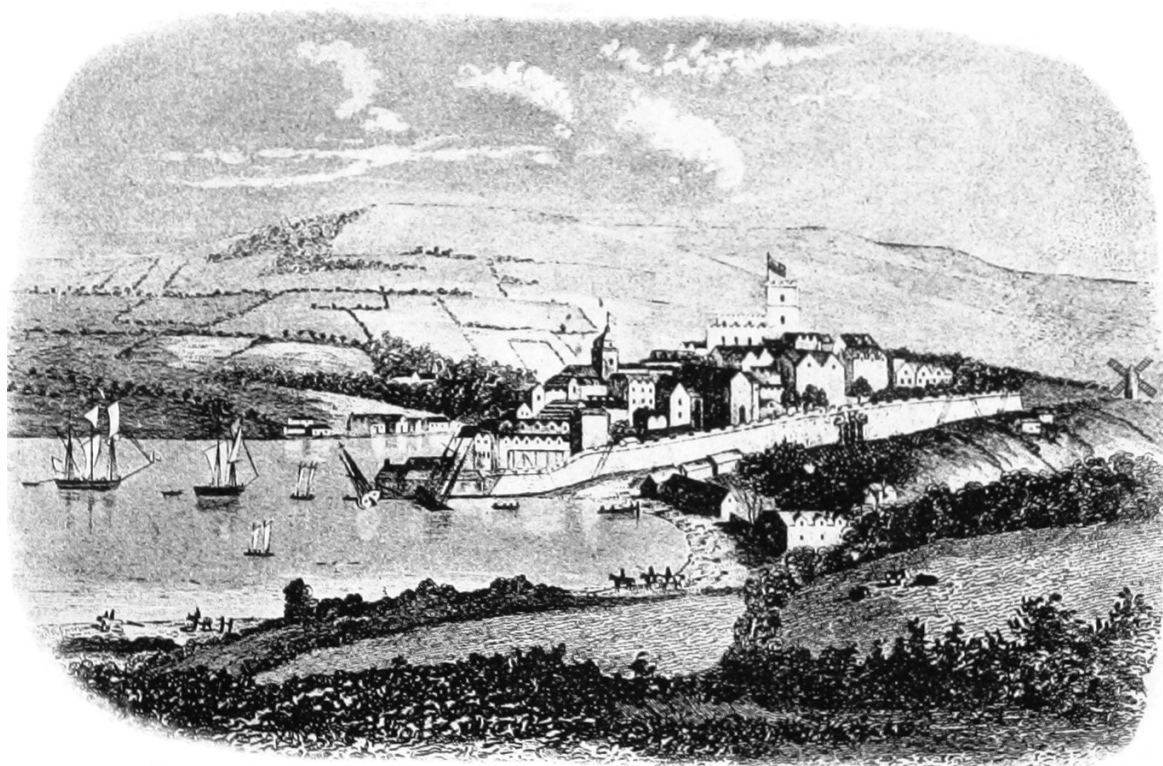
Classic Drama



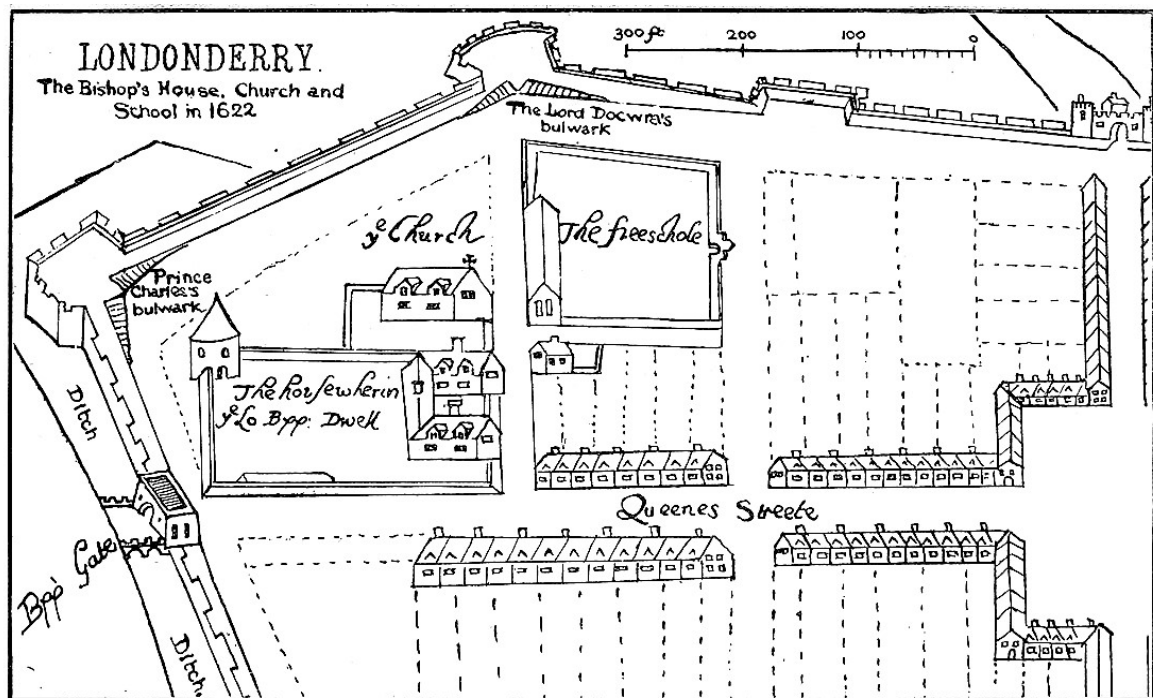
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The Plays



Derry, Ireland, 1688 — George Farquhar's birthplace



Map of Derry in 1622



Derry today

Love and a Bottle (1698)



This five-act Restoration comedy was inspired by Farquhar's recent relocation from Dublin to London. The Irish playwright was born in Derry to an Anglican clergyman of Scottish descent. He entered Trinity College as a teenager, but left two years later without completing his degree to become an actor at the Theatre Royal, Smock Alley in Dublin. He was not a very successful performer and in 1698 he departed for London to pursue a career of acting.

Farquhar joined a company performing on the Dublin stage, though he was reportedly not that impressive as an actor. We are told that, "his Voice was somewhat weak" and that, "his movements were stiff and ungraceful." However, he was well received by audiences and thought to continue in this career "till something better should offer." While he was performing in a play by John Dryden, an accident on stage put an end to Farquhar's acting career. As Guyomar, Farquhar was supposed to 'kill' Vasquez, one of the Spanish generals in the drama. Forgetting to exchange his sword for a foil before enacting his scene, Farquhar severely wounded Price, the actor playing Vasquez. Although Price recovered, Farquhar resolved after this mishap to give up acting for good.

Farquhar wrote his first play, *Love and a Bottle*, when he was twenty and dedicated it to Peregrine Osborne, the Marquess of Carmarthen, who was a Tory politician and rear-admiral in the Royal Navy. It centres on an Irish rake and libertine, George Roebuck, who arrives in London impoverished and desperate to secure wealth after fleeing from a scandal in his homeland. The play follows his mischievous escapades and his humorous and elaborate schemes as he seeks to adapt to life in a new city.

The drama was first staged at the Theatre Royal, Drury Lane in mid-December 1698 and published shortly afterwards. The original cast included Joseph Williams, a prolific actor of the late seventeenth and early eighteenth century, as well as the married couple John and Margaret Mills, who performed at Drury Lane for decades. Their son William Mills made his acting debut at the theatre in 1712 at the age of eleven and continued to perform until his death in 1750.



George Farquhar by an unknown engraver

Love and a Bottle.
A
COMEDY,

As it is Acted at the
THEATRE-ROYAL in *Drury-Lane*
BY
His MAJESTY's Servants.

Vade sed incultus, qualem decet exulis esse.
Ovid. Trist. El. I.

Written by Mr. *George Farquhar*.

L O N D O N,
Printed for Richard Standfast, next door to the Three-Tun Tavern, near
Temple-Bar; and Francis Coggen, in the Inner-Temple-lane. 1699.

✍ There is lately published, the Adventures of Covent-Garden, in imitation of
Scarrons City Romance: Printed for Richard Standfast. 1699.

The 1699 title page

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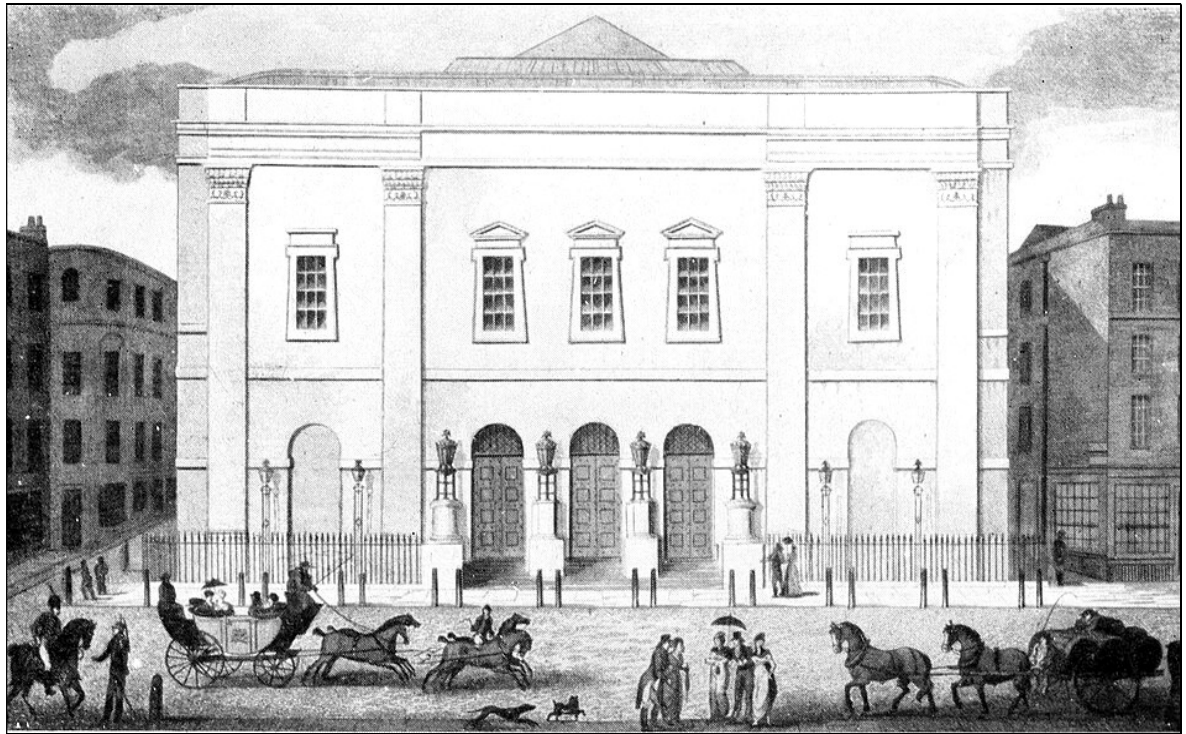
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EPILOGUE



Drury Lane Theatre in 1812

**To the Right Honourable, PEREGRINE, Lord Marquis of
Carmarthen, &c.**



MY LORD,

Being equally a stranger to your Lordship, and the whole Nobility of this Kingdom, something of a natural impulse and aspiring motion in my inclinations, has prompted me, tho I hazzard a presumption, to declare my Respect. And be the Success how it will, I am vain of nothing in this piece, but the choice of my Patron; I shall be so far thought a judicious Author, whose principal business is to design his Works an offering to the greatest Honour and Merit.

I cannot here, my Lord, stand accused of any sort of Adulation, but to my self, because Compliments due to Merit return upon the giver, and the only flattery is to my self, whilst I attempt your Lordship's praise. I dare make no essay on your Lordship's youthful Bravery and Courage, because such is always guarded with Modesty, but shall venture to present you some lines on this Subject, which the world will undoubtedly apply to your Lordship.

Courage, the highest gift, that scorns to bend To mean devices for a sordid end.

Courage—an independant spark from Heaven's bright Throne,

By which the Soul stands rais'd, triumphant, high, alone. Great in it self, not praises of the crowd, Above all vice, it stoops not to be proud. Courage, the mighty attribute of powers above, By which those great in War, are great in Love. The spring of all brave Acts is seated here, As falshoods draw their sordid birth from fear.

The best and noblest part of mankind pay homage to Royalty; what veneration then is due to those Vertues and Endowments which even engag'd the respect of Royalty it self, in the person of one of the greatest Emperours in the World, who chose your Lordship not only as a Companion, but a Conductor.

He wanted the Fire of such a *Britton* to animate his cold *Russians*, and wou'd therefore choose you his Leader in War, as in Travel: he knew the Fury of the *Turk* cou'd be only stopt by an *English* Nobleman, as the Power of *France* was by an *English* King. A sense of this greatness which might deter others, animates me to Address your Lordship; resolv'd that my first Muse shou'd take an high and daring flight, I aspir'd to your Lordship's Protection for this trifle, which I must own my self now proud of, affording me this opportunity of Humbly declaring my self,

My Lord,

Your Lordship's

most devoted Servant,

G. Farquhar.

PROLOGUE

By J. H. spoken by Mr. Powell, a Servant attending with a Bottle of Wine.



As stubborn Atheists, who disdain'd to pray,
Repent, tho late, upon their dying day,
So in their pangs, most Authors rack'd with fears,
Implore your mercy in our suppliant pray'rs.
But our new Author has no Cause maintained,
Let him not lose what he has never gained.
Love and a Bottle are his peaceful arms:
Ladies, and Gallants, have not these some Charms?
For Love, all mankind to the Fair must sue,
And Sirs, the Bottle, he presents to you.
Health to the Play, (*Drinks.*) e'en let it fairly pass,
Sure none sit here that will refuse their glass.
O there's a damning Soldier—let me think—
He looks as he were sworn—to what!—to drink. (*Drinks.*)
Come on then; foot to foot be boldly set, And our young
Author's new Commission wet. He and his
Bottle here attend their doom, From you the Poet's
Hellicon must come; If he has any foes, to make amends,
He gives his service (*Drinks.*) sure you now are friends.
No Critick here will he provoke to fight,
The day be theirs, he only begs his Night;
Pray pledge him now, secur'd from all abuse,
Then name the health you love, let none refuse,
But each man's Mistress be the Poet's Muse.



End of Sample